A COMPARATIVE ANALYSIS OF PERFORMANCE PRACTICE IN PRE-BOP, BEBOP AND POST-BOP ERAS, AS OBSERVED ON 3 STANDARD TYPE CHORD PROGRESSIONS

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

The guitar and its ancestors, such as the gittern and the vihuela, have existed since the 13th century CE. It belongs to the chordophone family, with variants depicted on Hittite carvings dating back to the 14th century BC (Bellow 1970, 6-11). This quiet, polyphonic instrument gained popularity in Europe during the 16th century CE (Sachs 1940, 344). Initially, it was mainly used to strum accompaniment for dances and singing. As composers like Luys Milan, Adrian Le Roy, and Gaspar Sanz began writing for the instrument, a more refined plucking style using four fingers of the right hand developed, allowing for polyphonic music and counterpoint to be performed. Though practical to carry, it was almost exclusively played for small audiences in chambers and recital rooms.

The guitar's role in early jazz and Dixieland bands of the 1910s and 1920s, as well as the immensely popular big bands of the 1930s, was strictly limited to accompaniment. Guitarists, as rhythm section members, typically played archtop acoustic guitars strung with bronze-wound steel strings, strumming evenly placed chords in sync with the drummer's ride cymbal or hi-hat. Their primary responsibility was maintaining the beat while subtly providing harmonic information — more felt than heard.

With the advent of microphones, amplification, and electromagnetic pickups, electric guitars emerged. From the mid-1930s onward, the guitarist's role in jazz ensembles gradually shifted from accompanist to soloist.

This study focuses on the evolution of jazz guitar performance practices, captured on recordings by pioneering figures such as Django Reinhardt, Charlie Christian, and Oscar Moore, through to contemporary players like Kurt Rosenwinkel, Lage Lund, and Pasquale Grasso. To assess this transformation, I will analyze recordings of three standard chord progressions performed by players representing styles from three distinct periods in jazz history: 1936-1945 (pre-bop), 1945-1955 (bebop), and 1955-2022 (post-bop). The analyses will cover harmonic and rhythmic elements, phrase length, tempi, timbre, equipment, and other relevant aspects.

Keywords: Jazz Guitar; Jazz History; Improvisation; Music Analysis; Chord Progression

ÖZ

Gitar ve onun ataları olan gittern ve vihuela, 13. yüzyıldan beri varlığını sürdürmektedir. Akortlu çalgılar ailesinin üyesi olan gitarın erken dönem benzerleri, MÖ 14. yüzyılda Hitit kabartmalarında da görülmüştür (Bellow 1970, 6-11). Düşük sesli ve polifonik bir çalgı olan gitar, özellikle 16. yüzyıldan itibaren Avrupa'da yaygınlaşmıştır (Sachs 1940, 344). Başlangıçta dans ve şarkı eşlikçisi olarak kullanılan enstrüman, Luys Milan, Adrian Le Roy ve Gaspar Sanz gibi bestecilerin eserleriyle daha sanatsal bir konuma ulaşmış, sağ elin dört parmağıyla tellere dokunulan polifonik çalma tekniği gelişmiştir. Ancak düşük ses seviyesi nedeniyle genellikle küçük salon konserlerinde tercih edilmiştir.

Yirminci yüzyılın başlarında erken caz ve Dixieland gruplarında, 1930'larda ise büyük orkestralarda gitar, yalnızca eşlik görevi üstlenmiştir. Akustik archtop gitarla, ritim grubunun parçası olarak, ride zili ya da hi-hat'i destekleyen akorlar çalan gitaristlerin temel rolü, armoniyi hissettirmek ve ritmi sağlamaktı.

Mikrofon, amplifikasyon ve manyetik alıcıların geliştirilmesiyle 1930'ların ortalarından itibaren elektrik gitarlar yaygınlaşmış, gitaristlerin cazdaki rolü eşlikten solo icraya evrilmiştir.

Bu çalışma, 1930'lardan başlayarak Django Reinhardt, Charlie Christian ve Oscar Moore gibi öncülerden günümüzde Kurt Rosenwinkel, Lage Lund ve Pasquale Grasso gibi isimlere kadar uzanan süreçte caz gitar icrasının dönüşümünü kayıtlar üzerinden incelemektedir.

Bu doğrultuda, caz tarihinin üç dönemi (1936-1945 bebop öncesi, 1945-1955 bebop dönemi, 1955-2022 bebop sonrası) incelenerek, her dönemi temsil eden müzisyenlerin üç ortak standard formu üzerinde kaydettikleri doğaçlamalar; armonik ve ritmik yapı, cümle uzunluğu, tempo, tını ve ekipman kullanımı gibi unsurlar bakımından analiz edilecektir.

Anahtar Kelimeler: Caz Gitar; Caz Tarihi; Doğaçlama; Müzik Analizi; Akor Dizilimi

To my dear friend, the late Aydın Balpınar, who taught me more about time and ethics than anyone else, without a conscious effort.

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My dear old friend and fellow 'Crawling Kingsnake' Assoc. Prof. Dr. Nihat Ülner provided guidance and encouragement over long phone conversations, especially during the final stages of this work. I'm grateful for his support and friendship.

And finally, I'd like to thank my parents Ahmet and Nazan, my wife Deniz Koç and my son Ay Çeliker for their support and patience throughout my endeavor of resuming this work I had started almost 20 years ago.

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LIST OF ABBREVIATIONS

° : Diminished

+ : Augmented

Δ, Maj, Ma : Major

Foolish : These Foolish Things

HHTM : How High The Moon

JOOTT : Just One Of Those Things

MAT : Miss Ann's Tempo

Mi, m : Minor

M.I. : Modal Interchange

P2P : Peer to peer

RAC : Relaxin' At Camarillo

Sub. : Substitute

TFT : Tea For Two

INTRODUCTION

My personal fascination with the guitar, after my initial exposure to 60's surf rock records by The Ventures and light instrumental pop records such as Golden Guitar in my parents' record collection around the age of four or five, was during fifth grade when I discovered Elvis. Years later I came to realize that aside from the songs, Elvis's voice, the harmonized vocals by the Jordanaires, I was drawn to the music by Scotty Moore's guitar stylings which played a major role on the '50's recordings. Moore's guitar sound, his rhythmic and harmonic ideas, which seamlessly blend country, swing and the blues, were very distinctive and unlike anything I heard until then.

In high school I gravitated towards hard rock and heavy metal bands such as Def Leppard, Bon Jovi, Guns 'n' Roses, Metallica, Slayer, Megadeth, Anthrax etc. which were quite popular in Istanbul and other major cities during late '80's and mid '90's.

My parents bought me a nylon string guitar in 1988 and I started taking group lessons. There were students of various age groups with varying levels of playing experience in the group and at age 11, I was the youngest and the only absolute beginner among them. Our teacher Melih Güzel, although helpful, entertaining and friendly, did not really have the time to teach me the fundamentals of music and the guitar. I did not know how to read music, did not recognize the notes on the guitar. I did get a few insights, however, on how to hold the instrument, how to pluck the strings with the 'p,i,m,a' fingers and so on. For the assignments, Mr. Güzel would play the piece or the etude for me a couple of times and I would try to memorize it as much as I could. Then I would go home and figure out which string/fret to play, write it under each musical note (i.e., for C5 I would write 2-1 which meant second string 1st fret) and for the rhythms I had to rely on my memory. The rudimentary exercises and the simple pieces and etudes, which were mostly composed in the 19th century by composers such as Fernando Sor, Dionisio Aguado and Marco Giuliani were stylistically linked to the romantic era and did very little to kindle my musical interests at the time. The bands I listened to religiously all featured a virtuosic electric lead guitar player, who executed flashy runs, arpeggios, and `dive bombs` with a

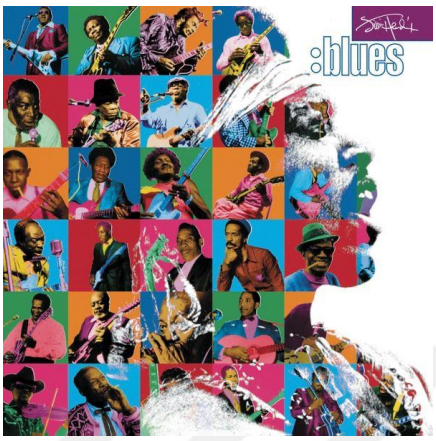
heavily distorted sound. Distortion allowed the guitar to have a compressed sound with a lot of sustain. That sound was much closer to a violin, electric organ or a saxophone than my nylon stringed guitar.

I got my first electric guitar, amp, wah and distortion pedals in 1992. The guitar was a brand-new Ibanez Paul Gilbert Signature model, a ‘super strat’ equipped with two humbucking pickups in neck and bridge positions, and a single coil pickup in the middle position. It also boasted a razor thin neck and Floyd Rose locking tremolo system. I played it for a couple of years but as my musical taste started shifting towards more roots rock and blues, I wanted a different instrument and traded it for a brand-new Fender Stratocaster in 1994.

The bands and artists I was constantly listening to at the time were Aerosmith, Led Zeppelin, The Yardbirds, The Doors, Cream, Peter Green and of course Jimi Hendrix

Sometime around 1994, a compilation CD of Jimi Hendrix’s recordings of blues covers and originals was released. I purchased it and listened to it religiously, trying to reproduce Jimi’s improvisations and his sound by ear. The album's cover art featured Jimi’s face tiled with blues musician photos, colored in pop art style, a la Andy Warhol. Studying the liner notes I learned about Jimi’s musical roots, his connection with the blues and more importantly the list of musicians who may have influenced him and who were featured in the album cover (Hendrix 1994).

Figure 1.1. CD Cover of Jimi Hendrix : Blues



(*Artwork by Rob O'Connor and Richard Bull @ Styrologue, https://www.discogs.com/release/772815-Jimi-Hendrix-Blues*).

I started researching all of these names and trying to find their recordings in every nook and cranny music store and second-hand shop, which sold records and music magazines all across the city of Istanbul. This was before we had access to the internet and even when we gained access in late 1995, the content was limited. The first few of the artists like B.B. and Albert King, Chuck Berry, Buddy Guy, Howlin' Wolf (and Hubert Sumlin, his protégé and guitar player), John Lee Hooker and Muddy Waters were easy to find, albeit being limited to one or two recordings at the most. I remember reading a lengthy article about Freddie King in a Guitar Player magazine during this time and he was included on Hendrix's list of blues artists as well. His name was further down the list, but after reading the GP article I became really curious about him, skipped a few of the artists and started searching for a Freddie King recording in all major and minor music shops around Istanbul. My quest lasted several months and I could not find a single recording. My curiosity grew and became an obsession. That fall I moved to Ankara to go to college. In my first week there, I met a friend I knew from Istanbul. She took my home mate and me around town, showing us nice cafés, restaurants and shops. Then she said, "Bora, let me take you to this music shop that you might like." We walked down to the basement floor of this building and entered this shop with vinyl and CDs in racks and boxes filled

to the brim. The owner greeted us and asked if we were looking for anything in particular. “Do you have anything by Freddie King?” I asked, “Which recording of his are you looking for?” he answered.

- What do you mean; you have more than one recording of this guy?
- I have all of them but not readily available in the shop, some of them are LPs from my personal collection and I can make copies for you on cassette tape. And if you want CDs, I may order them for you and you’ll get them within a month or so.

I was very shocked to discover this place, which became my altar for the next few years. Every day after college, I would go there to chat with Süleyman Özyıldırım, the owner of Shades record store, listen to CDs, records and go home with a new discovery. Then at home I would religiously listen to the newly acquired recording and play along with it until I worked out every nuance, every rhythm and pitch of the improvised guitar parts.

I was particularly interested in electric blues guitar players and their recordings from the late 1930s up until the 1970s. Emerging from different regions such as Chicago, Memphis Louisiana, Texas and California, each of these artists had very distinct styles apparent in their instrumentation, rhythmic accompaniment and melodic improvisation. Their sound, attack and touch on the instrument were also quite different from each other.

Around the same time, I started meeting some musicians and frequenting live music clubs in Ankara. I sat in with some local blues acts playing harmonica for the most part. I was on the lookout for some like-minded individuals to form a band with.

At the end of my first year in college, I reunited with Yiğit Güner, my best friend and former bandmate from high school. We had a hard rock and heavy metal band called The Hot Duck from 9th grade until college. Yiğit played bass in the band whose repertoire consisted of Metallica, Guns ‘n' Roses and Nirvana covers. We used to meet every Saturday at the drummer and the second guitar player’s abandoned family farmhouse and rehearse for hours. We even played a concert at a thousand-seat movie theater, which was to be demolished. Around 500 people attended the concert and we had the time of our lives.

After high school, I went to Ankara and Yigit went to Tucson, Arizona for college. Throughout the first year of college, we stayed in touch and I made a long list of blues songs for him to learn. The idea was to meet in Bodrum during summer and try to land a gig somewhere.

Around the same time, I got hold of a video master class featuring B.B. King, where he played some examples and answered the interviewer's questions. Talking about his early influences, B.B. mentioned some jazz musicians he used to hear on the radio such as Lester Young, Johnny Hodges, Charlie Christian, Bobby Hackett and Django Reinhardt. I asked Yiğit to purchase recordings of these artists and he brought them over along with a box set of Robert Johnson's complete recordings as a gift. He came over to my house in Ankara for a few days, during his stay we rehearsed the tunes we hoped to play together in case we got the gig. We hopped on the bus with all our equipment, my two guitars, pedals and amp, Yiğit's bass and amplifier and all our clothes. I had enough money to last for two or three days in Bodrum, so if I couldn't get a gig within a couple of days, then I would have to go back home and spend the summer with my parents. The night of our first day in Bodrum, we managed to land an audition at a bar called Beyaz Ev. There was already a band performing that night, but the owner let us play a short set during their intermission. We performed two or three songs and were getting ready to come off the stage, but the musicians in the other band asked me to stay and play with them until the end of their program. After we finished, they offered me a spot in their band as a lead guitar player. I told them that we had been planning to work together with my friend Yiğit, but they already had a bass player, so I asked for some time to think about it. I was going to let them know in a day. Yiğit was aware of my financial situation and he told me to go ahead and take the gig. He wouldn't mind staying in Bodrum for a week relaxing and hanging out with me. But I said "Let's go to Turgutreis tomorrow and meet with this friend of mine, he may hook us up with something, if that doesn't work, I'll call them and take the gig."

We met with my friend the next day; he knew somebody who had a bar aptly titled Blues Bar, he said "Come on over, set up your equipment and do a demo gig tonight." We played two or three sets that night and the audience, mostly British, who packed the club,

went wild over us. The owner offered us room and board, free drinks at the bar and 10% of the nightly take. It was a dream gig for us, a mid-sized bar that attracts an enthusiastic audience. We got to play our favorite music live every night at full volume and get paid for it. We called ourselves The Wailin' Cats, it was our second band with Yiğit after The Hot Duck. A great experience for a couple of 18-year-olds that lasted almost 2 months.

A few weeks after my return to Ankara in September 1996, Ali Can, a seasoned guitar player and singer with whom I had played some of my first paying gigs between the months of March and May of that same year, introduced me to Nihat Ülner.

Nihat was a professor of German literature in Hacettepe University and he had formed a blues band with a couple of his students. He played the rhythm guitar, on the bass was Merih Kocabay and on the drums there was Emre. They were looking for a lead guitarist and vocalist. Another student of his had just bought himself a harmonica and was trying to learn how to play in hope of joining the band. We got together one day and played for a couple of hours and I turned out to be the wildcard for them, covering all their needs. Lead guitar... check! Vocals... check! Harmonica... check!

I put together a set list comprising obscure blues numbers from the late 1930s up until 1970s, some of which I had already played on The Wailin' Cats shows. The bass player, the drummer and I rehearsed for 5 days straight at my parents' summerhouse during the winter break of 1997. Nihat had booked a gig for us at a place called Cinema Bar on Olgunlar Street. I chose the name "The Crawling Kingsnakes" for our band; it comes from a John Lee Hooker song which was also recorded by The Doors for their final album L.A. Woman. After our first performance, we were offered a regular gig, playing two sets every Wednesday.

Back then I eschewed effects pedals, strung my Stratocaster and my newly acquired Telecaster with heavy gauge strings (0.13 - 0.59), carried my 30kg Twin Reverb amplifier everywhere, along with my two guitars. I would plug straight into the amp, crank it up and play with intensity and raw energy. I would break a couple of strings every night, so having two guitars on stage was essential.

From 1995 until 1998 when I was some kind of a blues purist, many great stylists and originators of the genre such as Robert Junior Lockwood, B.B. King, Chuck Berry, Clarence Gatemouth Brown, Albert Collins, Otis Rush, Buddy Guy, Hubert Sumlin, James Cotton, Junior Wells, were still alive and actively performing. I was more interested in their early recordings though, also in those by other artists such as T-Bone Walker, Johnny Guitar Watson, Guitar Slim, Lowell Fulson, Albert King, Freddie King, Little Walter, Slim Harpo, Lazy Lester, and Magic Sam. My gateway to many of these artists however were a group of white musicians whom I consider revivalists. A great source of inspiration was `The Fabulous Thunderbirds', a four-piece band based in Austin, Texas. Their first two albums with the original line-up of Kim Wilson on harmonica and vocals, Jimmie Vaughan on guitar, Keith Ferguson on bass and Mike Buck on drums were very influential. Their sound was a perfect mix of Chicago, Louisiana and Texas blues styles. Jimmie Vaughan had distilled his own style, learning from his heroes B.B. King, Magic Sam, Otis Rush, Johnny Guitar Watson, Freddie King, Jimmy Rogers, Luther Tucker, Robert Junior Lockwood and Lightnin' Hopkins. Kim Wilson was a disciple of George Harmonica Smith and was influenced by a wide range of players such as Little Walter, Sonny Boy Williamson, Big Walter Horton, James Cotton, Lazy Lester, Jerry McCain, Junior Parker and Jimmy Reed, as well as vocalists such as Bobby Blue Bland, Sam Cooke and Otis Redding. As a band they gained invaluable experience by backing many of their heroes in the 1970's as the house band of Antone's Music Club in Austin, Texas.

Another band, which had a big impact on me, was the Boston Providence based Roomful Of Blues. The band was formed by the versatile guitarist and singer Duke Robillard, whom I had the chance to meet and hear live twice with his band in 1996, one night in Ankara and another night in İstanbul. I had first discovered his solo recordings and realized that he was capable of playing verbatim interpretations in the styles of many blues artists such as T-Bone Walker, Pee Wee Crayton, Guitar Slim, Buddy Guy and Albert Collins. He had also replaced Jimmie Vaughan in the The Fabulous Thunderbirds, touring and recording with the band during their more commercial period in the early '90's. However, the Roomful Of Blues' first two recordings (mainstream jazz saxophonist Scott Hamilton is featured as a guest soloist on the first one) have a distinct sound, with

three saxophones, piano, double bass and drums. Their repertoire includes swing, jump blues, R&B and jazz of the 1940s and 1950s. Sonically their recordings reminded me of some of the music I used to hear at home as a child, such as Nat King Cole, Frank Sinatra, Shirley Bassey and Tom Jones, especially the ones that were recorded with big bands.

Then I got hold of two recordings by Duke Robillard, Swing! (1987) and After-Hours Swing Session (1992), these albums, as their names suggest, were more closely linked to jazz and swing than any other blues recording I had heard up until then. Duke was playing with a clean sound on what I discovered was an archtop hollow body guitar. His phrasing was very different from that of the blues players I was accustomed to hearing. He seemed to be floating over the accompaniment, playing melodically and employing slurs as a horn player would. He also played different chords and pitches over 12 bar blues when performing in this context. I found out years later that he was actually channeling swing and jump blues guitar players such as Bill Jennings, Tiny Grimes and Charlie Christian. So in fact, Duke was like a chameleon of some sort, depending on the musical context he picked the era-correct stylist and in a way summoned its ghost.

I was really drawn to the sounds that I was hearing; the songs, the arrangements and the style in general was mostly joyous, upbeat and less demanding than that of a tormented blues singer. I started getting deeper into swing and listening to the Benny Goodman Sextet recordings with Charlie Christian more attentively. The sound of the clarinet and the plunger muted trumpet solos of Cootie Williams also caught my attention.

Around the same time I bought a copy of Cüneyt Sermet's great book 'Cazın İçinden'. Sermet was one of the earliest jazz musicians in Türkiye, a somewhat frustrated bass player who quit playing in his late twenties and pursued a career as a music educator, columnist and radio show host in France and Türkiye. He was born in 1924 and he mostly favored music from the 1930's until 1950's. His writings and reviews on the swing era musicians were highly influential on my discoveries in jazz from 1997 on. But his mostly negative opinions on 'modernists' such as Miles Davis, John Coltrane, Bill Evans etc. contributed to my abstaining from listening to any style of jazz that emerged after bebop (Sermet 1990).

Many veteran musicians and music enthusiasts, whom I respected and learned from in Ankara, also had similar opinions and tastes. I spent a good portion of my formative years as a performing musician like a blues and swing purist and traditionalist. The chromaticism and melodic phrasing I heard from swing and jump blues musicians started to influence my playing and repertoire. With my main band The King Bees, except for Buddy Johnson's 32 bar AABA form 'It's Obdacious', Little Charlie and The Nightcats' 24 bar AAB form 'I Can't Speak Spanish', Chuck Berry's 16 bar AB form 'Sweet Little Sixteen', Johnny Guitar Watson's 8 bar 'Motorhead Baby', a few early Elvis songs and a couple of single chord vamp type tunes, 12 bar blues form and chord structure still dominated our setlists. I wanted to play and sing some of the tunes I heard on Duke Robillard, Nat King Cole Trio, Benny Goodman, Artie Shaw, Jimmy Rushing, Billie Holiday, Frank Sinatra, Count Basie, Louis Jordan and Louis Prima's recordings. So sometime around 1998 I approached Janusz Szprot, the Polish piano player / composer / educator who was a resident in Ankara for over a decade, to start a new band, a side project together. We asked Alan Ginter, who had also been living in Ankara for a long time, to join us on the double bass. My beloved collaborator from The King Bees Nusret Gürs would be playing drums. I was 21 and the rest of the band members were over 50. I was eager to sing and play show tunes and Tin Pan Alley songs from the 1920's and 30's, while Janusz, even though he was well versed in various styles like stride piano, bebop and postbop, was more interested in playing Adderley Brothers, Joe Zawinul tunes and some John Scofield compositions, the era and style of music I absolutely detested at the time. We were able to find some common ground and started performing together. I was also acquainted with the great jazz veteran Tuna Ötenel, who was a master pianist and saxophone player. As I started playing more standard type tunes with longer forms and more complex harmonic progressions, firstly with the band with Janusz and then playing duo and in Alan Ginter's Quartet with Tuna Ötenel, I realized some of my shortcomings as an autodidact musician. The seasoned jazz pros I was performing with were much more at ease with these song forms and harmonies; they were also comfortable in following lead sheets and improvising even if they were not familiar with some of the tunes I brought. In contrast, as I relied heavily on my ear, which was not harmonically developed, I would at times find myself at a loss to find something to play over certain chords. I

would lose the form while trying to read off the lead sheet and oftentimes knew only one or two voicings or 'grips' for a certain chord. I did not know how to read music, I could name or calculate the notes on music staff, but I had no clue on note values and how rhythmic concepts were represented on paper. To be honest, in the beginning I was not interested in learning it either. I only wanted to extend my repertoire by singing and playing some jump blues and swing numbers I heard from artists such as Roy Milton, Louis Jordan, Buddy Johnson, Big Joe Turner and the Roomful Of Blues. I was also heavily into Louis Prima's treatment of show tunes from the 1920's and 1930's with his lounge band the Witnesses in the 1950's. They played all these songs with a backbeat, a driving shuffle rhythm and a great sense of humor. It sounded like a mixture of Dixieland and Rock 'n' Roll. I became a fan of this unique artist and his fifties band after I heard a couple of their songs on the 1995 Martin Scorsese film 'Casino'. Seeking out their recordings, I found out that I had heard many of the tunes they played throughout my childhood from other artists such as Frank Sinatra, Nat King Cole, Shirley Bassey etc. But Prima's version of these songs were much more appealing because they were adapting them to 1950's popular music styles such as rock 'n' roll and rhythm and blues. They played as a combo with trumpet, tenor saxophone, trombone, guitar, piano, bass and drums, instead of a big band. They eschewed lush string arrangements and played with an energetic and aggressive drumbeat instead. They incorporated a lot of comedic elements and 'call and response' between instruments and vocals in their performances. My motivation in collaborating with the jazz veterans in Ankara was to play the type of songs I heard on these recordings. The musicians in my bands The King Bees, The Crawling Kingsnakes and The Jukes were all self-taught like me, they also lacked the motivation and skills to learn this new material. I figured soon after a few performances with the jazz veterans that I also had many grounds to cover if I were to play this style of music with as much confidence as I had in my blues playing. In addition, I began to appreciate the subtleties, finesse and depth in master Tuna Ötenel's playing both on piano and saxophone, which was quite different from Louis Prima, Louis Jordan, Sam Butera, Duke Robillard and other people who drew me towards jazz and swing in the first place. Tuna's language inspired me to start listening to Charlie Parker recordings in addition to the pre bop & swing era stylists such as Lester Young, the Nat King Cole Trio, Ben

Webster and Coleman Hawkins. All of these players were highly praised in Cüneyt Sermet's book 'Cazın İçinden' and for me it meant approved and recommended listening.

I moved back to İstanbul in February 2001, the move marked the end of an era for me, an era filled with invaluable experiences, life lessons, excitement, great affection, lust and heartbreak that lasted almost 6 years.

Upon my return to İstanbul my main focus shifted to learning jazz by means of my trusted way of obsessive listening and imitating. I had lost interest in performing and listening to blues in general.

Then I became a graduate student at Bilgi University Music Department Master's Program and started working diligently on harmony, theory and its application on the guitar.

One thing I noticed when I started forming bonds with other musicians who were studying at Bilgi at the time was their lack of interest in jazz music, which was recorded before the 1970s. Most of them had never heard of or listened to anyone before Coltrane. They thought recording quality was subpar; the music was dated or unhip. My stance was contradictory to their views, the most recent or up to date music I listened to was Art Pepper and Stan Getz's recordings up until the late 1950's.

Most of the other students I met at Bilgi were much more advanced than I was in areas of music such as sight-reading, theory and harmonic knowledge and its application on their instruments. When I started collaborating with them on gigs that I booked at cafes and jazz clubs we played mostly standard tunes, which were composed in the 1920's and '30's. While they were able to adapt easily to this material, which was foreign to them, they were not improvising in the stylistically correct way, using the appropriate language. They meagerly kept up, hitting the right notes and keeping the form intact. On the other hand the original music or the post-bop / fusion-y tunes they were interested in playing were beyond my abilities as a performer.

The idea for my thesis subject was based on a pet project of mine aimed at teaching myself how to improvise on standard type tunes. I would pick a tune I wanted to learn and burn a CD containing all my favorite versions of it, both vocal and instrumental in

chronological order. I would then religiously listen to that CD for a few weeks. This practice accumulated to a collection of over 20 CDs, each containing 14 to 16 different versions of a single tune. Donovan, who was assigned as my advisor at the time knew about this practice of mine, so when it was time to come up with a thesis project, he suggested that I pick three standard tunes and find three recordings to represent three different eras of jazz to study and analyse. We decided that the eras would be broadly defined as 'Pre-bop', 'Bebop' and 'Post-bop'.

Part of my motivation in resuming the thesis project I had abandoned almost 20 years ago is rooted in the limited availability of research material and educational resources, which aim to bridge the gap of technical aspects of music and guitar instruction in particular, with their occurrences in traditional repertoire. Working on theory, harmony, scales, ear training and instrument practice is helpful in providing up-and-coming musicians and improvisers with quick solutions and shortcuts that enable them to merely function in certain musical contexts, but to become artists and excel at their craft they need to earnestly study and research the roots and the evolution of their chosen genre. They must listen intensely to everything they can find, without shunning certain artists or eras because of their subpar recording quality, outdated vocabulary etc. A few generations of musicians who honed their craft before our time have, in general, a better grasp of the language of jazz. They have learned it from each other, from the records they wore out by repetitive listening and from the masters they performed with. They didn't rely on schools, method books, transcription books, instructors or YouTubers and smartphone apps to spoon-feed them information. While it may be true that the standard repertoire was more prevalent during the formative years of the previous generations of musicians in our country; upon a quick backward glance to the jazz album releases and YouTube performance videos of the past few years, one would discover that many young and internationally acclaimed current artists are still constantly performing, practicing, arranging, recording and most importantly, appreciating standard tunes and song forms. Let me speculate: The average performing jazz musician under 50 years of age in Türkiye would struggle to perform a handful of standard tunes from memory. If his/her harmonic recognition is adequate, he/she might hear and remember the chord progression, but fail to reproduce the melody in its entirety, or vice versa, let alone the lyrics. The negligence

in learning the lyrics properly is understandable, English is not our native language after all. However, I strongly believe that one must make an effort to at least have a general idea of what the song is about. The lyrics dictate how the melody should be phrased. They may also be quite helpful in keeping form on songs with repeated sections. As an accompanist, it's essential to know how the song's last couplet ends, especially in situations where the band is holding a fermata on a dominant chord while the singer is singing his/her cadenza, the song should not end prematurely (or linger too long after the last line has been sung). Here's something I cannot understand; the majority of the local jazz performances on any given week in Türkiye are by singers, and the 'Great American Songbook' dominates their setlists. So, we may argue that a working jazz musician (instrumentalist or vocalist) deals with this repertoire on a regular basis and yet fails to accumulate enough songs to cover two sets without consulting a fakebook or a smartphone app. Granted, these songs are not the only material to be studied and recognized. One might draw inspiration from different musical sources, such as ethnic, classical, electronic, rock, hip hop etc. However, as eclectic as one's tastes might be, one must find a way to infuse everything within the tradition of jazz, which in modern terms is a very broad and all-encompassing one. Tin Pan Alley songs, work songs, the blues, spirituals and standards constitute the main repertoire and essence of this music. They provide the glue that holds everything together. An aspiring musician has to enjoy building a personal history with many of these tunes. He/she must learn the melody of any song from a vocal version, which faithfully interprets the composer's intent, he/she must also be aware of the recorded versions of it by notable instrumentalists from the different periods and styles of jazz history to be familiar with the most common conventions of style, tempo and widely accepted chord changes before attempting to perform it in public.

On the following pages you will find a detailed explanation of the tune selection process, as well as background info and harmonic analyses of the selected tunes and the artists' improvisations.

I believe that being an enthusiast or a 'buff' of this music and its illustrious history is very helpful for a young player who wants to become a performing jazz musician. One must

strive to read, watch and listen to everything about one's heroes; bios, anecdotes, legends and myths, immerse oneself in this folklore and hope to contribute a chapter or a footnote to this ongoing saga one day.

2 THE METHOD

When Donovan Mixon suggested that I focus on recordings from three distinct eras in jazz, our definition for the eras were very broad. Pre-bop meant anything recorded before the emergence of figures like Charlie Parker, Dizzy Gillespie, Bud Powell and Fats Navarro. Bebop was the period from its inception, roughly around 1945, until the mid-sixties when musicians such as John Coltrane, McCoy Tyner, Wayne Shorter, Herbie Hancock and Chick Corea started moving in new directions stylistically. Everything that came after that period would be considered post-bop. There were certain other considerations and exceptions however, in determining the era of a particular artist or recording.

