

AS JAZZ MUSIC

AS MUSIC IS ABOUT A GENERAL UNDERSTANDING OF JAZZ MUSIC FROM 1940 TO 1970. FOCUSING ON SWING ERA, BEBOP, COOL JAZZ AND HARD BOP.

WE WILL FOCUS ON A SERIES OF ARTISTS FROM EACH DECADE TAKING AN IN DEPTH LOOK AT SEVERAL SET WORKS.



GENERAL NOTES ON JAZZ

- Orchestration – The type and amount of instrumentalists in the group.
- The rhythm section – Drums / Percussion, Double Bass, Piano and occasionally Guitar or Banjo.
- The frontline instruments – Trumpet, Trombone, Alto Sax, Tenor Sax, Baritone Sax and Clarinet.
- Improvisation – Making up melodic material on the spot rather than reading the solo.
- Arrangement – Pre arranged music that was notated for the musicians.
- Swing – Notes that are not played on the beat. They can be anticipated or delayed around the beat.
- Double Time – Playing in semiquavers instead of the usual quavers.

GENERAL NOTES ON JAZZ

- Changes – Another word for a section within a piece of music that has the same structure for each repeat. For example each 12 bar blues pattern would be classed as ‘1 change.’
- Blue Notes / Inflections – Small alterations in the pitch of notes. The most common blue notes involve the flattening of the 3rd, 5th, 7th, 9th and occasionally 13th.
- Tone Quality – Jazz Musicians used many ways to vary the sound, including different types of attack, production, vibrato. Mutes were also used to change the timbre especially in the brass instruments.
- Scat – The use of the voice to make a melodic line using nonsense syllables or without words at all. The imitation of instruments also occurred as part of this style.
- Overtone – A musical tone which is part of the harmonic series above the main note.

RECORDING TECHNOLOGY

- Following the development of microphones suitable for music, electrical recordings rapidly replaced the older acoustic methods of recording.
- Microphone quality improved and were
- soon able to deal with the larger band size of the late 30's and early 40's.
- Shellac was still the material these were recorded onto and had a limited play time. (3 min a side)
- The development of LP (long play) vinyl in the late 40's revolutionised the industry.
- LP's offered around 20 min a side of play time.

1940'S – THE SWING ERA (BIG BAND)

- Although swing music started to emerge in the early 30's, the swing era became defined as 1935 – 1945.
- The Swing Era was all about the dancing. Music to move by, there were so many different styles of music from the traditional to more modern including the Lynde Hop.
- The band size also grew. A standard 'Big Band' consisted of 3/4 trumpets, 3/4 trombones, 2 alto saxes, 2 tenor saxes, baritone sax, double bass, piano and drum kit. Usually 1 alto and 1 tenor also played clarinet.
- There was a significant amount of instrumental music from this era, however there were also famous vocalists.



IMPORTANT CHANGES IN THE ROLE OF THE RHYTHM SECTION IN THE 'SWING ERA'

- The modern drum kit had evolved: The addition of foot pedals allowed the drummer to play the time with both feet: Bass drum on beats 1, 2, 3 & 4 and the hi-hat cymbals of beat 2 & 4.
- This left the hands free to add punctuation, comping patterns or, in the case of 'Sing Sing Sing', to play solos!
- The double bass plays four in a bar, providing pulse and outlining harmony
- The guitar plays four even chords in the bar, reinforcing the pulse
- The piano player is now freed up from keeping time in the left hand and can offer more responsive comping (sometimes in the left hand) and single line fills in the right hand.



WHO & WHAT WILL WE STUDY IN THE SWING ERA?

- Benny Goodman – Sing Sing Sing – AL (Analysis Level): Low – 1935

https://www.youtube.com/watch?v=r2SII_ien6A

- Glenn Miller – Moonlight Serenade – AL: Low – 1940

<https://www.youtube.com/watch?v=rjqIaTLjrOE>

- Duke Ellington – Koko – AL: High – 1940

https://www.youtube.com/watch?v=wFW_3UYgaxY

- Duke Ellington – Conga Brava – AL: Medium – 1940

<https://www.youtube.com/watch?v=rhWBrBFEjfk>

- Andrews Sisters – Boogie Woogie Bugle Boy – AL: Low – 1941

<https://www.youtube.com/watch?v=OfWc52smNs8>



BENNY GOODMAN – SING SING SING – 1935

- Benny Goodman was a clarinet player – known as ‘The King of Swing’
- Very talented player who was renowned for extremely polished improvisations
- One of the first to take the ‘Big Band’ to the next level
- Regarded as a superstar of his time – one of the highest paid musicians
- Sing Sing Sing is a piece which has an usual dimension for the time
- Sing Sing Sing is based around a series of drum features played by **Gene Krupa**

BENNY GOODMAN – SING SING SING – 1935

LISTENING NOTES:

- Time signature – 4/4
- Starts with drum solo on the floor tom
- Bass instruments play a riff in unison
- Trumpet section joins with melodic feature using ‘growls’ (technique used by brass)
- Main theme enters played on reeds (Saxophone & Clarinet)
- The form of the theme is AABA
- Brass take the role of commentators with stabs and counter melodies before taking on the main thematic material.

BENNY GOODMAN – SING SING SING – 1935

LISTENING NOTES:

- **Antiphonal** Playing / Call & Response used between the instrumental families.
- Solo clarinet played by Benny Goodman includes new ideas and phrasing;
- Rolling quavers (swing style) and often 8 to a bar, accented on beats 1 & 3
 - Significant rhythmic development of the swing style
 - **Blue notes** /scoops / swoops all used in the clarinet solo
- The piece is based around the drum features which ties the whole composition together

BENNY GOODMAN – SING SING SING – 1935

LISTENING NOTES:

- There are riffs which build on polyphonic textures family by family of instruments
- The **tonality** is minor, with most of the melodic fragments (riffs) based of the blues scale
- Blues scale is part of the transition from earlier forms of Jazz into the ‘swing era’
- The tune was ground breaking in many ways:
 - Featured drum breaks
 - Riff based composition of many of the sections
- Other listening by Benny Goodman: Stompin’ at the savoy (1936) & One O’Clock Jump (1938)

GLENN MILLER – MOONLIGHT SERENADE - 1940

- In 1939 the 2nd World War broke out. American 'swing music' for many during the war was the 'Glenn Miller' sound.
- He created with careful orchestration, a hugely recognisable and unique sound.
- He entertained the American troops world wide and especially in Europe.
- In December 1944 when crossing the English Channel, miller's plane was lost and he was deemed 'missing in action'

GLENN MILLER – MOONLIGHT SERENADE - 1940

- The Miller sound was created by very closely orchestrated reeds.
- The section consisted on clarinet, 2 alto saxophones, 2 tenor saxophones,
- The clarinet melody was doubled by the 2nd tenor saxophone
- The other three reeds then harmonised as closely as possible within the octave created by the clarinet and 2nd tenor saxophone
- This form of harmony is referred to as '4-way close'

GLENN MILLER – MOONLIGHT SERENADE - 1940

- The harmonies contained a ‘colour’ tone (a constant note that is not in the triad or the 7th – usually a 6th or 9th)
- These additional notes do not change the function of the chord but they add a richness to the sound.

Note that the lowest voice doubles the top voice in octaves

- It worth noting that part of Miller’s success was a result of creating compositions to be a perfect length for air time.
- Radio broadcast did not normally allow for extended solos or improvisation.

GLENN MILLER – MOONLIGHT SERENADE – 1940

LISTENING NOTES:

- The reeds have a slow moving, smooth (**legato**) melody plays ‘**tutti**’ (all together)
- Muted brass play repeated accompaniment figures which develop into a counter melody
- It’s a swing ballad **tempo**
- Vibrato and articulation are matched neither is more important than the other
- Guitar plays 4 in a bar
- Piano plays single note fills
- **Dynamics** build and brass become unmuted

GLENN MILLER – MOONLIGHT SERENADE – 1940

LISTENING NOTES:

- Clarinet takes **improvised**, embellished phrases leading into melodic lines
- Subtle dramatic surprise in the **texture**, creating sudden stop
- ‘Tutti’ in the coda but with a double time feel
- This is one of his most famous danceable ballads

- Other listening by Glenn Miller: In the Mood, Little Brown Jug & String of Pearls

DUKE ELLINGTON – KOKO – 1940

- Duke Ellington was a Jazz composer and performer from the 1920's
- His career started long before the 'swing era' boom
- He played piano in his bands
- In 1940 he signed a recording contract with the 'Victor' label
- He employed new musicians including:
 - Ben Webster – Tenor Saxophone
 - Jimmy Blanton – Double Bass

DUKE ELLINGTON – KOKO – 1940

THE BAND:

- Koko was recorded in Chicago on the 6th March 1940.
- The band consisted of:
 - Alto Saxophones: Johnny Hodges & Otto Hardwick
 - Clarinet: Barney Bigard
 - Tenor Saxophone: Ben Webster
 - Baritone Saxophone: Harry Carney
 - Trumpets: Wallace Jones, Cootie Williams & Rex Stuart
 - Trombones: Lawrence Brown, Joe 'Tricky Sam' Nanton & Juan Tizol
 - Guitar: Fred Guy
 - Piano: Duke Ellington
 - Double Bass: Jimmy Blanton
 - Drums: Sonny Greer

DUKE ELLINGTON – KOKO – 1940

THE ELLINGTON EFFECT:

- Solos were usually improvised, collective improvisation was no longer possible due to the size of the band
- Arrangements became essential in the 'swing era.'
- These were often in the form of notated parts for the players.
- The size of the band allowed the leader to choose from a wide range of sounds and textures.
- The **'Ellington Effect'** included:

DUKE ELLINGTON – KOKO – 1940

THE ELLINGTON EFFECT:

- Chords arranged for sections of reeds, trumpets or trombones with one player on each note.
- Unison Melodies or riffs for a section.
- Antiphonal effects of pitting one section against another, either as a call & response or as counter melodies. (Saxophones vs Brass)
- Solo improvisation with accompaniment from one or more contrasting sections (for example, a trumpet solo accompanied by reeds) and the rhythm section.
- Ellington's compositions were strongly influenced by the quality of the individuals in his band.

DUKE ELLINGTON – KOKO – 1940

THE ELLINGTON EFFECT:

- Some musicians were particularly important to Ellington:
 - Johnny Hodges, Cootie Williams & Ben Webster became well known to the public from their solos on the Ellington recordings.
 - Jimmy Blanton's double bass playing created an immediate effect the band. His round, well projected tone and sense of swing can be heard in all the recordings of this time.
 - Jimmy Blanton was only in the band from 1939 – 1941 when he died of tuberculosis at the age of 23.
 - Ellington gave Blanton solos to play and always made sure he was well recorded.
 - Apart from Ellington's solo his piano playing is used sparingly.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES:

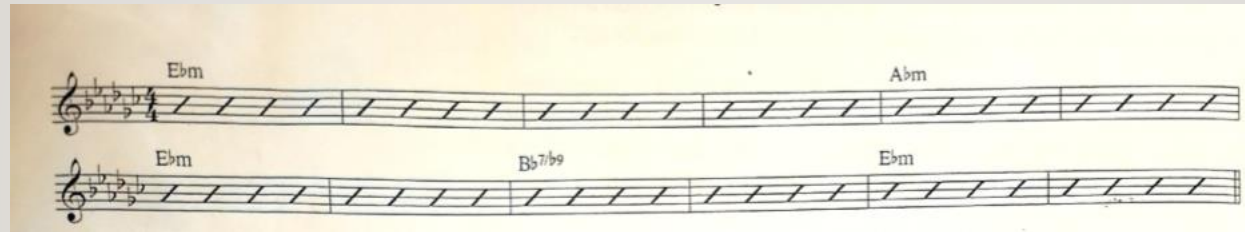
- Structure: The piece is made up of an introduction and 7 choruses in a 12 bar blues form, and a coda.
- Key: Eb minor (minor tonality is unusual for a blues scale) with the use of Db & Cb, which gives a feeling of the aeolian mode.

