

WEST END BLUES (excerpt)

Recorded 6.6.1928

Louis Armstrong—trumpet

Jimmy Strong—clarinet

Earl Hines—piano

Mancy Cara—banjo

Zutty Singleton—drums

Trumpet Introduction:

Jazz Styles History & Analysis (2003)—Mark Gridley

The opening phrases in this piece are among the most famous in jazz history. Note the drama as Armstrong reaches up to his highest notes, the one he sustains. Then listen to the manner in which he gradually descends to finish with a note that makes you eager to hear what follows. Notice his warm, brassy tone and his sure-footed manner. This introduction is a masterpiece that you might want to hear several times.

The idea of a bravura solo style, particularly an unaccompanied solo passage like this, was common in light classical music that was popular in America around 1900. Virtuoso cornet soloists were frequently featured in band concerts at that time. In addition, the trumpet sounds of Mexican bands that visited New Orleans had impressed musicians there. When Louis Armstrong devised this stirring opening, he was drawing, either consciously or unconsciously, from that tradition in light classical music, and he was establishing a tradition in jazz.

(transcription available at: <http://www.music.sc.edu/ea/Jazz/transcriptions.html>)

CHEROKEE (solo excerpt)

Clifford Brown—trumpet

Max Roach—drums

Harold Land—tenor sax

Richie Powell— piano

George Morrow—bass

- Built upon the styles of Dizzy Gillespie, Fats Navarro, and Miles Davis to create his own original style.
- Didn't choose the peculiar notes like Dizzy
- Didn't convey the intimate moods like Miles
- Incredible technique and "flexibility"
- Deliberate and wide vibrato
- Influenced by Fats Navarro
- Didn't use the upper register as frequently as Dizzy or Fats
- Brown managed to sound relaxed even while playing something that was incredibly challenging
- More emphasis on swinging hard than on surprising lines
- Very tuneful improvisations
- Incredible speed and agility

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SO WHAT (modal jazz solo excerpt)

rec. 1959

Miles Davis—trumpet
John Coltrane—tenor sax
Cannonball Adderley—alto sax
Bill Evans—piano
Paul Chambers—bass
Jimmy Cobb—drums

Someone suggested that “Miles is the Picasso of Jazz”.

Davis was associated with several movements or styles of jazz including: cool, be-bop, modal jazz, jazz-rock fusion.

Analytical cubism (c.1907-11): quality of fragmentation - overlapping planes was heightened, objects depiction moved even further away from physical reality. Cubist painters were not bound to copying form, texture, color, and space; instead, they presented a new reality in paintings that depicted radically fragmented objects, whose several sides were seen simultaneously. Splintered the visual world. Provided view of every aspect of the whole subject, seen simultaneously in a single dimension.

Components to Miles style:

- Altering pitch and tone quality (see 1/2 valve notes in solo)
- Frequent use of harmon mute (not in this solo)
- Skillful and thoughtful construction of solos, dramatic elements
- Swing approach. Not as many 8ths notes as Clifford. Note placement on the beat, yet sometimes seemingly free from strict tempo.
- Sensitive phrasing
- Economical
- Lighter tone, more vocal quality to the trumpet, less vibrato

“Play what you hear, not what you know.”—**Miles Davis**

“Paint what you know, not what you see.”—**Picasso**

From the album liner notes written by Bill Evans: “As the painter needs his framework of parchment, the improvising musical group needs its framework in time. Miles Davis presents here frameworks which are exquisite in their simplicity and yet contain all that is necessary to stimulate performance with a sure reference to the primary conception.”

FORM: AABA. A sections are 8 measures of D dorian, B is 8 measures of E^b dorian.

First Chorus

A :00 Theme 1 statement, fragmented and sequenced
A :15 Theme 1 fragments continue
B 29 Theme 1 fragments continue up a half step in E^b dorian.
A :43 Theme 1 material continues

Second Chorus

A :55 Theme 2, higher register, longer values (C triad over the D dorian)
A 1:11 Returns to Theme 1 fragments. MM.45-47 almost identical to mm.5-7
B 1:24 Theme 2 transposed up to E^b dorian (D^b triad over E^b Dorian)
A 1:38 Theme 2 back in D dorian. Last phrase uses material from both Theme 1 & 2

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SWEET LORRAINE

Art Tatum—solo piano

Solo pianist with dazzling technical facility. Unpredictable texture changes. Heavy swinging stride, but may change mid-phrase for showering notes from either RH or LH. Rhythmic and harmonic inventive influenced many beyond just piano players. Wide range

FORM: AABA

rubato Intro :00-:34

Melodic Statement

A :35 Note Audience recognition of tune

A :52

B 1:11

A 1:30

Improvisation over form

A 1:48

A 2:07

B 2:27

A 2:46

Return to melodic statement

B 3:05

A 3:25

Bluesy ending

AUTUMN LEAVES

NYC, Dec. 28, 1959

Bill Evans —piano

Scott LaFaro—bass

Paul Motian—drums

FORM AABC (Each section = 8 measures, form is 32 measures)

Intro :00

Melodic Statement

A :09

A :18

B :28

C :38

First Improvisation Chorus (chorus = one time through the form)

A :47 Bass solo—no accompaniment

A :57 Piano enters into dialog with bass

B 1:06 Drums enter, or do they? No time keeping

C 1:15

Second Improvisation Chorus

A 1:25 Trio dialog continues. Who is leading, who is following?

A 1:34

B 1:44

C 1:53

Third Improvisation Chorus

A 2:02 Drums enter keeping time, piano improvises, bass accompanies with walking line

A 2:11 Piano left hand accompanies with stabs

B 2:20

C 2:30 Flurries

Fourth Improvisation Chorus

A 2:40 Triplet figure

A 2:49

B 2:58 LH stabs continue

C 3:07 Triplet figure cont.

Fifth Improvisation Chorus

A 3:17 Piano LH changes to emphatic homorhythmic style, accenting the RH lines

A 3:26

B 3:36

C 3:45

Sixth Improvisation Chorus

A 3:54 Bass begins to improvise again

A 4:04 Dialog returns. Note drums, or lack of drums

B 4:14

C 4:24

Return of Theme

A 4:33 Return of theme. Trio not compelled to state melody explicitly

A 4:43

B 4:52

C 5:03 Displaced chords

Tag and ending