After I turned in the abstract and Prof. Dr. Tüzün approved my thesis subject, he asked me to prepare an Excel table containing the tunes and their recorded versions I was considering to cover in my study. As simple as it may sound, this proved to be a daunting task for me. I had dozens of heroes from different eras in jazz that I wanted to include in my study; however, I had to narrow my list down to only nine players, 3 players from each one of the predetermined eras. I also had certain recorded performances, which I wanted to cover. The first thing I did was to make a list of players pertaining to each of the eras. That list ended up looking something like this:

Pre-bop:

Lonnie Johnson (1899-02-08)

Eddie Lang (1902-10-25)

Django Reinhardt (1910-01-23)

George Van Eps (1913-08-07)

Les Paul (1915-06-09)

Allan Reuss (1915-06-15)

Oscar Moore (1916-03-25)

Tiny Grimes (1916-07-07)

Charlie Christian (1916-07-29)

Irving Ashby (1920-12-29)

George Barnes (1921-07-17)

Mary Osborne (1921-07-17)

Jimmy Wyble (1922-01-25)

Bebop:

Billy Bauer (1915-11-14)

Bill Jennings (1919-09-12)

Herb Ellis (1921-08-04)

Tal Farlow (1921-06-07)

Johnny Smith (1922-06-25)

Mundell Lowe (1922-04-21)

Chuck Wayne (1923-02-27)

Barney Kessel (1923-10-17)

Wes Montgomery (1923-03-06)

Sal Salvador (1925-11-21)

Billy Butler (1924-12-15)

Jimmy Raney (1927-08-20)

Joe Pass (1929-01-13)

Jim Hall (1930-12-04)

Kenny Burrell (1931-07-31)

Cal Collins (1933-05-05)

Grant Green (1935-06-06)

Post-bop:

Charlie Byrd (1925-09-16)

Gabor Szabo (1936-03-08)

Joe Diorio (1936-08-06)

Gene Bertoncini (1937-04-06)

Ralph Towner (1940-03-01)

John McLaughlin (1942-01-04)

George Benson (1943-03-22)

Larry Coryell (1943-04-02)

Jack Wilkins (1944-06-03)

Pat Martino (1944-08-25)

John Abercrombie (1944-12-16)

Mick Goodrick (1945-06-09)

Allan Holdsworth (1946-08-06)

Duke Robillard (1948-10-04)

Bill Frisell (1951-03-18)

John Scofield (1951-12-26)

Mike Stern (1953-01-10)

Jimmy Bruno (1953-07-22)

Chris Flory (1953-11-13)

Vic Juris (1953-09-26)

Marc Ribot (1954-05-21)

Pat Metheny (1954-08-12)

Rodney Jones (1956-08-30)

Doug Raney (1956-08-29)

Emily Remler (1957-09-18)

Howard Alden (1958-10-17)

Paul Bollenback (1959-06-06)

Ben Monder (1962-05-24)

Russell Malone (1963-11-08)

Adam Rogers (1965-07-09)

Wolfgang Muthspiel (1965-03-02)

Bireli Lagrene (1966-09-04)

Mark Whitfield (1966-10-06)

Peter Bernstein (1967-09-03)

Anthony Wilson (1968-05-09)

Kurt Rosenwinkel (1970-10-28)

Martijn Van Iterson (1970-11-11)

Tim Miller (1971)

Jesse Van Ruller (1972-01-21)

Jonathan Kreisberg (1972-06-06)

Lionel Loueke (1973-04-27)

Chris Crocco (1973)

Miles Okazaki (1974)

Nelson Veras (1977-09-01)

Lage Lund (1977-12-13)

Jakob Bro (1978-04-11)

Mike Moreno (1978-10-08)

Romain Pilon (1980)

Mary Halvorson (1980-10-16)

Nir Felder (1982)

Gilad Hekselman (1983-02-03)

Dan Wilson (1985)

Julian Lage (1987-12-25)

Pasquale Grasso (1988-10-17)

Cecil Alexander (1996)

Now there are certain musicians in each of the eras whose inclusion might be debatable. Players such as Django Reinhardt, Tiny Grimes, Oscar Moore and Jimmy Wyble had long careers spanning many decades. To some extent, their styles have adapted to the changing musical trends. Reinhardt recorded on the electric guitar in the mid 1940's and toward the end of his life in the 1950's and tried his hand at composing bop-influenced pieces. Grimes recorded with Charlie Parker and Art Tatum in the early 1940's, was actively recording and performing well into the late 1970's. Moore also continued performing and recording in the 1970's. Wyble greatly expanded the harmonic possibilities of the guitar, exploring aspects such as chromaticism, polytonality, counterpoint way beyond most exponents of bebop and post-bop eras. Billy Bauer, Bill Jennings, Herb Ellis and Tal Farlow were all born before some of the artists of the pre-bop era. One might also argue that although Duke Robillard and Pasquale Grasso have been included in the post-bop era because of their birth dates, stylistically they belong in earlier eras. Moreover, Jim Hall's

conception is definitely more closely linked to post-bop than bebop. However my consideration for each artist depends on certain factors such as the volume of his/her recorded output in each of the eras and styles, his/her attitude towards (and collaborations with) the primary artists who define or develop the eras/styles and also on the time period reflecting the highlights of his/her career.

After preparing the big list, I started searching for recorded versions of standards prioritizing my favorite three or four guitarists from each era. There were certain heroes of mine, which I absolutely wanted to cover in my study; Charlie Christian and Oscar Moore were early influences who immensely inspired me to start learning jazz. Jim Hall was another big influence both through his great trio recording 'Live 1975!' with Don Thompson and Terry Clarke, as well as his collaborations with Sonny Rollins, Bill Evans, Art Farmer and Paul Desmond. I also considered him a wildcard, depending on the availability of recorded material for each era; I could classify him as bebop or post-bop. Kurt Rosenwinkel, whom I had met and heard live twice, was a musician I was obsessed with for quite a number of years starting from my third or fourth semester at Bilgi in 2004. And then there was Lage Lund, an artist whom I consider to be the most sophisticated exponent among the post-bop guitarists. Here are some of the reasons why I am partial to him among his contemporaries:

Lund and I are born on the same year (I am slightly older than he is, 4 months and 1 day to be exact)

I took a private lesson from him sometime in November 2015, when he was on tour with the Maria Schneider Big Band.

His linear playing is modernistic, yet accessible. He plays highly personal and unique sounding lines and his advanced harmonic conception and voice leading sets him apart.

His sound and choice of equipment is very closely linked to traditional practitioners of jazz guitar. His use of effects like delay and reverb is very subtle for the most part. There are minimal recorded examples where he favors a slightly overdriven sound and on some of his recent recordings such as 'Terrible Animals (2019)' and 'Most Peculiar (2023)' he

has added some overdubbed guitar parts exploiting effects like analogue delay and tremolo in the post production as special effects to create a certain atmosphere.

He plays, tours and records with some of the most creative artists of our times, both as a sideman and a leader; Matt Brewer, Marcus Gilmore, Ben Street, Edward Simone, Aaron Parks, Tyshawn Sorey, Mark Turner, Bill Stewart and Melissa Aldana to name a few.

So I had my list of indispensable players: Charlie Christian, Oscar Moore, Jim Hall, Kurt Rosenwinkel and Lage Lund. The remaining four players would be determined by the recorded tunes they had in common with these five. The other prerequisite was to have three players to represent each era. Kurt and Lage belonged in the post-bop era, so I only had one more spot available for that category. The situation was similar in the pre-bop era, with two spots being taken by Moore and Christian. Now I needed to find two players from the bebop era, one player from the pre-bop and one from the post-bop era.

Here is the excel table I came up with:

Figure 2.1. Overview of Guitar Players and Recordings

Lage Lund	Kurt Rosenwinkel	Jim Hall	Barney Kessel	Jimmy Raney	Pasquale Grasso
Solid, Keystone Blues, Circus Blues, Blues In The Closet	Sippin' At Bells, Sandu, Relaxin' at Camarillo				Cheryl, Visa, Parker's Mood
Stardust		Stardust	Stardust		
All The Things You Are	All The Things You Are	All The Things You Are	All The Things You Are	All The Things You Are	All The Things You Are
Come Rain Or Come Shine		Come Rain Or Come Shine			
I'm Getting Sentimental Over You		I'm Getting Sentimental Over You		I'm Getting Sentimental Over You	
After You've Gone					After You've Gone
Just One Of Those Things	Just One Of Those Things		Just One Of Those Things (2.vers)	Just One Of Those Things (2 vers.)	Just One Of Those Things
Stella By Starlight	Stella By Starlight	Stella By Starlight	Stella By Starlight	Stella By Starlight	
		Stompin' At The Savoy			Stompin' At The Savoy
Body And Soul	Body And Soul	Body And Soul x 6	Body And Soul x 4	Body And Soul x 2	Body And Soul
On The Sunny Side Of The Street					
Oleo				Anthropology	
		April In Paris	April In Paris		April In Paris x 3
					Quasimodo, Embraceable You
How Deep Is The Ocean	How Deep Is The Ocean	How Deep Is The Ocean	How Deep Is The Ocean	How Deep Is The Ocean	
	If I Should Lose You x 2		If I Should Lose You		
			It Could Happen To You		
These Foolish Things	These Foolish Things				These Foolish Things
You Stepped Out Of A Dream		You Stepped Out Of A Dream	You Stepped Out Of A Dream	You Stepped Out Of A Dream	
	You've Changed				
Moonlight In Vermont			Moonlight In Vermont		
			Tea For Two		Tea For Two
You Go To My Head	You Go To My Head	You Go To My Head	You Go To My Head	You Go To My Head	
	Ornithology		How High The Moon		

Peter Bernstein	John Scofield	Mike Moreno	Les Paul	Herb Ellis	Ed Bickert	Tal Farlow	Grant Green
							Miss Ann's Tempo, Solid
				Stardust			Stardust
All The Things You Are x 2		All The Things You Are x 3		All The Things You Are	All The Things You Are		All The Things You Are
Come Rain Or Come Shine x 3					Come Rain Or Come Shine		Come Rain Or Come Shine
I'm Getting Sentimental Over You							
			After You've Gone	After You've Gone			
			Just One Of Those Things	Just One Of Those Things		Just One Of Those Things	
Stella By Starlight x 2		Stella By Starlight				Stella By Starlight	Stella By Starlight
Stompin' At The Savoy	Stompin' At The Savoy					Stompin' At The Savoy	
Body And Soul x 3			Body And Soul	Body And Soul	Body And Soul		
							On The Sunny Side Of The Street
		Anthropology					Oleo
		April In Paris			April In Paris		
Out Of Nowhere			Out Of Nowhere		Out Of Nowhere	Out Of Nowhere	
Embraceable You					Embraceable You	Embraceable You	
How Deep Is The Ocean					How Deep Is The Ocean	How Deep Is The Ocean	
If I Should Lose You		If I Should Lose You		If I Should Lose You			If I Should Lose You
It Could Happen To You				It Could Happen To You			
Lush Life		Lush Life			Lush Life		
These Foolish Things					These Foolish Things	These Foolish Things	
What Is This Thing Called Love x 4				What Is This Thing Called Love	What Is This Thing Called Love		What Is This Thing Called Love
You Stepped Out Of A Dream		You Stepped Out Of A Dream		You Stepped Out Of A Dream		You Stepped Out Of A Dream	You Stepped Out Of A Dream
You've Changed							
Moonlight In Vermont				Moonlight In Vermont			
Jive Coffee				Tea For Two		Tea For Two	
You Go To My Head					You Go To My Head		
				How High The Moon x 2		How High The Moon	

Charlie Christian	Oscar Moore	Tiny Grimes	George Van Eps	Django Reinhardt	John Collins	Irving Ashby
Royal Garden Blues, Blues in B, Grand Slam, Gone With What Wind	Easy Listening Blues, Blues In B Flat					
Stardust				Stardust		
All The Things You Are				All The Things You Are	All The Things You Are	
			Come Rain Or Come Shine		Come Rain Or Come Shine	
	After You've Gone	After You've Gone		After You've Gone		
				Just One Of Those Things		
Stompin' At The Savoy				Stompin' At The Savoy		
	Body And Soul	Body And Soul + alt.		Body And Soul		
	On The Sunny Side Of The Street	On The Sunny Side Of The Street		On The Sunny Side Of The Street		
	I Got Rhythm, Lester Leaps In	I Got Rhythm, Lester Leaps In		I Got Rhythm x 3		
	Indiana	Indiana				
	April In Paris	April In Paris				
				Out Of Nowhere		
	Embraceable You x2			Embraceable You	Embraceable You	
	How Deep Is The Ocean					
					If I Should Lose You	
					It Could Happen To You	
						Lush Life
These Foolish Things	These Foolish Things					
	What Is This Thing Called Love x2			What Is This Thing Called Love x 2		
	Where Or When x2				Where Or When	
					You Stepped Out Of A Dream	
						You've Changed
	Moonlight In Vermont					
Tea For Two				Tea For Two x 2		
	How High The Moon					

Figure 2.2. Overview of Guitar Players and Recordings Cont'd

George Benson	Wes Montgomery	Ben Monder	Chris Flory	Kenny Burrell
	All The Things You Are			All The Things You Are
	Come Rain Or Come Shine			Come Rain Or Come Shine
	After You've Gone			
			Just One Of Those Things	
	Stella By Starlight			Stella By Starlight
	Stompin' At The Savoy			Stompin' At The Savoy
	Body And Soul			Body And Soul
				On The Sunny Side Of The Street
	Oleo, Cotton Tail			Cottontail
April In Paris				
				Out Of Nowhere
		Embraceable You		Embraceable You
	If I Should Lose You			If I Should Lose You
				It Could Happen To You
				Lush Life
				These Foolish Things
				What Is This Thing Called Love
		Where Or When		
	How High The Moon			How High The Moon

Here is the same table sorted out into three eras:

Figure 2.3. Pre-Bop Era Players

Django Reinhardt	George Van Eps	Les Paul	Oscar Moore	Tiny Grimes	Charlie Christian	Irving Ashby
			Easy Listening Blues, Blues In B Flat		Royal Garden Blues, Blues in B, Grand Slam, Gone With What Wind	
Stardust					Stardust	
All The Things You Are					All The Things You Are	
	Come Rain Or Come Shine					
After You've Gone		After You've Gone	After You've Gone	After You've Gone		
Just One Of Those Things		Just One Of Those Things				
Stompin' At The Savoy					Stompin' At The Savoy	
Body And Soul		Body And Soul	Body And Soul	Body And Soul + alt.		
On The Sunny Side Of The Street			On The Sunny Side Of The Street	On The Sunny Side Of The Street		
I Got Rhythm x 3			I Got Rhythm, Lester Leaps In	I Got Rhythm, Lester Leaps In		
			Indiana	Indiana		
			April In Paris	April In Paris		
Out Of Nowhere		Out Of Nowhere				
Embraceable You			Embraceable You x2			
			How Deep Is The Ocean			
						Lush Life
			These Foolish Things		These Foolish Things	
What Is This Thing Called Love x 2			What Is This Thing Called Love x2			
			Where Or When x2			
						You've Changed
			Moonlight In Vermont			
Tea For Two x 2					Tea For Two	
			How High The Moon			

Figure 2.4. Bebop Era Players

Herb Ellis	Tal Farlow	Barney Kessel	Wes Montgomery	Jimmy Raney	Jim Hall	Kenny Burrell
Stardust		Stardust			Stardust	
All The Things You Are		All The Things You Are	All The Things You Are	All The Things You Are	All The Things You Are	All The Things You Are
			Come Rain Or Come Shine		Come Rain Or Come Shine	Come Rain Or Come Shine
				I'm Getting Sentimental Over You	I'm Getting Sentimental Over You	
After You've Gone			After You've Gone			
Just One Of Those Things	Just One Of Those Things	Just One Of Those Things (2.vers)		Just One Of Those Things (2 vers.)		
	Stella By Starlight	Stella By Starlight	Stella By Starlight	Stella By Starlight	Stella By Starlight	Stella By Starlight
	Stompin' At The Savoy		Stompin' At The Savoy		Stompin' At The Savoy	Stompin' At The Savoy
Body And Soul		Body And Soul x 4	Body And Soul	Body And Soul x 2	Body And Soul x 6	Body And Soul
						On The Sunny Side Of The Street
			Oleo, Cotton Tail	Anthropology		Cottontail
		April In Paris			April In Paris	
	Out Of Nowhere					Out Of Nowhere
	Embraceable You					Embraceable You
	How Deep Is The Ocean	How Deep Is The Ocean		How Deep Is The Ocean	How Deep Is The Ocean	
If I Should Lose You		If I Should Lose You	If I Should Lose You			If I Should Lose You
It Could Happen To You		It Could Happen To You				It Could Happen To You
						Lush Life
	These Foolish Things					These Foolish Things
What Is This Thing Called Love						What Is This Thing Called Love
You Stepped Out Of A Dream	You Stepped Out Of A Dream	You Stepped Out Of A Dream		You Stepped Out Of A Dream	You Stepped Out Of A Dream	
Moonlight In Vermont		Moonlight In Vermont				
Tea For Two	Tea For Two	Tea For Two				
		You Go To My Head		You Go To My Head	You Go To My Head	
How High The Moon x 2	How High The Moon	How High The Moon	How High The Moon			How High The Moon

Ed Bickert	Grant Green	John Collins
	Miss Ann's Tempo, Solid	
	Stardust	
All The Things You Are	All The Things You Are	All The Things You Are
Come Rain Or Come Shine	Come Rain Or Come Shine	Come Rain Or Come Shine
	Stella By Starlight	
Body And Soul		
	On The Sunny Side Of The Street	
	Oleo	
April In Paris		
Out Of Nowhere		
Embraceable You		Embraceable You
How Deep Is The Ocean		
	If I Should Lose You	If I Should Lose You
		It Could Happen To You
Lush Life		
These Foolish Things		
What Is This Thing Called Love	What Is This Thing Called Love	
		Where Or When
	You Stepped Out Of A Dream	You Stepped Out Of A Dream
You Go To My Head		

Figure 2.5. Post-Bop Era Players

George Benson	John Scofield	Chris Flory	Ben Monder	Peter Bernstein	Kurt Rosenwinkel	Lage Lund
					Sippin' At Bells, Sandu, Relaxin' at Camarillo	Solid, Keystone Blues, Circus Blues, Blues In The Closet
						Stardust
				All The Things You Are x 2	All The Things You Are	All The Things You Are
				Come Rain Or Come Shine x 3		Come Rain Or Come Shine
				I'm Getting Sentimental Over You		I'm Getting Sentimental Over You
						After You've Gone
		Just One Of Those Things			Just One Of Those Things	Just One Of Those Things
				Stella By Starlight x 2	Stella By Starlight	Stella By Starlight
	Stompin' At The Savoy			Stompin' At The Savoy		
				Body And Soul x 3	Body And Soul	Body And Soul
						On The Sunny Side Of The Street
						Oleo
April In Paris						
				Out Of Nowhere		
			Embraceable You	Embraceable You		
				How Deep Is The Ocean	How Deep Is The Ocean	How Deep Is The Ocean
				If I Should Lose You	If I Should Lose You x 2	
				It Could Happen To You		
				Lush Life		
				These Foolish Things	These Foolish Things	These Foolish Things
				What Is This Thing Called Love x 4		
			Where Or When			
				You Stepped Out Of A Dream		You Stepped Out Of A Dream
				You've Changed	You've Changed	
				Moonlight In Vermont		Moonlight In Vermont
				Jive Coffee		
				You Go To My Head	You Go To My Head	You Go To My Head
					Ornithology	

Mike Moreno	Pasquale Grasso
	Cheryl, Visa, Parker's Mood
All The Things You Are x 3	All The Things You Are
	After You've Gone
	Just One Of Those Things
Stella By Starlight	
	Stompin' At The Savoy
	Body And Soul
Anthropology	
April In Paris	April In Paris x 3
	Quasimodo, Embraceable You
If I Should Lose You	
Lush Life	
	These Foolish Things
You Stepped Out Of A Dream	
	Tea For Two

The reason I was initially attracted to the artistry of post-bop era players Kurt Rosenwinkel and Lage Lund was their command of the standard repertoire and how they functioned in trio and quartet settings, seamlessly integrating the guitar as both a chordal and melodic instrument. I had collected many recordings of them performing standards, some of which were bootleg recordings made by fans and shared over peer to peer networks such as Emule, Soulseek, Dime A Dozen etc. Then, after 2006, videos of their live performances started popping up on Youtube. I was aware of all of their recordings of standard tunes in existence, sideman or leader, bootleg or official. It was a substantial list of tunes. So I started searching for recordings of these tunes by the other artists on my list and also by many other guitar players from each of the eras whom I had checked out and enjoyed listening to in the past. For me guitar as a solo instrument in jazz context begins with Charlie Christian and reaches its apex with Lage Lund, so initially I wanted to find a tune which both of these artists recorded. I had some self-imposed prerequisites though:

- The tune must not be a blues; it has to have a longer form and a clear diatonic chord progression.
- It has to be recorded at medium to fast tempo.
- Both Christian and Lund must have performed at least one full chorus of improvisation on the recording

I knew that both had recorded versions of Stardust in common; however, Lage's version was performed on a steel string acoustic guitar at a very slow ballad tempo. It was quite difficult to find a recording of a standard tune by Charlie Christian in common with players from the bebop and post-bop eras, due to the fact that he died very young (aged 25 years old) and that most of his recorded output was as a member of the Benny Goodman sextet and septet between 1939 and 1941. The material those bands performed were mostly riff-based tunes, comprising short vamps, the 12 bar blues and rhythm changes. And given the time constraints of 78rpm discs and the instrumentation of Benny Goodman's combos, Christian usually played two choruses on the blues numbers, one full chorus or sixteen bars on 32 bar 'rhythm changes' type tunes. We get to hear him on a handful of ballads and standard tunes, however his performance on these tunes is limited

to just playing the intro, the accompaniment and eight or sixteen measures of improvisation. So I was out of luck in my attempt to cover both Charlie Christian and Lage Lund on the same tune.

Then I remembered reading Lund's praises about Django Reinhardt in certain interviews (Lund 2006, 2015), although Django was mostly known for his playing on the steel string acoustic guitar (Selmer Maccaferri to be exact), he had also made recordings using electromagnetic pickups and amplification in the late forties and towards the end of his life in 1953. I knew that Django had a recording of Cole Porter's 'Just One Of Those Things', albeit with a different chord progression for the 'bridge' section. It was also quite a popular tune among Manouche or Gypsy Jazz players who followed in Django's footsteps. Lund also had a recorded version of this tune along with 'So In Love', another great Cole Porter composition, on his 2014 trio album 'Idlewild'. And there, I had decided on the first tune to include in my study, just like the opening lyric of its chorus, it was 'Just One Of Those Things'.

Searching for the recording to represent the bebop era, I found out that Herb Ellis, Tal Farlow and Barney Kessel all had recordings of this tune, having extensively listened to multiple albums from each, I was familiar with their work, however Ellis improvised for a total of 32 bars (twice only on the B section of the tune, sandwiched between Oscar Peterson's improvisation), Kessel's improvisation was similarly short, 32 bars over the B and last A section of the song, and since it's taken from a vocal recording of the song by Billie Holiday, it's in the key of Fm (or Ab Major). Speaking of different keys, it must be noted that Django Reinhardt's version, although in the original key of Dm / F, features a different chord progression for the B sections. I was considering selecting Tal Farlow's 1955 recording; it would have been a fitting tribute to include him in this study, since his 1957 album 'The Swinging Guitar Of Tal Farlow' had been one of my most treasured recordings of bebop guitar. However, a YouTube suggestion eventually led me to make a different selection. I saw a recording of the tune listed under Jimmy Raney. It was actually a Red Norvo Trio recording, a historically significant trio with alumni such as Charles Mingus, Tal Farlow and Red Mitchell (Berendt and Huesmann 2009, 632). Norvo's trio featured an unprecedented instrumentation, putting a spin on the more

common drumless chamber trio format popularized by Nat King Cole, Art Tatum and Oscar Peterson, Norvo's trio featured the vibraphone, guitar and bass. Norvo was an artist I wanted to explore further, his collaborations with Benny Goodman and Frank Sinatra and his trios sparked my interest. He had toured and recorded with Sinatra in the late 1950's and accompanied the singer with his sextet featuring Jimmy Wyble on the guitar. The Red Norvo sextet accompanied Sinatra by playing reductions of orchestral backings from his albums, penned by revered arrangers and orchestrators such as Nelson Riddle, Axel Stordahl, Gordon Jenkins and Billie May, while retaining the essential elements like counter melodies, riffs, harmonized sections etc. I was familiar with Jimmy Raney through his early work with Stan Getz and also with his son Doug Raney, but upon hearing his performance in Norvo's trio where he replaced Tal Farlow in 1953, I realized how remarkable his contribution to jazz guitar was and how relatively underrated he was compared to contemporaries such as Barney Kessel, Herb Ellis and Tal Farlow. I decided to transcribe and analyze his improvisation on Just One Of Those Things for the bebop era performance of the song.

One third of my tune/artist selection process was complete:

Table 2.1. Just One Of Those Things as Interpreted in Three Different Eras

Tune	Pre-Bop Era Artist	Bebop Era Artist	Post- Bop Era Artist
Just One Of Those Things	Django Reinhardt https://www.youtube.com/watch?v=L-numA1ZiU0	Jimmy Raney https://www.youtube.com/watch?v=4VY0X09HTB4	Lage Lund https://www.youtube.com/watch?v=769buPztyAQ

Now it was time to choose the second standard; my earliest hero Charlie Christian had a tragically short life, all of his recorded output was captured between August 1939 and June 1941 (Solography n.d.), only a handful of these are standard tunes. The standards he recorded on the commercial releases with the Benny Goodman sextet and septet ensembles generally feature each soloist for one or two 8 - 16 bar sections because of time limitations of 78rpm disks. On the revered 1941 bootleg recordings at Minton's Playhouse in Harlem there were two versions of Stardust along with Stompin' At The Savoy, I knew there was a recording of 'Savoy' by post-bop guitar hero John Scofield on Roy Haynes' 2003 release 'Love Letters', Peter Bernstein had also recorded a version with Melvin Rhyne and Kenny Washington in 1992; so, although its chord progression was not ideal for my purposes, I marked the song as an option and started seeking other possibilities. Then I remembered an old double CD compilation of Charlie Christian recordings entitled 'The Quintessence' lying in my closet, which stores the 1000+ CD collection I have been keeping without actually listening to any since the mp3 players took over in the mid 2000's. Inspecting the track listing I found out that there was a recording of These Foolish Things, I got excited because I knew both Lage Lund and Kurt Rosenwinkel had a recording of this tune circulating on YouTube, however when I checked Christian's version I found out that he only improvised over 8 measures, so I couldn't use that recording. Then I decided to choose Christian's bootleg recording of Tea For Two from

September 1939. For the post-bop recordings I had to choose between Peter Bernstein's Jive Coffee, a contrafact on Tea For Two chord changes from his 1995 album Signs Of Life and Pasquale Grasso's solo guitar version which was posted on Sony Masterworks YouTube channel. Bernstein's contrafact, although in the same key as the original tune except for the introductory vamp, has a medium 5/4 groove and a bluesy melody, which make the song nearly unrecognizable. Grasso's version on the other hand, is a succinct uptempo solo guitar rendition of the tune. He improvises for a single chorus with predominantly single notes. It seemed like I found my post-bop version as well. As for the bebop example I stumbled upon a version that I had missed during my initial scanning towards building a 'standard recordings inventory'. This was a 1955 live recording by the Chico Hamilton Quintet captured during their eight-month residency at The Strollers Club in Long Beach, CA. And it featured a whole chorus of improvisation by a very young Jim Hall on the guitar. As I had now decided who my bebop era artist for Tea For Two was going to be, two thirds of the tune/artist selection process was complete:

Table 2.2. Tea For Two as Interpreted in Three Different Eras

Tune	Pre-Bop Era Artist	Bebop Era Artist	Post- Bop Era Artist
Tea For Two	Charlie Christian https://www.youtube.com/watch?v=t9Q-KQa0DDU	Jim Hall https://www.youtube.com/watch?v=8dR8763rY9A	Pasquale Grasso https://www.youtube.com/watch?v=FyoXuQ9812U

With that last selection I had guaranteed the inclusion of three of the five players on my list that I considered indispensable for my study. The remaining two were Kurt Rosenwinkel and Oscar Moore. I felt very lucky since both of these players had recordings of Body And Soul, These Foolish Things, How Deep Is The Ocean and How

High The Moon (in Kurt's case it was Ornithology, a Charlie Parker contrafact based on HHTM). However, Moore's improvisations on these songs were limited to 16 or 8 measures for the most part. He had played a full chorus on Body and Soul, but the first eight measures were mostly slight paraphrasing of the song's melody and on 'Foolish' he had played chordal accompaniment exclusively. Kurt's versions of Body and Soul were recorded during two different workshops and were played as a demonstration for a strictly chordal concept and thus irrelevant for my study. HHTM / Ornithology could be an option since two recordings with a full chorus of improvisation by both players were readily available. Then I remembered this bootleg recording of a Kurt Rosenwinkel trio performance at NYC's Smalls Jazz Club, captured by a fan in November 1999. The recording was a real gem, as it documented the two hour-long sets in their entirety during a period that many would consider Kurt's prime. I had listened to it quite a bit in the mid 2000's, while I was a Rosenwinkel devotee for a couple of years. On this particular bootleg recording that I had procured thanks to the P2P file sharing app 'Emule', Kurt opened the first set with a lengthy version of Charlie Parker's 'Relaxin' At Camarillo', which was a 12 bar bebop blues. The blues had been an integral part of my life during my formative years as a performing musician, I had abandoned playing it and would rarely include a blues of any sort on the gigs I played from 2003 until sometime around 2014, when I was called to substitute a guitar player in the band of a dear friend whom I couldn't turn down. What is more, Oscar Moore (just like his brother Johnny Moore) was a player who was deeply rooted in blues tradition and was featured on many 12 bar blues recordings by The Nat King Cole Trio such as Swingin' The Blues, Blues In B Flat, Just Another Blues and Easy Listenin' Blues. It was decided, I was going to choose 12 blues as my third and final chord progression. Kurt's version of RAC featured many interesting improvisational devices such as chord substitutions, reharmonizations, scalar sequencing and thematic development throughout its long course. Moore's two tasteful choruses on Easy Listenin' Blues had already been transcribed and published by a subsidiary of Capitol Records way back in 1946, during the heyday of the magnificent Nat King Cole Trio. So I decided to choose that classic track for the pre-bop era example.

Since the 12 bar blues is a very common form, widely played and recorded in the jazz idiom from its inception till our times, I had many alternatives for the bebop era artist. But there was no need to overthink it this time, only one slot was left in the roster of artists to cover in my study and there could be no one who merits inclusion in such a project more than Grant Green.

Green was an artist whom I avoided for many years because of his affiliation with a bluesy feel, along with Wes Montgomery and Kenny Burrell. I felt that moody minor key pieces and blues inflected licks dominated their repertoire and improvisations. After I started studying jazz formally at Bilgi University, for the first ten years or so, I focused mostly on song structures with diatonic harmony, eventually proceeding to modal and chromatic harmonies. Exponentially I started losing interest in the blues and in players whom I perceived bluesy. In Green's case, simplicity and lack of harmonic sophistication were also contributing factors for my abstinence. My perception, however, has changed dramatically in recent years. As I became more confident and comfortable at improvising over harmonies I once considered challenging, I started to notice and appreciate other aspects of musical performances such as phrasing, economy, time feel, dynamics, use of space, comping skills, group interaction, attack, timbre, sense of humor and yes, the blues feel. As an improviser, Grant Green always delivered in spades with regard to these aspects. He played with so much conviction and vigor all the time; any phrase he played sounded like he meant it. His sound, and his phrasing, was instantly recognizable. His clearly executed ideas, excellent timing and earthy blues sensibility reminded me of the great Wynton Kelly, with whom he had recorded in 1960 for the album ‘First Session’, which was posthumously released in 2001. I had already transcribed the head of his up-tempo blues ‘Miss Ann’s Tempo’, which was the opener on his brilliant Blue Note debut album from 1961, ‘Grant’s First Stand’, for my organ trio. I was delighted to discover that his entire solo was transcribed and generously shared on YouTube by the young musician Étienne Chagnon Masse, from Canada. With my final selection of MAT, I had concluded the tune/artist selection process. The artists whose improvisations over 12 bar blues will be covered are:

Table 2.3. 12 Bar Blues as Interpreted in Three Different Eras

Tune	Pre-Bop Era Artist	Bebop Era Artist	Post- Bop Era Artist
12 Bar Blues	Oscar Moore on Easy Listenin' Blues https://www.youtube.com/watch?v=ws1igAr1pY4	Grant Green on Miss Ann's Tempo https://www.youtube.com/watch?v=wcs9PdZEJwM	Kurt Rosenwinkel on Relaxin' At Camarillo https://drive.google.com/open?id=1MDq-jxTF7N0a-I588nYuEf1OUeql1KlS&usp=drive_fs

With that last selection I had narrowed my list down to 9 artists representing 4 different generations:

Django Reinhardt (1910-01-23), Oscar Moore (1916-03-25), Charlie Christian (1916-07-29), Jimmy Raney (1927-08-20), Jim Hall (1930-12-04), Grant Green (1935-06-06), Kurt Rosenwinkel (1970-10-28), Lage Lund (1977-12-13) and Pasquale Grasso (1988-10-17)

Unfortunately, none of the iconic 'baby boomer' generation post-bop guitar players are represented in this list.

The three tunes / song forms I ended up selecting are Cole Porter's Just One Of Those Things, Victor Youman's Tea For Two and the 12 Bar Blues. I had a personal connection with each one. JOOTT was a song I discovered sometime around 1998 on the first Louis Prima compilation album I had on cassette tape. I found it among a pile of discount tapes at a supermarket. It was my introduction to Prima's '50's sound. I wore out that tape commuting to Bilkent University every day from my apartment in Çankaya. Prima's rendition of the tune starts with him sentimentally singing the verse with piano accompaniment in his raspy voice: "As Dorothy Parker once said, to her boyfriend, "Fare thee well". Oh, blah, blah, blah, bleh…" His delivery is reminiscent of his idol Louis

Armstrong, filling the spaces between couplets with scat singing and vocal inflections. After singing the last line of the verse "Romeo, why not face the fact my dear?" with slight rallentando, he brings the band in, setting the tempo at around 280 bpm with four measures of his trademark scat singing. He sings the whole song once through without much alteration of the melody or lyrics, except for exchanging 'gossamer', the three-syllable modifier word to use with 'wings' suggested to Cole Porter by his architect friend Ed Tauch, with 'nuclear'. Given the humorously manic, high-energy interpretation of the song and the upward tempo shift that follows the first read through of the song, substituting 'gossamer', which means extremely light and delicate silk fabric, with 'nuclear' makes perfect sense. With a short repeated accelerando riff, the tempo escalades to 360 bpm. Prima sings the song once more, but this time with loosely interpreted lyrics, scat singing, call-and-response 'riff'ing with the combo and ends with the instruments responding to his scatted 'beedle-eedle-ip'. A two-and-half minute prestissimo movement of a concerto showcasing Prima's unique style and his accompanying 'nuclear' combo of Sam Butera & The Witnesses.

Later, throughout the years I have discovered and admired other versions of this song by Frank Sinatra (medium tempo from studio recording and ballad rendering from film), Ella Fitzgerald, Lee Morgan, Freddie Hubbard, Herbie Hancock, Brad Mehldau (early '90's live recording with Spanish alto saxophonist Perico Sambeat), Kurt Rosenwinkel (bootleg YouTube video from 2009) etc.