Introduction	8 bars	0'00"	
Chorus 1	12 bars	0'12"	Valve trombone solo (Juan Tizol)
Chorus 2	12 bars	0'32"	Trombone solo (Joe 'Tricky Sam' Nanton)
Chorus 3	12 bars	0'51"	
Chorus 4	12 bars	1'08"	Piano solo (Duke Ellington)
Chorus 5	12 bars	1'26"	3 trumpets in unison
Chorus 6	12 bars	1'44"	Double bass solo (Jimmy Blanton) + ensemble
Chorus 7	12 bars	2'03"	Full ensemble
Coda	12 bars	2'22"	

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES:

- The 12 bar blues follows a standard chord progression, albeit in a minor key:



- In Koko the music builds up gradually over the 7 chorus repetitions of the blues.
- Ellington shows control as he creates a sense of gathering momentum, only using the four-note ostinato figure of the opening to create a sense of unity and togetherness.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: INTRODUCTION:

- The opening bars set the ‘Brooding, jungle’ mood of Koko.
- This is achieved by:
 - Minor key
 - Dark sound of the baritone saxophone playing a tonic pedal Eb
- The brighter sounds of the trumpets and higher reeds are not used in the introduction to add to the mood.
- The use of the hollow sound of the tom-tom and the crotchet beat of the bass drum add to the distinctive colour of the passage.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: INTRODUCTION:

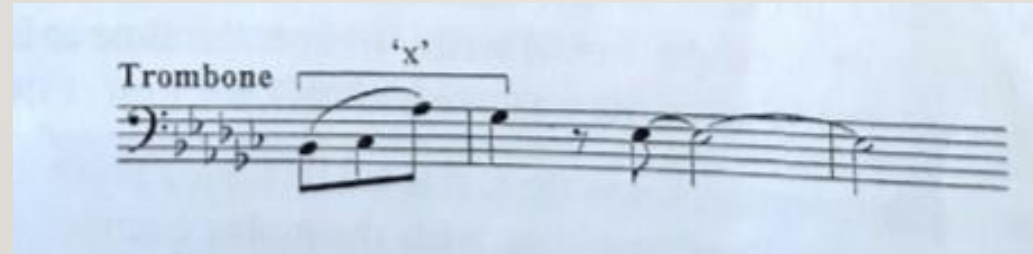
- The four note 'X-motif' pattern is stated here for the first time.
- The syncopated chords in the three trombones move in parallel, descending chromatically in each phrase, again adding to the 'brooding' mood of the introduction.
- See the example below which shows X-motif, Tonic pedal Eb & trombone movement:

The image shows a musical score for the introduction of 'Koko' by Duke Ellington. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The instruments are Tom-tom, Trombones, and Baritone sax. The Tom-tom part features a rhythmic pattern labeled 'motif 'x''. The Trombones part features syncopated chords moving in parallel, descending chromatically. The Baritone sax part features a tonic pedal Eb and a melodic line labeled 'motif 'x''. The score is presented on a white background with a blue border.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 1:

- Juan Tizol plays the opening melody on valve trombone.
- It would not be possible to play on a slide trombone due to the position of the notes.
- The example below shows how the 'X-motif' is used in the first 4 notes of his solo.



DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 1:

- The trombone phrases are answered by close harmonies in the four saxophones.
- See how they move in parallel motion.
- Note the rich sounds of the 7th chord and the bluesy sound created having a D & Db in the same chord (marked with an asterisk bellow)



The image shows a musical score for three saxophone parts: Alto sax, Tenor sax, and Baritone sax. The music is written in 3/4 time and features parallel motion across the three parts. An asterisk (*) is placed above the first measure of the Alto sax part, indicating a specific chord quality. The score is presented on three staves, with the Alto sax on top, Tenor sax in the middle, and Baritone sax on the bottom.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 1:

- The double bass is playing a pizzicato (short notes) walking bass.
- It fills in the notes of the chord in a stepwise motion.
- The drums have changed from the jungle mood using the tom-tom, to keeping time on the bass drum and hi-hat.
- In bars 9 & 10 the repeated two bar phrasing between the trombone and saxophones is shortened to two one-bar phrases.
- The piano at this point adds a syncopated octave Bb which is the dominant pedal.
- There is a crescendo at the end of the chorus, which adds momentum towards the start of chorus 2.

DUKE ELLINGTON – KOKO – 1940

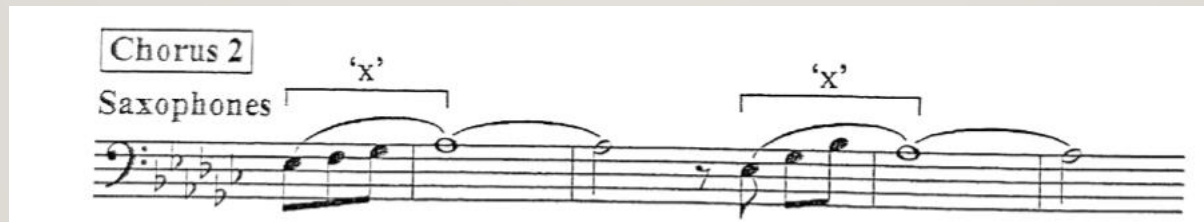
LISTENING NOTES: CHORUS 2 & 3:

- Joe Nanton has a double chorus for his slide trombone solo
- His distinctive sound incorporates three effects:
 - Firstly, he uses the growling ‘ya-ya’ sound for which he was well known. This sound is created using a plunger mute; this was a common technique used by all of Ellington’s brass players.
 - Secondly, he used a pixie mute which is fixed inside the trombone bell to create a buzz to the sound.
 - Finally, his way of blowing and articulation through the instrument contributed to the impression of words being pronounced through the notes.
 - He kept his methods secret in order to preserve his signature sound.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 2 & 3:

- He begins by emphasising the Bb (which Ellington had been playing at the close of chorus 1)
- He uses only a few pitches, but the effect with the vocalised sound, smears & fall-offs creates a highly expressive calling effect which suits the jungle feel of the piece.
- Nanton is accompanied by the full band:
- The four saxophones are playing in a two bar riff in unison, using the ‘X-motif’ and sustained notes.



- This riff is used in both choruses.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 2 & 3:

- Single staccato chords on the piano mark the first note of the 'X-motif'
- Three brass (2 trumpets & 1 trombone) play a syncopated rhythm.
- They alternate notes between 'open' and 'close' plunger mutes. This is known as the 'du-wah' effect.
- In notation composers would write a '+' over the note to signify closed and an 'o' to signify open.
- Rhythm section keeps time, led by the walking bass which is clearly heard on the recording.
- Drums keep time with guitar comping on the beat.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 2 & 3:

- The second half of his solo (chorus 3) begins with a higher pitches:
 - The plunger mute is tight to the bell, which restricts the sound even more.
 - Nanton then returns to the ya-ya style of playing to conclude the end of his solo.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 4:

- Duke Ellington's piano solo.
- The accompanying riffs on the saxophones begin to move in 1 bar phrases.
- The aeolian mode is reinforced by the repeating of Db (the 7th of the Eb minor chord) on each first beat.



DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 4:

- The boldest harmony however is the dissonant piano solo.
- The right hand plays a whole-tone chord of Fb-Gb-Bb-C, followed by a whole tone scale in semiquavers. (Ascending and descending over an octave and a half)
- The use of the bright high register in the piano emphasises the dissonance (clashes) with the Eb minor chord played by the rest of the band (and the left hand of the piano)
- Four bars later, there is a whole-tone scale starting on Cb (listen out for the F & G natural in the scale.)
- This helps create a similar colourful dissonance against the Ab minor chord.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 4:

- The solo ends with a syncopated Eb minor 7 chord (Ebm7)
- This chord is arranged by Ellington so that it leaps in pairs of notes a 10th apart across the range of the instrument (for example playing Eb with a Gb that is an octave and a 3rd higher.)

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 5:

- The riff moves to the trumpets for the first time in this chorus.
- It reverts back to a 2 bar phrase.
- The phrase is higher so that the 9th of the chord is the most prominent (it is more dissonant than the 7th in the previous chorus)
- Trumpets play in unison with plunger mute half open.
- This gives the music a more insistent feel.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 5:

- The whole band apart from piano is playing in this chorus.
- The reeds and trombones play a 2 note antiphonal rhythm and sustained chords.
- The clarinet takes the highest note in the chord (similar to Glenn Miller)
- Baritone Saxophone has its own decorated filler.
- Below is the ‘X-motif’ for trumpets in chorus 5:



DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 6:

- The music has built up through each chorus consistently so far.
- In chorus 6 the ‘X-motif’ is now harmonised by each section in turn.
- The example below shows how each section enters in imitation at a distance of one minim apart. The full band sustains to chord until an emphatic ‘stop’ on two fortissimo quavers:

The image displays a musical score for Chorus 6 of Duke Ellington's 'Koko'. It features three staves: Saxophones (top), Trumpets (middle), and Trombones (bottom). The key signature is B-flat major (two flats), and the time signature is 4/4. The score illustrates the 'X-motif' being harmonized by each section in turn. The Saxophones play the motif first, followed by the Trombones, and then the Trumpets, each entering one minim apart. The full band sustains the chord until an emphatic 'stop' on two fortissimo quavers. The score includes various musical notations such as slurs, accents, and dynamic markings like 'gliss.' and 'ff'.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 6:

- The double bass breaks the dramatic pause with a two bar solo.
- Double bass solo comprises of a descending scale in walking bass crotchets.
- Rest of chorus continues in imitation by the whole band and solo bass in two bar phrases.
- This type of playing / chorus is often referred to as a chase chorus.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 7:

- Full ensemble takes over for the final climactic chorus.
- This is known as a ‘shout chorus’.
- Saxophones play the melody in unison
- Brass section play a sustained chord.
- Clarinet plays the highest note of the sustained chords played by the brass section.
- The Eb minor chord now includes a 7th, 9th & 11th

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CHORUS 7:

- There is also an insistent E natural in the saxophones in bar 9 of the example on the next page.
- This causes a dissonance of a tritone (augmented 4th) against the Bb in the bass.
- The phrases also include whole-tone inflections which Ellington had referred to earlier in his piano solo:

- Example over the page.....

Clarinet
Brass

Saxophones

Trb.3 Piano Trb.