Tea For Two, the second selection on the list, was a tune I first heard on a double CD compilation album of Lester Young entitled *The Complete Aladdin Recordings Of Lester Young* I had received in May 1996, thanks to my good friend an old highschool bandmate Yiğit Güner, who, upon my request, purchased it in Tucson, AZ and brought it over to Ankara. The compilation comprises 40 tracks recorded at eight different sessions between 1942 and 1947. The first four tracks on the first CD were recorded on July 15, 1942, two years before Young's induction into the U.S. Army, when World War II was still going on. Accompanying him on this record date were a 23-year-old Nat King Cole on piano and Red Callender on bass. Cole would first have his own radio show in 1946 and later, from the '50's on, would become one of the most revered crooners of all time. Callender,

on the other hand, would become part of the group of first-call session musicians in Los Angeles, known as The Wrecking Crew. Starting from the late ‘50’s he’s featured on recordings of many diverse artists and acts such as Harry Belafonte, Frankie Avalon, The Beach Boys, Bobby Darin, Sam Cooke and James Taylor.

The four tracks recorded on that session were my absolute favorites, Young’s tone and conception had not gone through the major transformation observed on the recordings made after his ‘dishonorable discharge’ from military service. His light, airy sound and musical ideas heard on the classic recordings with the Count Basie Orchestra and Billie Holiday’s Columbia sides from the 1930’s were still in place. Nat Cole was also at the peak of his powers as a piano player, distilling his style from influences such as Earl ‘Fatha’ Hines, Teddy Wilson and Art Tatum. *Indiana, I Can’t Get Started, Tea For Two* and *Body And Soul*; these four tracks were my gateway to the sound of jazz and my fascination with Lester Young, they also provided the soundtrack to my first intimate encounter with a girlfriend, one early morning towards the end of summer in 1996, sometime around 5 a.m.

Another ‘Tea For Two’ reference I had was linked to Charlie Parker. The bridge of Ray Noble’s 1938 composition Cherokee was a very important song for Parker’s development in his early years. He would play the simple melodic motifs of ‘Tea For Two’ to navigate the challenging B section of the tune, which consists of II - V - I’s modulating down in whole steps.

As I have already written in length about my formative years as a blues musician and enthusiast, one could say that I’m quite familiar with many styles of blues. Country blues, delta blues, urban blues, Chicago, Louisiana and Texas styles and the West Coast sound established by Texas musicians relocated to California and of course the blues played and sung by Louis Armstrong, Duke Ellington, Johnny Hodges, Count Basie, Jimmy Rushing, Billie Holiday, Lester Young, Charlie Christian, Nat King Cole, Charlie Parker, Thelonious Monk, Bud Powell, Miles Davis, John Coltrane, Keith Jarrett and others, you name it, I know it all..

The first transcription I started working on was Lage Lund's solo on Just One Of Those Things. After completing Lund's solo I worked on Django Reinhardt and Jimmy Raney's versions of the same tune. Then I transcribed two versions of Tea For Two by Charlie Christian and Jim Hall. I spent the longest time transcribing Kurt Rosenwinkel's solo on Charlie Parker's Relaxin' At The Camarillo. For the rest of the selections I used the transcriptions by Stijn Waters and Étienne Chagnon Massé, which I edited and typesetted. For Oscar Moore's solo I used an old transcription by an anonymous transcriber published in 1946 as part of a folio of selected Oscar Moore solos by Capitol Records.

Here are a few useful softwares and apps that facilitated the transcription process:

Transcribe! by Seventh String Software - computer software, which allowed me to slow down and loop certain sections without changing the pitch of the recorded audio.

Amazing Slow Downer - Android mobile phone and Ipad OS app, which has similar functions as Transcribe!, but works on mobile phone and tablet, allowing me to work on-the-go.

Moises - Cloud based app, works on computer, mobile phone and tablet, allows users to isolate instruments from audio recordings. I used this app to try and hear certain sections in Jimmy Raney and Kurt Rosenwinkel's recordings which were obscured by the sound of other instruments. I also used the 'smart metronome' feature of the app to create a mix of some of the tunes on my list with a click track accompaniment. I would then import that track to Transcribe! and mark the measures, sections and choruses on the software's waveform view, where the added clicks are clearly visible and countable.

Musescore 3.6.2. - The most important software for typesetting music. It's freeware, however it only works on the computer. I enjoy using it partly because it's pretty straight forward and its native jazz font resembles the style of *The New Real Book* series (Sher 1988).

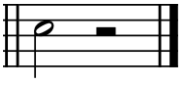
Symphony Pro X - Ipad Os app I used to typeset music on-the-go.

After I completed the transcriptions I started working on the analyses and the introduction. My departure point for analysis is based on harmony textbooks by Barry Nettles and Richard Graf, the books used in harmony classes at Berklee College Of Music

and Bilgi University music department during my time of study. The piano score, the lead sheet with chord symbols and harmonic Roman numeral analysis of each tune, along with background information is provided before the actual analyses of the transcribed solos. I assume a certain level of familiarity with musical notation, chord symbols, harmonic functions and tonal improvisation as practiced by jazz artists, in any reader who wishes to consult this work. The improvisations are investigated to observe their relevance and adherence to the song's chord structure and form, in terms of note choices, phrase lengths, start and end points, references to the melody et cetera.

Encouraged by the positive feedback I received from my professors Francesco Martinelli, Müge Hendekli and the late Hüseyin Bahri Alptekin for my earlier endeavours in writing essays, analyses and concert reviews in their Jazz Criticism, 20th Century Music Analysis and Critical Studies classes and from many peers and readers for my bimonthly column 'Borabook' in the now-defunct 'Gitar Dergisi' (Linn Productions) magazine, I tried to maintain a tone that was informative as well as entertaining in all sections of this study, analyses included. My prose, bordering on informal, aims to entertain and arouse interest for further study and research. The whole work can be seen as a marriage of academia and tabloid journalism.

A few **technical explanations** are necessary to clear out certain points in the analysis sections:

The arabic numbers written in normal script next to note names (letters) define pitch registers, i.e. C5 :  C on the 5th octave. All pitch references are based on guitar notation; being a transposing instrument, any piece of music scored for the guitar sounds one octave lower than concert pitch.

The arabic numbers written in superscript next to note names are chord suffixes, defining 6th, 7th or extended chords, altered chord degrees and added tones are also denoted in superscript. When describing chord degrees or scale tones Arabic numbers are written in normal script preceded by the modifiers ♭,♯ and ♮ where necessary.

Roman numerals used in harmonic analyses and for denoting harmonic function in the context of improvisations are always written in capital letters, regardless of the quality of the chord. Chord qualities and extensions or alterations are added after the Roman numeral, modifier accidentals are placed before the numeral where the harmonic function dictates.

Examples: IIm^{7} V^{7} I^{6} – IIm$^{7(\flat5)}$ V$^{7(\flat9)}$ I$\mathrm{m}\Delta^{7}$ – IVm^{7} $^{\flat}$VII^{7} IΔ^{7} etc.

In the few occurrences where they are simply referred to as II V's, the context makes it apparent whether it's a cadence to a major chord, a minor chord, to a new key etc.

Δ is used for major triads or major seven, major nine and minor major seven chords.

The chord symbols above the musical excerpts or phrases within the body of the text analyses of the improvisations are based on the common practice chords that are found on the lead sheet of the selected tunes. On some instances, like Kurt Rosenwinkel's few choruses where he clearly reharmonizes the 12-bar blues changes, the implied chords are written above the musical staff.

Here are some other apps I used, which were helpful for word processing and organization:

Google Sheets - Cloud based app I used for making Artist / Tune selection tables.

Google Keep Notes - Cloud based note taking app I used for collecting links, ideas and everything I wanted to remember

Google Tasks - Making task lists to help me complete sections of the study

Google Docs - Cloud based word processing app I used to write the analyses and all the other text based sections of this study

3 JUST ONE OF THOSE THINGS

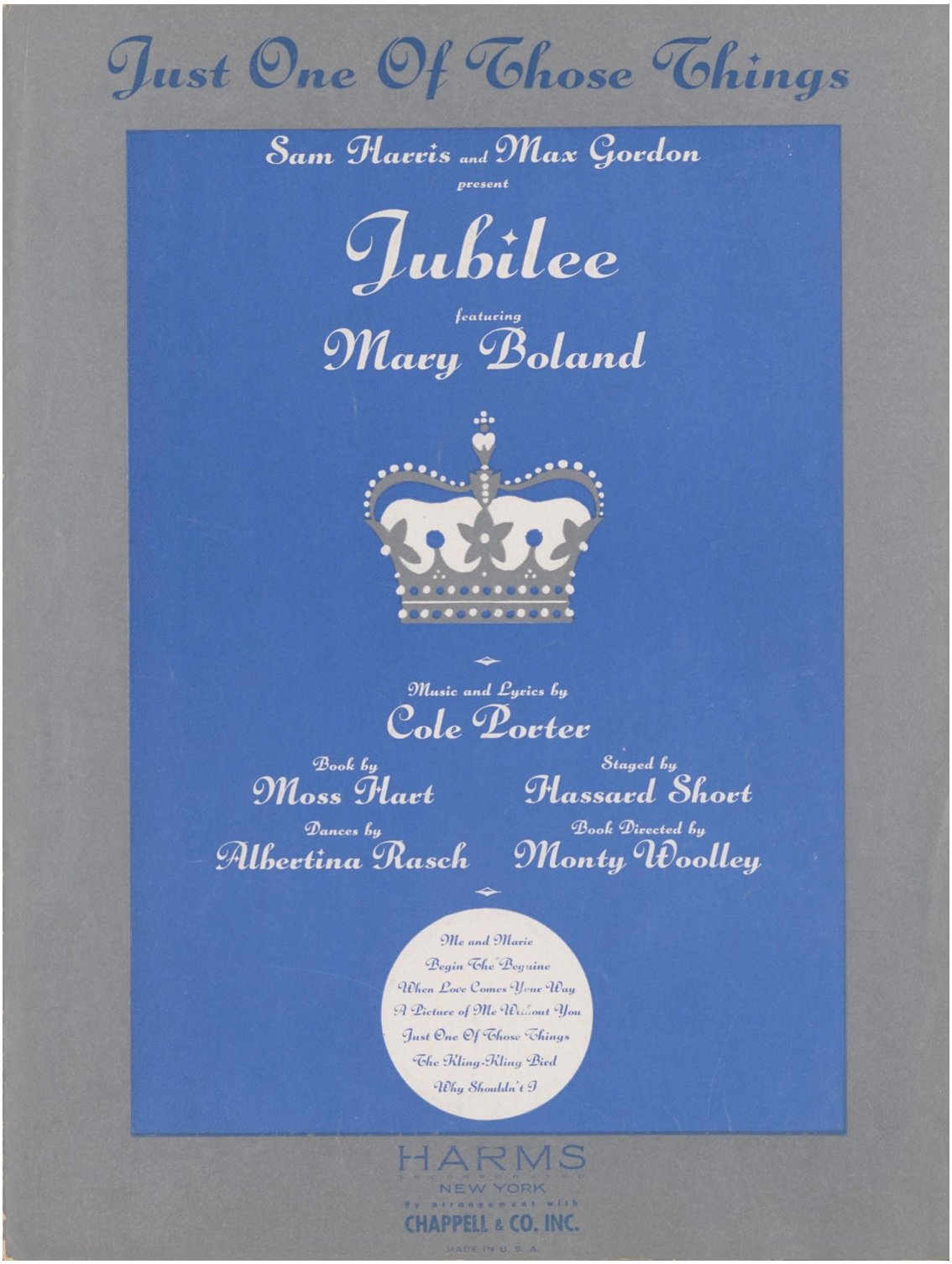
3.1. Background Info

Cole Porter wrote Just One Of Those Things in 1935 for the Broadway musical show Jubilee. The long form (64 bars) tune was initially overshadowed by the commercial success of Beguine The Beguine (Gioia 2021, 239 - 240), a song with an even longer form (108 bars). Cole Porter is said to have expressed his disappointment in the lack of attention the public paid to this tune in comparison to 'Beguine' (Jazz Standards n.d.) which owed much of its success to Artie Shaw's 1938 recording of it that became one of the highest selling jazz instrumental recordings of all time (Shaw n.d.). Porter wrote all of the tunes for the Jubilee score during a voyage aboard the cunard ship Franconia from between January and May 1935. During a short visit to Porter's Yale classmate philanthropist Leonard Hannah's farm with scriptwriter Moss Hart in Ohio, September of the same year, right before the rehearsals began, it became apparent to them that they needed a major song for the second act. Porter worked through the night and by the next morning the entire verse and chorus of Just One Of Those Things was completed. (Schwartz 1979, 144)

The verse is omitted in most recorded versions and a preference for bright tempos is observed. The published score is in the key of F/Dm. The chorus starts in Dm, relative minor of the home key, then moves toward the F Major tonic by way of the colorful subV9/V and IVm6 chords. The bridge moves through the keys of $E^{\flat}$ Major and C Major before returning to Dm for the last A section. The form may be seen as AABA, each section consisting of 16 Bars, each A section slightly varies from the previous one, also the second A ends with a IIm7 V7 modulation to $E^{\flat}$ Major.

On the following pages, the published piano score, the lead sheet and my harmonic analysis of the song are included.

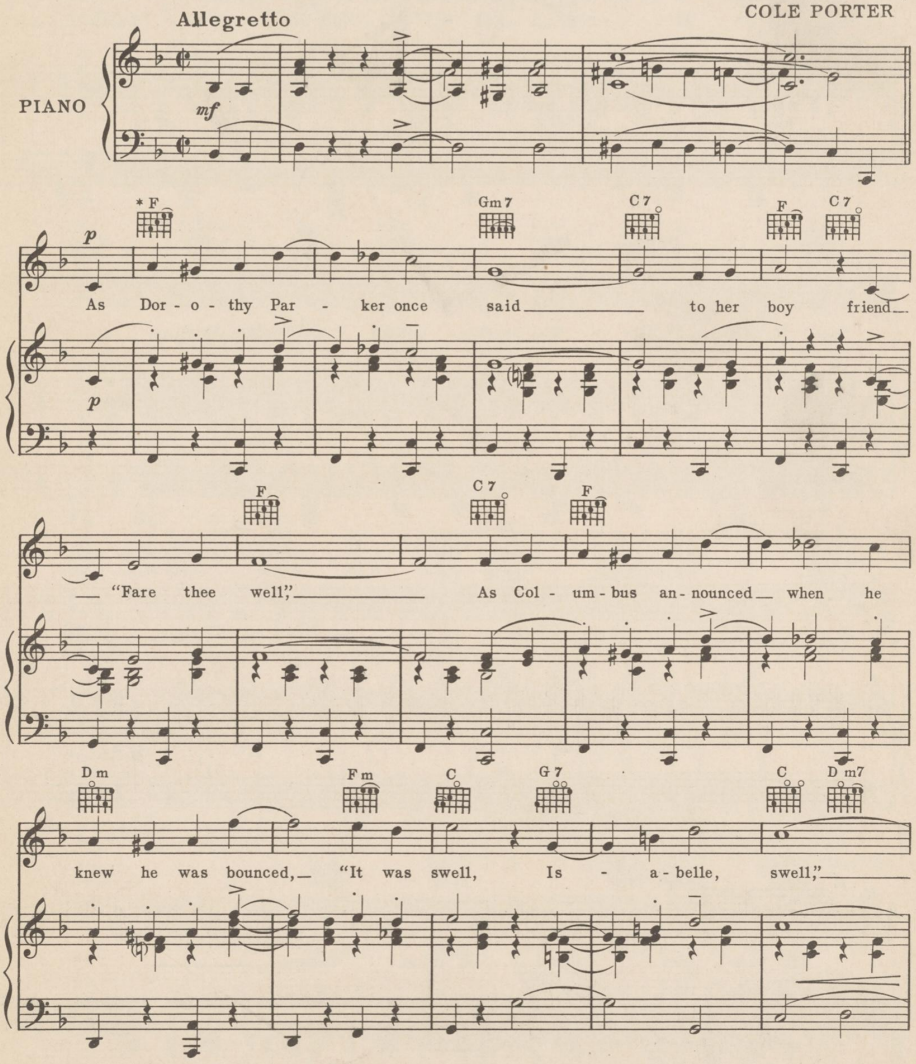
Figure 3.1. Piano Score of Just One Of Those Things



(Source: *Porter, Cole. Jubilee. New York: Harms Inc., music score, 1935.*)

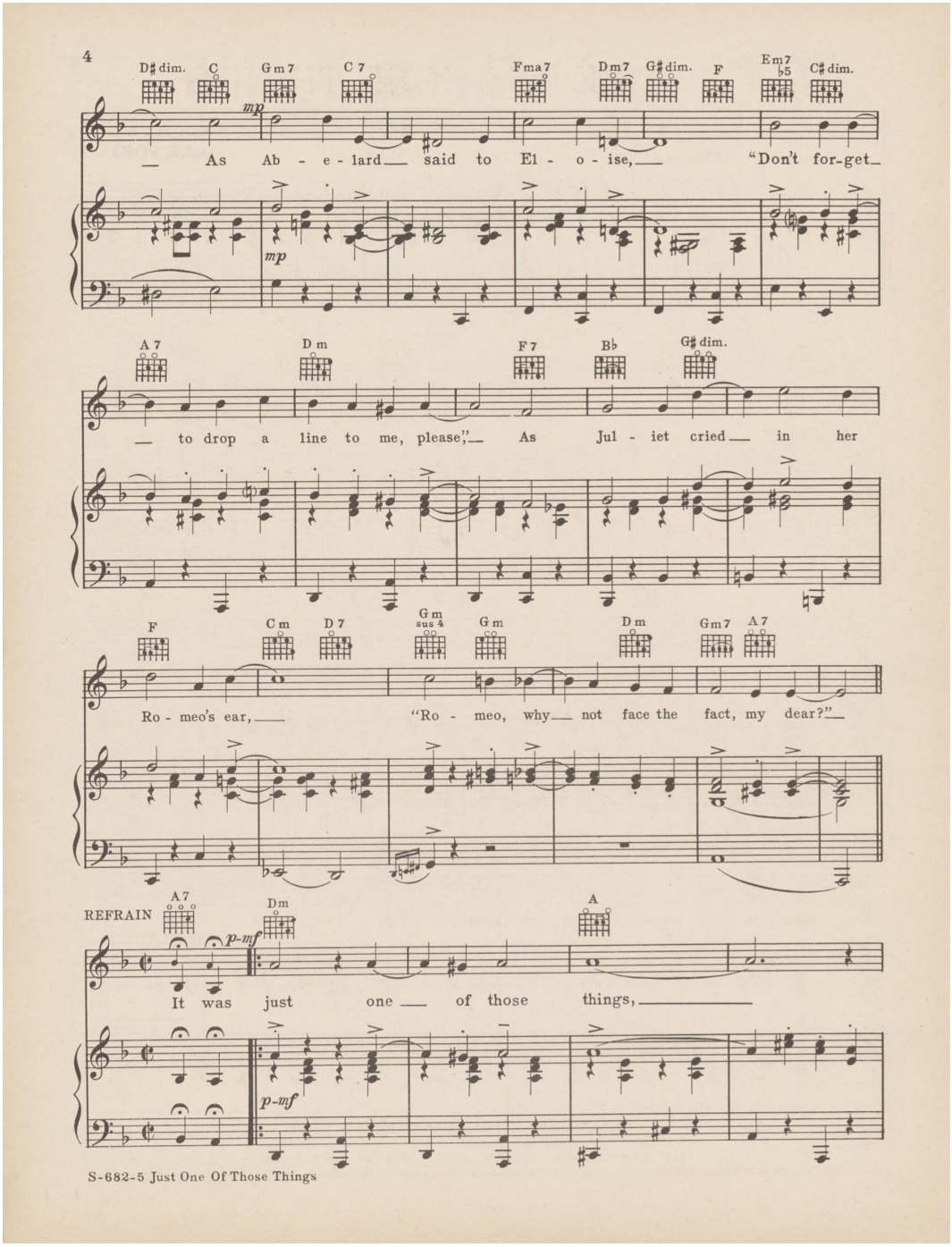
JUST ONE OF THOSE THINGS

Words and Music by
COLE PORTER

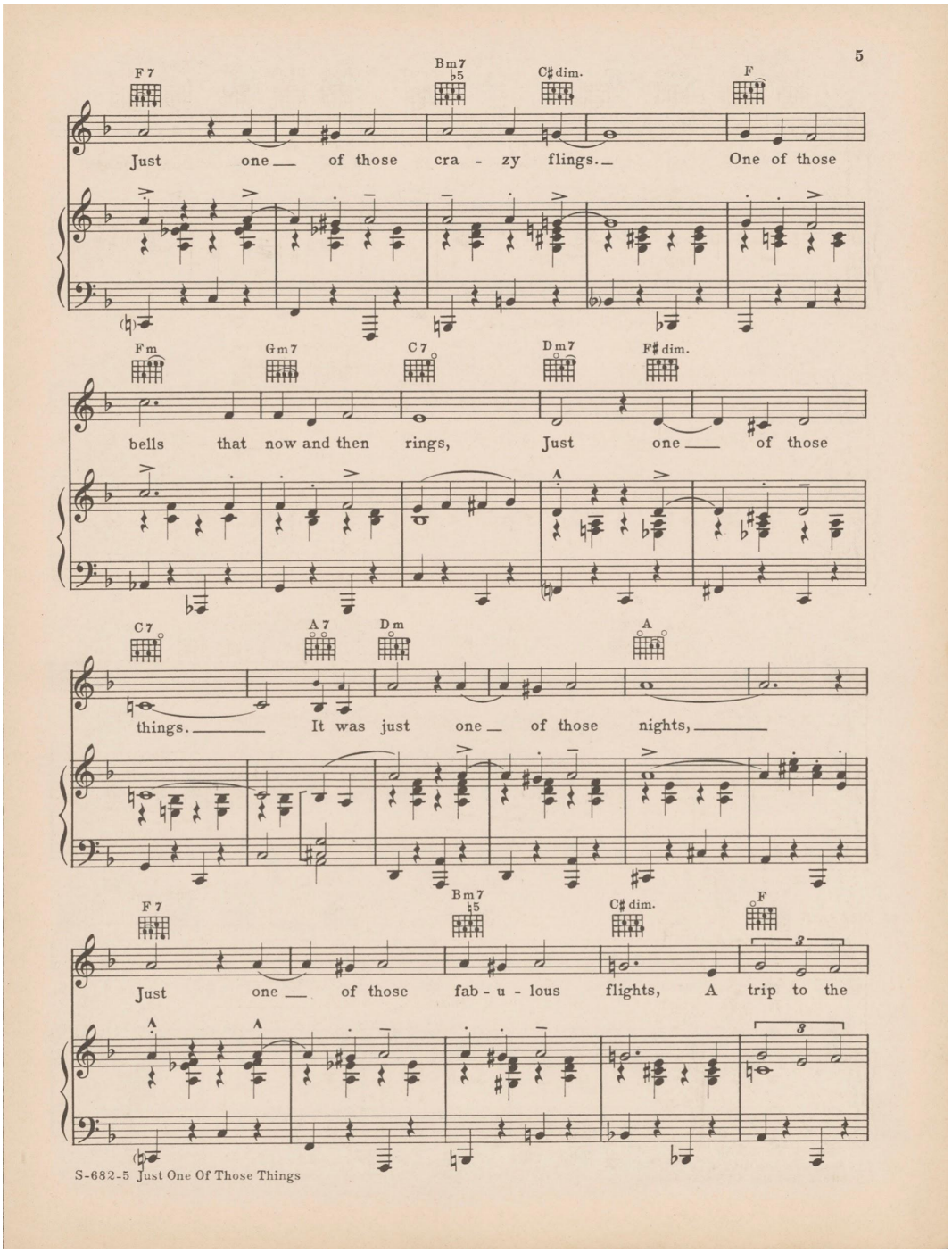


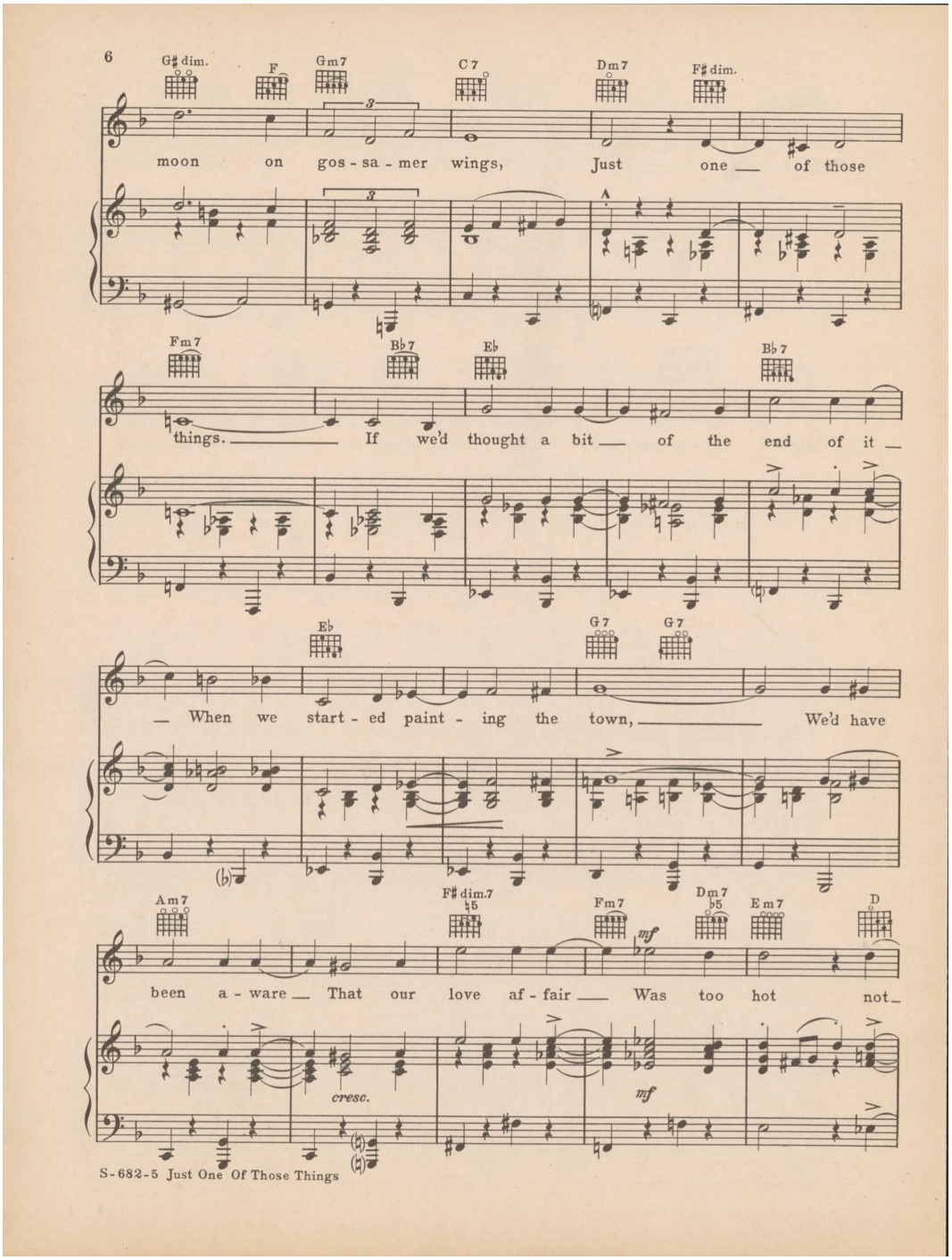
* *Symbols for Ukulele, Guitar and Banjo*

S-682-5



S-682-5 Just One Of Those Things


5
F7
Bm7 b5
C♯dim.
F
Just one of those cra - zy flings. One of those
Fm
Gm7
C7
Dm7
F♯dim.
bells that now and then rings, Just one of those
C7
A7
Dm
A
things. It was just one of those nights,
F7
Bm7 b5
C♯dim.
F
Just one of those fab - u - lous flights, A trip to the
S-682-5 Just One Of Those Things


6
G♯dim.
F
Gm7
C7
Dm7
F♯dim.
moon on gos - sa - mer wings, Just one of those
Fm7
B♭7
E♭
B♭7
things. If we'd thought a bit of the end of it
E♭
G7
G7
When we start - ed paint - ing the town, We'd have
Am7
F♯dim.7
♭5
Fm7
mf
Dm7
♭5
Em7
D
been a - ware That our love af - fair Was too hot not
cresc.
mf
S-682-5 Just One Of Those Things

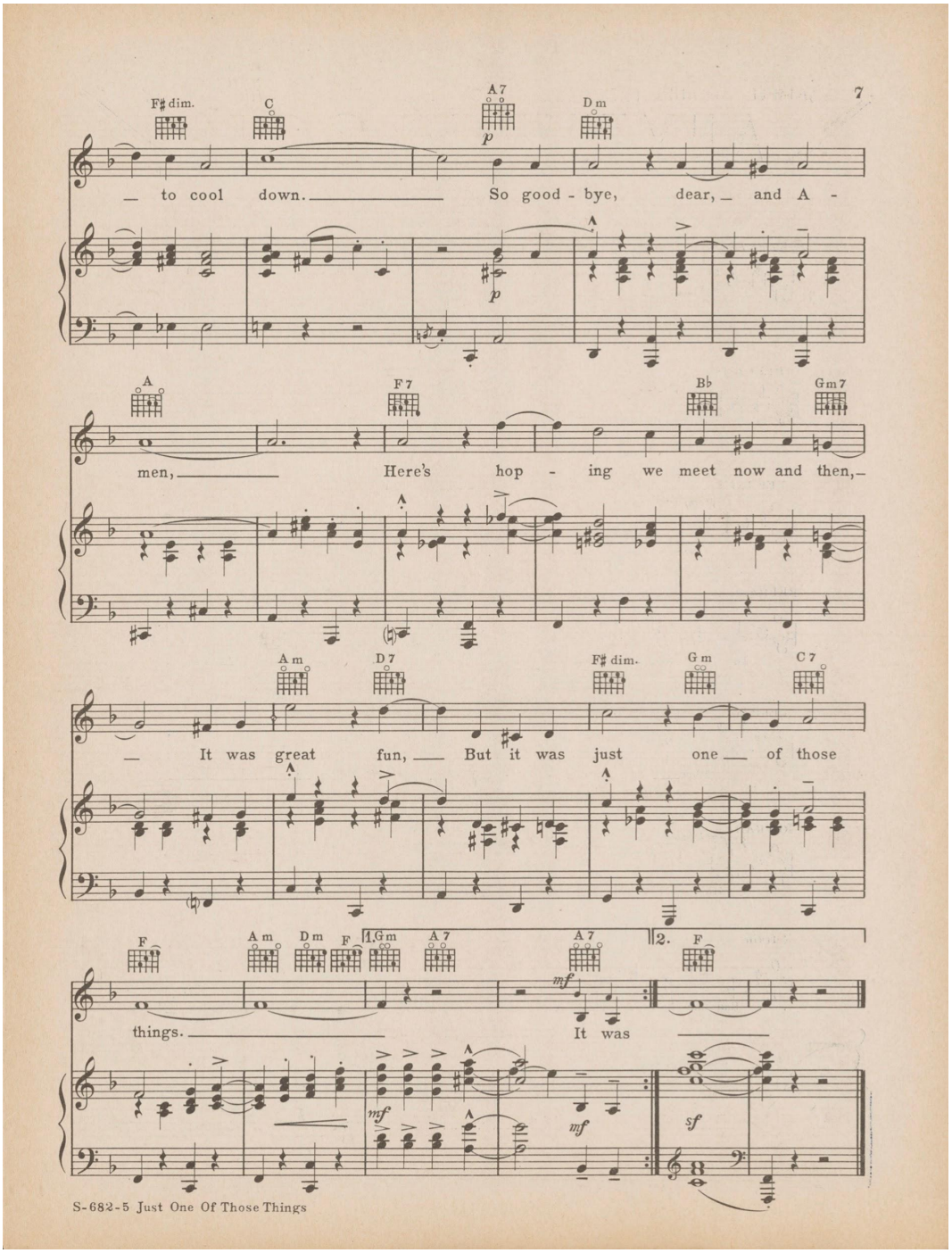
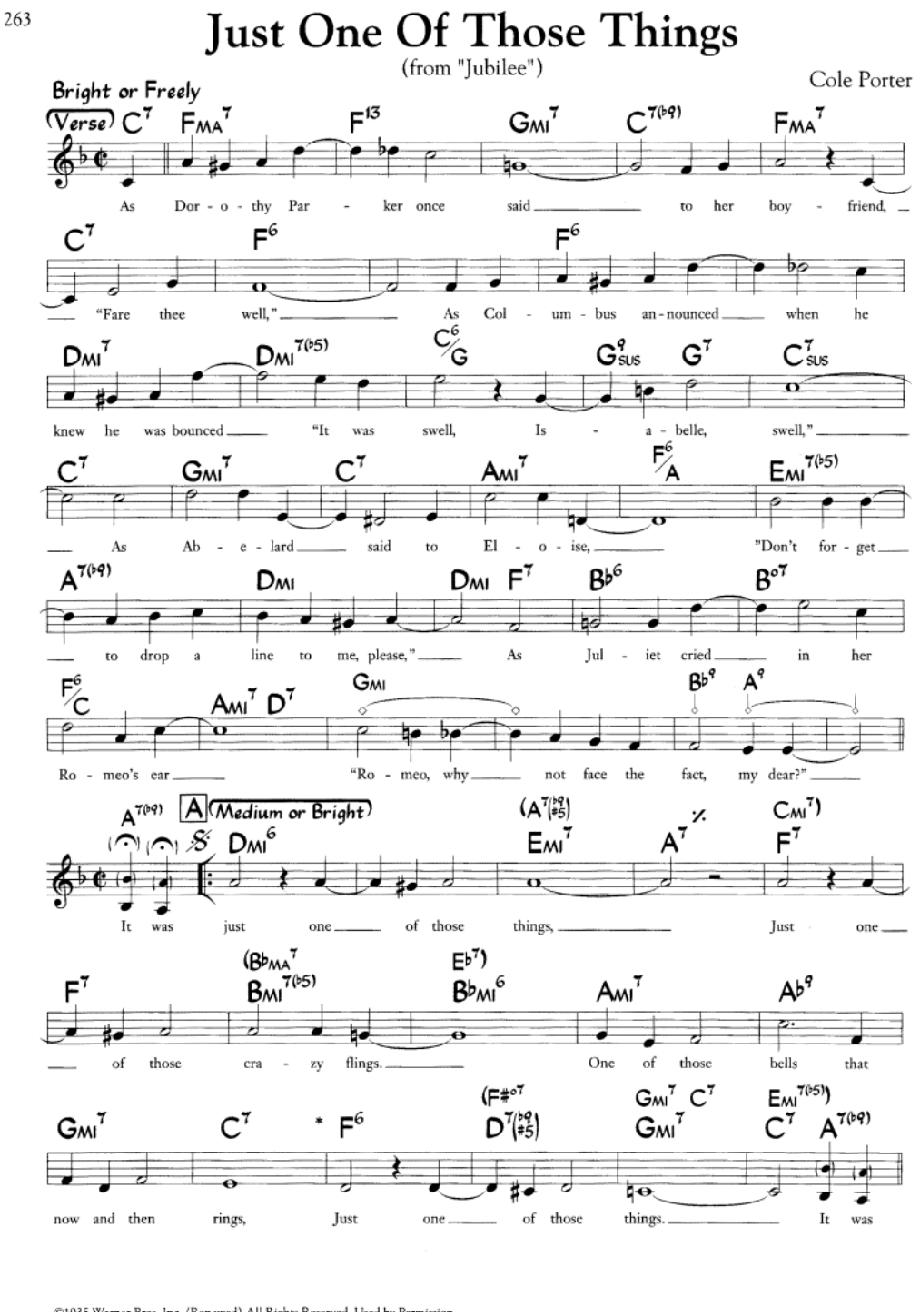