Bass

The image shows a page of musical notation for a jazz ensemble. The score is arranged in systems of staves. The first system includes Clarinet and Brass (top staff), Saxophones (middle staff), and Trb.3, Piano, and Trb. (bottom staff). The second system includes Clarinet and Brass (top staff), Saxophones (middle staff), and Bass (bottom staff). The third system includes Clarinet and Brass (top staff), Saxophones (middle staff), and Bass (bottom staff). The fourth system includes Clarinet and Brass (top staff), Saxophones (middle staff), and Bass (bottom staff). The music is in a key with three flats and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

DUKE ELLINGTON – KOKO – 1940

LISTENING NOTES: CODA:

- The coda returns to material from the introduction.
- However the orchestration is reduced to baritone saxophone, trombones and rhythm section.
- The final bars bring the whole band in, section by section, in ascending phrases.
- ‘Straight eights’ (non swung quaver) replace the swung quavers (which have been a characteristic of the whole piece) to bring the music to a close.

DUKE ELLINGTON – CONGA BRAVA – 1940

THE BAND:

- Conga Brava was recorded in 1940.
- The band consisted of:
 - Alto Saxophones: Johnny Hodges & Otto Hardwick
 - Clarinet: Barney Bigard
 - Tenor Saxophone: Ben Webster
 - Baritone Saxophone: Harry Carney
 - Trumpets: Wallace Jones, Cootie Williams & Rex Stuart
 - Trombones: Lawrence Brown, Joe 'Tricky Sam' Nanton & Juan Tizol
 - Banjo: Fred Guy
 - Piano: Duke Ellington
 - Double Bass: Jimmy Blanton
 - Drums: Sonny Greer

DUKE ELLINGTON – CONGA BRAVA – 1940

WHAT TO LISTEN FOR:

- Big band instrumentation
- Contributions by Ellington's soloists: Tizol, Webster, Bigard, Williams & Nanton.
- Unusual timbres (muted brass.)
- Smooth transitions between Latin and swing.
- Dramatic changes in textures from solos to virtuosic block-chord passages.
- Structure / Form: AABA (extended popular song form)

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: INTRODUCTION:

- The rhythm section establishes a Latin groove.
- Contrasting a syncopated bass line with an ostinato pattern played on the piano by Ellington.
- Greer plays an unusual drum pattern accenting the 4th beat in the bar, creating a disorienting feel to the section.
- The introduction is very short only 4 bars long in a quick tempo.

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: CHORUS 1:

- **Section A:** (0.04 – 0.23) 20 bars
 - Tizol enters with a long lingering melody on the valve trombone.
 - Ellington continues with his syncopated ostinato pattern adjusting it up and down to suit the harmonies.
 - Tizol holds out the last note of his melody. (0.21)
 - Bigard enters with a clarinet countermelody.

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: CHORUS 1:

- **Section A2:** (0.24 – 0.43) 20 bars
 - Tizol repeats his long melody.
 - Ellington stops playing his ostinato.
 - Trio of muted brass join in. (Williams, Nanton & Stewart)
 - Brass play snarling, syncopated chords. (replacing piano)
 - Bigard re enters under Tizols last note once again. (0.41)
 - Brass continue to play chords.

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: CHORUS 1:

- **Section B:** (0.44 – 0.51) 8 bars
 - The groove shifts from Latin to swing.
 - New harmonic progression
 - Bigard's low-register (chalumeau) solo on the clarinet competes for attention.
 - Brass chords continue.

- **Section A3:** (0.52 – 0.58) 6 bars
 - The whole band enter.
 - Brief passage played in block-chord texture (homophonic)
 - Section ends on the dominant chord (V)

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: CHORUS 2:

- **Section A:** (0.59 – 1.18) 20 bars
 - Swing groove continues.
 - Webster enters on tenor saxophone with a solo
 - Solo known as a 'blowing chorus' as it is over a double A section
 - Accompanied by the rhythm section.
 - Harmonic progression is the same as in chorus 1.
 - In bars 15 & 16, Ellington marks the closing of the first section with two simple chords.
 - Bass drops down to the lower octave just before the end of the section (1.17)

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: CHORUS 2:

- **Section A2:** (1.19 – 1.38) – 20 bars
 - Webster continues his double solo.
 - Ellington continues with his two simple chords.
 - In the final phrase Webster increases the volume and intensity of his playing.
- **Section B:** (1.39 – 1.46) 8 bars
 - The muted brass trio returns playing in block-chord texture.

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: CHORUS 2:

- **Section A3:** (1.47 – 2.06)
 - The saxophone section enters in rich harmonies.
 - Re-establishing the opening melody.
 - Drums stay within a swing groove this time.
 - Pay homage to the Latin opening by accenting the 4th beat of the bar.
 - Stewart improvises a counter melody on the trumpet against the saxophone melody. (1.51)
 - Ellington reprises his ostinato figure at the end of the section. (2.05)

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: INTERLUDE (BASED ON A):

- **Interlude** is based on section A: (2.07 – 2.27)
 - The brass enter playing a soli (sectional solo)
 - Rhythmically interesting.
 - The drums answer the first two phrases with a fourth beat accent.
 - Soli is repeated
 - Half way through the second rendition the harmony starts to change. In preparation for the cadence.
 - Ends with a dominant chord.

DUKE ELLINGTON – CONGA BRAVA – 1940

LISTENING NOTES: FINAL SECTIONS:

- **Recap introduction:** (2.28 – 2.31)
 - A sudden drop in volume.
 - Latin groove returns.
- **Chorus 3 A** (abbreviated): (2.32 – 2.51)
 - Tizol plays the opening melody once more.
 - Accompanied by the rhythm section.
- **Coda:** (2.52 – 2.58)
 - Over the opening vamp the band fades out.

ANDREWS SISTERS – BOOGIE WOOGIE BUGLE BOY - 1941

- The lyrics of this song tell the story of a man who was drafted into the military at a young age.
- The song has an upbeat tempo and is in a traditional swing style.
- The line 'but then his number came up and he was gone with the draft' shows how anybody could be called up.
- Reached no 6 in the charts in 1941.
- Example of early 'rhythm and blues' (R&B) which originated in Afro-American communities in the 1940's.

ANDREWS SISTERS – BOOGIE WOOGIE BUGLE BOY – 1941 SINGING:

- Group consisted of three sisters:
 - LaVerne Sophia – Contralto
 - Maxene Anglyn – Soprano
 - Patricia Marie “Patty” – Mezzo-soprano
- Harmonised differently to create the unique sound at the time.
- Melody sat in the middle with one harmony above and another below.

ANDREWS SISTERS – BOOGIE WOOGIE BUGLE BOY – 1941

LISTENING NOTES:



1940'S – 1960'S – BE-BOP

- In the late 1940's (post war) alongside big bands, another form of jazz was being developed.
- This was called Be-bop.
- This was a rejection of the organised sound of swing bands.
- The 'chaos' of this new music allowed for a revival of an even older form of jazz 'Dixieland' (both these styles required much smaller bands.)

1940'S – 1960'S – BE-BOP

- Be-bop was developed by jazz musicians who aspired to elevate the status of the music and players.
- It was a deliberate move towards creating an art form rather than popular music.
- Development of rock & roll would also have had potential ramifications for chart success of the big bands.
- It was also a move to see jazz musicians as artists not just band members.
- Be-bop sound is highly complex in it's harmonic content.
- Highly complicated chord sequences were played to challenge the musicians to see who could 'cut it' in this new world.



1940'S – 1960'S – BE-BOP MUSICAL FEATURES:

- Fast moving harmonic changes. (2 per bar)
- Complex syncopation.
- Very fast tempos.
- Dissonance.
- Double time playing.
- Extended improvised solos
- Smaller groups (4 or 5 musicians)
- The use of modes as well as scales in the music.

1940'S – 1960'S – BE-BOP MUSICAL FEATURES:

Many bebop compositions were composed using existing harmonic forms. The new melodies were highly complex and feel like improvised lines in many respects. Have a look at some of the detail in the writing of the melody:

The image shows two staves of musical notation in 4/4 time, B-flat major. The first staff contains measures 1 through 4. Measure 1 starts with a pick-up note (anacrusis) followed by four eighth notes. Measure 2 has a quarter rest followed by two eighth notes. Measure 3 has a quarter rest followed by two eighth notes. Measure 4 has a quarter note followed by two eighth notes. The second staff contains measures 5 through 7. Measure 5 has a quarter note followed by two eighth notes. Measure 6 has a quarter note followed by two eighth notes, with a first ending bracket above it. Measure 7 has a quarter note followed by two eighth notes. Chord symbols are placed above the notes: B^b6, G⁷, C^m7, F⁷, B^b6, G^m7, C^m7, F⁷, B^b7, E^b6, E^bm⁷, D^m7, G⁷, C^m7, F⁷. A note in measure 6 is circled and labeled as a ghost note.

Note () show ghost notes

- In bar 1, note that the rhythmic phrase ends on the last two quavers ('bebop'!)
- The pick up note (anacrusis) provides a strong V-I melody stating the harmony
- In bar 1, the first four notes are simply diatonic
- In bar 1, the second four notes have a classic bebop 'enclosure', i.e. a chord tone (D) is preceded by a semitone above and below. You could think of the D as being a target note. This device produces the heightened sense of tension and release that is heard in bebop
- Bar 4 has the bebop phrase ending on beat 2
- Bars 5 and 6 are anticipated and are very syncopated throughout
- Much of the melody is diatonic until another enclosure at the end of bar 7.

WHO & WHAT WILL WE STUDY IN THE BE-BOP ERA?

- Charlie Parker & Dizzy Gillespie – Anthropology – AL: Medium– 1945
 - <https://www.youtube.com/watch?v=8-U9XsYqRwY>
- Dizzy Gillespie – A Night in Tunisia – AL: Low – 1945
 - <https://www.youtube.com/watch?v=Ems2C46yebU>
- Ella Fitzgerald – How High the Moon – AL: Low– 1960
 - https://www.youtube.com/watch?v=iRI__k-BxhY
- Miles Davies – Boplicity – AL: High – 1949
 - <https://www.youtube.com/watch?v=HLzqjmoZZAc>
- Charlie Parker & Dizzy Gillespie – Koko – AL: High – 1945 *
 - <https://www.youtube.com/watch?v=okrNwE6GI70>

CHARLIE PARKER & DIZZY GILLESPIE – ANTHROPOLOGY - 1945

- Charlie Parker & Dizzy Gillespie are synonymous with be-bop music.
- It is said that Parker used to practice up to 14 hours a day to be able to play the music that he and his colleagues were writing.
- The music was not designed to be easy listening or dancing music.
- Demanded a massive amount of technical ability and skill on the instrument and in preparation.
- *Try and watch the film 'Bird' directed by Clint Eastwood in 1988 it illuminates the story behind be-bop and Parker.*

CHARLIE PARKER & DIZZY GILLESPIE – ANTHROPOLOGY – 1945

LISTENING NOTES:

- Based on George Gershwin's 'I got Rhythm' from 1930
- Many Be-bop pieces were based on pre-existing works, that they found ways to develop or manipulate to their style.
- Tempo: Over 300bpm!!
- The form is AABA
- Frontline: Alto Saxophone (Charlie Parker) & Trumpet (Dizzy Gillespie)

CHARLIE PARKER & DIZZY GILLESPIE – ANTHROPOLOGY – 1945

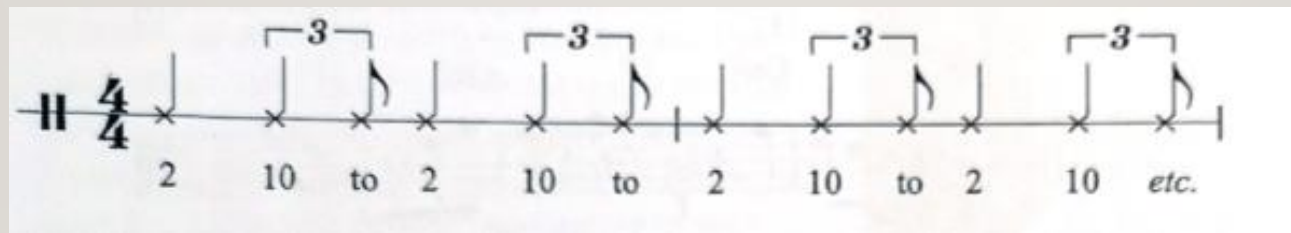
LISTENING NOTES:

- 4 bars of drums for an introduction.
- Frontline plays the head in unison (Head is the main melody or pre written material)
- Piano and drums are **comping** following the accents of the melody.
- The saxophone then plays two choruses of solo
 - Extended lines of quavers which accent syncopations.
 - Triplet semiquavers embellish the quaver lines.
- The trumpet then plays two choruses of solo
 - High passage in the second chorus shows his ability.