7
F♯dim.
C
A7
Dm
to cool down. So good - bye, dear, and A -
A
F7
B♭
Gm7
men, Here's hop - ing we meet now and then,
Am
D7
F♯dim.
Gm
C7
It was great fun, But it was just one of those
F
Am
Dm
F
1.Gm
A7
A7
2.
F
things. It was
S-682-5 Just One Of Those Things

Figure 3.2. Lead Sheet of Just One Of Those Things



(Source: *Sher, Chuck, and Dunlap, Larry, eds. The Standards Real Book : A Collection Of Some Of The Greatest Songs Of the 20th Century. Petaluma, CA: Sher Music Co., 2000.*)

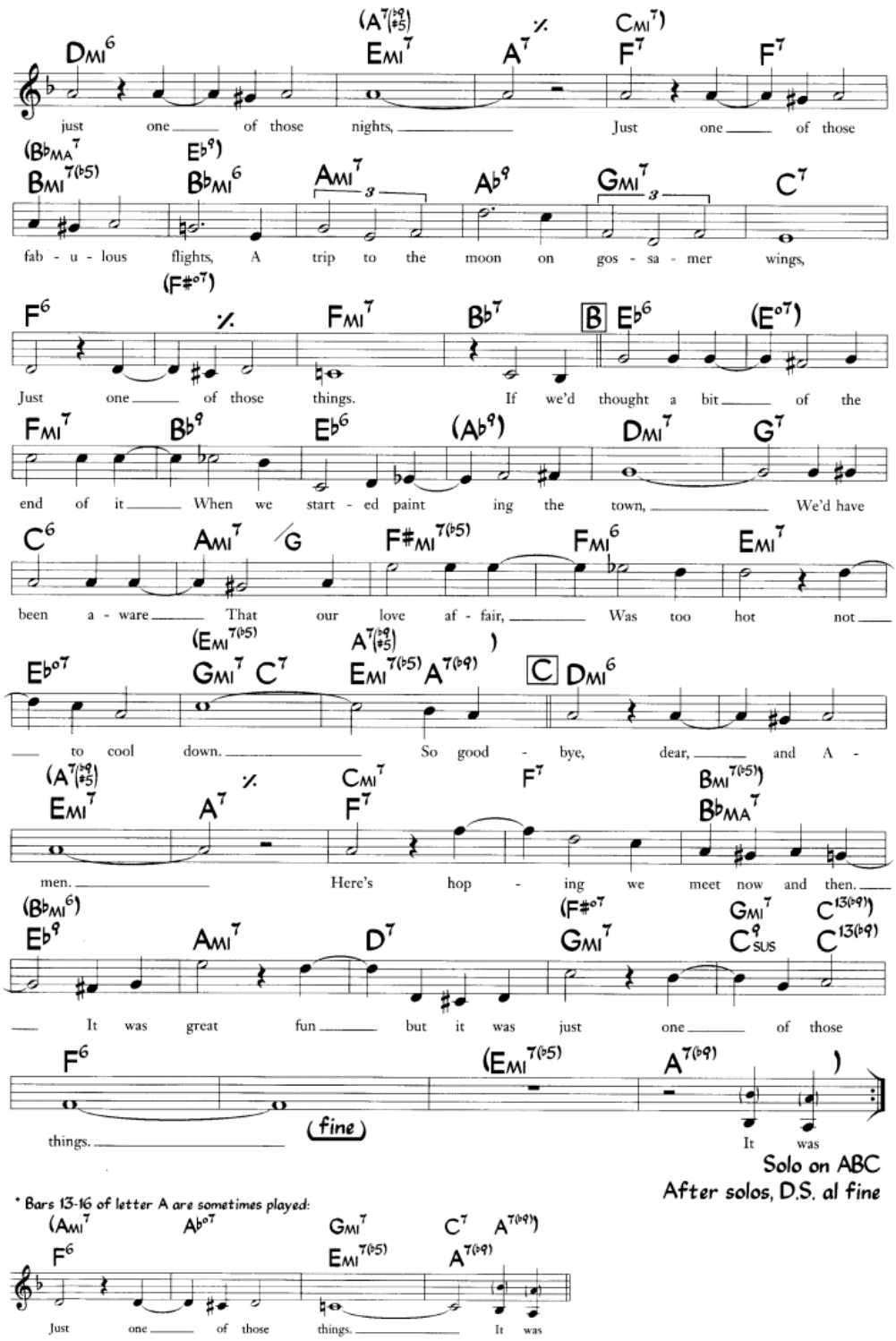
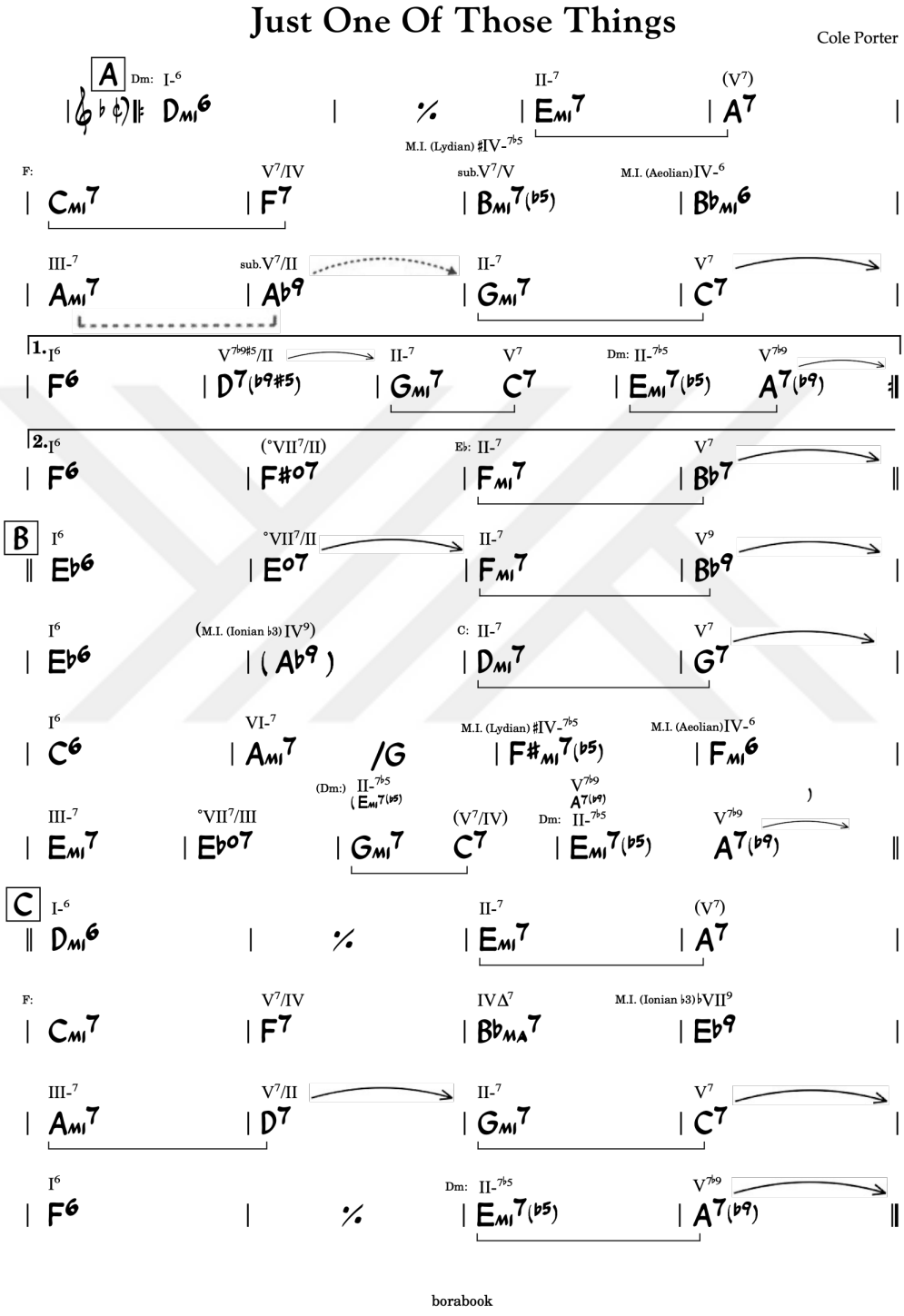

just one of those nights, Just one of those
fab - u - lous flights, A trip to the moon on gos - sa - mer wings,
Just one of those things. If we'd thought a bit of the
end of it When we start - ed paint ing the town, We'd have
been a - ware That our love af - fair, Was too hot not
to cool down. So good - bye, dear, and A -
men. Here's hop - ing we meet now and then.
It was great fun but it was just one of those
things. (fine) It was
Solo on ABC
After solos, D.S. al fine
* Bars 13-16 of letter A are sometimes played:
Just one of those things. It was

Figure 3.3. Harmonic Analysis of Just One Of Those Things



Note. The harmonic analysis follows the principles covered in 'The Chord Scale Theory and Jazz Harmony' by Barrie Nettles and Richard Graf (Nettles and Graf 1997).

3.2. Pre-Bop Era Artist: Django Reinhardt

Jean Baptiste “Django” Reinhardt, born on January 23, 1910, in Liverchies, Belgium, into a Romani family, is widely regarded as one of the greatest jazz guitarists of all time. Raised in a gypsy settlement outside Paris, Django’s early life revolved around music, beginning with the violin and later transitioning to the guitar (Gioia 2021, 205). His family’s itinerant lifestyle took them across Europe and even to North Africa before settling near Paris (Britt 1984, 63). From a young age, Django displayed remarkable musical aptitude, performing in Parisian cafés and nightclubs by the age of 12. His first professional recording session occurred when he was 15, playing banjo for singer Chabel, though the records were never released (Britt 1984, 63).

In 1928, Reinhardt suffered a catastrophic accident when his caravan caught fire. The incident left him with severely injured third and fourth fingers on his left hand, which permanently limited their mobility. Despite this physical setback, he developed a groundbreaking technique that relied heavily on his two functional fingers, allowing him to execute intricate single-note lines and chord progressions (Gourse 1999, 52). His innovative style, marked by rapid "la pompe" rhythm strumming and his distinctive use of sixth and ninth chords, would influence generations of musicians (Gioia 2021, 205).

Django's career took a decisive turn in 1934 when he co-founded the Quintette du Hot Club de France with French violinist Stéphane Grappelli. This group, featuring two rhythm guitarists and a bassist, revolutionized European jazz with its acoustic setup and virtuosic interplay between Reinhardt and Grappelli. Their recordings, including "Djangology," "Minor Swing," and "Nuages," brought Django international acclaim and established the guitar as a prominent solo instrument in jazz (Britt 1984, 64). His music blended the improvisational spirit of jazz with influences from European classical composers like Debussy and Ravel (Gioia 2021, 205).

During World War II, Grappelli moved to England, but Django remained in France, forming a new version of the Quintette featuring clarinetist Hubert Rostaing. Despite the danger Romani people faced under Nazi occupation, Django continued to perform

prolifically (Gourse 1999, 52). His composition, "Nuages," became a defiant alternative anthem after the authorities banned “La Marseillaise.”.

In 1946, Reinhardt toured the United States with Duke Ellington’s orchestra, marking his only visit to the country. The tour was not entirely successful due to cultural and logistical challenges. Django also adapted to playing the electric guitar and experimented with bebop elements in his later recordings (Britt 1984, 66). However, his heart remained with the acoustic, French-made Maccaferri guitar that had defined his sound (Gourse 1999, 53).

Throughout his career, Django collaborated with some of the greatest names in jazz, including Coleman Hawkins, Benny Carter, and Rex Stewart. His extraordinary talent and charisma left an indelible mark on all who worked with him. Known for his mercurial personality, he was both a musical genius and a source of frustration for collaborators like Grappelli, who often struggled with Django’s unpredictability (Gourse 1999, 53 - 54).

Django Reinhardt died on May 16, 1953, from a stroke while fishing near Fontainebleau, France. He was only 43 years old. Despite his short life, Django’s legacy endures as one of the most innovative and influential figures in jazz history. His compositions, such as "Nuages," remain staples in the jazz repertoire, and his pioneering techniques continue to inspire guitarists worldwide (Gioia 2021, 206; Gourse 1999, 54; Britt 1984, 64).

3.3. Analysis of Django Reinhardt's Improvisation on 'Just One Of Those Things'

Recorded on May 21st, 1947 and released as B side of 'Dell Salle' 78rpm disk

with

Django Reinhardt guitar

Hubert Rostaing clarinet

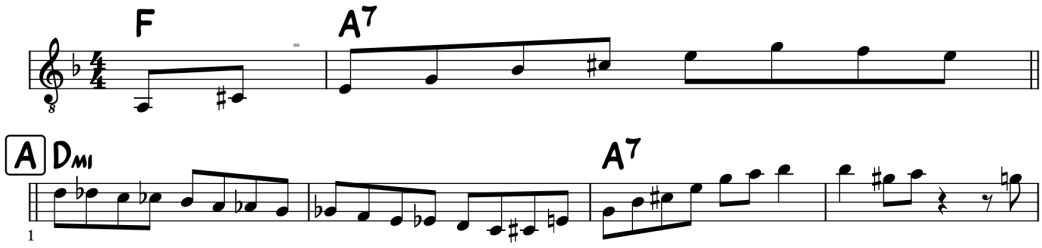
Eugène Vées rhythm guitar

Emmanuel Soudieux bass

Pierre Fouad drums

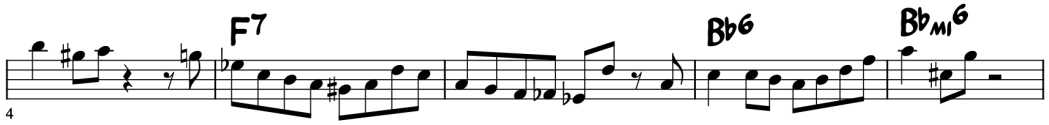
Django starts his solo on the last two measures of Hubert Rostaing's melody chorus. He plays an ascending A7 arpeggio, followed by a $B^{\flat\circ 7}$ arpeggio spelling out the $A7^{(\flat 9)}$ chord. After hitting the G5 note he descends with a line which starts diatonically on the♭3rd of D minor, and after two scale steps continues down chromatically for a whole octave from D5 to D4. He then plays another diatonic step (the $^{\flat}$7th) before re-ascending with a similar arpeggio, but starts from the 3rd of the chord this time instead of the root. Actually, it is a $C^{\sharp\circ 7}$ arpeggio which, once again, spells out the $A7^{(\flat 9)}$ chord. This first phrase which starts on the 4th beat of the 63rd measure of the 64-measure form lasts almost 5 measures and ends with a quarter note followed by two eighth notes on the 2nd beat of the 4th measure of the song form.

Figure 3.4. Django Reinhardt's Opening Phrase From His Improvisation On 'Just One Of Those Things' Mm. -2 To 4



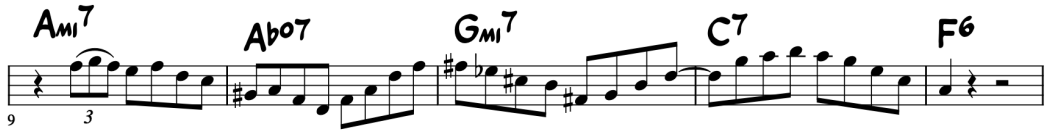
After a dotted quarter note rest, the second phrase starts with an eighth note anticipation on the fifth measure of the song form, since the previous phrase began with an ascending figure, this one starts out with a Cm^7 arpeggio descending from the 5th down to the $^{\flat}$7th of the chord, the $^{\flat}$7th degree of the Cm^7 arpeggio then serves as the first note of a chromatic enclosure which, following an ascending p4th leap proceeds to descend with a one octave F major pentatonic scale starting on the 6th degree. This descent is extended chromatically down to the $^{\flat}$7th degree, suggesting a bebop dominant scale, this two measure line ends with an ascending major 7th leap, but the phrase continues with an enclosure followed by a $B^{\flat}\Delta^7$ arpeggio which ascends to the 7th degree on the next measure and cleverly ends by sounding the$^{\flat}$3rd and 6th guide tones of the $B^{\flat}m^6$ chord. From a rhythmical perspective the first two phrases have identical endings. The solo consists mainly of eighth notes, typical of the swing and bebop eras.

Figure 3.5. Django Reinhardt's 2nd Improvised Phrase, mm. 4-9



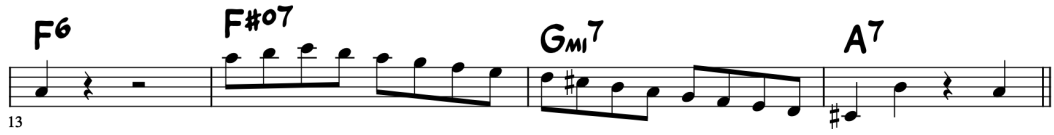
Third phrase of Django's solo starts on the second beat of the 9th measure and is exactly four measures long. This phrase introduces some interesting chromaticism. A descending $E^{\flat}m^7$ arpeggio, followed by an ascending $Gm\Delta^7$ arpeggio, he then continues his line scalarly from G5 up to $B^{\flat}5$, hitting the 5th, 13th and $^{\flat}7$th of C^7 and descends back down with a C^6 arpeggio, resolving on the 3rd of F^6 on the first beat of the next measure.

Figure 3.6. Django Reinhardt's 3rd Improvised Phrase, mm. 9-13



Following a three-beat rest on the first measure of F^6 chord he starts the second measure of F^6 by playing F major scale starting from the third up to 5th and descending down to 7th. For the next measure, which is essentially is a II V in D minor, he plays the D harmonic minor scale descending straight from the root down to the seventh in the lower octave and proceeds to play an ascending $C^{\sharp\circ 7}$ arpeggio to spell out the $A^{7(\flat 9)}$ chord.

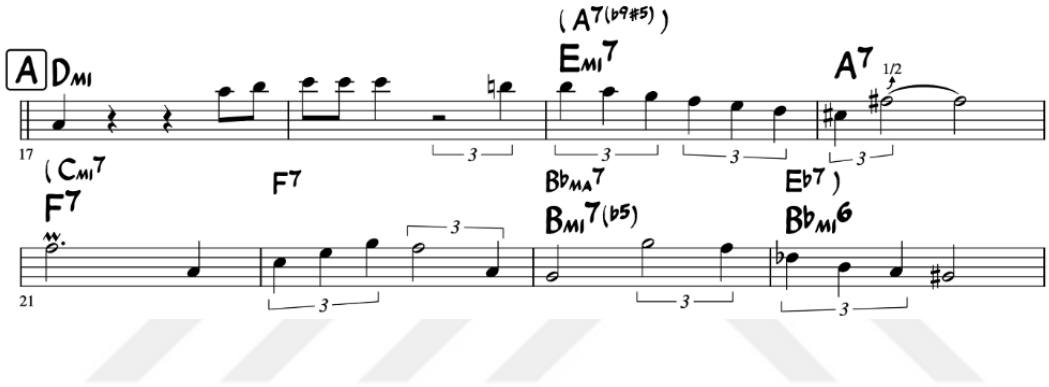
Figure 3.7. Django Reinhardt's 4th Improvised Phrase, mm. 13-16



Second A section, or A1 if you will, starts with a phrase that's almost twice as long as the previous one. This phrase introduces a new rhythmical unit, the quarter note triplet. The descending D Harmonic Minor scale starts with a chromatic approach to $B^{\flat}$ and is played in quarter note triplets. After hitting the 3rd of A^7 Django plays a tritone leap. This line

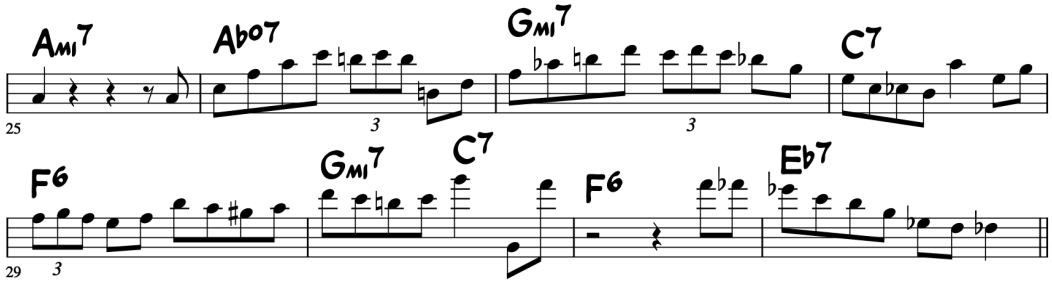
spells out an A7(♭9♭13) chord. For the next two measures he plays an Am7 arpeggio, preceded by some embellishments around the note F. This section suggests a FΔ9 chord. He then plays G4, followed by another G up the octave and descends with Gm7(♭5) arpeggio in its first inversion (or B♭m6 arpeggio in root position), he plays two descending chromatic steps to end his phrase on A♭4. His line fits the chord changes perfectly, resting on ♭7th of B♭m6.

Figure 3.8. Django Reinhardt's 5th Improvised Phrase, mm. 17-24



The melodic and sparse playing employing quarter-note triplets give way to Django's unleashing the torrential 1st inversion FΔ triad and B°7 arpeggios linked by upper mordents. We may assume he's outlining the F/A (Am7) and Ab°7 chord changes, albeit with one measure delay. He then makes up for the delay by starting a descending C7 arpeggio two beats earlier than expected. This arpeggio starts with an upper mordent and ends with a chromatic descent from its root to the ♭7th degree, as observed in C Bebop Dominant scale, outlining the C9 chord with added ♮7th passing tone. When he resolves the C7 to the tonic, he plays a FΔ triad arpeggio decorated by enclosures on each chord tone. He plays G6-G4(open string)-F6 over the C7 before playing a descending Eb6 arpeggio with added 9, ♭9, 7 and ♭7th degrees, leading to the 3rd degree of A♭6 chord on the first measure of the bridge section.

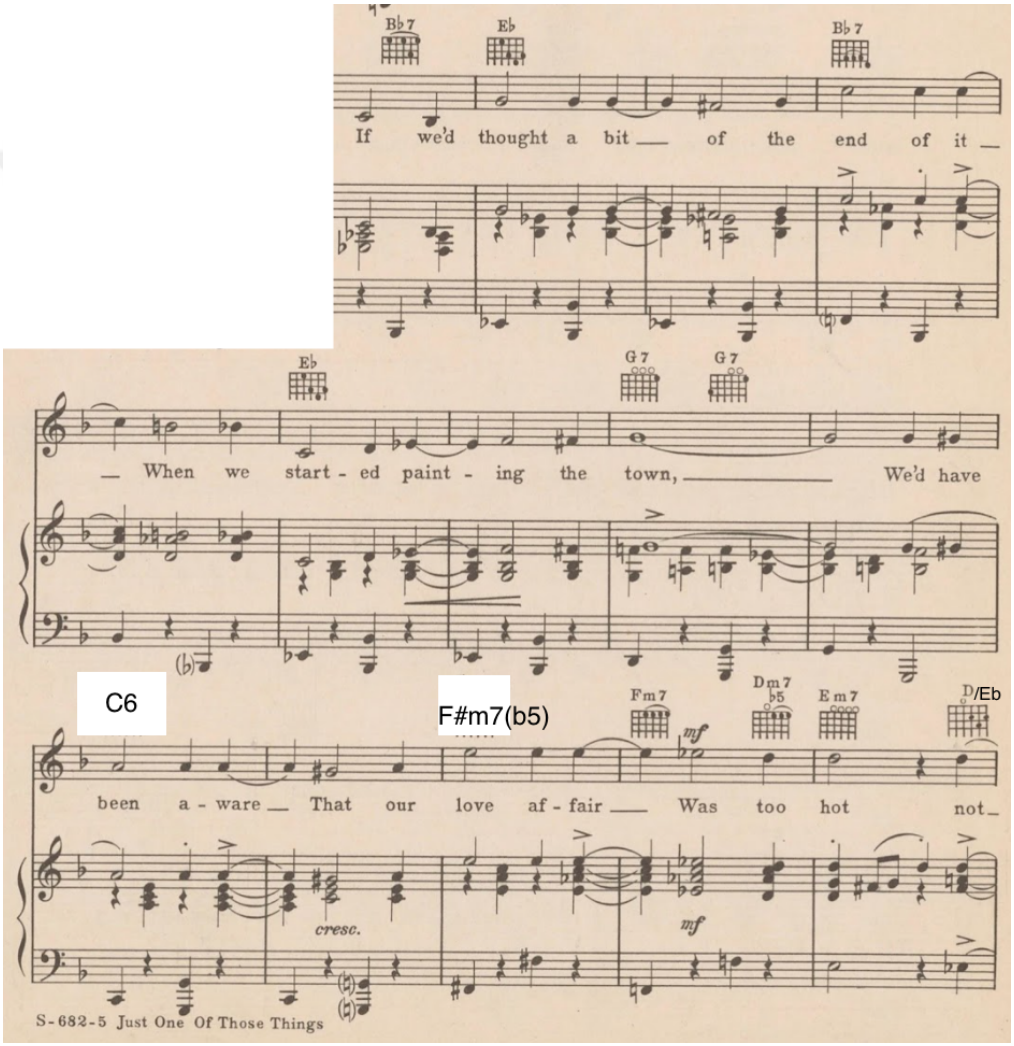
Figure 3.9. Django Reinhardt's 6th Improvised Phrase, Mm. 25-32



As we've reached the bridge of the tune, we have to make note of the fact that the way Django Reinhardt (and most of his followers) plays the bridge does not conform to the composer's intent.

Let us examine the bridge on the piano score and the lead sheet and compare it with the one on Django's version.

Figure 3.10. Bridge of Just One Of Those Things with Some Corrections on Chord Symbols.



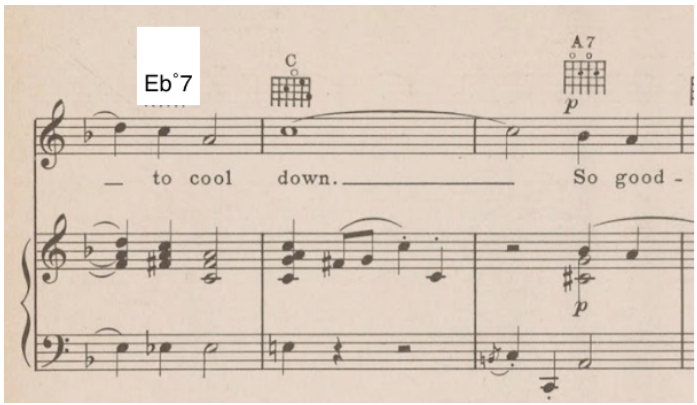
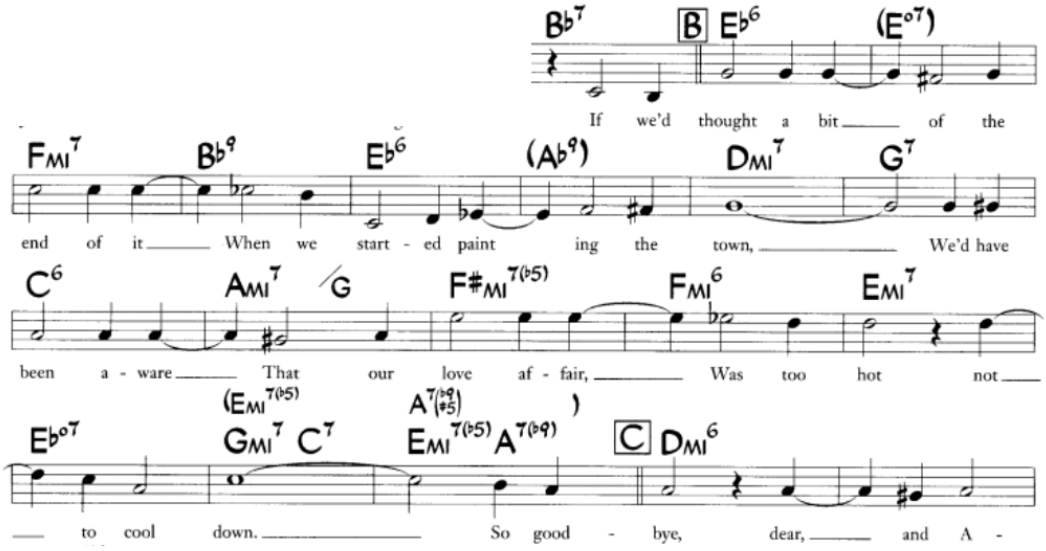
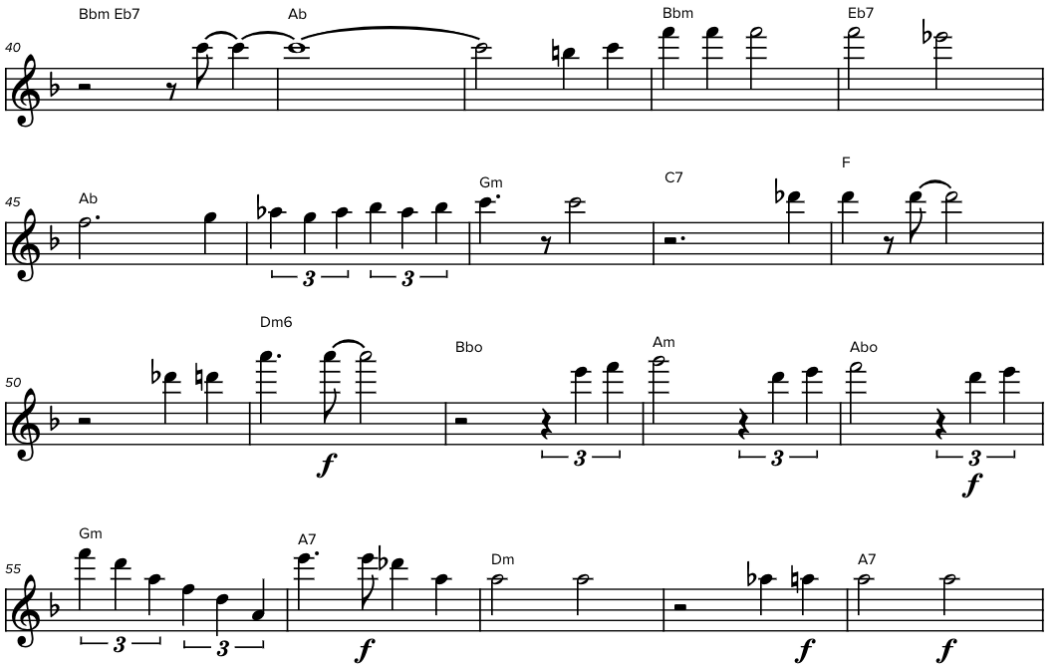


Figure 3.11. Bridge of Just One Of Those Things in Lead Sheet Format



Source: *(Sher, Chuck, and Dunlap, Larry, eds. The Standards Real Book : A Collection Of Some Of The Greatest Songs Of the 20th Century. Petaluma, CA: Sher Music Co., 2000.)*

Figure 3.12. Bridge Of Just One Of Those Things as Played by Clarinettist Hubert Rostaing with Accompanying Chord Symbols.