CHARLIE PARKER & DIZZY GILLESPIE – ANTHROPOLOGY – 1945

LISTENING NOTES:

- Piano plays two choruses of solo
- Drums ‘**trade fours**’ with the band.
- The drums no longer play bass drum on all four beats.
- The pulse is maintained by the ride cymbal in a ‘10 to 2’ pattern.
- You can see this pattern bellow:



CHARLIE PARKER & DIZZY GILLESPIE – ANTHROPOLOGY – 1945

LISTENING NOTES:

- The double bass plays a walking bass line, which is improvised but has a structured outline.
- Here are two examples of how you can construct a walking bass line through this chord sequence:

The image displays a musical score for the double bass part of the jazz standard "Anthropology" by Charlie Parker and Dizzy Gillespie. The score is written in 4/4 time and B-flat major. It consists of five lines of music, each with a walking bass line and corresponding chords. The chords are: A^bB^b6, G⁷, Cm⁷, F⁷, B^b6, G⁷, Cm⁷, F⁷ (measures 1-4); B^b7, E^bm⁷, A^b7, B^b6, G⁷, Cm⁷, F⁷ (measures 5-8); A², B^b7, G⁷, Cm⁷, F⁷, Dm⁷, G⁷, Cm⁷, F⁷ (measures 9-12); B^b7, E^b7, Edim, Cm⁷/F, F⁷, B^b6 (measures 13-16); B, D⁷, G⁷ (measures 17-19). The score ends with "etc." indicating further improvisation.

CHARLIE PARKER & DIZZY GILLESPIE – ANTHROPOLOGY – 1945

LISTENING NOTES:

- Look at how the line is constructed from notes within chords, **diatonic** passing notes and chromatic passing / leading notes.
- The piano plays the chords between both hands, clearly outlining the fast moving harmony.

The image displays a musical score for the piece 'Anthropology' by Charlie Parker and Dizzy Gillespie. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music, each with a measure number (1, 5, 9, 13, 17) and a set of chords written above the staff. The chords are: 1. A^b, B^b6, G⁷, Cm⁷, F⁷, B^b6, G⁷, Cm⁷, F⁷; 5. B^b7, E^bm⁷, A^b7, B^b6, G⁷, Cm⁷, F⁷; 9. A², B^b7, G⁷, Cm⁷, F⁷, Dm⁷, G⁷, Cm⁷, F⁷; 13. B^b7, E^b7, Edim, Cm⁷/F, F⁷, B^b6; 17. B, D⁷, G⁷. The score ends with 'etc.' at the bottom right.

CHARLIE PARKER & DIZZY GILLESPIE – ANTHROPOLOGY – 1945

TERMS EXPLAINED:

- **Comping:** While comping the soloist, the drummer plays a lot of accents which:
 - Comment on the phrasing of the solo or head.
 - Compliment the soloist's lines. (Interaction)
 - Delineate the form (marking out the transitions in the piece, especially the middle 8 and back to the top for the chorus.)
 - These accents are called 'dropping bombs' and are usually played on a snare or bass drum.
- **Trading fours:** This is when the band plays four bars and then the drummer solos for four bars, unaccompanied. The form of the piece is maintained throughout.

DIZZY GILLESPIE – A NIGHT IN TUNISIA – 1945

LISTENING NOTES:

- Different from most of the 4/4 swing pieces in the be-bop catalogue.
- Starts with a straight 8s feel. (Quavers not swung)
- Bass plays a 2 bar riff alternating in semitones. (Eb7 to Dm6)
- **Structure:**
 - Intro, A, A, B, A, C
 - A is 6 bars straight 8s & 2 bars swing
 - B is all swing.
 - C is 12 bars swing with a 4 bar break.
- Musicians often heightened the impact of the swing by preceding it with straight 8s.

ELLA FITZGERALD – HOW HIGH THE MOON – 1960

BACKGROUND:

- It would be possible to study Ella in the 40's at the height of the swing era right through to the 60's and be-bop as the breadth of her singing style encompassed music from all these genres.
- She certainly swing, but she could also perform the complex material of be-bop.
- In her interpretations of The American Songbook she transformed many songs.
- How High the Moon was originally written by Morgan Lewis and Nancy Hamilton in 1940
- This became a signature tune for Ella.



ELLA FITZGERALD – HOW HIGH THE MOON – 1960

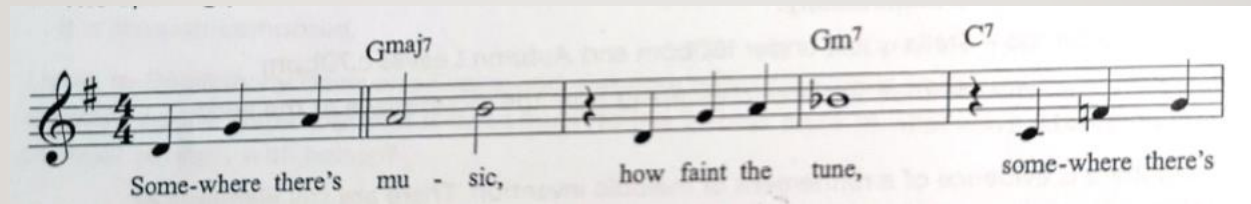
BACKGROUND:

- In many of her live concerts she quotes the ‘**contrafact**’ (this was a form of composition that was used by be-bop musicians.)
- Contrafact:
 - They would write a new melody over the harmonic chord sequence of an existing piece.
 - The new melody was usually more complex than the original one.
 - It would have more of an improvisatory feel to it.
- A great version of ‘How High the Moon’ that demonstrates this is Ella’s version from Berlin in 1960, being accompanied by the Paul Smith quartet.

ELLA FITZGERALD – HOW HIGH THE MOON – 1960

LISTENING NOTES:

- The opening phrase of the song would look like this:



- Ella starts with an improvisational interpretation of the song, embellishing the melody in a swing feel.
- There is a drum break after the first verse.
- Double time follows the drum break.
- The new tempo is over 300bpm

ELLA FITZGERALD – HOW HIGH THE MOON – 1960

LISTENING NOTES:

- Verse 2 is sung in double time with further improvisation of the melody.
- Verse 3 is a ‘**scat**’ improvisation:
 - Demonstrating Ella’s skill as a musician including the imitation of instruments (Saxophone).
 - Her lines have motifs, sequences & development.
- Verse 4 is a reworking of Charlie Parkers ‘*Ornithology*’
- Following this the structure becomes more ambiguous:
 - There is another chorus of scat singing, this time imitating a trumpet with two sequenced arpeggios demonstrating her range and vocal dexterity.

ELLA FITZGERALD – HOW HIGH THE MOON – 1960

LISTENING NOTES:

- Ella starts to use dynamics in her improvisation.
- She introduces quotes from other popular songs.
- During this period there are 7 minutes of ‘vocal gymnastics.’
- The band eventually drops down to drums only.
- Ella imitates an ‘arco’ (bowed) double bass by producing overtones in her voice.
- The performance ends with virtuosity and humour as she references the physical energy involved in this astonishing vocal feat.

CHARLIE PARKER: KOKO



MILES DAVIS – BOPLICITY – 1949

HIS SOUND:

- Miles Davis has a unique sound.
- He was not interested in the fast virtuosic style of playing associated with the be-bop artists.
- His style was:
 - A quiet, understated sound, using the middle register, with very little vibrato.
 - Pitch bends at the beginning and end of notes.
 - An economical style, avoiding double time where possible and using silence.
 - A flexible sense of timing, anticipating and delaying notes against the underlying pulse..

MILES DAVIS – BOPLICITY – 1949

GIL EVANS:

- Gil was originally the arranger for the 'Claude Thornhill' band.
- At the end of the 2nd World War big bands were struggling. (Ellington and Basie continued to be successful but appetite for the swing era music was diminishing.)
- The antiphonal effect of contrasting sounds developed during the swing era was important. (See Ellington's Koko for example)
- But Ellington's virtuoso band was also noted for its subtle arrangements and unusual combinations of timbres.
- These features were admired by Miles and Gil, which was a big part in bringing them together to collaborate on many compositions.

MILES DAVIS – BOPLICITY – 1949

GIL EVANS AND HIS STYLE:

- Gil arranging style includes:
 - Unusual instrumentation, including the use of French horn & tuba.
 - Minimal use of vibrato.
 - Emphasis on soft, subdued sound in low registers.
- The soft vibrato-less sound allowed Gil to blend the sounds of the instruments from different sections of the band, and to create richly textured chords and subtle effects of instrumental colour. (Using cross families of instruments to create one chord)

MILES DAVIS – BOP LICITY – 1949

BACKGROUND:

- Boplicity is from the album 'Birth of the Cool.'
- Performed by Miles Davis and his Nonets.
- Recordings were released in pairs on 78rpm vinyl.
- In 1957 it was released as an LP 33rpm allowing all tracks to be brought together.
- The album was a collaboration between Miles, Gil and other band members notably Gerry Mulligan.
- Boplicity original title was 'Be-bop lives'

MILES DAVIS – BOPLICITY – 1949

THE BAND:

- The nonet formation: 9 players:
 - Trumpet: Miles Davis
 - Trombone: J.J Johnson
 - French Horn: Sandy Siegelstein
 - Tuba: John 'Bill' Barber
 - Alto Saxophone: Lee Konitz
 - Baritone Saxophone: Gerry Mulligan
 - Piano: John Lewis
 - Double Bass: Nelson Boyd
 - Drums: Kenny Clarke
- At a time when bands features large groups of saxophones, it was unusual to only have two.
- The French horn is used to bend the sound of the brass and saxophones.
- The Tuba adds depth to the ensemble.
- The rhythm section features the double bass playing a pizzicato walking bass line.
- The drums are played with brushes throughout the piece.
- The piano is mainly silent in the full ensemble passages which are already richly scored and did not need chordal support from the piano.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: STRUCTURE:

- Boplicity is based on a 32-bar song form (AABA)
- The moderate tempo meant it could only be played 3 times within the 3 minute limit of a 78 rpm vinyl.
- The structure is as follows:

Chorus 1	32 bars	0'00"	A (8 bars)	Full ensemble (no piano)
			A (8 bars)	
			B (8 bars)	
			A (8 bars)	

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: STRUCTURE:

Chorus 2	34 bars	0'57"	A (8 bars)	Baritone saxophone solo (Gerry Mulligan)
			A (8 bars)	
		1'25"	B (6 bars)	Full ensemble (no piano)
			+4 bars	Trumpet solo (Miles Davis)
		A (8 bars)	Full ensemble (no piano)	
Chorus 3	32 bars + 1 bar	1'57"	A (8 bars)	Trumpet solo with ensemble
			A (8 bars)	Trumpet solo with rhythm section
		2'25"	B (8 bars)	Piano solo (John Lewis)
			A (9 bars)	Full ensemble (no piano)

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: STRUCTURE:

- Despite the AABA form, it is NOT easy to follow when listening to the recording.
- A number of features disguise the shape of each chorus:
 - The bridge in chorus 2 is extended to 10 bars (6 bars full ensemble then 4 bars trumpet solo.)
 - The trumpet solo begins in the B section of chorus 2 and then continues through to the B section of chorus 3. (Meaning no change of soloist for chorus 3)
 - The consistent use of using other frontline players to accompany the trumpet makes the start of chorus 3 hard to spot.
 - Accompaniment is fully written out, making the piece sound through-composed.
 - Gil avoids the riff based style used by Ellington to mark each chorus.
 - The subtle use of harmony used in chorus 1 section A is not replicated in section A of choruses 2 & 3.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS I:

- Boplicity has no introduction.
- The opening chorus is fully written out for the full ensemble, minus the piano.
- The trumpet melody is doubled an octave lower on the baritone saxophone.
- The 6 horns (wind & brass) form a rhythmic unit that plays complex chords in close harmony.
- The example on the next slide is the opening 8 bars (section A) of Chorus I.