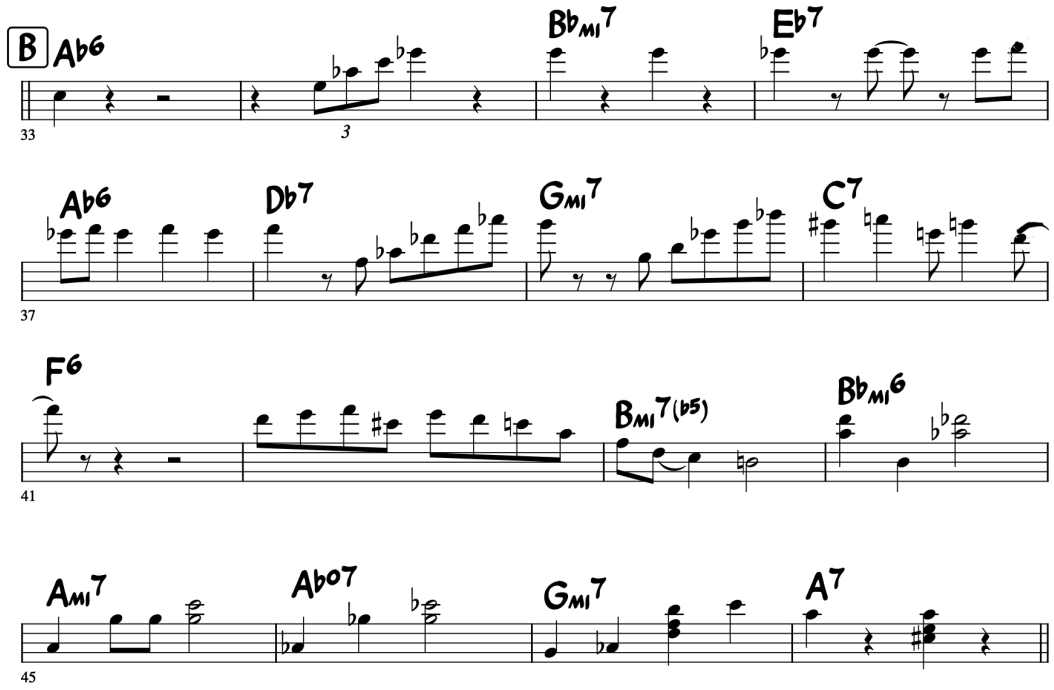
Source: ***(****Transcription of Django Reinhardt's Recording by Ben Givan & Pierre Nauleau****.)***

The bridge in Django's version modulates to $A^{\flat}$ Major instead of $E^{\flat}$ Major with a IIm^7 - V^7. So, Cole Porter's whole scheme is transposed up a perfect fourth, both melody and chords. Thus, the modulation to C Major on the original, becomes a modulation to F Major, in other words back to the home key. Interesting choice by whoever suggested it. I've researched about this topic on the internet but I was not able to find a convincing explanation on how this interpretation came to be. Modulation up a minor third from the home key is found on Night And Day, another famous Cole Porter composition. Who knows, maybe Django is appropriating that harmonic move to the bridge of JOOTT.

Resting after having chromatically resolved the descending $E^{\flat 6}$ arpeggio to the 3rd of $A^{\flat 6}$, Reinhardt rests for a whole measure and plays an ascending second inversion $A^{\flat}\Delta$ triad followed by some repeated pitches, creating a somewhat percussive effect to propel the rhythm. Then he plays two ascending first inversion major triad arpeggios back-to-back, creating an effect similar to measures 26 & 27 in the previous section. The first

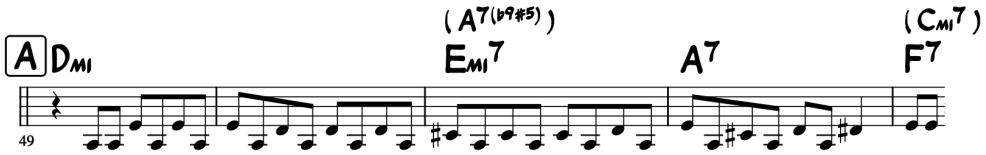
arpeggiated triad is $D^{\flat}\Delta$, which is aligned with the underlying $D^{\flat 7}$ chord, but the second one, $E^{\flat}\Delta$ is played over Gm^{7}. Since these two measures carry the IIm^{7} and V^{7} chords leading back to the home key of F Major, I will analyze the $E^{\flat}\Delta$ triad arpeggio as a Modal Interchange or a 'backdoor II V'. Django's flair seems to lie in the plethora of beautiful decorations he surrounds his simple melodies with. Coming out of the $E^{\flat}\Delta$ arpeggio, he plays A6-G6 and F6 approaching the first note from half step and the other two from a minor 3rd below, the simple rhythms he uses create a joyous effect, this is happy music. After resting during the first measure of F^{6}, on the second measure he plays yet another beautifully melodic line which morphs into a descending Dm^{7} arpeggio that crosses the bar and, having the three tones D, F and A in common, resolves beautifully, to $Bm^{7(\flat 5)}$ chord. For the remainder of the bridge section Django plays descending harmonic P4th intervals interspersed with the roots of underlying chords, which also descend in parallel motion. On the 44th measure he plays the double stop A5-D6, then plays the root of the underlying chord which is $B^{\flat}$ followed by the next double stop $A^{\flat}5$-$D^{\flat}6$. When paired with the $B^{\flat}$ root note, these harmonic intervals (double stops) give us shell-voiced $B^{\flat}\Delta^{7}$ and $B^{\flat}m^{7}$ chords over a measure of $B^{\flat}m^{6}$. Django keeps moving this structure to suit the harmony with subtle rhythmic variation for the remainder of the bridge. Until the 48th measure the bass descends chromatically, so do the harmonic P4th intervals, yielding $Am^{7(no5th)}$, $A^{\flat}m^{7(no5th)}$, Gm^{7} (for this chord he adds a 3rd underneath the lowest note of the harmonic P4th interval, converting it into a first inversion major triad, $B^{\flat}\Delta$ in this case). For the final measure of the bridge section, the V^{7} chord which takes us back to Dm chord on the last A section of the tune, he only plays a first inversion $A\Delta$ triad.

Figure 3.13. Django Reinhardt's 7th Improvised Phrase, mm. 33-48



Coming out of the sparsely played second half of the bridge involving chords and double stops, Django breaks into a highly entertaining decorative gesture by playing a line with repeated E4, D4 and C♯4 pitches on the fifth string of the guitar. He makes it interesting by chasing each note with an A4 pedal, achieved by picking the open string after each fretted note.

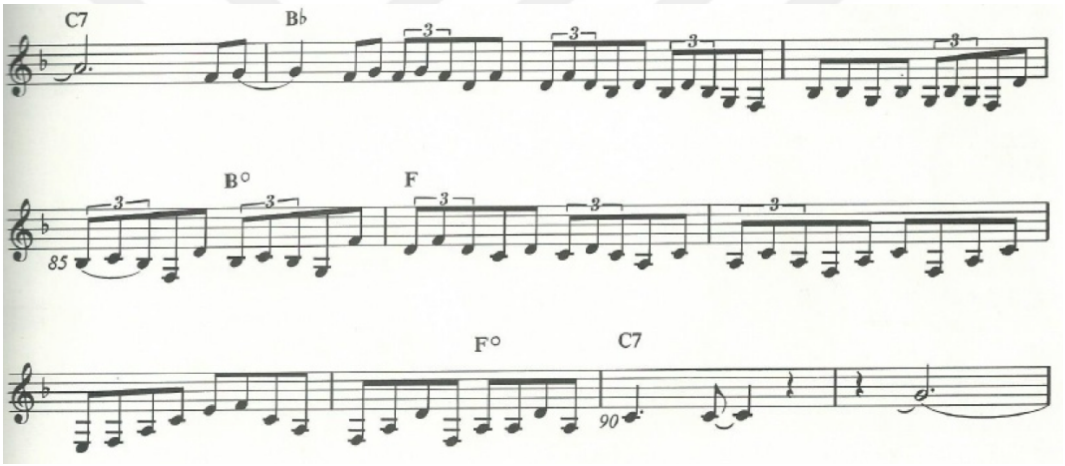
Figure 3.14. Django Reinhardt's Improvised Gesture, Mm. 49-53



The musical effect and his use of the lower register reminded me of a solo by Benny Goodman on his 1935 trio recording of Jerome Kern's *Who?* On this particular recording, after Gene Krupa's 32 measure drum solo over Teddy Wilson's chord hits marking the downbeat of every measure, Goodman comes in on the last bar of the form and starts

playing a slippery line in the *chalumeau* register, he stays in the lowest octave of his instrument for 16 measures and on the 17th measure of the form where the song moves to the IV chord, Goodman plays low pitched appoggiaturas alternating with chord tones, creating a warm and exhilarating effect before Teddy Wilson's piano solo. Although Goodman's execution is smoother with moving lower note pairings, I think the created effect is similar to Django's.

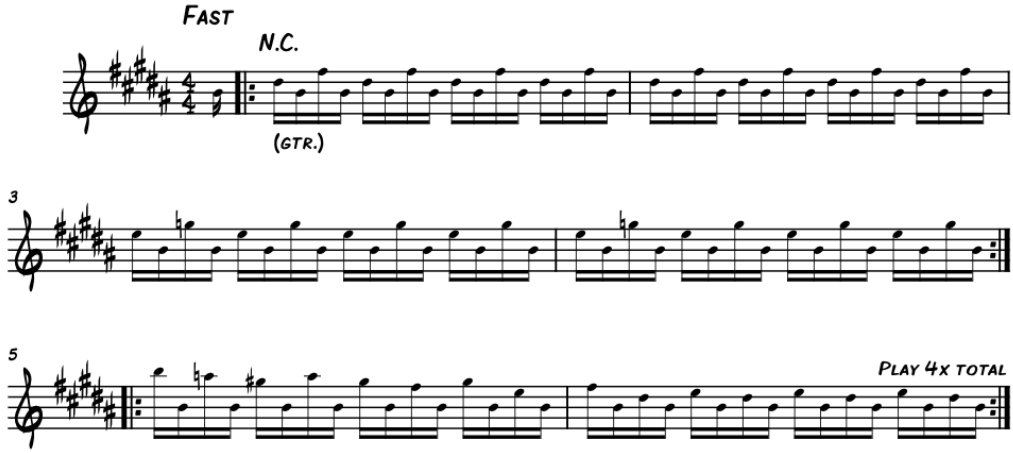
Figure 3.15. Excerpt from Benny Goodman's Improvisation in the Chalumeau Register, Transcribed for the B♭ Clarinet.



Source: **(***Ayeroff, Stan. Jazz Masters: Benny Goodman New York: Amsco Publications, 1980.*)

On a side note, Django's guitaristic device of fretted notes alternated with a pedal on the same open string brings to mind a most famous example of this technique, as employed by Australian rock guitar player Angus Young on AC/DC'S 1990 single *Thunderstruck*.

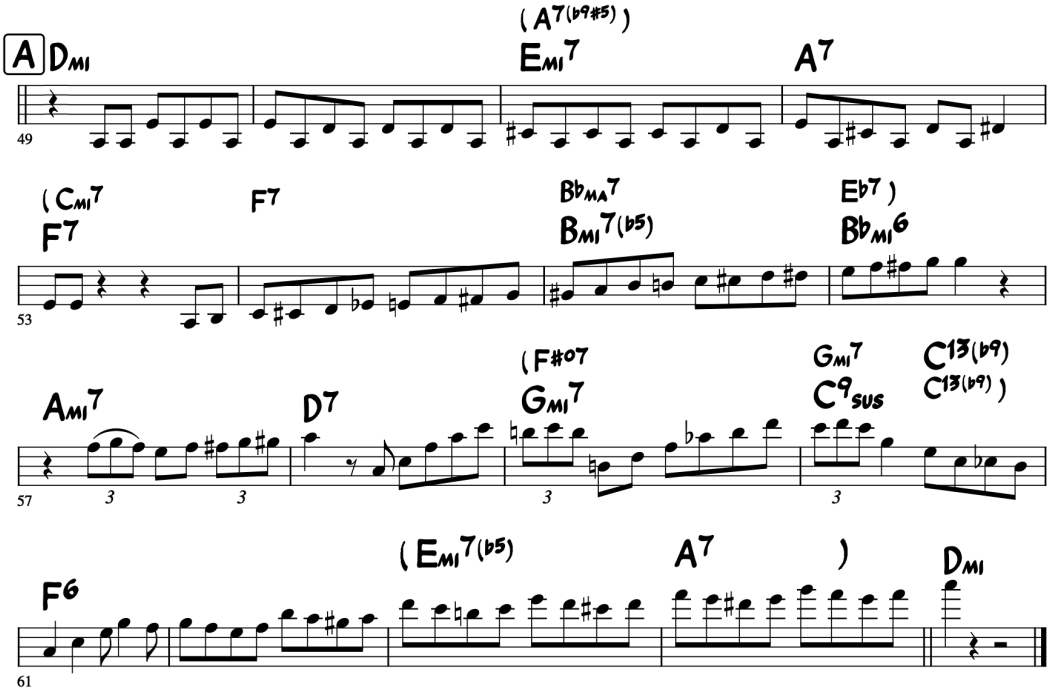
Figure 3.16. Excerpt from Angus Young's Famous Opening Figure on Thunderstruck.



After the four-bar gesture discussed above, Django plays a signature two-octave chromatic run ascending from A4 to G5. This move played with much bravado, naturally starts on a chord tone, the 3rd of F^7 to be exact, and rests on the 6th degree of $B^{\flat}m^6$ after almost three measures of constant eighth-note chromatic ascent. He then backs down a bit, only to climb further up chromatically from E5 to A5, preceded by an upper mordent between F and G. Next, he plays the identical FΔ triad and $B^{\circ 7}$ arpeggios employed at approximately the same spot on the second A section, top notes of which he decorates with mordents. These arpeggios have been described as: "An ascending arpeggiated triad followed by a lower-neighbor note (with an inverted mordent) to the arpeggation's final, apex pitch." and cataloged as Formula 6 by musicologist and Django scholar Ben Givan in his book *The Music Of Django Reinhardt* (Givan, 2010). With these two arpeggios, Reinhardt has climbed to D6. On the last five measures he descends to A5 only to ascend back by way of enclosures around the chord tones of F^6 (or $Dm^{7(add9)}$) to end his solo with a climactic A7 note on the first downbeat of the following chorus. This last phrase is also almost the same as the one he plays before the bridge, except it is elongated to ascend further and reach the apex on the 17h fret. Since there is no modulation to a foreign key as in the bridge section, Reinhardt keeps playing the pattern he started until the top of the

next chorus. His last note A7 is matched by Hubert Rostaing's first note on the lower octave, which kicks off his 32-bar improvisation before returning to the theme on the bridge section to end the piece.

Figure 3.17. Django Reinhardt's 8th Improvised Phrase, Mm. 49-65



3.4. Observations on Django Reinhardt's improvisation

- Many decorative figures and ornamentation; arpeggios, mordents, enclosures, one-finger chromatic runs
- Generous display of virtuosity
- Romantic and sentimental playing juxtaposed with humor, flair and bravado
- Makes use of formulas
- Unorthodox but brilliant technique
- Occasionally employs string bending to alter pitches of fretted notes

3.5. Bebop Era Artist: Jimmy Raney

James Elbert Raney, known as Jimmy Raney, was born on August 20, 1927, in Louisville, Kentucky, into a family that encouraged his early musical inclinations. His mother, herself a guitarist, introduced him to the instrument when he was just ten years old (Gourse 1999, 73; Voce, 1995). By thirteen, Raney was studying under classical teacher A. J. Giancola, and later, with Hayden Causey, a teacher who shared his passion for jazz. It was during this formative period that Raney first encountered the transformative recordings of Charlie Christian, particularly Christian's "Solo Flight" with Benny Goodman, which inspired him to pursue jazz guitar as his career (Voce, 1995).

In 1944, Raney—still in his teens—briefly joined the Jerry Wald Orchestra in New York, gaining invaluable exposure to the thriving bebop scene on 52nd Street and in Harlem. There, he absorbed the innovations of artists like Charlie Parker, Dizzy Gillespie, and Art Tatum. This experience laid the foundation for his own distinctive style, marked by flowing melodic lines and a cool, understated sound that would become his signature (Voce, 1995). After returning home to Kentucky for further study, he moved to Chicago in 1945, where he worked in local bands and began to refine his craft (Gourse 1999, 74).

In January 1948, Raney's career took a significant step forward when drummer Tiny Kahn recommended him to Woody Herman. Although Raney's tenure with Herman's band was brief due to his dislike of constant touring and limited opportunities for solos, it positioned him among some of the finest musicians of the time (Gourse 1999, 74; Voce, 1995). In 1949, Raney joined saxophonist Stan Getz's quintet, forming one of the most celebrated partnerships in jazz history. With Raney's guitar elevated to a frontline solo role, the group's work epitomized the "cool jazz" style of the era. Raney's playing, described by vibraphonist Teddy Charles as "spontaneously melodic" and forward thinking, significantly influenced Getz's own lyrical approach to the saxophone (Voce, 1995).

Raney recorded extensively with Getz and others during the early 1950s and earned widespread recognition, including being voted Best Jazz Guitarist in DownBeat magazine's critics' polls in 1954 and 1955. Despite this acclaim, Raney's aversion to

travel and self-promotion led him to settle in New York, where he became a mainstay at the Blue Angel club from 1953 to 1959. During this period, he also toured Europe with Red Norvo and accompanied the legendary Billie Holiday (Gourse 1999, 74; Voce, 1995).

The late 1950s and early 1960s saw Raney exploring new creative avenues. He appeared on Broadway in productions such as The Nervous Set and The Thurber Carnival and even took up the cello, dedicating several years to its study. However, the pressures of sustaining a jazz career during this time led him to diversify his work, teaching, recording jingles, and occasionally stepping away from the jazz spotlight (Voce, 1995).

By the mid-1960s, personal struggles, including a battle with alcoholism, prompted Raney to return to Louisville. There, he gradually rebuilt his life and artistry, ultimately overcoming his challenges to re-emerge as a leading figure in jazz guitar. In the 1970s, he began performing and recording with his son Doug Raney, himself a gifted guitarist. The duo, often joined by pianist Al Haig, toured internationally and produced a number of celebrated recordings (Gourse 1999, 74; Voce, 1995).

Raney remained active throughout the 1980s, continuing to record and perform despite facing profound hearing loss later in the decade. His final studio recordings include the 1990 album But Beautiful with George Mraz and Lewis Nash and a session on April 6, 1992 for a Wes Montgomery tribute album, before a stroke in 1993 left him in a vegetative state for the remainder of his life (Streeter, 2009). Jimmy Raney passed away on May 10, 1995, in his hometown of Louisville, leaving behind a legacy of innovation and elegance in jazz guitar (Voce, 1995).

Admired for his impeccable technique, lyrical improvisation, and cool, articulate tone, Raney's influence continues to resonate among guitarists and jazz enthusiasts. His work with Stan Getz, and his later collaborations with his son Doug Raney, cement his place as one of the most creative and significant voices in jazz history (Gourse, 1999; Voce, 1995).

3.6. Analysis Of Jimmie Raney's Improvisation On 'Just One Of Those Things'

on March 1954 recording of The Red Norvo Trio

with

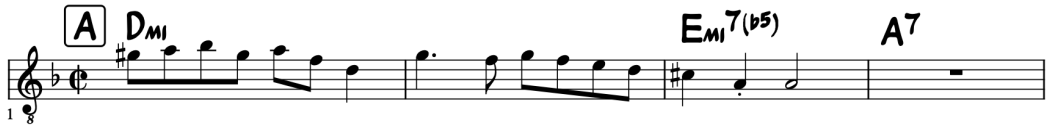
Red Norvo vibes

Jimmy Raney guitar

Red Mitchell bass

Raney starts his solo with an enclosure on the 5th of Dm leading into a descending arpeggio and follows it with a scalar passage. He ends the phrase on the third measure with the notes C♯ and A, which constitute the 3rd and the root of A^7. We may assume that he is simplifying the minor II V progression by implying the V chord only. A reasonable solution given the tempo, also in line with the teachings of the late Barry Harris.

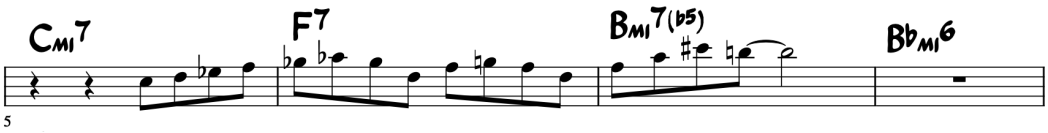
Figure 3.18. Jimmy Raney's Opening Phrase from his Improvisation on 'Just One Of Those Things', mm. 1-4



After a 6 beat rest he starts his next phrase on the third beat of Cm^7, which is the II chord for F^7 which has a secondary dominant function of V^7/IV in the home key of F major. The phrase starts out as straight ascending C Dorian scale, but when the chord changes to F^7 Raney plays the pitches G♭, G♯ and D♮, suggesting the F half whole diminished scale, followed by the pitches F, G♮ and D which take us back to F mixolydian. Over the next $Bm^{7(\flat 5)}$ chord he plays an ascending F augmented arpeggio followed by a sustained B♮, root note. We may assume that this move implies the 6th mode (Locrian♮2, or Aeolian ♭5)

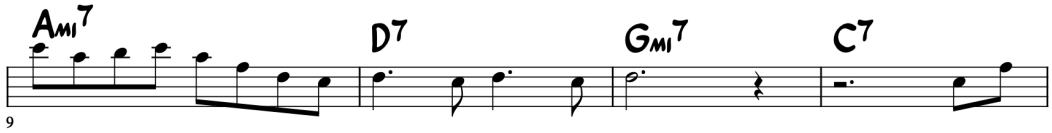
of D Melodic Minor scale which yields the $Bm^{7(b5)}$ chord and may be extended to include the ♮9th degree.

Figure 3.19. Jimmy Raney's 2nd Improvised Phrase, mm. 5-9



Next phrase starts with a scalar move from C down to A and back up to C and proceeds with a descending Dm^7 arpeggio. On the next measure the repeated D - C - D - C - D motif creates rhythmic interest and sense of space before the closing phrase of the first A section which lasts almost six measures. His articulation on the instrument is informed by the great bebop era innovators. For the most part, he accents the up beats, mimicking bebop tonguing employed by horn players.

Figure 3.20. Jimmy Raney's 3rd Improvised Phrase, mm. 9-12

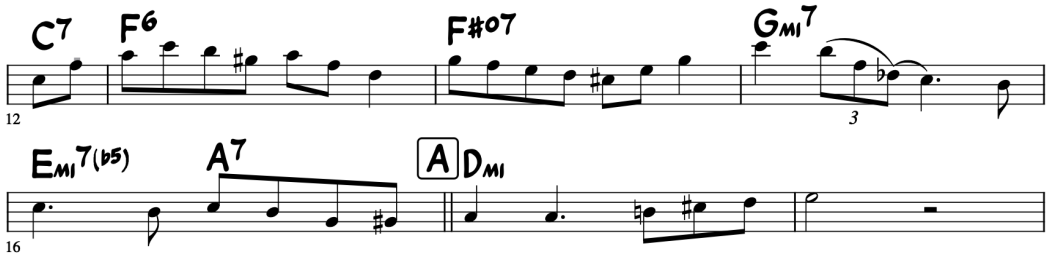


This long phrase may be divided into three parts, the first part is a 9 note (8 eighth notes followed by a quarter note) figure begins with an ascending 2nd inversion F Major triad arpeggio, the first two notes C and F maybe thought of a pickup which starts on the fourth beat of the 12th measure. A descending D minor triad arpeggio with a chromatic enclosure on its 5th degree follows this four-note F Major triad arpeggio. We may consider this as a textbook expression of the F^6 chord using bebop language. The 2nd part of the phrase sounds rhythmically identical to the 1st part, except it starts on beat one, so it is the same

rhythm without the pickup notes. It starts descending from the 4th degree of D harmonic minor scale (G), down to the 7th ($C^{\sharp}$) then ascends back up to G, forming a $C^{\sharp}$ diminished triad. Next part is a brilliant and a very modern sounding figure that begins with a descending $B^{\flat}m^{(add9)}$ arpeggio. He employs a technique called 'raking' followed by a slide to play this downward gesture and proceeds to play the same repetitive two-note rhythmic motif from the previous phrase only with different pitches. Raking involves dragging the plectrum firmly across the strings in one direction to play a line or an arpeggio over multiple adjacent strings, placing emphasis on the starting and ending pitches. Depending on the fingering and the player's preference certain strings may be muted to create a more percussive effect (Osborne, 121). Then he plays a double chromatic enclosure resolving to the 5th degree of Dm chord on the first beat of the 2nd A section. The phrase continues however with an ascending D melodic minor scale starting from the 6th degree and ending on the downbeat of the 2nd measure of Dm with the 9th degree of the chord, spelling out a rich $Dm^{\Delta 9}$ sound. The whole phrase is conceived rhythmically displaced as it exceeds the form, we may also think of it as seamlessly connecting with a new phrase that starts on the 2nd beat of A[1].

This new phrase is a short one consisting of a scalar line in Dm.

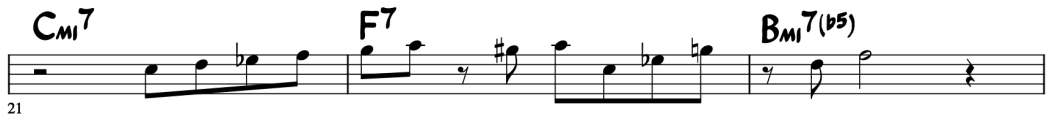
Figure 3.21. Jimmy Raney's 4th Improvised Phrase, mm. 12-18



A lot of rhythmic interest is created over the next three measures by starting with an ascending C Dorian scale on the 3rd beat of Cm^7 (IIm^7) that crosses over the barline. Next, a pivot arpeggio of $Am^{7(b5)}$ chord preceded by a chromatic approach from below is

played, implying the F9 chord (V^7/IV). This line resolves perfectly with a descending P4th leap to pitches D5 and F5, the $^{\flat}$3rd and $^{\flat}$5th degrees of $Bm^{7(\flat5)}$ chord which I prefer to analyze as subV of V in the key of F major.

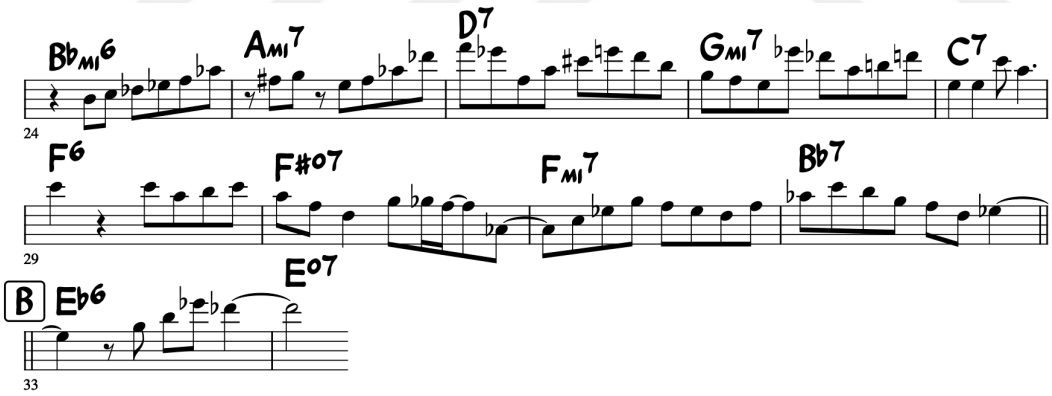
Figure 3.22. Jimmy Raney's 5th Improvised Phrase, mm. 21-23



Raney closes out the 2nd A section with a 10 measure long phrase which weaves through | IVm6 | IIIm7 | VI7 | IIm7 | V7 | I6 | VIIdim7/II | progression in F Major, and continues the flow over downward Major 2nd modulation to the new key of $E^{\flat}$ major. His phrase ends on an anticipated diminished 7th degree of the VII$^{\circ7}$/II chord in the key of $E^{\flat}$ major. Throughout the phrase, Raney takes many harmonic liberties. He starts by playing a scalar line over the measure of $B^{\flat}m^6$, which crosses the bar and ends with a chromatic enclosure around the 6th degree of $B^{\flat}m^6$. For the remainder of the 24th measure he plays a 1st inversion ascending $D^{\flat(add9)}$ arpeggio over the Am^7 chord which again crosses the bar. Raney then plays an ascending $F\Delta^{7(\sharp5)}$ arpeggio, followed by a descending 3rd inversion Gm^7 arpeggio. Afterwards he plays an E5 (3rd of C^7) and starts a chromatic enclosure around D5 (9th of C^7) with an ascending Maj7th leap to the note $E^{\flat}6$, but instead of playing the $D^{\natural}$ right after the $D^{\flat}6$, he delays the target note by preceding it with the pitches A5 and B5 (5th and 6th degrees in relation to note D). After playing the targeted 9th of C^7, he plays a descending $^{\flat}$7th leap to play the 3rd of the chord, followed by an ascending $^{\flat}$6 leap to the root (C6) and ends the line by descending to the 13th. For the next two measures he once again plays the C6 note which now functions as the 5th of the I chord in the home key of F major. After a quarter note rest he repeats the same note and then proceeds to play a descending Dm^7 arpeggio, diatonically approaching its' $^{\flat}$7th degree from two scale steps below. This arpeggio conforms to both F^6 and $F^{\sharp\circ7}$ chords in the

progression. He then chromatically descends from G5 to F5 and anticipates the downward Major 2nd modulation with a descending 6th leap to A♭4 on the 'and' of beat 4. On the next measure he adds the notes C4, E♭4 and G4 to complete the ascending A♭Δ7 arpeggio, implying Fm9, then plays two diatonic approach notes below D4 before ascending again with a Dm7(♭5) arpeggio. He then descends with a 2nd inversion Gm7 arpeggio and resolves with a quarter note anticipation to the root of the I chord in the new key of E♭ major. He reaffirms the new home key by playing an ascending 1st inversion E♭ major triad and follows with a sustained D♭6 or C♯6 note on the fourth beat as an anticipated ♭9th or dim7th of the E°7 or C7(♭9) chord which functions as dim7th/II or V7/II on the next measure. This quarter note chord tone anticipation rhythmically echoes the previous measure.

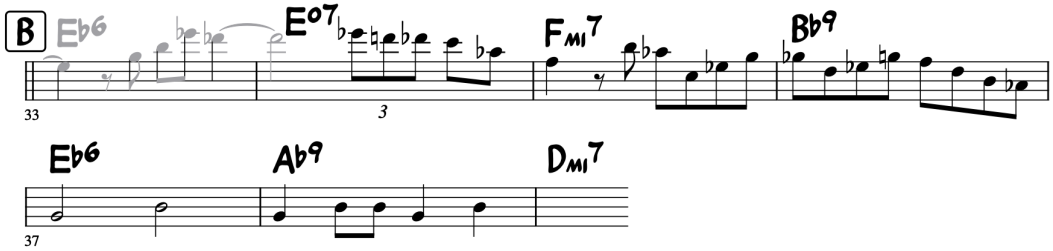
Figure 3.23. Jimmy Raney's 6th Improvised Phrase, mm. 24-34



On the second measure of the bridge, over the E°7 or C7 chord, Raney plays a quick chromatic descent from E♭6 to C6 and continues the downward motion by playing a descending Fm arpeggio. Lowest note of the arpeggio, F5, the root of the chord is played on the downbeat of the next measure of Fm7. The chord on measure no. 34 functions as the secondary dominant V7/II in the new key of E♭ major, so we may assume that Raney's line is highlighting the ♯9,♮9, ♭9, root and ♭13th of C7 before resolving to the root of Fm7 (IIm7) on the next measure. On measure no. 35, the resolution to the root of the Fm7 chord

is followed by an enclosure around G5 which begins with two scale steps from above and ends with an ascending Cm arpeggio from below. The line continues on the next measure of $B^{\flat 7}$ by chromatically descending to the $^{\flat}$13th of the chord. Raney then goes back to the note G5 by way of D5 and $E^{\flat}5$ before descending with a 3rd inversion $B^{\flat 7}$ arpeggio. He ends his phrase by resolving to the 3rd and 5th degrees of $E^{\flat 6}$ with half notes on the 37th measure and utilizes diminution involving the same pitches on the next measure of $A^{\flat 9}$.

Figure 3.24. Jimmy Raney's 7th Improvised Phrase, mm. 33-39



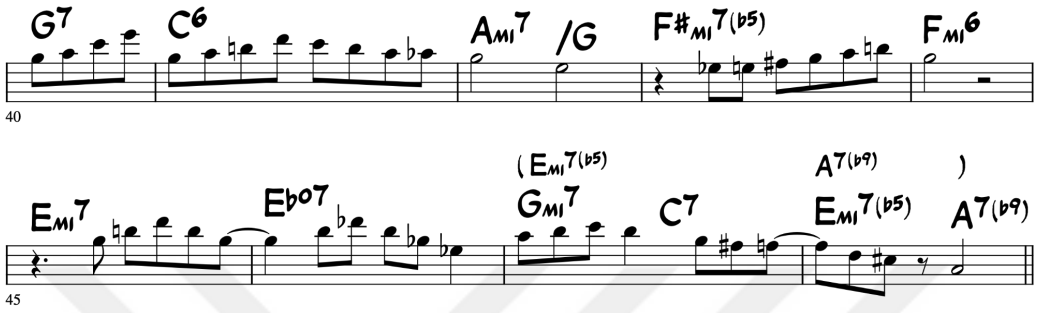
Following a 6-beat rest, Raney starts by playing an ascending 3rd inversion Am^7 arpeggio on the 3rd beat of measure 40. He is actually anticipating the C^6 chord, which follows in the next measure. He continues playing a line out of the C major bebop scale, up and down from G5 to D6. The compound rhythmic cell combining the arpeggio and the bebop line consists of 13 eighth notes (takadimi takadimi takatakita) . Raney then plays an E5 of half-note duration.

Next, he plays the E harmonic minor scale, ascending from the 7th to the 5th and ending with a descending leap to G5 over the $F^{\sharp}m^{7(\flat 5)}$ chord. The E harmonic minor line is a 7-note melodic cell (takadimi takita). Over Em^7, he plays a 5-note up-and-down GΔ triad arpeggio, highlighting the 3rd, 5th, and $^{\flat}$7th chord tones, followed by a broken $E^{\flat}m^7$ arpeggio, also made up of 5 notes.

In the final two measures of the bridge section, over a big A^7 chord, he plays up the D minor scale starting from A. Then he plays a line that descends chromatically from G5

(the ♭7 of A^7) to F5 (♯5 – E♯). From there, he descends from D5 to C♯5, and he ends on the root of A^7, taking us back to the last A section in D minor.

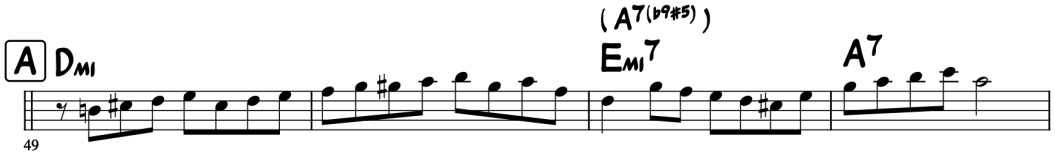
Figure 3.25. Jimmy Raney's 8th improvised phrase, mm. 40-48



Raney starts the last A section by playing a beautiful D melodic minor line. He plays up the scale from B♮5 to E6, then skips down a third and ascends back from C♯5 to A5, with the added chromatic passing note of G♯5. The B♮, which started the run in the previous measure, is flatted on the next octave.

The enclosure around A5, followed by the descending Dm triad arpeggio on the second half of measure 50, is a 7-note gesture I heard many times on Lage Lund's recordings, namely the live album Small Club, Big City (circa 2009). Raney's phrase ends with a descent from G5 to D5 using the D melodic minor scale and an ascent back with a 1st inversion A^7 arpeggio. He finally adds the ♭9 and ♯9 chord tones and ends on the root.

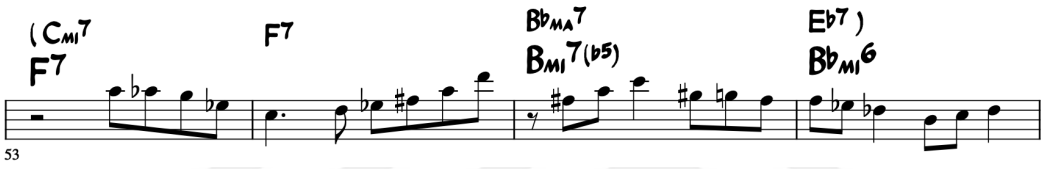
Figure 3.26. Jimmy Raney's 9th Improvised Phrase, mm. 49-52



Following two beats of silence, Raney plays a descending Cm triad arpeggio, preceded by a chromatic descent from the 6th to the 5th over F7. He follows with an ascending DΔ/E$^{\flat}$ arpeggio, derived from the F Half-Whole diminished scale. Then, over the Bm$^{7(\flat5)}$, Raney plays an ascending F$^{\sharp}$ diminished arpeggio.

Next, he chromatically descends from C$\sharp$5 to F5, the 5th of B$\flat$m6. He ends the phrase by playing the 4th, $\flat$3rd, root, and 2nd degrees of the B$\flat$ Dorian scale.

Figure 3.27. Jimmy Raney's 10th Improvised Phrase, mm. 53-56

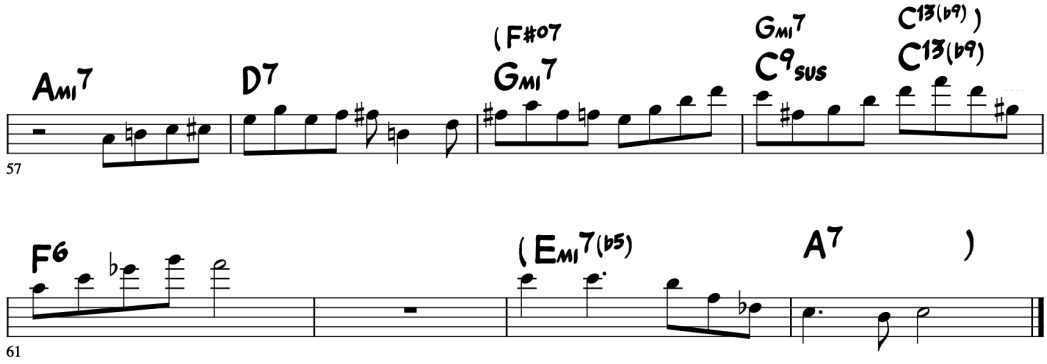


Starting from the third beat of the 57th measure, Raney plays a long line spanning two octaves. This line serves as a cadenza to end the solo, played over the turnaround chords leading to the IΔ chord in F major.

Raney begins with a blues line from A major, targeting the 9th of D^{7}, whose 3rd he encloses using the pitches E5, G5, and F5. He then leaps down a perfect 5th and plays an ascending Bm^{7} arpeggio. Continuing, he works his way down chromatically to F6 and plays an ascending Em$^{7(\flat5)}$ arpeggio.

Next, following a leap down from C6 to F5, he plays an ascending Gm^{7} arpeggio, adding a chromatic approach to its root from below. He follows this with a similar design, playing an ascending Am$^{7(\flat5)}$ arpeggio over FΔ. Finally, after a full measure of rest, he concludes his solo, by revisiting the sweep-picked descending B$^{\flat}$m$^{(add9)}$ arpeggio from the 15th measure.

Figure 3.28. Jimmy Raney's 11th Improvised Phrase, mm. 57-64



3.7. Observations On Jimmy Raney's Improvisation

- Favors scalar passages and arpeggios, outlining chord changes with clear voice leading.
- Uses chromaticism tastefully, often as approach notes or enclosures.
- Phrases across bar lines, creating a sense of rhythmic displacement and forward momentum.
- Implies harmonies, showcasing an ability to anticipate and "hear ahead."
- Articulates with a bebop sensibility, accenting upbeats and employing rhythmic motifs.
- Incorporates modern techniques like "raking" and sliding.
- Reuses and develops melodic and rhythmic ideas, creating a cohesive solo.
- Takes harmonic liberties, superimposing arpeggios from related scales or chords.
- Explores a wide range on the guitar, moving between registers effectively.
- Concludes with a cadenza-like passage, showcasing virtuosity and a strong sense of closure.

3.8. Post-Bop Era Artist: Lage Lund

Lage Fosheim Lund (b. December 12, 1977, Norway) is a prominent figure in contemporary jazz guitar, known for his harmonic sophistication, melodic fluidity, and innovative textural approach. As a composer, bandleader, and sideman, Lund integrates elements of traditional jazz with modern improvisational techniques, contributing significantly to the evolution of the genre in the 21st century.

Lund began playing guitar at age 13 and pursued his early musical interests in Norway, where he performed locally and led a jazz trio (Wikipedia, n.d.). He later relocated to Boston to attend Berklee College of Music on a scholarship, performing frequently at Wally's Café. In 2002, he moved to New York City on a Fulbright grant and became the first electric guitarist accepted into Juilliard's jazz program, graduating in 2005 (Wikipedia contributors 2024; Lund n.d.).

Winning the Thelonious Monk International Jazz Guitar Competition in 2005 marked a turning point in Lund's career, leading to increased visibility and opportunities within the jazz community (Wikipedia contributors 2024; All About Jazz n.d.). As a bandleader, his recordings, such as *Terrible Animals* (2019) and *Most Peculiar* (2023), demonstrate his compositional range and his engagement with prominent rhythm sections, including musicians like Sullivan Fortner, Larry Grenadier, and Tyshawn Sorey. These albums explore complex harmonic frameworks and showcase his nuanced use of effects within a jazz context (Lund n.d.; All About Jazz n.d.).

Besides his solo projects, Lund is a sought-after collaborator. He has worked extensively with ensembles led by Maria Schneider, David Sánchez, Mark Turner, and Melissa Aldana. Notably, he contributed as a co-writer and producer for Aldana's Blue Note albums *12 Stars* (2022) and *Echoes of the Inner Prophet* (2024). His 2024 album, *Live in Brooklyn*, recorded with The Fury, highlights his work within a collective ensemble setting, emphasizing live improvisation and interaction (Lund, n.d.; All About Jazz, n.d.).

Lund has also been recognized for his understated and introspective performance style. Critics have noted his ability to balance technical proficiency with a focus on creating a

subtle yet impactful stage presence (Chinen 2005). Through extensive tours across the U.S., Europe, and Asia, Lund continues to be an influential contributor to the contemporary jazz landscape, with his work reflecting both a deep understanding of tradition and a commitment to innovation.

3.9. Analysis Of Lage Lund's Improvisation On 'Just One Of Those Things'

Recorded on November 16th, 2014, released as 7th track on Lund's 2015 album 'Idlewild' on Criss Cross Jazz label

with

Lage Lund guitar

Ben Street bass

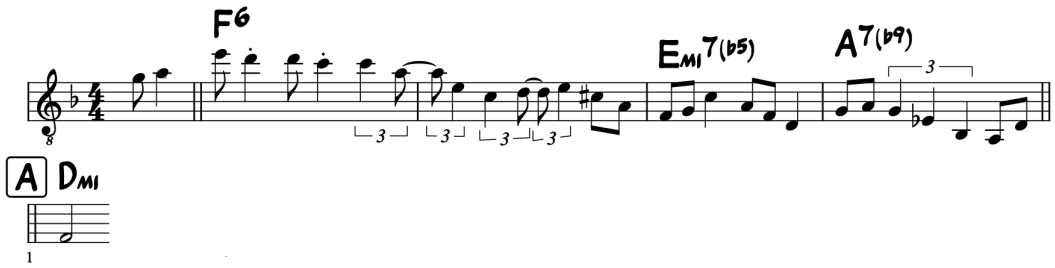
Bill Stewart drums

After a straightforward, yet rhythmically loose reading of Cole Porter's melody, Lage starts his solo with a pickup that begins on the 2nd 8th note of the 3rd beat of bar no. 60 of the song's 64-bar form.

Using the C major pentatonic scale material and over the bar line quarter note triplet phrasing (we may interpret this practice as displaced 3:4 polyrhythm) he creates a skidding car effect, or accurately a sonic representation of a skateboarder's balancing moves and maneuvers around the ring, keeping in line with his passion as a teenager. He initially ascends the scale with two steps and a P5th leap (2 pentatonic scale skips), then descends with repeated steps and continues the downward motion from C6 to C5 with a 2nd inversion Am arpeggio played in quarter note triplets. He then changes direction and ascends the pentatonic scale with two steps before descending with an A major triad arpeggio. This whole section is played over the two measures of F^{6}. On the next measure of $Em^{7(\flat5)}$ Lage plays an ascending 1st inversion C^{sus4} triad and a descending D minor triad arpeggio in succession, highlighting the $^{\flat}$9th, $^{\flat}$3rd, $^{\flat}$13th, 11th and $^{\flat}$7th chord tones. Both of these triads are derived from D minor pentatonic scale. Makes perfect sense since we're about to land on the relative minor tonic I chord of the tune's home key of F major. The last measure of the form functions as the V^{7} chord to Dm, the relative minor key of F. Over this A^{7} chord, Lage plays the $^{\flat}$7 and the root of the chord, then plays a descending

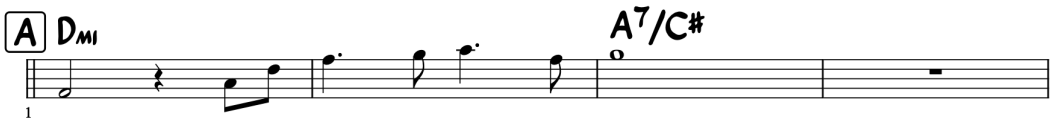
2nd inversion E$^{\flat}$ major triad arpeggio in quarter note triplets followed by an ascending 2nd inversion Dm arpeggio which begins on the last beat of the form and resolves beautifully to the $^{\flat}$3rd of Dm on the top of the next chorus.

Figure 3.29. Lage Lund's Opening Phrase from his Improvisation on 'Just One Of Those Things' mm. -5 To 1



Lage's next phrase is a short one, which echoes his previous one, or we may think of it as continuation of the 2nd inversion Dm triad on to the 2nd octave. He then plays a G5, implying the Dm$^{(add11)}$ sound, ascends to A5, comes down to F5, the 5th and $^{\flat}$3rd of Dm and ends the phrase on top of the next measure of A$^{7/C\sharp}$ on G5, the $^{\flat}$7th of the chord. He creates a full two-measure space for the rhythm section to interact, preceding it with a clear and distinct rhythmic idea, and we hear drummer Bill Stewart responding with an understated yet tasteful fill using toms.

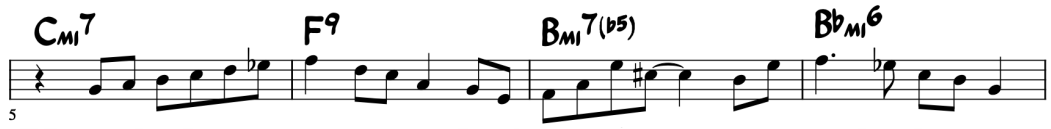
Figure 3.30. Lage Lund's 2nd Improvised Phrase, mm. 1-4



Lage starts his next phrase with an ascending 7-note scalar line on the 2nd beat of 5th measure. After reaching F5, he descends the F major pentatonic scale rhythmically imitating the classic swing cymbal pattern. The last note of this pattern is actually the

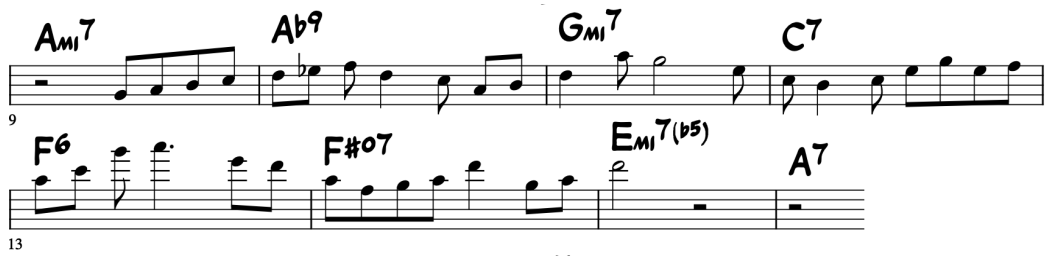
anticipated starting pitch of a 5-note $F\Delta^{7(\sharp5)}$ arpeggio which ends on $C^{\sharp}5$. This arpeggio, derived from the 6th mode of D melodic minor scale, highlights the $^{\flat}5$th, $^{\flat}7$th, 11th and $^{\natural}9$th degrees of the $Bm^{7(\flat5)}$ chord. On the next measure, he superimposes the C minor pentatonic scale over the $B^{\flat}m^{6}$ chord, yielding 5th, 11th, 9th, root and 6th chord tones.

Figure 3.31. Lage Lund's 3rd Improvised Phrase, mm. 5-8



Lage's next phrase starts on the 3rd beat of the 9th measure with a one octave $B^{\flat}$ major scale which ascends from G4 to F5. It highlights the $^{\flat}7$th, root, $^{\flat}9$th and $^{\flat}3$rd chord degrees of Am^{7} and the $^{\sharp}11$th, 5th and 13th degrees of $A^{\flat9}$ (or root, $^{\flat}9$th, and $^{\sharp}9$th of D^{7}). His line seems to back down for the next two beats, descending to A4, then it ascends to A5 imitating the contour and rhythmic content of the previous figure. He then descends to $B^{\flat}4$ with a 3rd inversion C^{7} arpeggio, ascends back with the same arpeggio up to G5 and proceeds to play an ascending 3rd inversion $F\Delta^{7}$ arpeggio on to the next measure. After hitting C6, the top note of the arpeggio, he leaps up a P5th and plays the climactic G6 and A6 pitches. He then descends using the notes from $Dm^{(add9)}$ chord in its first inversion and ends his phrase on the sustained D6 note by playing an ascending first inversion D^{sus4} triad twice. While there are no colors in this line that are outside the basic scale of the tonal center of F major or D minor, the phrasing and compositional logic is very strong in Lage's playing. He is not trying to outline every chord in the progression and yet he makes a clear musical statement, which floats or glides over the harmony and rhythmic accompaniment.

Figure 3.32. Lage Lund's 4th Improvised Phrase, mm. 9-16



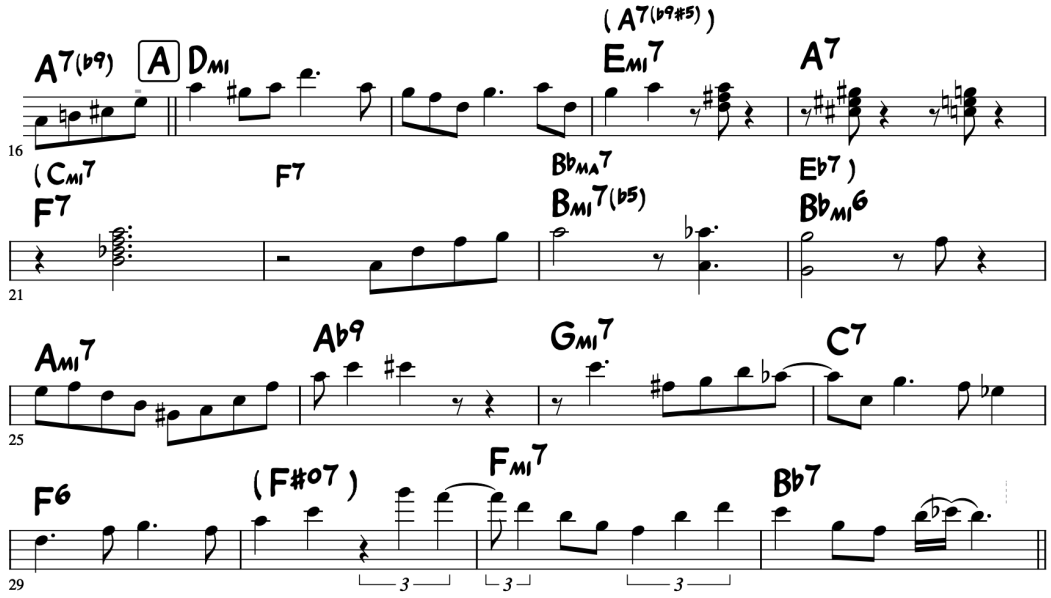
Lage starts his next phrase with a pickup over two beats of A^7 leading to the second A section. The line is derived from the D melodic minor scale and the eight-note motif which ascends from A4 to D5 suggests superimposition of 9/8 (takadimi taka(ta-a)takita; four eighth notes + a quarter note + three eighth notes) over common time.

He follows with an intervallic figure derived from D minor pentatonic scale or $Dm^{(add11)}$ arpeggio. Over the next three measures, Lage builds rhythmic and harmonic tension by playing syncopated chord stabs. The first three voicings are simple root position major triads descending from DΔ to CΔ chromatically in parallel motion. They are placed on the 'and' of every other beat until the sustained $B^{\flat}m^{(\Delta 7)}$ voicing that falls on the second downbeat of the 21st measure. This move reminds me of great pianists such as Herbie Hancock, Chick Corea and McCoy Tyner, interrupting their flowing lines by playing dissonant chords against the grain and resolving with yet another tonally ambiguous sustained chord. His note choices and rhythmical phrasing sound liberated from strong bar lines and exact, rigid chord changes.

Beginning on the second half of the 22nd measure, he paraphrases the melody, thickening the texture by doubling the pitches $A^{\flat}5$ and G5 at the lower octave. Next, he plays another 9/8 figure that starts on the first downbeat of the 25th measure. These are triad arpeggios with chromatically approached starting notes, descending root position $B^{\flat}\Delta$ and ascending 1st inversion FΔ.

Following an enclosure around G5, over the last four measures of the second A section, Lage plays a line derived from the G minor pentatonic scale, interspersed with quarter note triplets that cross the bar line, which takes us to the bridge.

Figure 3.33. Lage Lund's Improvisation on the Second A Section Leading to the Bridge, mm. 16-32



Lund kicks off the bridge playing sparsely with the notes from the E$^{\flat}$ major tetrachord. Then on the 36th measure, he signals the start of a semi-disguised pattern stringing together triad arpeggios and chromatic passing tones. On the 37th measure, he plays an ascending root position Cm triad arpeggio, connects it up a half step with a descending 1st inversion A$^{\flat}\Delta$ triad arpeggio. Next, he adds the notes B$^{\flat}$5 and B$^{\natural}$5, thus establishing a chromatic enclosure around the B$^{\natural}$. Following an ascending $^{\flat}$6th leap to G5, he chromatically approaches to F5 to descend with a 3rd inversion B$^{\flat 7}$ arpeggio, the lowest note of which he chromatically connects to an ascending second inversion CΔ triad arpeggio. After ascending to E5, the 3rd of C triad, he goes up a half step and descends with a first inversion FΔ arpeggio, the lowest note of which constitutes the upper neighbor

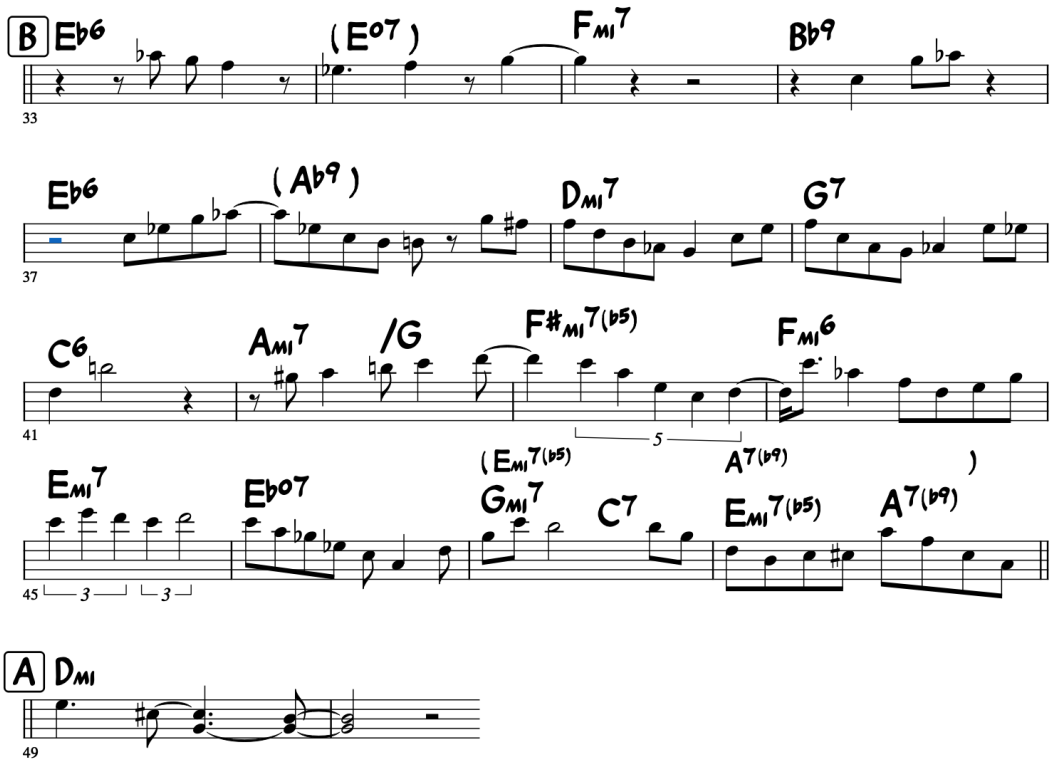
tone of the chromatic enclosure around A♭4. He then imitates the ascending ♭6th leap and the double chromatic descent from the 38th measure and lands on D5, the 9th of the C^{6} chord, which he follows with a 6th leap to B5, the 7th degree.

After a brief pause, Lund starts playing the notes of the A melodic minor scale starting from the 7th degree going up to the 4th. He then changes direction and descends with a second inversion Am triad. He plays this passage majestically using longer note values and laying back, at times approximating a 5:4 feel. Over the Fm^{6} chord, he plays its descending third inversion arpeggio, followed by a four-note ascending first inversion CΔ triad arpeggio, the top note of which starts a diatonic enclosure around D6 expressed in quarter-note triplets.

Next, over the E♭$^{\circ 7}$ chord he plays its six-note descending root position arpeggio down to A5, followed by a three-note ascending quartal arpeggio up to C6 and settling for two beats on B♭6. He then plays a descending B♭Δ triad arpeggio linked chromatically to a descending a augmented triad resolving to E5, the 9th of D minor, he then adds the C♯5 and G4 sustained pitches, signaling arrival to the last A section. Bill Stewart applauds...

A lot of great stuff is happening here, for instance the II V going to C major on the 39th and 40th measures would normally sound like a secondary dominant and it's related II chord tonicizing the VIm7 in E♭ major, and it does indeed sound like we're headed towards C minor for the first two beats of the Dm^{7} chord until he plays the CΔ and FΔ triad arpeggios over Dm^{7} and G^{7}. What's going on, are we in C major? No wait, here's an A♭ and yet another E♮. These kaleidoscopic triads and 7th chord arpeggios voice-lead and linked by chromatic passing tones and delivered with Lund loose phrasing create a sense of tonal ambiguity.

Figure 3.34. Lage Lund's Improvisation on the B Section, mm. 33-48



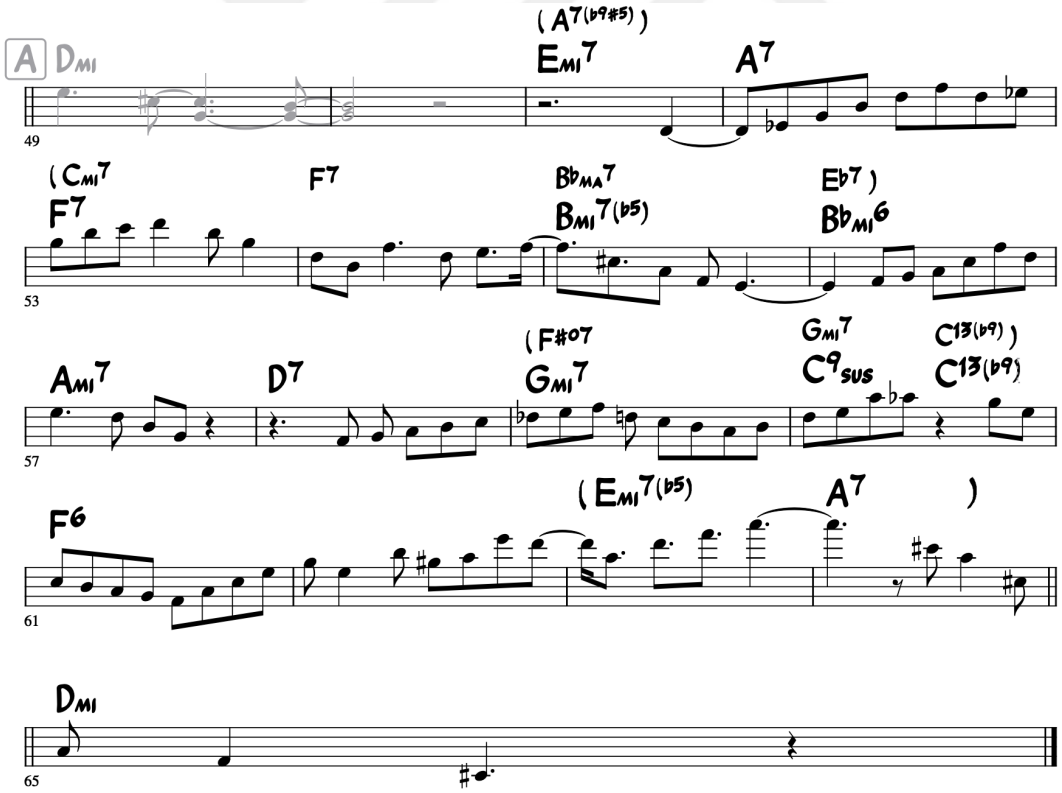
Starting on the fourth beat of the 51st measure, Lund plays an A4 followed by an ascending E$^{\flat}\Delta^{9}$ arpeggio, highlighting the $^{\flat}$5th, $^{\flat}$7th, $^{\flat}$9th, 11th and $^{\flat}$13th degrees of the underlying A^{7} chord. After hitting F5, he converts it to a 2nd inversion Cm^{9} arpeggio ascending from D5 to C6. He then descends from D6 to B$^{\flat}$4 with a 2nd inversion Gm triad arpeggio followed by a descending 3rd inversion F$\Delta^{7(\sharp5)}$ arpeggio starting with a diatonically enclosed F5. After a sustained E4, he plays the F major pentatonic scale over the B$^{\flat}$m^{6} chord and ends with a diatonic enclosure around E5 crossing the bar. Then, on the Am^{7}, he descends with a Gm triad arpeggio.

Starting at the 58th measure, Lund plays a series of scalar lines, employing a couple of alterations. First, he plays an ascending F harmonic major scale, grouping the eighth notes as 2 + 3 + 3. He then plays off of the B$^{\flat}\Delta^{(\sharp11)}$ arpeggio and chromatically descends to A$^{\flat}$6

after playing an A♮, he groups the eight notes as 5 + 4 this time. Combined, these figures constitute a 17-note scalar/arpeggio line.

Lund starts playing a descending 3rd inversion C^7 arpeggio on the 4th beat of the V^7 chord. After hitting the B♭5, he starts playing an $F\Delta^9$ arpeggio, initially descending from the 3rd to the root, then ascending to the 9th, and resting on the major 7th. Next, following a chromatic enclosure around A6, Lund plays an ascending two-octave 2nd inversion Dm triad arpeggio, holds a soaring A7 pitch, and comes down crossing the bar line on to the next chorus with a three-octave A augmented triad arpeggio, skipping the ♯5 degrees on the highest two octaves.

Figure 3.35. Lage Lund's Improvisation on the Last A Section, mm. 50-65



3.10. Observations On Lage Lund's Improvisation

- Creative use of arpeggios to outline and highlight tension notes
- Laid-back phrasing varied with superimposed polyrhythms
- Sparse playing with syncopated long notes and rests juxtaposing long streams of eighth notes
- Combines irregular rhythmic cells containing even and odd number of notes to string together arpeggios, scale fragments and chromatic passing tones, achieving compound cells of 5, 7, 9, 10, 11, 17 etc. notes
- Understated virtuosic command of the instrument

Some of the uncommon superimpositions of arpeggios, triad pairings, and pentatonic scales from Lund's solo worth mentioning are:

- $F\Delta^{9(\sharp 5)}$ arpeggio over $Bm^{7(\flat 5)}$, highlights $^{\flat}5$, $^{\flat}7$, $^{\natural}9$, 11 and $^{\flat}13$
- C minor pentatonic scale over $B^{\flat}m^{6}$, highlights R, 5, 6, 9 and 11
- $B^{\flat 7}$ arpeggio paired with C major triad over Dm^{7} or $Dm^{7(\flat 5)}$, intervallic expression of Locrian $^{\natural}2$, the sixth mode of melodic minor scale
- $E^{\flat}\Delta^{9}$ arpeggio over $A^{7,}$ highlights $^{\flat}5$, $^{\flat}7$, $^{\flat}9$, 11 and $^{\flat}13$
- F major pentatonic over $B^{\flat}m^{6}$, highlights 5, 6, $\Delta 7$, 9 and $^{\natural}10$

TEA FOR TWO

4.1. Background Info

Tea For Two was composed in 1924 by Vincent Youmans, with lyrics by Irving Caesar, for the musical play No No Nanette. Before the show premiered on Broadway on September 15, 1925, it had already run for over a year in Chicago and people were familiar with the song, thanks in part to its initial recordings by The Benson Orchestra of Chicago and by Marion Harris, which were released during the summer of 1924. Youmans had rushed Irving Caesar to write 'dummy' lyrics for the song, which he would replace with proper ones before the stage production began, however he later forced the lyricist to keep the ones he had initially written, stating that they fit the melody of the song perfectly.

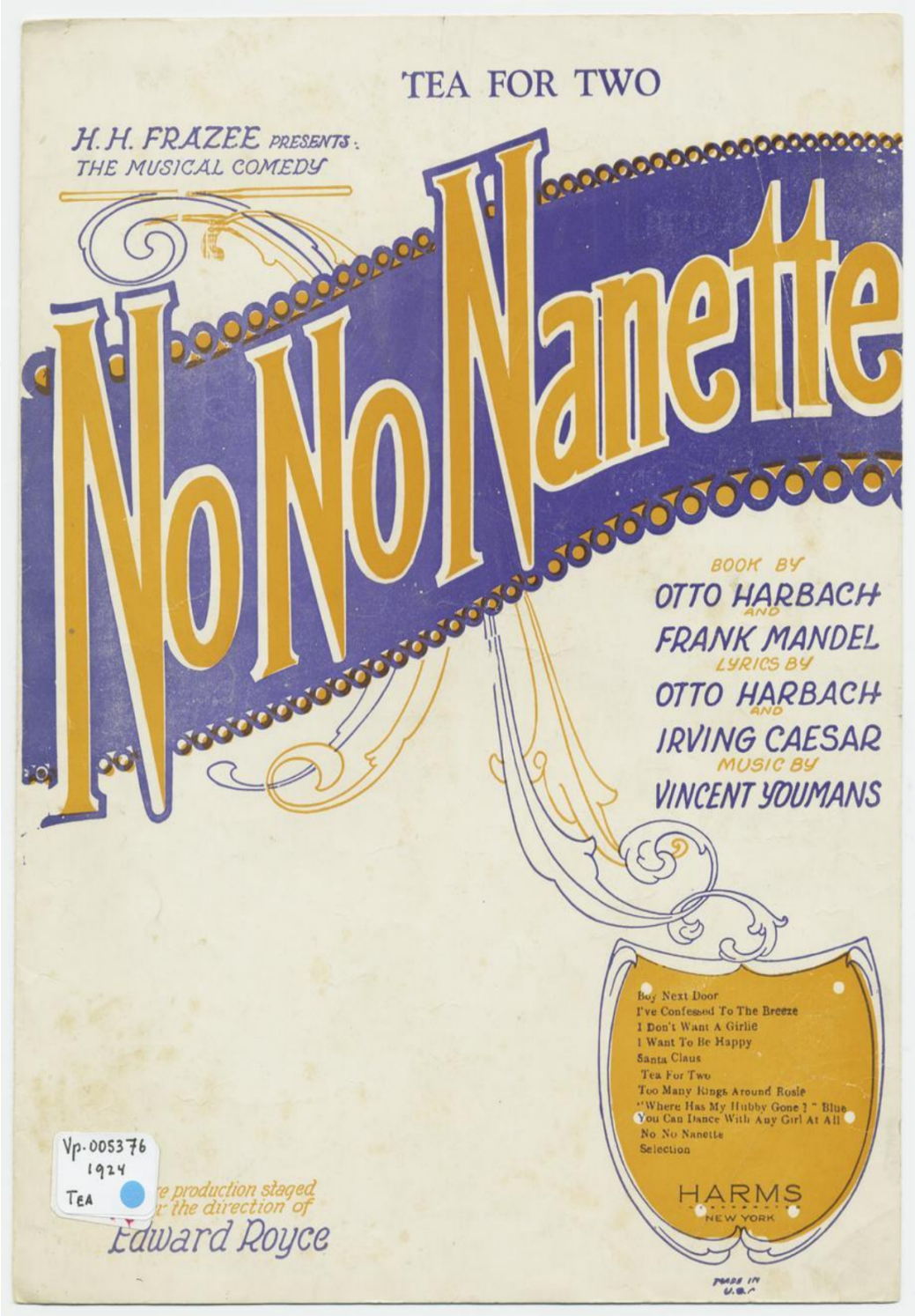
Rather monotonous and simplistic, albeit the modulation up a major third in its B section, the song became one of the most recorded among jazz musicians of all generations.