MILES DAVIS – BOP LICITY – 1949

LISTENING NOTES: CHORUS I:

Trumpet + Baritone sax. (8ve lower)
Alto sax.

French horn
Trombone

Bass + Tuba (in rhythm of brass/reeds)

This musical score system covers measures 1 through 4. The top staff is for Trumpet + Baritone sax (8ve lower) and Alto sax. The middle staff is for French horn and Trombone. The bottom staff is for Bass + Tuba (in rhythm of brass/reeds). The music is in 4/4 time with a key signature of two flats. Measure 1 starts with a triplet of eighth notes. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Measure 4 has a triplet of eighth notes and a note marked with an 'a'.

5

3

'b'

'b'

Trb.

3

3

Tuba

Bt. sax

This musical score system covers measures 5 through 8. The top staff continues the melody for Trumpet + Baritone sax (8ve lower) and Alto sax. The middle staff continues for French horn and Trombone. The bottom staff continues for Bass + Tuba (in rhythm of brass/reeds). Measure 5 starts with a triplet of eighth notes. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes. Measure 8 has a triplet of eighth notes and a note marked with a 'b'.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS I:

- F major (although not immediately apparent)
- Begins with a Gm7 chord and uses chromatic chords.
- Each F chord uses a different extension (7th, 9th & 11th)
- Bar 6 & 7 the dominant pedal of C suggest the key more clearly.
- Even the final chord has a rich sound incorporating the 11th with the G & Bb sharpened to G# and B natural.
- Basically an F major and E major triad at the same time.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS I:

- First 4 bars are highly syncopated.
- The melody notes rarely coincide with the strong beats in the double bass and drum kit.
- Triplet in bar 2 adds a sense of rhythmic flexibility.
- Bars 5 – 8 in contrast hit the strong beats regularly.
- There is a repeated ascending 3rd figure (marked 'b' in the example of chorus I)
- This takes place over the syncopated dominant pedal in the tuba and clear offbeat of the cymbal.
- Second half of section A helps provide a completed phrase.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS I:

- Section B has more conventional phrasing and chord progressions.
- Melody uses the 6 note ‘tag’ from the end of the trumpet’s first phrase. (bar 4, marked ‘a’ in the chorus I example.)
- The repetition of the ‘a’ motif gives this section a clear shape.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS 2:

- Baritone saxophone solo by Gerry Mulligan.
- No a common solo instrument.
- Gerry Mulligan was one of it's most important exponents, with a number features solos.
- Mulligan became an important developer of 'cool jazz' later on, alongside Miles.
- His light soft tone is typical of cool jazz.
- He plays in the middle and upper register, using little vibrato.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS 2:

- His solo is clear and uncomplicated.
- He uses relaxed crotchets and swung quaver movement.
- Avoids the complex styles of be-bop in his solo – showing transition between styles.
- Melody develops in a logical and unhurried way.
- He uses silence to create a feeling of space, and each phrase develops organically from an initial idea.

MILES DAVIS – BOP LICITY – 1949

LISTENING NOTES: CHORUS 2:

- For example the melody in the second half of the solo (bars 9-16 below) grows out of the four note figure that starts bar 9 beat 4, with pairs of ascending quavers (marked 'c') repeated higher as the melody ascends:

Baritone sax

F

Gm⁷ C⁷b⁹ F Dm⁹ Cm⁹ F⁷♯5(b⁹)

5 B^b B^o7 F D⁷ Gm⁷ G^bmaj⁷

9 F Gm⁷ C⁷b⁹ F Dm⁹ Cm⁹ F⁷♯5(b⁹)

13 B^b B^o7 F D⁷ Gm⁷ C⁷b⁹ F

The musical score is written in bass clef with a key signature of two flats (B-flat major). It consists of four staves of music. The first staff is labeled 'Baritone sax' and contains measures 1 through 8. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. Chord symbols are placed above the staves: F, Gm⁷, C⁷b⁹, F, Dm⁹, Cm⁹, F⁷♯5(b⁹) in the first staff; B^b, B^o7, F, D⁷, Gm⁷, G^bmaj⁷ in the second staff; F, Gm⁷, C⁷b⁹, F, Dm⁹, Cm⁹, F⁷♯5(b⁹) in the third staff; B^b, B^o7, F, D⁷, Gm⁷, C⁷b⁹, F in the fourth staff. The melody in the third staff is annotated with brackets and the letter 'c' under pairs of ascending eighth notes in measures 10, 11, and 12, indicating the 'four note figure' mentioned in the text. There are also triplets marked with a '3' in measures 8, 10, and 14.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS 2:

- The accompaniment is for the rhythm section only.
- The chord pattern is a simpler version of the opening chorus.
- At the bridge (section B of chorus 2) the other frontline instruments enter playing low octaves.
- C minor tonality darkens the mood.
- Brighter sound of the trumpet is left out.
- Frontline melody still in octaves climbs quickly to a high F.
- It then descends in a sequence of syncopated phrases to a sustained F two octaves below.

MILES DAVIS – BOP LICITY – 1949

LISTENING NOTES: CHORUS 2:

- The first 4 bars of the solo below is the trumpet solo returning during the B section of chorus 2.
- It brings a regular quaver movement back to the melody.
- Clear direction in modulation.
- Uses a circle of 5ths.
- Melody gets higher and higher until he reaches top F. (bar 4 beat 4)
- 2 octaves above the band's low F from four bars earlier.

Trumpet solo

The musical score for the trumpet solo is presented in three staves. The first staff shows the melody with sustained chords (Bbm7, Eb7, Ab, Db, C9) and a quaver movement. The second staff shows close harmony and unison textures. The third staff shows octaves. The score is annotated with 'sustained chords', 'close harmony', 'etc.', 'unison', and 'octaves'.

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS 2 INTO 3:

- In the 28 bars led by the trumpet the role of the accompaniment changes several times.
- Creates subtle interplay between Miles and the band:

	Trumpet	Other frontline	Rhythm section
End of Chorus 2			
4 bars	Solo melody (notated in trumpet example above) gradually ascends to F	Sustained chords Syncopated chord changes to match ascent of trumpet solo Crescendo	Piano, bass and drums Repeated crotchets in bass: B \flat m 7 – E \flat 7 – A \flat – D \flat – C 9
4 bars	Melody part	Full group at climax of trumpet melody Chordal/homophonic; follows rhythm of the melody	Piano drops out Bass and drums only Bass resumes walking pattern
4 bars	Melody	Trumpet, saxophones, trombone in octaves Horn drops out Tuba plays bass Tremolo in baritone sax and tuba on final sustained chord	Bass and drums

MILES DAVIS – BOPLICITY – 1949

LISTENING NOTES: CHORUS 3:

Beginning of Chorus 3			
8 bars	Improvised solo A bar of double time	Chords, antiphonal Crushed note (acciaccatura) and falling 3rd figure Fall-off on last chord	Piano, bass and drums Detached chords in piano
8 bars	Improvised solo Use of silences/rests	No other frontline players	Rhythm section only

- The table above covers section A of chorus 3.
- At section B, the bridge, the texture is reduced to a jazz piano trio.
- John Lewis' 8 bar piano solo continues with the consistent pattern of solos so far:

MILES DAVIS – BOP LICITY – 1949

LISTENING NOTES: CHORUS 3:

- He uses relaxed swung quaver movement and a long silence between the phrases.
- The first 4 bars of his melody emphasise the interval of a perfect 5th.
- The piece ends with a full band reprise of the final A section.
- There is no coda.
- Instead the final version of section A is one bar longer.
- The final three chords repeat the opening three chords of Boplicity.
- Trumpet ends on a D the 6th degree in F major.
- Drums have a quiet fill on the final chord.
- Tuba comes to rest on a low pedal F.

BIRTH OF THE COOL ERA:

- There is said to be three strands to cool jazz.
- However 1 element links them all together:
 - Cool jazz is softer
 - Sound is unfettered (less vibrato, less use of overtones.)
 - Music is more reflective in it's nature allowing for a purity in the improvisation.
- Less showy than Be-bop.
- The hard accents of Be-bop are left behind along with the big bad sound (replaced with more traditional instrumentation)

WHO & WHAT WILL WE STUDY IN THE 'COOL' ERA:

- Stan Getz – Stella By Night – AL: Low – 1952
 - <https://www.youtube.com/watch?v=YN6pxclc-F0>
- Stan Getz – Autumn Leaves – AL: Low – 1950s

 - <https://www.youtube.com/watch?v=a-l1jHokbl8>
- Antonio Carlos Jobim & Stan Getz – Girl from Ipanema – AL: Low – 1964
 - https://www.youtube.com/watch?v=_1uEy-n4lsU
- Dave Brubeck – Blue Rondo a la Turk – AL: Medium – 1959
 - <https://www.youtube.com/watch?v=vKNZqM0d-xo>
- Miles Davis – Moon Dreams – AL: Medium – 1957
 - <https://www.youtube.com/watch?v=Tcg2DoI3Rjc>
- Miles Davis – So What – AL: High – 1959
 - <https://www.youtube.com/watch?v=yIXkILBvlqU>
- Miles Davis – Round Midnight – AL: High – 1956
 - <https://www.youtube.com/watch?v=GlgLt7LAZF0>



STAN GETZ – STELLA BY STARLIGHT & AUTUMN LEAVES 1952: LISTENING NOTES:

- Two things you immediately hear:
 - Relaxed tempo – Stella is just under 160 bpm & Autumn leaves is around 70bpm.
 - Airy sound (You can hear the breath escaping from the mouthpiece at the ends of phrases.)
- Evidence in both of refinement in melodic invention (Improvisation):
- Still elements of Be-bop phraseology heard:
 - Triplet ornamentation of quavers
 - Occasional double time
- However the effect is smoother and less accented.