Similar to 'Just One Of Those Things', the verse of 'Tea For Two' is omitted in most recorded versions and it is usually performed at medium and fast tempos. The published score is in the key of A♭. The chorus starts with II Vs in the home key for the eight-bar A section, then modulates up a major 3rd to C Major while keeping the same chord progression for the B section. There is only a slight rhythmical variation in melody, the intervals and harmonic functions are the same. The eighth measure of the B section is the V9 chord of the home key of A♭, which succeeds the tonic I chord of the modulated B section. It takes us back to the home key of A♭. The C section starts out exactly like the A section except instead of resolving to the I chord on its seventh measure, it tonicizes the II-7 chord by way of secondary II V chords. The first three measures of the D section revolve around the tonicized II chord B♭m and moves back into A♭

Major by way of the modal interchange ♭VII7 chord on the fourth measure. The final four bars are a turnaround in A♭, which resolves to the tonic A♭ major chord.

On the following pages, the published piano score, the lead sheet and my harmonic analysis of the song are included.

Figure 4.1. Piano score of 'Tea For Two'



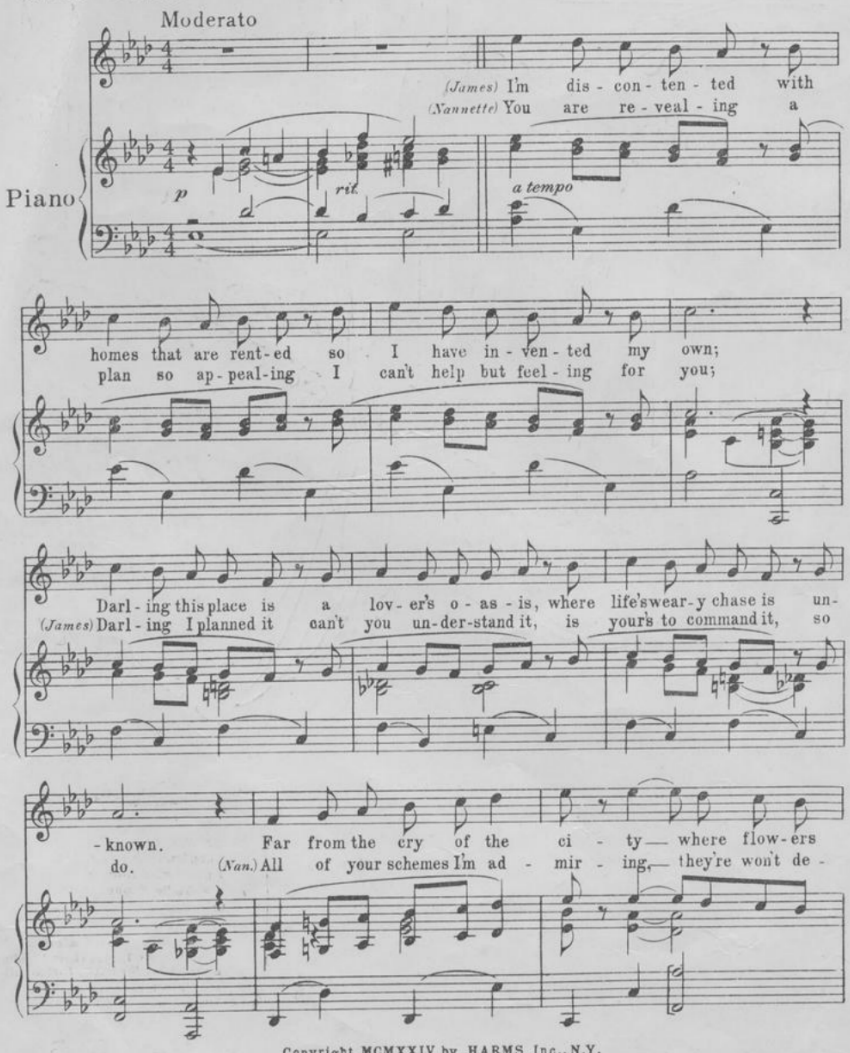
Source: (*Youmans, Vincent; Harbach, Otto and Caesar, Irving. No No Nanette. New York: Harms Inc., music score. 1924.*)

Tea For Two

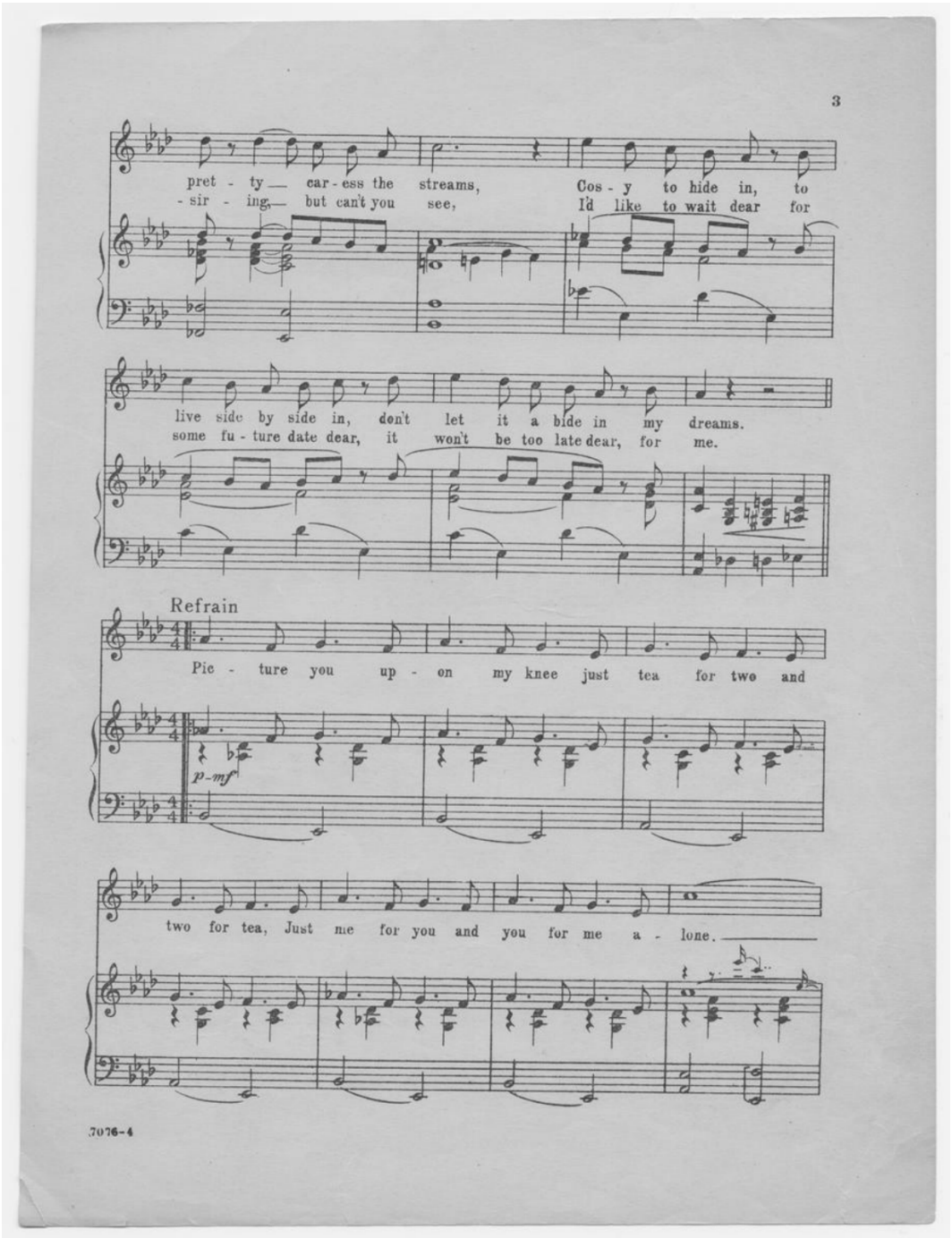
Duet
(Nannette and James)

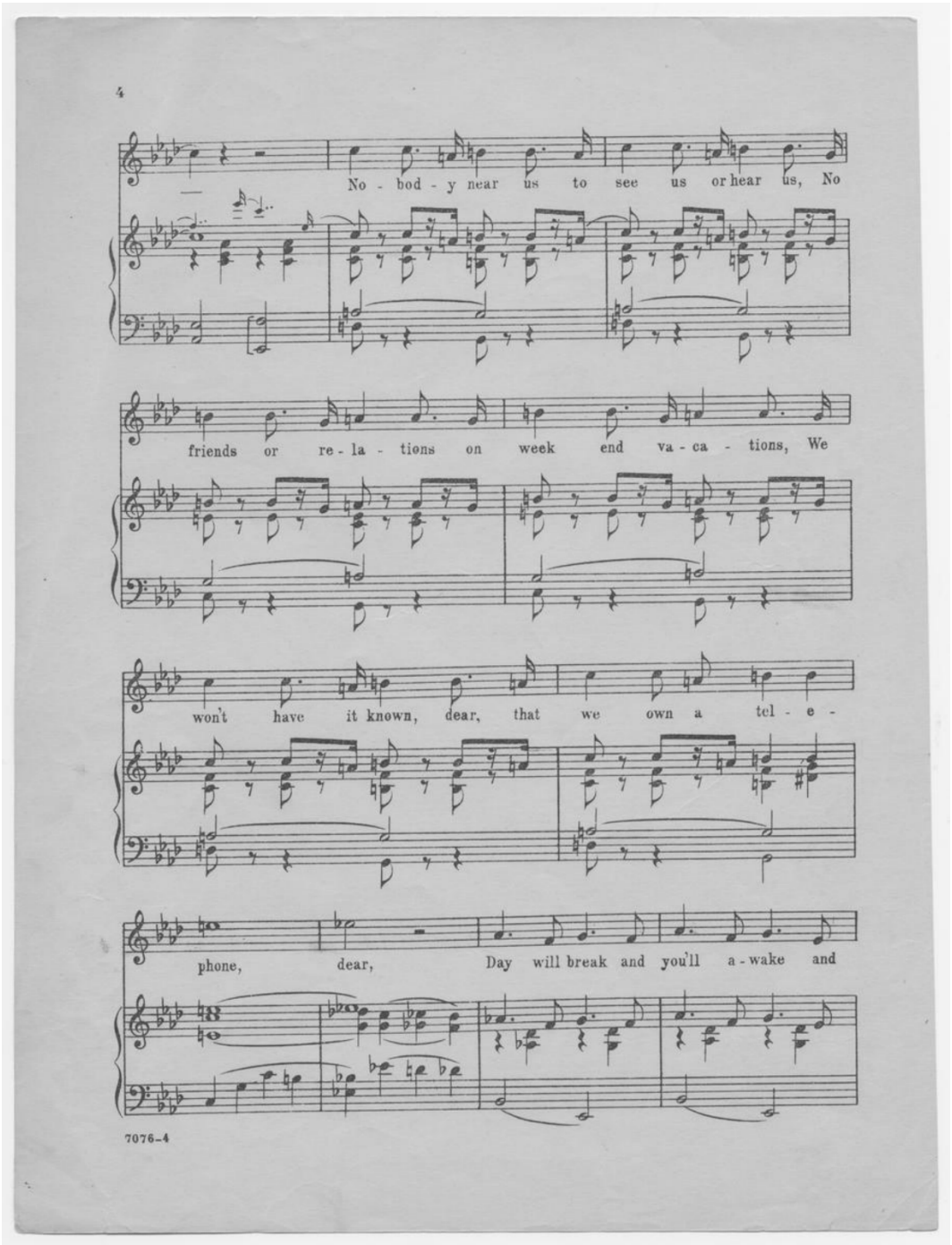
Words by
IRVING CAESAR

Music by
VINCENT YOUMANS



7076-4


3
pret - ty car - ess the streams, Cos - y to hide in, to
- sir - ing, but can't you see, I'd like to wait dear for
live side by side in, don't let it a bide in my dreams.
some fu - ture date dear, it won't be too late dear, for me.
Refrain
Pic - ture you up - on my knee just tea for two and
p-mf
two for tea, Just me for you and you for me a - lone.
7076-4


4
No - bod - y near us to see us or hear us, No
friends or re - la - tions on week end va - ca - tions, We
won't have it known, dear, that we own a tel - e -
phone, dear, Day will break and you'll a - wake and
7076-4

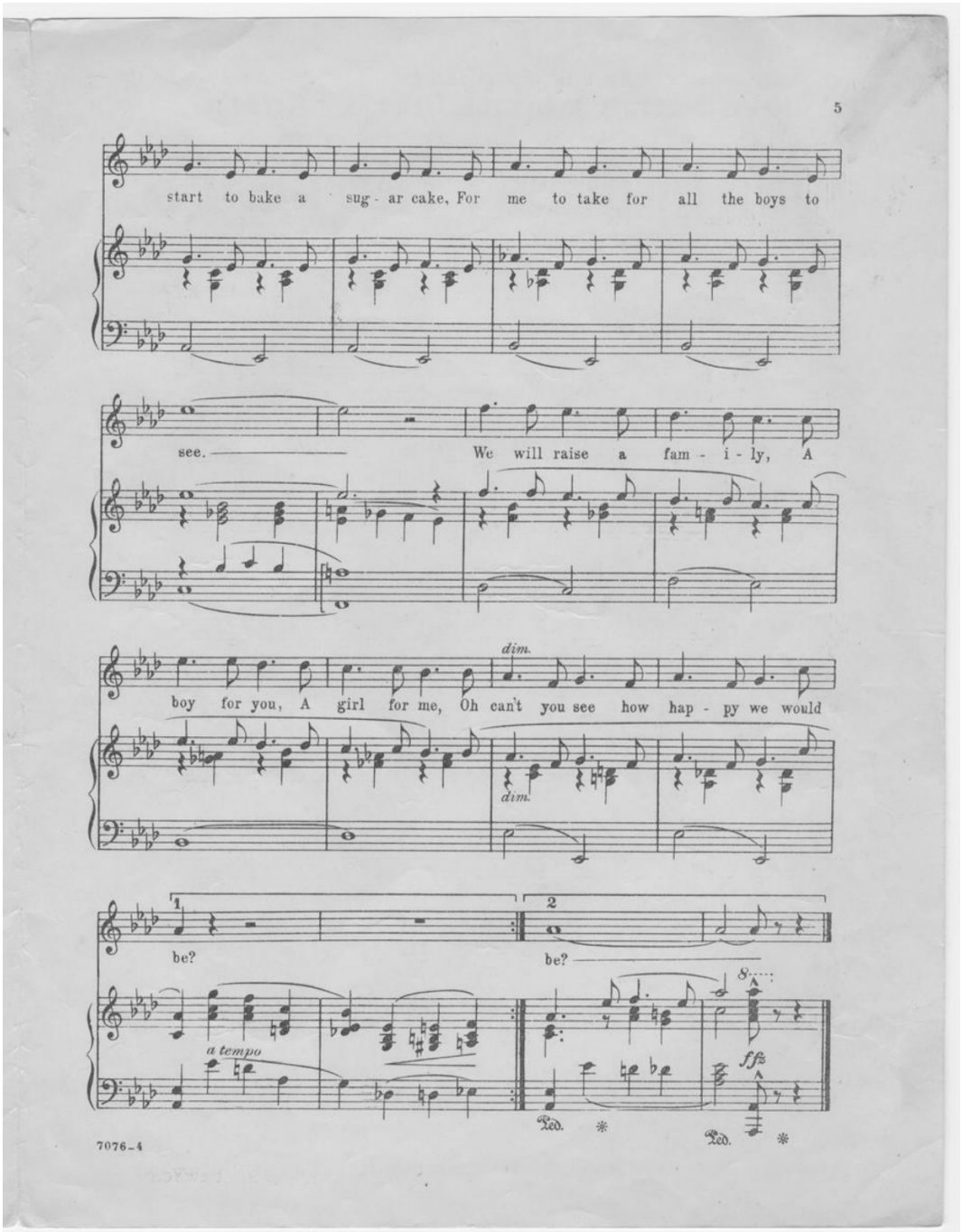
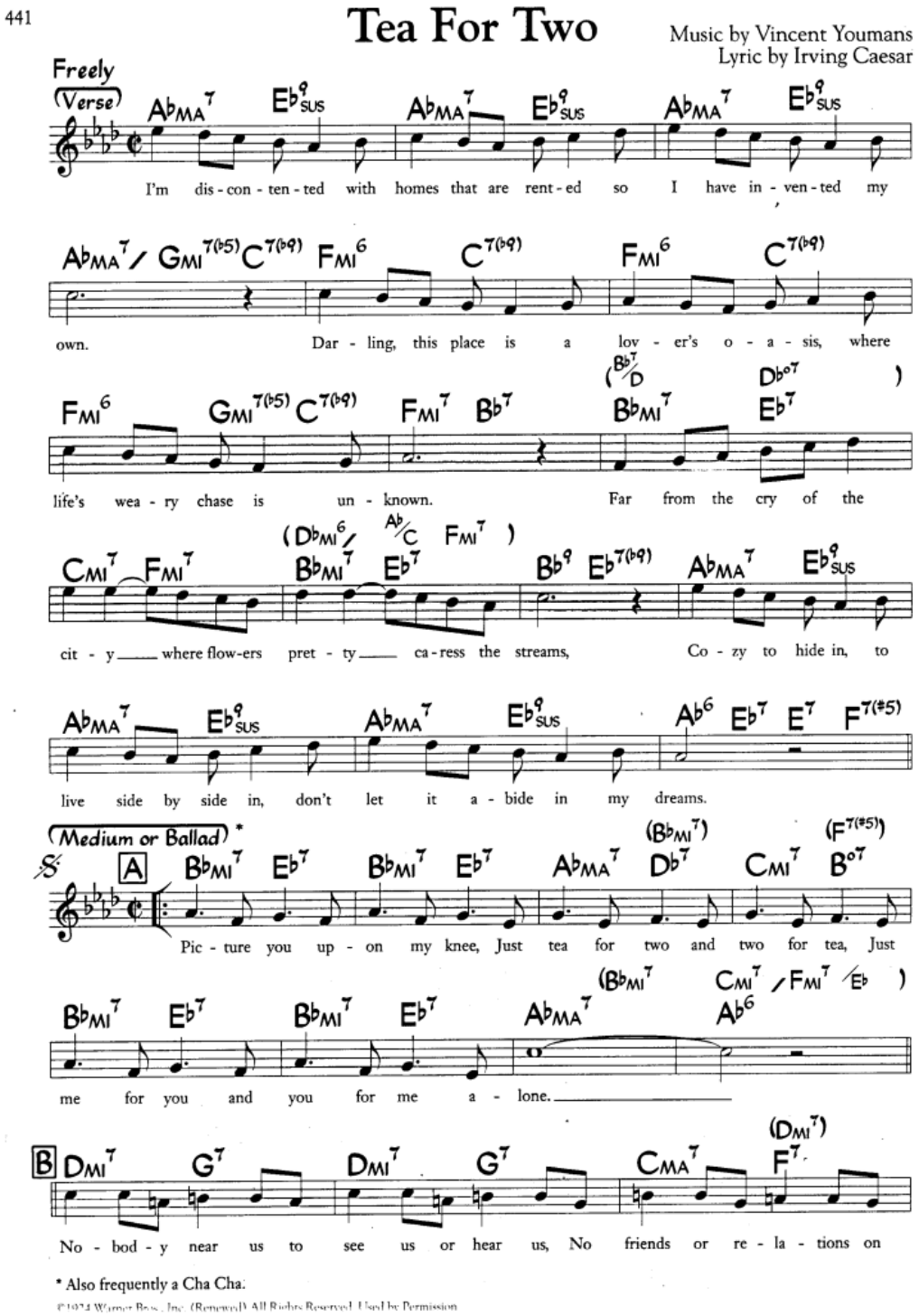

start to bake a sug - ar cake, For me to take for all the boys to
see.
We will raise a fam - i - ly, A
dim.
boy for you, A girl for me, Oh can't you see how hap - py we would
dim.
1
be?
2
be?
a tempo
ff
Ped.
Ped.

Figure 4.2. Lead Sheet of 'Tea For Two'



Source: (*Sher, Chuck, and Dunlap, Larry, eds. The Standards Real Book : A Collection Of Some Of The Greatest Songs Of the 20th Century. Petaluma, CA: Sher Music Co., 2000.*)

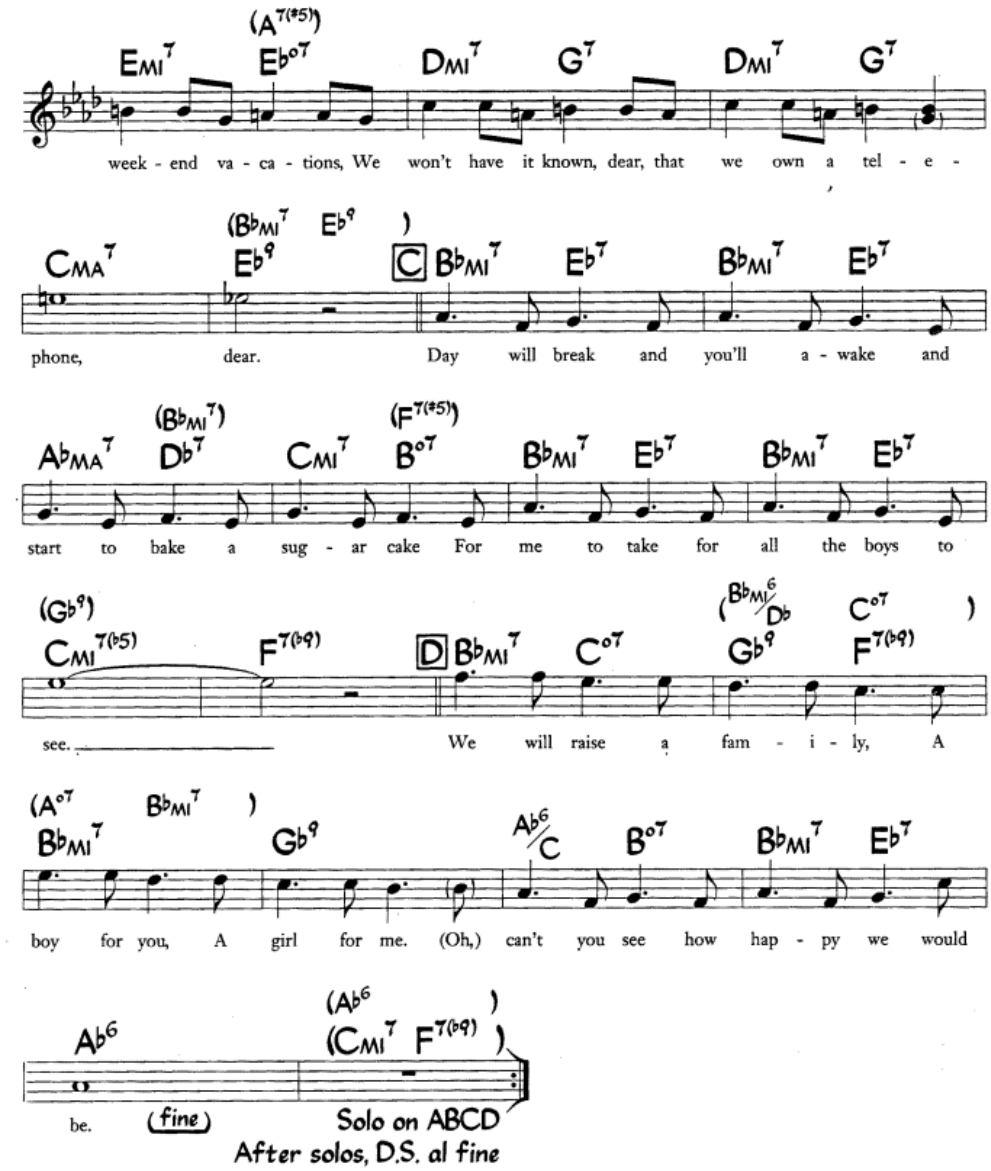
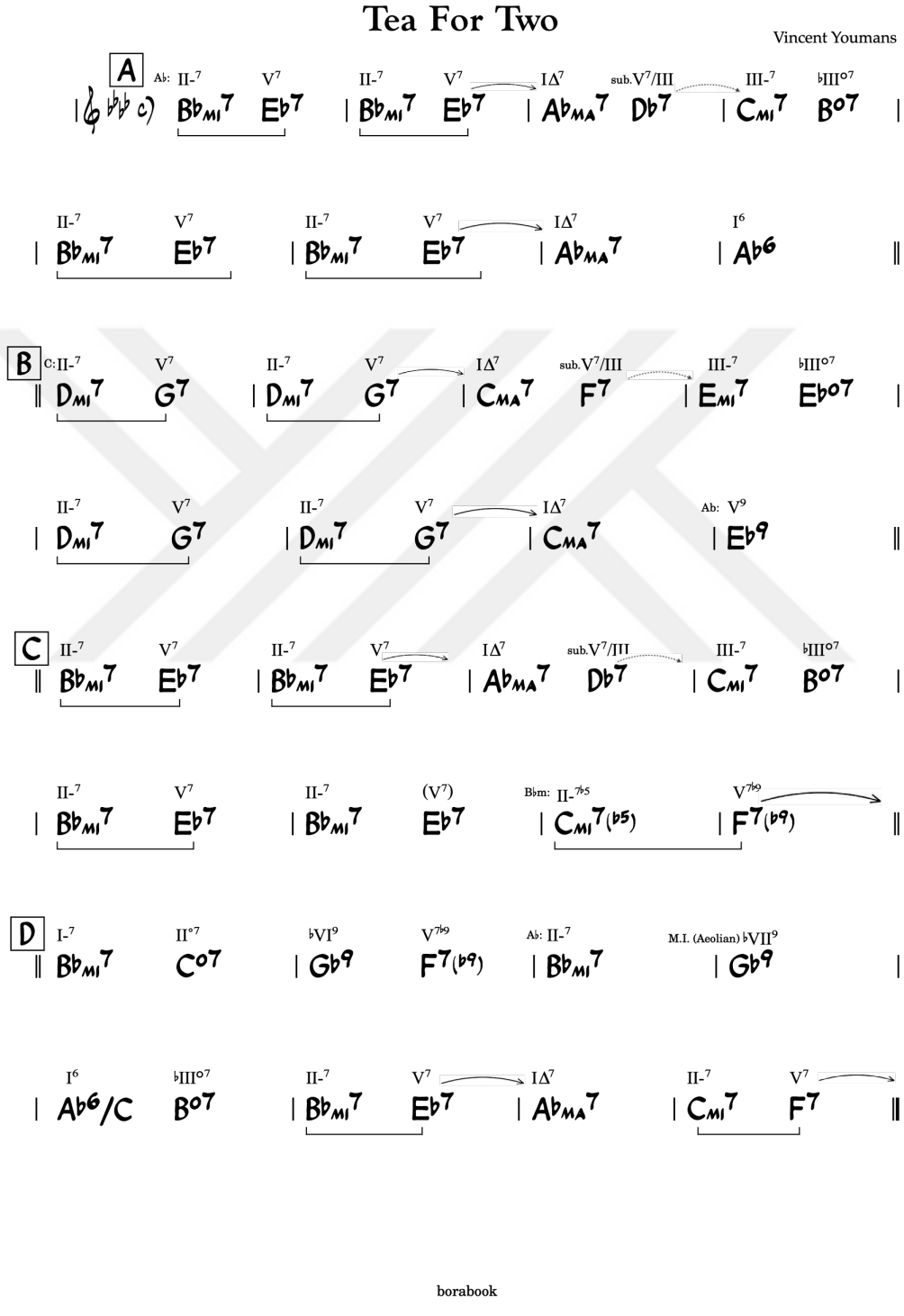

week - end va - ca - tions, We won't have it known, dear, that we own a tel - e -
phone, dear. Day will break and you'll a - wake and
start to bake a sug - ar cake For me to take for all the boys to
see. We will raise a fam - i - ly, A
boy for you, A girl for me. (Oh,) can't you see how hap - py we would
be. (fine) Solo on ABCD
After solos, D.S. al fine
Alternate changes: Letter D, bars 1-4:
F pedal

Figure 4.3. Harmonic Analysis of 'Tea For Two'



Note. The harmonic analysis follows the principles covered in 'The Chord Scale Theory and Jazz Harmony' by Barrie Nettles and Richard Graf (Nettles and Graf 1997).

4.2. Pre-Bop Era Artist: Charlie Christian

Charlie Christian is celebrated as one of the most transformative figures in jazz history, a pioneer who revolutionized the guitar's role in music. Born in Dallas, Texas, on July 29, 1916, and raised in Oklahoma City, Christian grew up surrounded by the sounds of blues, gospel, and early jazz (Gourse 1999, 57). Coming from a musically inclined family, with his father a blind guitarist and two of his four brothers working musicians, Christian first took up trumpet and then began playing guitar at age 12 (Britt 1984, 31). Immersed in the vibrant, guitar-centric music of his region, he absorbed the whine of blues guitarists, the emotional depth of their playing, and the rhythmic complexities of African-American church music (Gourse 1999, 57).

In 1937, Christian's path crossed with Eddie Durham, a guitarist experimenting with amplifying the acoustic guitar. Captivated by the possibilities of the electric guitar, Christian began using the instrument to craft a bold, singular voice. His style was unlike anything heard before, incorporating long, fluid single-note lines inspired by horn players (Lester Young, most notably), and an impeccable sense of rhythm and harmony that elevated the guitar from its traditional rhythm-section role to that of a leading melodic voice (Britt 1984, 31; Gourse 1999, 55-57).

Word of Christian's talent began to spread, and it eventually reached John Hammond, the renowned jazz talent scout. Hammond traveled to Oklahoma City in 1939 to hear him play at the Ritz Cafe. Despite the rest of the band being unimpressive, Christian's brilliance shone through. Hammond was so struck that he arranged for Christian to audition for Benny Goodman. Although Goodman was initially skeptical, Christian's legendary impromptu performance of "Rose Room" during a nightclub gig sealed his place in Goodman's small ensembles. Christian's solos and accompaniment during that performance reportedly stretched the tune for an exhilarating forty-eight minutes, leaving no doubt about his genius (Gourse 1999, 57 - 58).

As a member of Goodman's sextet and septet, Christian brought the electric guitar to the forefront of jazz. On recordings such as "Flying Home," "Solo Flight," and "Seven Come Eleven," Christian's innovative phrasing, blues-drenched tone, and propulsive swing

expanded the possibilities of jazz guitar. His playing was grounded in the earthy, emotional traditions of blues while displaying a forward-thinking approach that anticipated the bebop era. His improvisations featured a remarkable ability to outline harmonies without explicitly playing the chords, a characteristic that would influence generations of musicians (Britt 1984, 32; Gourse 1999, 60).

Christian's impact extended beyond his work with Goodman. In New York, he was a regular at Minton's Playhouse in Harlem, where he jammed with young revolutionaries like Thelonious Monk, Dizzy Gillespie, and Kenny Clarke. These sessions played a crucial role in the birth of bebop, and Christian's adventurous solos and rhythmic drive were an inspiration to everyone present. Though bebop was still in its infancy, Christian's contributions laid the groundwork for the genre and demonstrated his adaptability and creativity in pushing musical boundaries (Gourse 1999, 60 - 61).

Despite his meteoric rise, Christian's life was tragically cut short. A diagnosis of tuberculosis shadowed his career, but he continued to perform tirelessly, often against medical advice. His relentless schedule and late-night sessions at Minton's took a toll on his health. By early 1942, he had become gravely ill and was admitted to a sanitarium on Staten Island. Charlie Christian passed away on March 2, 1942, at just 25 years old (Britt 1984, 31; Gourse 1999, 58 - 60).

Although his career lasted only a few short years, Christian's legacy is monumental. His recordings remain a cornerstone of jazz history, and his influence can be heard in the playing of nearly every modern jazz guitarist, from Barney Kessel and Jimmy Raney to Wes Montgomery and beyond. By amplifying the guitar's voice and bringing it to the forefront of jazz, Christian forever changed the instrument's role in music, ensuring his place as one of the most important figures in the evolution of jazz (Britt 1984, 32; Gourse 1999, 60 - 61).