STAN GETZ – STELLA BY STARLIGHT & AUTUMN LEAVES 1952: LISTENING NOTES:

- Melodies often extend beyond the harmonic structure.
- Often spill over into the beginning of new choruses giving a sense of flow and ‘in the moment’ invention. (See Miles Davis Boplicity)
- Getz went on to develop the form further in his ‘revolution of jazz’
- He made a Bosa-nova composition with famous Brazilian composer Antonio Carlos Jobim
- Girl from Ipanema: This was famous worldwide in the early 1960s: Sung by Astrud Gilberto in Stan Getz version:
- https://www.youtube.com/watch?v=_IuEy-n4IsU

ASTRUD GILBERTO: BORN 1940

- Astrud Gilberto was born Astrud Evangelina Weinert, the daughter of a Brazilian mother and a German father.
- She was raised in Rio de Janeiro.
- She began a relationship with her husband's musical collaborator, American jazz saxophone player Stan Getz.
- She emigrated to the United States in 1963, residing in the U.S. from that time.
- She sang on two tracks on the influential 1963 album Getz/Gilberto featuring João Gilberto, Stan Getz, and Antônio Carlos Jobim.
- She had never sung professionally before this recording.
- The 1964 single version of "The Girl from Ipanema", taken from the 1963 album, omitted the Portuguese lyrics sung by João Gilberto, and established Astrud Gilberto as a Bossa Nova singer.
- It sold over one million copies and was awarded a gold disc.
- In 1964, Gilberto appeared in the films Get Yourself a College Girl and The Hanged Man.
- Her first solo album was The Astrud Gilberto Album (1965). Upon moving to the United States, she went on tour with Getz.
- Beginning as a singer of bossa nova and American jazz standards, Gilberto started to record her own compositions in the 1970s. She has recorded songs in Portuguese, English, Spanish, Italian, French, German, and Japanese.

'BIRTH OF THE COOL' – ALBUM BY MILES DAVIS & GIL EVANS

- The seminal album was released in 1957.
- Recorded at the beginning of the 1950's as double A side 78rpm records.
- Miles worked closely with Gil Evans and Gerry Mulligan on the album.
- The aim was to create:
 - A new contemporary sound using harmonies inspired by the impressionists.
 - New tonal colours.
 - Melodic (linear) invention: (progressing from one section to the next without notice)

MILES DAVIS – MOON DREAMS – 1957

LISTENING NOTES:

- Chamber instrumentation (9 piece ensemble) see Boplicity for band.
- Relaxed tempo about 74bpm.
- Passages of parallel orchestration. (Homophony)
- Sections of counterpoint (Listen particularly to the bass instruments.)
- Passages of fugal* entries in the different voices.
- Short solo features with backing: orchestration different to the big band:
- Not enough of each family to harmonise on their own to create an entire harmonic backing.

* In music, a fugue is a contrapuntal compositional technique in two or more voices, built on a subject (a musical theme) that is introduced at the beginning in imitation (repetition at different pitches) and which recurs frequently in the course of the composition.

MILES DAVIS – MOON DREAMS – 1957

LISTENING NOTES:

- Variety of note values in melodic material. (Be-bop all short very fast this changed in cool jazz)
- Just after 2 minutes the orchestration and harmony sound more like atonal polyphony.
- This new sound in jazz is added to by the entries of a rhythmic cell which cuts against the underlying swing feel. (First on French horn)
- The structure is totally different with a through composed feel and style. (No playing the head, solos and head out, or chorus (AABA) form)

DAVE BRUBECK – BLUE RONDO – 1959

LISTENING NOTES:

- ‘Time out’ is the album ‘Blue Rondo al a Turk’ is from.
- ‘Time out’ was all about rhythmic elements.
- Many of the tunes on the album have irregular time signatures.
- These were inspired by Turkish street music heard by Brubeck. (When he was on tour of Eurasia)
- Created a divide between jazz musicians, many complaining you can’t swing in 7/4 or 9/8!
- Audiences totally embraced this new rhythmic feel. One of the best known tracks is ‘Take Five’ which even entered the top 40 chart. (Competing against ALL forms of popular music.)
- <https://www.youtube.com/watch?v=vmDDOFXSgAs> (Take Five by Dave Brubeck)

DAVE BRUBECK – BLUE RONDO – 1959

LISTENING NOTES:

- Listen to Blue Rondo a la Turk:
- Time signature is 9/8:
 - However it is not in compound time. (Triple arrangement)
 - Quavers are grouped as 2+2+2+3 (with the 4th bar of each 4 being 3+3+3)
- Repetition of ideas (The composition is motivic, or riff based.)
- Instrumentation: Standard rhythm section plus Alto Saxophone
- The Alto Saxophone (Paul Desmond) has the 'cool' sound.
- Material is organised in blocks of 8 bars which alternates between two tonalities.

DAVE BRUBECK – BLUE RONDO – 1959

LISTENING NOTES:

- The piano contains counterpoint in the interlude before the solo section.
- The solos are blues form:
 - The first chorus has 2 bars of 4/4 swing then reverts back to the 9/8 for two bars.
 - The remainder of the solos are straightforward blues form until the final chorus.
 - The final chorus reverts back to trading two bars of 4/4, two bars of 9/8 in order to lead more fluidly back to the final head.
 - Final head is in 9/8 time signature once again.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES:

- ‘Kind of Blue’ is the album ‘So What’ is from:
- ‘Kind of Blue’ in contrast to ‘Time Out’ is all about melody and harmony (or rather lack of harmony.)
- Despite there being 2 blues compositions on the album, the main aim was to create a modal approach.
- The pieces are based around modes rather than chord sequences.
- This was an entirely different approach to the music that preceded it.
- This new approach was linear (horizontal or melodic) as opposed to the vertical (harmonic) approach of Bebop.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: SHORT FACTS:

- There is an improvised intro on double bass and piano.
- The riff based theme is played on the double bass (the call)
- There is a chordal response using a Charleston rhythm (dotted crotchet – quaver)
- This is built in quartal harmony (using intervals of a fourth rather than thirds.)
- The mode used is the Dorian mode (Minor mode with a flattened 7th note but the 6th note is major)
- Structure is AABA (each section is 8 bars)
- The B section is one semitone higher (Section A= D dorian & section B Eb dorian)

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: SHORT FACTS:

- The first chorus is two choruses long, using simple melodic ideas:
 - Lots of space and natural development.
- The second solo is tenor saxophone (John Coltrane) demonstrates the challenge of playing in this new way:
 - The phrases sound as if they are searching for new notes in the mode.
 - Time values are varied and non-metronomic.
 - Creates a very human effect, perhaps reminiscent of the ‘imperfect’ nature of blues.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: SHORT FACTS:

- The third solo is alto saxophone (Cannonball Adderley):
 - Evidence of Be-bop language.
 - Beautiful motivic work and sequencing. (Using ideas through transpositions)
 - Creates the effect of harmonic movement despite it being absent from the composition.
- The final, brief solo is piano (Bill Evans):
 - Even greater sense of exploration.
 - Plays with more and more dissonance as the solo progresses.
 - As this is modal technically ANY note from the mode should work.
- Miles is known to have insisted that the first take being the one to use on the recording.
- His may result in some imperfections but it also results in a very fresh and creative sound.

MILES DAVIS – SO WHAT – 1959

THE BAND:

- **Miles Davis Sextet:**
- The Davis band of 1959 was an ‘all-star’ group.
- It consisted of well know soloists who had already established their own reputations.
- Most went on to become bandleaders and composers.
 - Trumpet – Miles Davis
 - Alto Sax – Julian ‘Cannonball’ Adderley
 - Tenor Sax – John Coltrane
 - Piano – Bill Evans
 - Double Bass – Paul Chambers
 - Drums – Jimmy Cobb

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: FORM

Form

	Intro (<i>rubato</i>)	10 bars
1	Theme (AABA)	32 bars
2-3	Trumpet solo	64 bars
4-5	Tenor sax solo	64 bars
6-7	Alto sax solo	64 bars
8	Piano solo	32 bars
9	Theme	32 bars
	Coda	12 bars + fade out

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: INTRO

Rubato literally means 'robbed', and refers to shortening some beats and lengthening others in order to give an expressive, free feel to the pulse.

- Begins with a prelude from the Piano and Double Bass.
- They play in *rubato** style with lots of variety in the texture in such a short passage.
- The first three bass entries are answered by descending piano chords.
- This is followed by a melody played by both instruments.
- Followed by shifting parallel chords played over a pedal D in the bass.
- Solo bass phrase concludes.

MILES DAVIS – SO WHAT – 1959

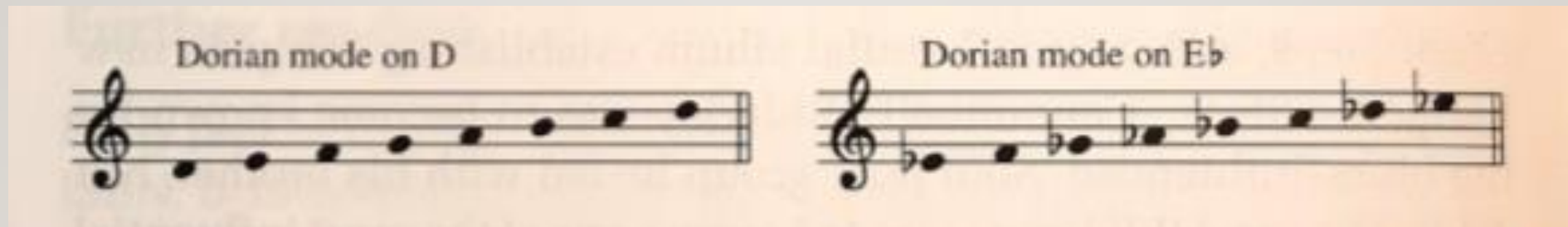
LISTENING NOTES: INTRO

- The opening has elements of the theme to come.
- It introduces devices that form the basis of the piece:
 - Question and answer between bass and treble.
 - Parallel descending triads in the right hand of the piano.
 - Semitone shifts in tonality.
 - The rhythm and contour of the bass melody (heard in the solo bass phrase which ends the passage).
- Intro is not modal, but shifts chromatically between unrelated keys a semitone apart.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: THEME

- Consists of four eight-bar phrases in the form AABA.
- The A sections are based on the dorian mode on D.
- Contrast is provided by setting the bridge (the B section) in the dorian mode on Eb,
- This is a semitone higher, see the two modes below:



MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: A1 + A2: 00:33

- The A section of the theme consists of two four-bar phrases.
- Each consisting of a ‘question’ from the bass and an ‘answer’ (So What) from the piano:

The image displays a handwritten musical score for the A1 section of Miles Davis's 'So What'. The score is written on two systems of staves. The top system is labeled 'A1' and 'So What'. It features three staves: Piano (top), Double bass (middle), and Double bass (bottom). The Piano part consists of two four-bar phrases, each starting with a whole note chord. The Double bass part consists of two four-bar phrases, each starting with a rhythmic pattern of eighth notes. The first phrase of the Double bass part is marked with a 'v' and an arrow pointing to the second bar, and an 'i' below the staff. The second system of staves continues the Piano and Double bass parts, with the Piano part ending with a fermata and the Double bass part ending with a fermata.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: A1 + A2: 00:33

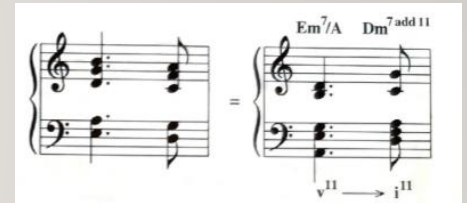
- This is the melody that was hinted at in the introduction.
- Very unusual for the main melody to be introduced by the Double Bass in jazz at this time.
- Note how the bass theme changes either at the start or the end, but the piano answer is always the same.
- Bass melody is modal but has harmonic implications that resemble the outlines of A minor triad.
- Syncopated piano chords (answer) are supported by the cymbal accents, who then begin to keep time on the ride cymbal.
- The ‘So What’ pattern is dotted crotchet to quaver:

The diagram illustrates the 'So What' pattern in piano chords. It consists of two parts: a piano accompaniment and a harmonic analysis. The piano accompaniment shows a dotted crotchet chord in the right hand followed by a quaver chord in the left hand. The harmonic analysis shows the same pattern with the right hand chord labeled Em^7/A and the left hand chord labeled Dm^7add11 . Below the left hand chord, a vertical line with a downward-pointing arrow is labeled v^{11} , and a horizontal arrow points from this line to the label i^{11} below the right hand chord.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: A1 + A2: 00:33

- The piano chords have an interesting structure.
- The chords appear to be built mainly from 4ths (with a single 3rd on top)
- If we rearrange the chords it shows a basic dominant function V to I: →



- The A section is played by the rhythm section alone, and then repeated by the full band.
- The frontline taking one note each of the right hand of the piano in the voicing of the chords for ‘So What’
- Drums provide more rhythmic support playing the hi-hat on beats 2 and 4 of each bar.
- Drums also play the ‘So What’ answer on bass drum and snare.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES:A1 + A2: 00:33

- The texture becomes more dense as the piece progresses:
 - Piano and bass in the introduction.
 - Piano, bass and ride cymbal in A1.
 - Full band in A2.
- The frontline do not play the last ‘So What’ response in A2. (They also do not play at the same point in B & A3)
- This creates space to allow the music to move forward to the new key centre.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: B (BRIDGE): 1:00

- The bridge is another repetition of the A section.
- The major difference is it is a semitone higher. The dorian mode on Eb.
- This simple device lifts the music and creates variety while maintaining the calm mood.
- The idea for this came from Be-bop harmony of using ‘tritonal’ substitutions:
- Chord V can be replaced by a flattened 2nd. An example of this would be in the key of C replacing G7 with Db7, a tritone lower.
- In this piece the Eb tonic is a tritone away from A, which is the 5th degree of the tonality established in section A which is D (D,F,**A**)

A **tritone** is another name for the intervals of a diminished 5th or an augmented 4th – three whole tones.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES:A3: 1:15

- Tonal centre of dorian D is reintroduced by the bass in the eighth bar of section B, which brings us to the last A section of the AABA form.
- It is played in the same way as A2.

MILES DAVIS – SO WHAT – 1959

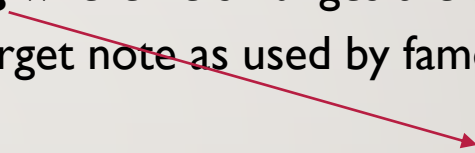
LISTENING NOTES: TRUMPET SOLO: 1:31

- The tension that has been building due to the repetitive nature of the theme is immediately released at the beginning of the improvised section.
- Cymbal strike at the start of the trumpet solo.
- Double bass begins to play a relaxed walking bass line.
- Davis plays relaxed open phrases based around the root, 4th and 5th of the mode.
- Piano answers these phrases with a light subtle chords.
- Davis plays with a 'clear' sound with very little vibrato. (Compare to the sound of the trumpets in Big Band era)

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: TRUMPET SOLO: 1:31

- Although the sound is ‘clean’ Davis likes to add subtle inflections to his melody:
 - One common technique used is **half valving** where he smudges the start of the note. This creates a vocal-like effect of sliding up to a target note as used by famous blues singers such as ‘Bessie Smith.’
- Davis’s articulation is varied and skilfully executed:
 - Many shaped by his legato tonguing.
 - Long-Short contrast of note lengths.
 - Use of ghost notes (shown in the example to follow shown with x-heads on the score.) These almost ‘inaudible’ swallowed notes are played between accented notes and bring a percussive quality to the melody.



Half valving is a technique used by trumpet players in which the valves are pushed half-way down, so that the column of air passing through the instrument is restricted. This allows the player to manipulate the sound with the embouchure (lip position) in order to achieve tonal effects.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: TRUMPET SOLO: 1:31

- Start of the second chorus Davis climbs into the higher register of the trumpet.
- He tempers the brighter sound with legato tonguing and long notes.
- Davis stays within the dorian mode, but note his occasional raised seventh. (C# in bars 13 & 24, D natural in bar 23)

Trumpet (Miles Davis) A¹

6

11

17 B

22

27

A²

A³

The image shows a musical score for the trumpet solo in Miles Davis's 'So What'. The score is written in treble clef and 4/4 time. It consists of six staves of music. The first staff is labeled 'Trumpet (Miles Davis) A¹' and starts with a whole rest. The second staff is labeled '6' and contains the first line of the solo. The third staff is labeled '11' and contains the second line. The fourth staff is labeled '17 B' and contains the third line. The fifth staff is labeled '22' and contains the fourth line. The sixth staff is labeled '27' and contains the fifth line. The score includes various musical notations such as notes, rests, and accidentals. There are also dynamic markings like 'A¹', 'A²', and 'A³' and a 'B' marking. The score is set against a background of a wooden floor.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: TRUMPET SOLO: 1:31

- There are interesting textural variations in the rhythm section's accompaniment to the trumpet solo:
 - In the B section of the first chorus plays an impressionistic chord cluster repeatedly, this creates tension in the music.
 - At the start of chorus 2 (2.25) the bass plays a pedal note on an open D string while double stopping other notes on the G string.
 - This creates the effect of suspending the momentum of the walking bass for 8 bars.
 - This accompaniment is reflected by Davis in his solo playing long static notes in his melodic line at this point.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: TENOR SAXOPHONE SOLO:

- John Coltrane's tenor sax solo provides a strong contrast to the trumpet solo.
- Coltrane was trying to develop a new approach on saxophone.
- Here is a comparison of the approaches to improvisation taken by both soloists:

Miles Davis:

Plays mainly in the middle register.

Uses crotchets and quavers.

Plays long legato phrases.

Relaxed & open sound.

Breathy timbre.

John Coltrane:

Plays in the upper register.

Uses semiquavers and triplet quavers.

Plays short phrases.

Urgent & insistent sound.

Cleaner and more articulated.



MILES DAVIS – SO WHAT – 1959

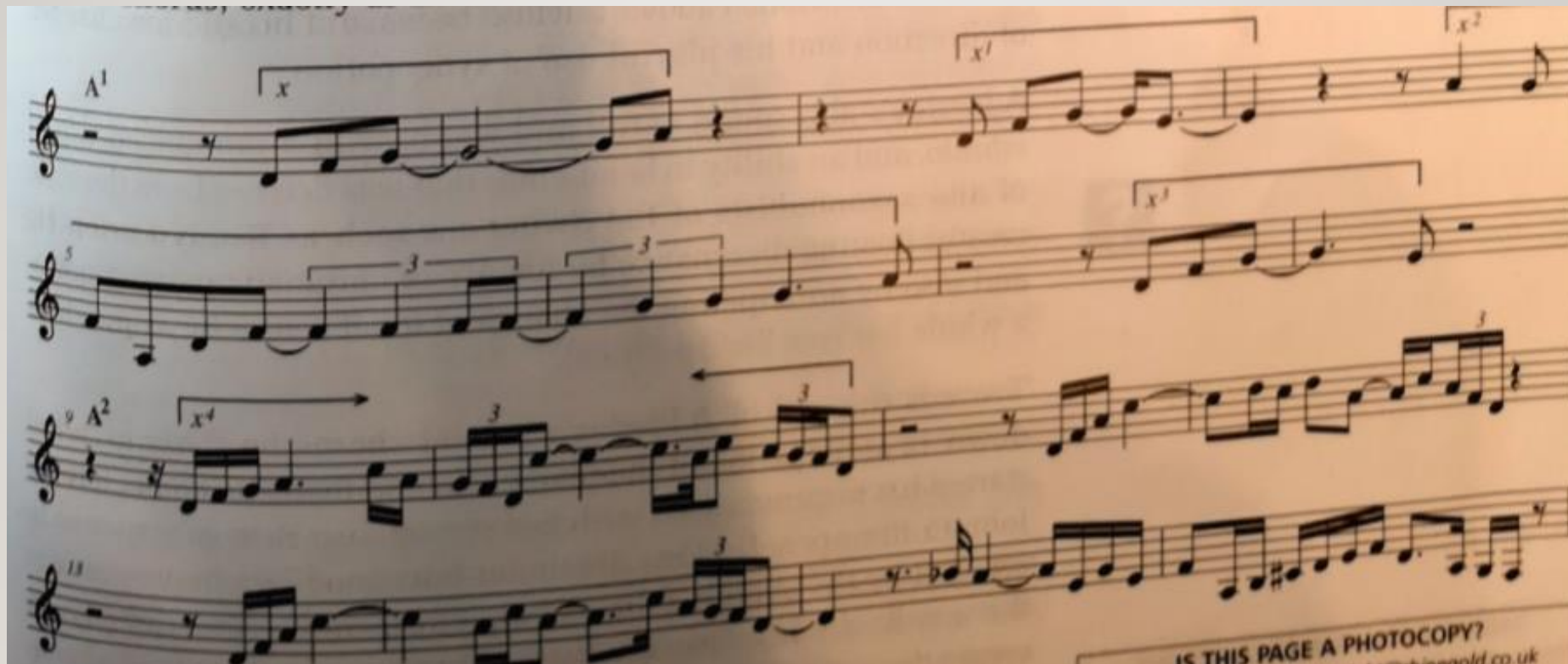
LISTENING NOTES: TENOR SAXOPHONE SOLO: 3:25

- Coltrane works with short pentatonic motif which he constantly develops:
 - Through rhythmic and melodic variations.
 - In the next example, he freely inverts the last interval of x (a rising tone) into a falling minor 3rd at the end of $x/$.
 - The whole of $x/$ is a rhythmic variant of x .
 - In $x2$, he extends x by adding new material to the start of the motif.
 - $x3$ echoes $x/$, but is metrically displaced. (i.e. in a different part of the bar)
 - The first 6 pitches of $x4$ are used in retrograde (backwards) in order to form the last six pitches. (D,F,G,A,C,A)
 - Almost all of Coltrane's phrases are 2 bar units.
 - Breaks into **double-time** feel at the start of section A2.

Double time refers to halving the note values (for instance, playing semi-quavers instead of quavers) in order to give the impression of a faster tempo.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: TENOR SAXOPHONE SOLO: 3:25



MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: TENOR SAXOPHONE SOLO: 3:25

- Drums respond to Coltrane's intensity by playing lots of syncopated accents on the snare drum.
- Piano plays more repeated rhythmic patterns to tie in with the 2 bar phrasing of the solo.
- The bass stops playing the walking bass pattern and plays pedal D in the first 8 bars of Coltrane's second chorus, exactly the same as he did in Davis' solo.
- Coltrane's playing style had mixed reviews however he was seen as someone developing a new style:
 - Sheets of sound – did not play in a recognisable melodic style.
 - Dismantling music vocabulary drawn from harmony in favour of a more scalar-based approach.
- The last part of his solo is in double time feel with long strings of semiquavers.



MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: ALTO SAXOPHONE SOLO: 5:17

- Alto saxophonist Cannonball Adderley picks up the semiquaver double time feel at the very start of his solo.
- In the first 16 bars he mixes up double time semiquaver runs with simple quaver based melodies.
- He effectively blends the different styles and approaches of Davis and Coltrane together.
- Adderley was a virtuosic player who came from the be-bop era:
 - He has a chromatic approach to improvising
- Playing is often unpredictable because of:
 - Mixing the rhythmic elements mentioned above.
 - Sudden changes in direction and playful use of syncopation.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: ALTO SAXOPHONE SOLO: 5:17

- His sound is warm, with pronounced vibrato.
- He had the ability to bend notes. (Derived from the sax playing of the swing era such as Benny Carter)
- Created fleeting dissonance by his use of chromatic passing notes.
- He also anticipated the change of the tonal centre (Key change) sometimes by a whole bar. (See bar 16 in example)
- Towards the end of Adderley's second chorus he starts to 'wind down' in anticipation of the piano solo to come.
- This shows how good jazz improvising is affected by the evolving form of performance.
- He played the way he did because of what preceded his solo and to create the right atmosphere for what was to follow.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: ALTO SAXOPHONE SOLO: 5:17

The image displays a musical score for the alto saxophone solo in Miles Davis's "So What". The score is written on four staves of music, each beginning with a measure number: 1, 6, 11, and 14. The key signature is one flat (B-flat major/D minor), and the time signature is 9/8. The score is divided into sections labeled A¹, A², and B. Section A¹ spans measures 1 to 5, A² spans measures 6 to 10, and B spans measures 14 to 17. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) and a double bar line with repeat dots at the end of measure 10. The notation includes various accidentals such as flats and sharps.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: PIANO SOLO: 7:05

- Bill Evans' piano solo differs from the others in that it is only 1 chorus long.
- It is accompanied by the 'So What' chords played by the frontline.
- This creates a strong question and answer pattern.
- Piano posing the question and frontline responding with 'So What'
- He creates a lot of textural variety in his solo (see right)
 - A1: Block chords in open voicing.
 - A2: right-hand melody with left hand chords.
 - B: Block chord clusters.
 - A3: left-hand melody, in parallel 2nds.

Piano solo 7:05

The image shows a page of musical notation for a piano solo. It is divided into four systems, each labeled with a measure number: A¹, A², B, and A³. Each system consists of a treble clef staff and a bass clef staff. The notation includes various chord voicings, block chords, and melodic lines. The background of the page is a light, aged paper color.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: PIANO SOLO: 7:05

- In section A1 & A2 the piano uses off-beat quavers to syncopate his melodic line which are built from wide intervals.
- In section B he plays in a much less melodic way, using the piano percussively by repeating clusters in a rhythmic pattern.
- In A3 Evans' playing is unusual as it consists of a very simple melody line in the left-hand only.
- Harmonised completely in parallel 2nds.
- Evans is the **ONLY** soloist to stay exclusively within the modal scales.
- This thins the texture of the music in preparation for the return of the theme.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: THEME: 8:03

- It may have been the intention to have the theme return after the piano solo.
- However Paul Chambers doesn't play the pick up bar with which the melody begins on his double bass.
- It is possible he thought the piano might do a double chorus solo the same as the others.
- The piano reverts to the theme playing the 'So What' motif while the bass continues with a walking bass for 8 bars. (He does add decoration to the bass part to create more interest)
- In A2 the bass picks up the theme and the frontline return playing the response.
- The same routine follows with B and A3 played by the full band.

MILES DAVIS – SO WHAT – 1959

LISTENING NOTES: CODA: 9:00

- Frontline drop out leaving the rhythm section playing the theme for 8 bars.
- Music gradually fades out.
- Although a popular way to finish modern songs, in the 1950's it was much more unusual and represents a significant use of recording technology.
- The piece does not finish on a cadence but seems to carry on indefinitely in it's contemplative mood.

MILES DAVIS – ROUND MIDNIGHT – 1956

THE BAND

- Miles Davis Quintet:
 - Trumpet – Miles Davis
 - Tenor Saxophone – John Coltrane
 - Piano – Red Garland
 - String Bass – Paul Chambers
 - Drums – Philly Joe Jones

MILES DAVIS – ROUND MIDNIGHT – 1956

- Miles Davis started to distance himself from cool jazz as he resented the fact it was being taken over by white musicians such as Dave Brubeck.
- ‘Round Midnight’ was originally written by Be-bop jazz musician and pianist Thelonious Monk in 1940.
- Many performers including Cootie Williams & Dizzy Gillespie made their own versions.
- Bernie Hanighen wrote lyrics to the melody which became a favourite of Ella Fitzgerald.
- Although ‘Round Midnight’ comes from a hard bop album the song itself is altogether softer in style.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: STRUCTURE:

- Thelonious Monk song is framed by the intro, interlude and outro.
- Davis modelled in part on an earlier version of the song by Dizzy Gillespie. (Who he replaced in Charlie parkers band)

Introduction	8 bars	0:00-0:30	Emphasis on trumpet
Chorus 1	32 bars	0:30-2:39	<i>aaba</i> song form, featuring trumpet
Interlude	4 bars	2:39-2:56	A fanfare-like section
Chorus 2	32 bars	2:56-5:07	<i>aaba</i> song form, featuring tenor sax played by John Coltrane
Outro	8 bars	5:07	Emphasis on trumpet

MILES DAVIS – ROUND MIDNIGHT – 1957

LISTENING NOTES: INTRODUCTION:

- The intro, interlude and outro frame the two choruses.
- These are the only sections the whole band plays at once.
- The trumpet plays a ‘lazy’ sequential melody for 6 bars:



A mute is a device used to change the sound of an instrument. Trumpeters and trombonists have a huge range of mutes available, all of which are inserted into the bell of the instrument, and each gives a slightly different sound. They work by partially or completely blocking the air flow out of the bell, forcing some or all of the air through the mute. There are straight mutes, cup mutes, Harmon mutes and plunger mutes (among others), all of which are used to great effect by jazz musicians.

- He uses a stemless **Harmon mute**, which creates a hard-edged buzzing, yet intimate sound that became one of his trademarks.
- The has a cork seal, and a stem coming out of the middle, which can be adjusted to change the timbre.
- Davis removed this bit completely to create his unique sound.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: INTRODUCTION:

- The rhythm here can be described as a 2-beat rhythm.
- The bass driving the harmonic rhythm with an emphasis on the 1st and 3rd beats of the bar.
- At 0:24 the piano, bass and drums take over with an insistent rhythm:

The image shows a musical score for three instruments: Piano, String Bass, and Snare Drum. The Piano part is written in a grand staff (treble and bass clefs) and features a complex, syncopated rhythmic pattern with many beamed notes. The String Bass part is written in a single bass clef and plays a simpler, driving rhythmic line with notes on the 1st and 3rd beats of each bar. The Snare Drum part is written in a single staff with a double bar line at the beginning and uses a rhythmic notation with stems and flags to indicate the timing of the drum strokes, which are primarily on the 1st and 3rd beats.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: INTRODUCTION:

- This represents a very subtle introduction of the rhythmic feature known as **double-time**.
- This can be as simple as doubling the tempo in the rhythm section.
- It is used as a way to ramp up the energy levels.
- In ‘Round Midnight’ it is used in a much more unobtrusive way:
 - To add variety
 - To add a quiet injection on tension
 - You can hear a small amount of this idea in bar 2 and 4 of the intro.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: CHORUS I:TRUMPET

- Continues with the trademark muted sound.
- Davis plays his version of Monk's melody which is a conventional 32 bar song form. (AABA)
- There are small hints at double time in the rhythm to give it a slight edginess:
- The drums however play with brushes in this section pulling against the 2 beat feel of the bass. (1:32 & 2:10)
- There is a subtle approach to rhythm here, with tiny variations being impossible to notate.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: CHORUS I: TRUMPET

- With the rhythm providing a steady beat, Davis is able to pull the melody around with a huge amount of freedom.
 - He manipulates the note length and the way he attacks each one.
 - It is impossible to say if the rhythms are straight or swung as often they are neither and change rapidly from one to the other.



MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: CHORUS I: TRUMPET

- The rhythm sections continues with the 2 beat pattern until the 'b' section.
- Drums then change to a double time feel.
- The piano plays a more active part. (Rather than 2 chords per bar)
- Drums play a simple brushes pattern until the double time passage, where he changes to a shuffle swung rhythm.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: INTERLUDE:

- A lot happens in this 4 bar interlude:
 - A bar of soft quaver Bb in octaves from the piano lulls the listener into a false sense of security.
 - Whole ensemble then plays a swinging, shouting repeated chord with unmuted trumpet.
 - Trumpet is plying in its highest register. (Reaching high Eb or concert Db)
 - He uses the effort it takes to play this high to create the contrast with the sound of the preceding solo, muted section.
 - Rhythm is firmly in double-time.
 - Brief bass and drum solo. (Played with sticks)
 - Tutti scream leads into the next chorus.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: INTERLUDE:

The image displays a musical score for the interlude of "Round Midnight" by Miles Davis. The score is arranged in two systems of staves. The first system includes parts for Trumpet in B \flat , Tenor Saxophone, Drum Set, Piano, and String Bass. The second system continues the score with five staves, likely representing the vocal line and other instruments. The key signature is three flats (B \flat , E \flat , A \flat), and the time signature is 4/4. The score features various dynamics such as *pp* (pianissimo) and *ff* (fortissimo), and includes a *sfz* (sforzando) marking. The notation includes eighth and sixteenth notes, rests, and complex chordal structures.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: CHORUS 2: TENOR SAXOPHONE

- Double-time feel continues.
- Bass however sticks to patterns played in chorus 1.
- However if you count this section at the original tempo he is now playing on every beat.
- Swing rhythms operating in semiquaver movement instead of quavers. (Known as swing 16th)
- This section has significantly more in common with the rest of the album than the rest of the song.
- True 'Hard-bop' style.

MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: CHORUS 2: TENOR SAXOPHONE

- John Coltrane has a much freer approach to the original melody:
 - He goes off quickly on a new path.
 - New melodic ideas.
 - His sound is described as ‘steely’.
 - The intense movement of his improvisations contrast effectively with Davis’s feeling of space in the earlier chorus.
- Philly Joe Jones continues using sticks, his rhythm is a much more assertive shuffle beat featuring ride cymbal and closed hi-hat.
- Red Garland continues comping but in a much more syncopated style than the first chorus.
- The bass plays mostly crotchets in a slow walking bass pattern, with the occasional flourish.



MILES DAVIS – ROUND MIDNIGHT – 1956

LISTENING NOTES: OUTRO:

- The short outro serves to round off the piece by returning to the mood of the opening.
- Trumpet takes the lead once more.
- Saxophone does play a soft countermelody this time.
- Drums make extensive use of the cymbals, including a cymbal role at 5:09
- The feel returns to a 2 beat, with bass and piano providing an uncluttered foundation for the rhythmic freedom of the front line instruments.