4.3. Analysis Of Charlie Christian's Improvisation On Tea For Two

Recorded on acetate disk on September 24th, 1939, during an after-hours jam session at 'Harlem Breakfast Club' in Minneapolis.

with

Charlie Christian guitar

Jerry Jerome tenor saxophone

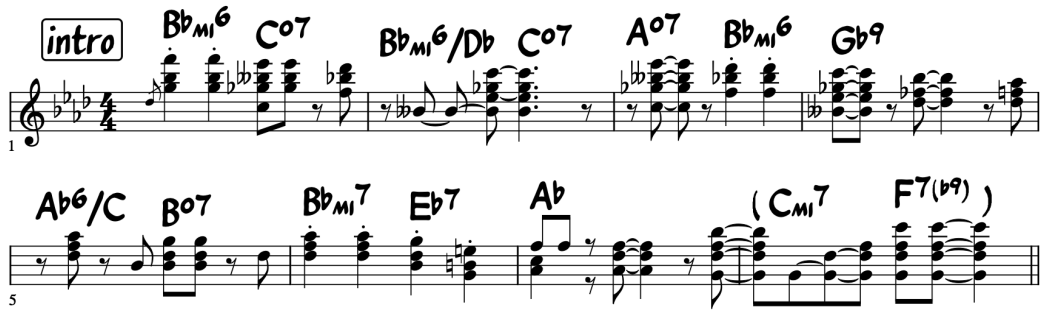
Frankie Hines piano

Oscar Pettiford bass

https://www.youtube.com/watch?v=t9Q-KQa0DDU

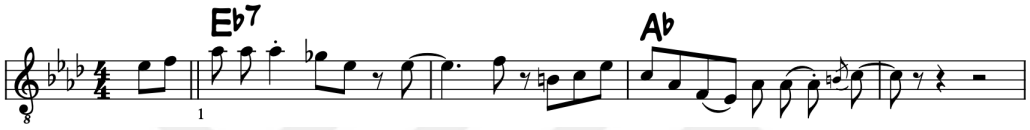
Charlie Christian starts the song by playing the last eight measures of the melody with chords. And plays Freddie Green style 4 to the bar comping alongside piano and bass underneath Jerry Jerome's 2 chorus tenor saxophone solo, functioning more or less like a drummer keeping time with brushes on a snare drum.

Figure 4.4. Charlie Christian's Eight-Bar Chordal Introduction to 'Tea For Two'.



After the saxophone solo Christian starts his solo with a pickup, which sounds like a typical swing riff on an A♭6 chord. He also makes use of chromaticism by playing the ♭7 and ♯9th degrees, creating a bluesy effect. We may speculate that he is thinking in tonality and chord fingering shapes on the guitar, rather than individual chords and arpeggios of the underlying progression.

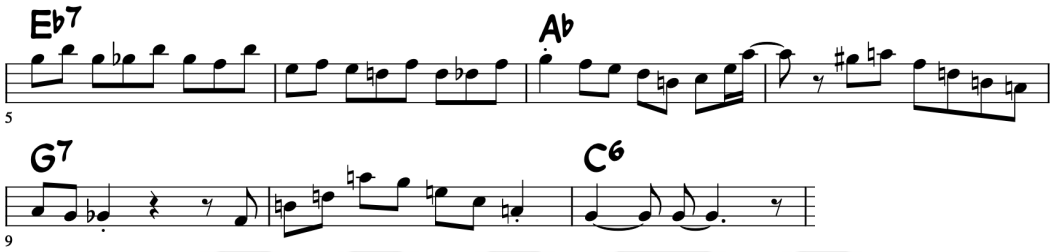
Figure 4.5. Charlie Christian's Opening Phrase from his Improvisation on 'Tea For Two', mm. 1-4



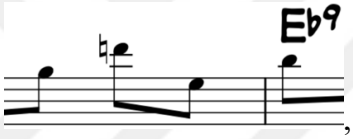
Over the next two measures of quick II V progression | B♭m7 E♭7 | Christian plays a descending ornamental chromatic figure initially against a B♭ and subsequently an F pedal (imitating the first fingering shape on the lower set of strings). By doing so, he ignores the II chord and plays a two measure long V7 chord, sounding the 3rd, ♯9th, ♮9th, root, 7th and ♭7th chord tones. He plays this phrase using two 3-note groupings, a two-note figure followed by three more 3-note groupings, thus creating rhythmic interest. After G5, the final note of this phrase, he descends with the notes F5, E♭5 and D♭5, possibly prolonging the E♭9 chord before resolving with an ascending 1st inversion A♭ major arpeggio which starts with a chromatic approach from below on the 3rd beat of the measure. After hitting the A♭ root with an eighth note anticipation on the second bar of A♭ Major, he plays a descending Bm7(♭5) arpeggio, chromatically approaching its ♭7th degree from below. This arpeggio, which starts on the 'and' of the second beat of A♭ Major bar is a substitution for G9 chord and serves as an anticipated modulation to the key of C Major, embedded in the song form. The descending arpeggio crosses the barline and when the actual II Vs in the new key of C major start, continues its descent with the pitches G4 and F♯4 hinting at

what subsequently became known as ‘bebop scale’, which employs both ♮7 and ♭7th degrees over dominant chords. After a two-beat rest Christian plays an ascending Drop2 voiced $Bm^{7(\flat5)}$ arpeggio with ♭7th in the lead and descends with a closed voiced Am^{7} arpeggio ending the phrase on repeated G4, ♭7th degree of the Am^{7} arpeggio and 5th of the modulated home key of C major.

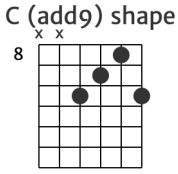
Figure 4.6. Charlie Christian’s 2nd Improvised Phrase, mm. 5-11



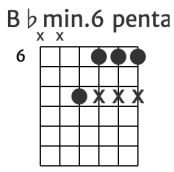
Charlie’s next phrase is a long one consisting of a constant stream of eighth notes; what makes it interesting is how he strings together four note, six note and two note figures, changing direction, melodic contour and keys at will, while keeping the momentum for nearly eight measures. Majority of the melodic figures are based on (or governed by) his chord, arpeggio and scale fingerings and position shifts. He starts with an ascending $Bm^{7(\flat5)}$ (or a 3rd inversion Dm^{6}) arpeggio, he then adds the 11th (or 9th) before descending with mixed order chord tones. Although I have analyzed this part of the phrase which combines two four-note figures as a superimposed $Bm^{7(\flat5)}$ arpeggio with an added 11th over the V^{7} chord in the key of C Major, I sense that Christian is thinking in $Dm^{6\ add9}$ chord shape and this chord shape actually spells out the D minor 6 pentatonic scale, also referred to as Kumoï scale or ‘John Coltrane’ pentatonic scale. We can hear him playing off of this scale over minor chords (off the root) and over dominant chords (off the 5th or the ♭7th), with added scale tones or chromatic pitches available in the fingering pattern or position, throughout his recordings.

Next, he ascends with a whole tone scale fragment starting from F5, the ♭7th degree of G^7. When he reaches the B♮6, he skips the C♯6 hits the E♭6 (or D♯) apex pitch, he then descends back to B6 and further down chromatically to A6. Another five-note arpeggio follows, this time it's a descending $Fm^{\Delta 7}$ arpeggio with an added 6th degree. Descending from E♮6 to E♮5 with this 5 note arpeggio yields a six-note figure which crosses the barline. For the remainder of the measure of C^6, Christian plays a pivot $C\Delta^{(add9)}$ arpeggio and swiftly shifts position to play over the $E^{\flat 7}$ chord, which takes us back to the home key of A♭. While trying to learn this solo by singing along with the recording, I had trouble making sense of and connecting the figure he plays on the 16th measure with the previous $C\Delta^{(add9)}$ pivot arpeggio. Also, when we examine these four consecutive pitches, they appear rather odd and difficult to reproduce (even though they constitute a scrambled $Em^{7(\flat 5)}$ arpeggio): 

, yet when I checked the notation and figured out how it layed out on the fingerboard of the guitar, it all made sense to me. He's simply moving from this fingering pattern and position for C Major:



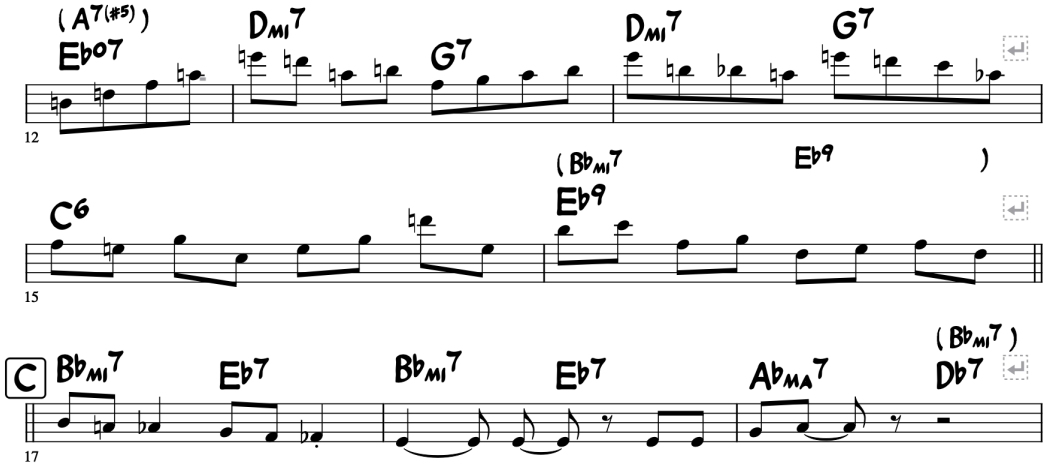
to this one for B♭minor 6 pentatonic scale:



Just by playing each degree of the 1st inversion B♭m triad, followed by its upper neighbor tone in succession, he creates a disconcerting effect. After playing this six-note symmetrical figure, he plays a descending root position B♭m triad arpeggio, continues to descend chromatically to A♭4. He then plays G4-F4-F♭4 rhythmically imitating the last three notes of the previous figure and ends with syncopated E♭4 pitches finally resolving to the root note of the tonic AbΔ chord on the 'and' of the first beat.

Given the tempo and the common practice of the era, we may assume that Christian is thinking G^7 over measures 13 and 14, and he anticipates it by two beats, starting his phrase on the third beat of the 12th measure. He plays a catalogue of formulas based on the minor 6 pentatonic scale, the whole tone scale, minor$\Delta^{7(add6)}$ arpeggio fingerings and chromatic passing tones, without disrupting the constant flow of eighth notes, over this dominant chord. After resolving on the second beat of the single measure of CΔ, where the flow continues with a pivot arpeggio, thanks to position shifting, he maintains the steady eighth note phrasing as the key changes back to $A^{\flat}$ with a V^7 chord. Once again Christian simply thinks $E^{\flat 7}$ over the measures 16, 17 & 18 instead of dealing with the II V's on the latter two. He varies his phrasing as he's winding down and rests on the tonic reaching the third measure of the C section. Although played with constant stream of notes with the same value, this long phrase is never boring, since Christian gives us a whirlpool of musical ideas, with varied groupings of notes, melodic contour and direction; it is hard to latch on to anything, bar lines are blurred, we hold our breath and entrust Charlie to land us safely after the exhilarating 'solo flight'.

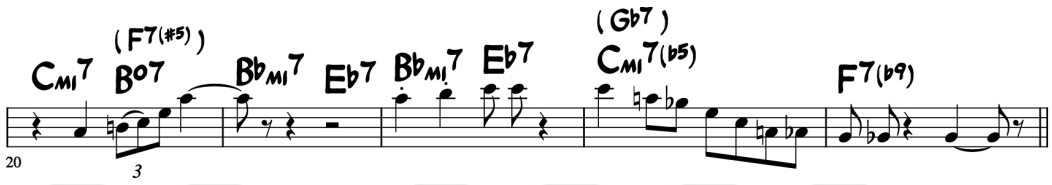
Figure 4.7. Charlie Christian's 3rd Improvised Phrase, mm. 12-19



After feeling a bit disoriented, Charlie reminds us where we are in the form. He first plays an ascending $A^{\flat}\Delta$ arpeggio, approaching the 3rd degree chromatically. Then, over the two

measures of IIm$^{7(\flat5)}$ V7$^{(\flat9)}$ in the tonicized key of B$^{\flat}$ minor, he plays he plays a descending A$^{\circ 7}$ arpeggio substituting F$^{7(\flat9)}$ for both chords. He ends the arpeggio on a bold $^{\flat}$9th interval repeated 3 times against F7.

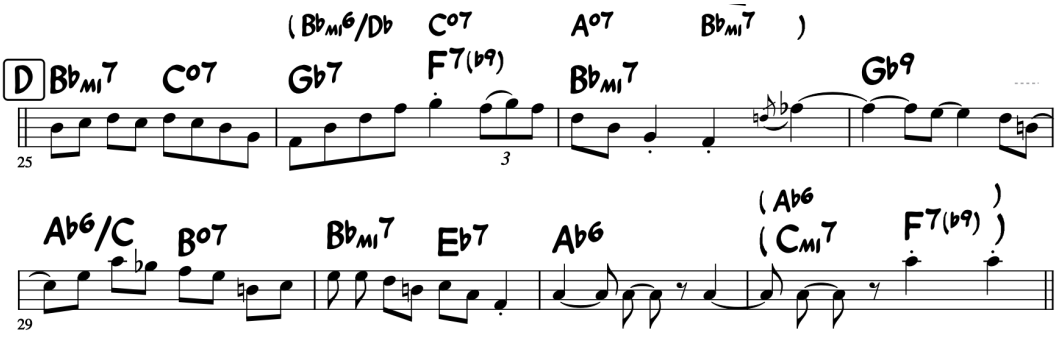
Figure 4.8. Charlie Christian's 4th Improvised Phrase, mm. 20-24



Christian's final eighth measure phrase on his first improvised chorus begins on B$^{\flat}$minor, once again he's playing scale and arpeggio shapes with inventive rhythmic grouping and melodic contour. The first fragment begins on the downbeat of the 25th measure, Christian plays a thirteen-note figure (4+4+5), out of another pentatonic shape derived from the B$^{\flat}$ melodic minor scale comprising 1-2-$^{\flat}$3-5-6 scale tones and spelling out a B$^{\flat}$m^{69} chord. It's a beautiful rhythmic figure, which could be expressed in Solkattu syllables as 'takadimi takajuna takatakita'. The melodic direction and contour is also notable, starts from the root B$^{\flat}$4, ascends to D$^{\flat}$5, descends to F4 and ascends to G5 with a B$^{\flat}$m^{6} arpeggio. Next, he descends back to F4 with the same arpeggio starting with an upper mordent and slides into a slightly bent F$^{\flat}$5 followed by E$^{\flat}$5 highlighting the $^{\flat}$7th and 13th degrees of the 'backdoor dominant' chord which brings us back to the home key of A$^{\flat}$ major. The slide into bent note gives it a vocal quality, most commonly associated with wind instruments. Over the simple turnaround in the final four measures of the chorus, Christian plays a typical bluesy line that comprises the pitches of A$^{\flat}$ major blues scale albeit with a chromatic enclosure around the C5. This gesture involving the three chromatic pitches, which outline the 4th, $^{\sharp}$2nd and 3rd is utilized frequently, in the given order, over major 6 and dominant 7 chords in most recorded solos of the artist. Typically,

the 3rd is either followed by an ascent to the 5th or a descent to the 6th by way of the root of the major/dominant chord or scale.

Figure 4.9. Charlie Christian's 5th Improvised Phrase, mm. 25-32

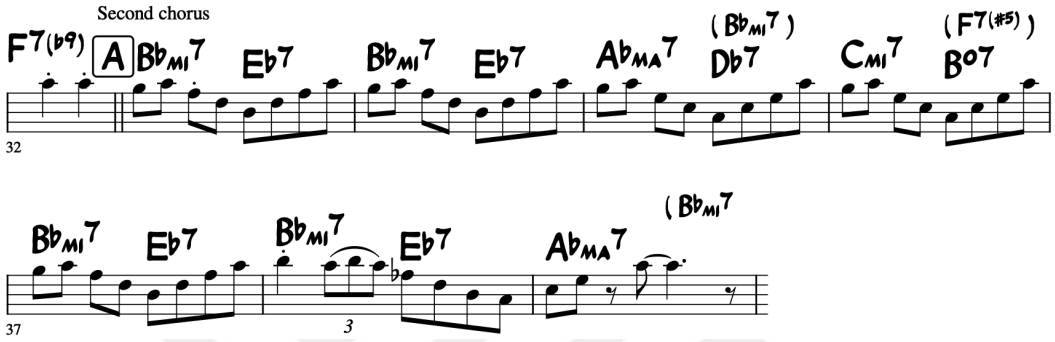


Almost the entire A section of the second chorus features Charlie's down-and-up arpeggios sequenced to fit the chord changes. After signaling the start of the sequence with two quarter note staccato A$^{\flat}$6 pitches on the last two beats of the previous chorus, he starts playing a descending B$^{\flat}$m7 arpeggio, approaching the starting pitch A$^{\flat}$6, the $^{\flat}$7th degree, by its lower neighbor tone – 6,$^{\flat}$7, 5,$^{\flat}$3, R– after playing the root, he ascends back to the $^{\flat}$7th and repeats the whole pattern. This concludes the two measures of II V's leading to the tonic, then as they resolve to A$^{\flat}\Delta$ on the 35th measure, Charlie modifies his arpeggio, keeping the same melodic shape as the previous measures, he plays an A$^{\flat}\Delta$ triad arpeggio, once again approaching the top note A$^{\flat}$6 from its lower neighbor G5 or the (Δ)7th of the chord. Once again, it is very likely that Christian is thinking two measures of E$^{\flat 7}$ followed by two measures of A$^{\flat}\Delta$ over the first and second four bars of the A section. His simple arpeggio pattern connects the two chords at the top with G5 and A$^{\flat}$6 pitches, the 11th and 3rd degrees of E$^{\flat 7}$ and the 7th and the root of A$^{\flat}\Delta$.

He reprises the first arpeggio shape of B$^{\flat}$m^{7} one last time for the next measure of II V's, and then, on the 38th measure he revisits the IVm^{6} superimposed arpeggio over the V^{7} formula, playing a descending D$^{\flat}$m^{6} arpeggio, preceded by an inverted mordent, over the

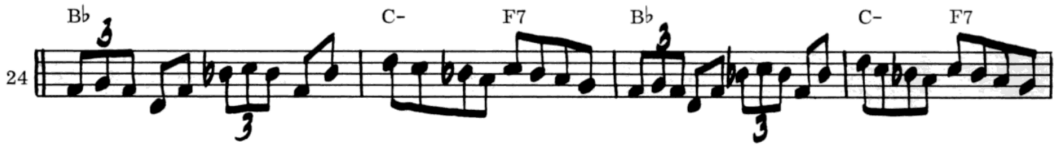
E♭7. By doing so he outlines the 5th, 11th,♭9th and the ♭7th chord tones, subsequently, he resolves to the tonic with an ascending A♭Δ triad arpeggio, syncopating the top note A♭6.

Figure 4.10. Charlie Christian's 6th Improvised Phrase, mm. 32-39



Similar to the A section described above, the modulated B section starts with Charlie signaling the new sequence on the last measure of A, this time by repeating syncopated G4 pitches, instead of the two quarter-note A♭6 he played at the end of the previous chorus. This time he plays simple up-and-down CΔ(add9) arpeggio figures with inverted mordents. Since he is alternating the two top notes G4 and A5, we may also assume he's playing out of the C major pentatonic shape. He seems to ignore the V7 to I cadences for this section, I think he's simply thinking C major tonality and playing a happy sounding ornamental figure (mm. 40-44). In a way, it's a similar gesture to Charlie Parker's quotation of Alphonse Picout's clarinet obbligato on High Society, which he claimed to have adapted from a piccolo part of a marching band arrangement of Porter Steele's 1901 composition that became a dixieland standard. Bird quotes this figure usually on the A section of rhythm changes, here's a transcription of the quote from the famous 1951 recording of Anthropology at Birdland. Bird plays the quote at the beginning of his third improvised chorus.

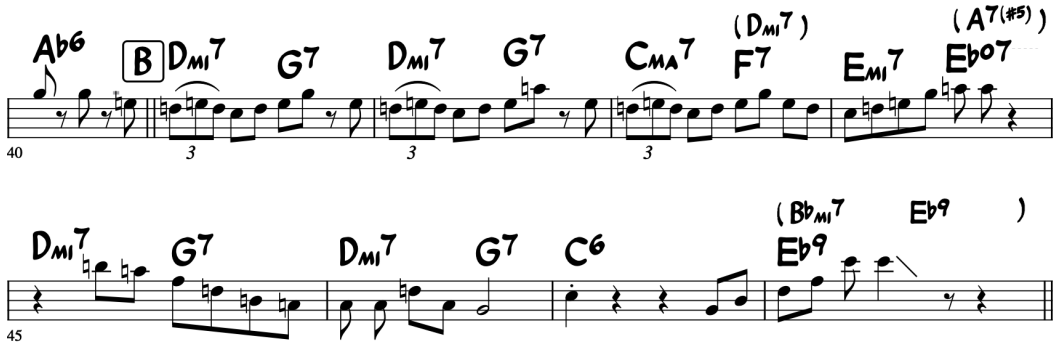
Figure 4.11. Charlie Parker's Quotation of 'High Society' Clarinet Obbligato



Source: (*Parker, Charlie., Aebersold, Jamey., Slone, Ken. Charlie Parker omnibook: for C instruments (treble clef). United States: Atlantic Music Corporation, 1978.*)

Christian changes the figure slightly on the fourth repetition and pauses on a repeated A6 on the upbeat. Next, on the second beat of the 45th measure, he plays a descending $Bm^{7(b5)}$ arpeggio from B6 down to A5 in eighth notes outlining the G^{9} chord, he continues the descent by playing $A^{b}5$ (^{b}9th degree of G dominant) - D5 - $A^{b}5$ and G4. He resolves the G^{7} chord by simply playing the root of CΔ on the downbeat of the 47th measure. He closes out the B section by arpeggiating the $B^{b}m^{69}$ chord or playing off of the B^{b}minor 6 pentatonic scale over the modulatory E^{b7} chord.

Figure 4.12. Charlie Christian's 7th Improvised Phrase, mm. 40-48



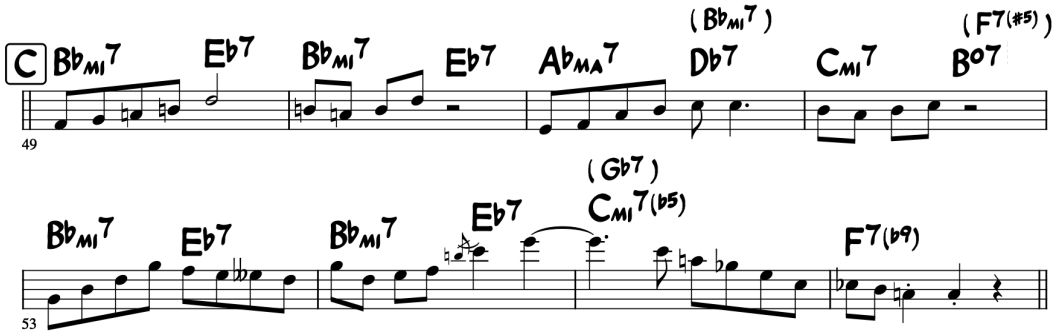
On the C section of his second improvised chorus, Charlie taps into another melodic source for dominant chords. Over the two measures of E^{b7} (in lieu of the II V's) he plays

an ascending whole tone scale starting from F4, the 9th of E♭. He sustains the D♭5 for two beats, plays down a couple more scale steps and ascends back to D♭5. By playing off of the E♭ whole tone scale, he highlights the 9th, ♯11th and ♯5th chord tones, as well as the 3rd and ♭7th degrees. When the harmony progresses to the tonic A♭Δ chord, he imitates the simple melodic shape he employed on the dominant chord, but this time plays the notes from the A♭ major pentatonic scale starting from E♭4, thus resolving the E♭9(♯5♯11) chord to A♭6.

Over the next set of quick II V's in A♭ major and the following minor II V (secondary dominant) cadence tonicizing the IIm chord B♭m, Christian once again demonstrates his extraordinary sense of practical harmonic logic and rhythmical flexibility. He starts by playing a four-note ascending G˚ triad arpeggio in root position, after hitting the G5 he starts descending with the pitches F5-E♭5-D5 (or E♭♭), revealing the initial arpeggio was in fact derived from the B♭ minor 6 pentatonic shape, expressing E♭7. The added chromatic passing tone between the E♭5 and D♭5 is also common practice in Christian's case, he inserts one or two chromatic passing tones to descend from one chord tone to the next, resulting in three or four chromatic pitches in succession. This practice of adding chromatic tones to diatonic scales and lines became pretty much the norm in bebop improvisation in the following decade and it has since been vastly explored and codified by the late Barry Harris. The chromatic insertions also contribute to the rhythmic symmetry or asymmetry when desired. In this case with the addition of D♮ Christian achieves two four-note rhythmic cells resulting in takadimi + takadimi. Next, he adds a five-note cell from the same B♭minor 6 pentatonic fingering pattern, making it a 13 note (takadimi + takadimi + takatakita) compound cell similar to the one we examined on measures 25-26. The length, note count and start/end points of these two lines are identical. The scope of this study is limited to only one recording by Charlie Christian, it is advisable however, to investigate whether the aforementioned compound rhythmic cell has occurrences in other improvised solos of his. After the 5-note cell he plays a climactic sustained E♭6 which functions as the 3rd of Cm7(♭5) on the next measure. The last two

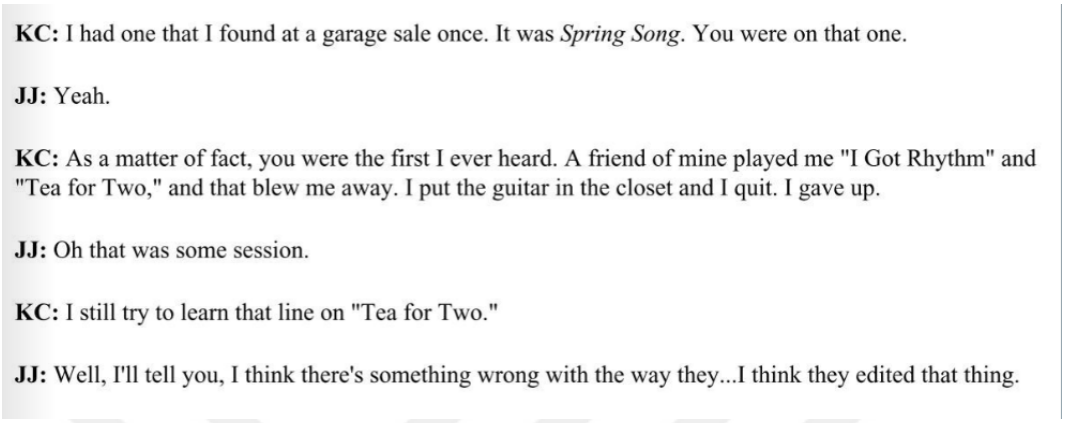
notes of the 54th measure create dramatic effect, the C6 is preceded by an ascending P4th leap from F5, Christian slides into this note and then slides into and out of E$^{\flat}$6. He then plays a descending C$^{\circ 7}$ arpeggio starting from C6 and adds two chromatic passing tones at the second lower octave, descending chromatically from C5 to A5, the 3rd degree of the underlying F$^{7(\flat 9)}$ chord.

Figure 4.13. Charlie Christian's 8th Improvised Phrase, mm. 49-56



Christian's final eight measures of improvisation may have been spliced together from two separate choruses; after the sweep-picked ascending B$^{\flat}$m$^{(add9)}$ arpeggio from B$^{\flat 5}$ up to D$^{\flat}$6 and back down to B$^{\flat 6}$ is played, we hear a sudden change in the logic and sound of the phrase. My suspicion stems from a remark made in an interview conducted with Jerry Jerome, the saxophone player on the recording, in 1993.

Figure 4.14. Screenshot of an Excerpt from Kevin Centlivre's 1993 Interview with Veteran Saxophonist Jerry Jerome.



KC: I had one that I found at a garage sale once. It was *Spring Song*. You were on that one.

JJ: Yeah.

KC: As a matter of fact, you were the first I ever heard. A friend of mine played me "I Got Rhythm" and "Tea for Two," and that blew me away. I put the guitar in the closet and I quit. I gave up.

JJ: Oh that was some session.

KC: I still try to learn that line on "Tea for Two."

JJ: Well, I'll tell you, I think there's something wrong with the way they...I think they edited that thing.

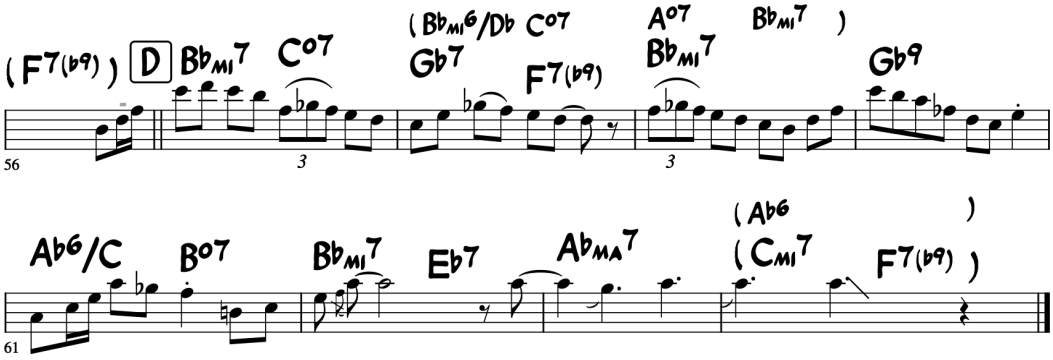
Source: (*Offline saved version of the now defunct Charlie Christian : The Legend Of Jazz Guitar website.*)

According to the highly informative article on the *Jazz Lives* blog, the jazz aficionado Jerry Newhouse organised and recorded the informal session that this recording is a part of on 12 inch acetate disks at 78 rpm using a Presto portable disc recorder. The recording time was limited to around three minutes on each side, so my guess is Newhouse stopped the recording sometime around the 02:30 mark, flipped the disk and resumed recording midway through Christian's third chorus. When they were eventually issued on Columbia Records in 1972, the engineers may have edited the two discs together.

Spliced or not, the lines presented are unmistakably Charlie Christian's. Possibly playing off of a mixture of E$^{\flat}$minor 6 pentatonic scale and the tonicized Bbm triad's arpeggio fingerings, between measures 56 and 59, Christian ignores the dominant chords in the progression and plays repeated B$^{\flat}$ natural minor sounding figures ornamented with mordents. On the 60th measure, over the $^{\flat}$VII^{9} backdoor dominant, he once again plays a descending IVmΔ^{7} arpeggio with added 6th and 9th chord tones, yielding $^{\sharp}$11th, 3rd, 9th, $^{\flat}$7th, 5th and 13th chord tones over the G$^{\flat 9}$.

Over the last four measures of his solo, Christian plays a blues based line, which starts with a sweep-picked ascending A$^{\flat}\Delta$ triad arpeggio and descends to the $^{\sharp}$9th degree by way of the $^{\flat}$7th and 6th degrees and ascends back with the first inversion A$^{\flat}\Delta$ triad, closing out his solo with consecutive A$^{\flat}$6 pitches played on adjacent strings, which he slides into and out of. Once again, he creates drama by mimicking the false fingerings and bent notes employed by saxophone players, at the end of his solo.

Figure 4.15. Charlie Christian's 9th Improvised Phrase, mm. 56-64



4.4. Observations on Charlie Christian's improvisation

- Chord shapes and arpeggios as source for melodic material
- Plays the same pitch successively on adjacent strings, imitating false fingerings employed by saxophone players to create a different shade on the repeated notes
- Keeps melodic flow and rhythmic drive by shifting positions to smoothly navigate chord or key changes.
- Use of chromatic passing tones to end phrases on targeted notes.
- Sequencing melodic formulas to fit the chord changes.
- Frequent use of blues based lines
- Sparse use of subtle string bending and slides, akin to horn players bending notes
- Thinks in rhythmic cells while playing off of chord shapes and scale positions.

4.5. Bebop Era Artist: Jim Hall

Born December 4, 1930, in Buffalo, New York, Hall is celebrated as one of the greatest jazz guitarists in history. Known for his sensitive, melodic, and harmonically innovative playing, Hall was equally adept as an accompanist and soloist, often compared to his idols Charlie Christian and Django Reinhardt. Despite a challenging childhood and an unsettled early life, Hall developed a deep passion for guitar, influenced by Christian, Reinhardt, and Benny Goodman recordings.

Hall gained prominence in the 1950s through his work with Chico Hamilton's quintet and Jimmy Giuffre's group, epitomizing the West Coast "cool jazz" style. His collaboration with Sonny Rollins on *The Bridge* (1962) highlighted his ability to hold his own alongside one of jazz's great tenor saxophonists. Throughout his career, Hall played with numerous jazz legends, including Ella Fitzgerald, Bill Evans, Art Farmer, and Ron Carter, and frequently led his own groups.

Hall's career was briefly interrupted by struggles with alcoholism, which he overcame by joining Alcoholics Anonymous and stepping away from jazz for a time to work in Merv Griffin's television show band. Returning to jazz with renewed focus, he became renowned for his duos and small ensembles, crafting a unique style characterized by lyricism, sparse phrasing, and seamless integration of silence (Gourse 1999, 92 - 96).

Until his passing in 2013, Hall remained active, touring internationally and influencing countless musicians. His refined approach to the guitar, blending harmonic sophistication with a minimalist sensibility, continues to inspire admiration for his mastery and timeless artistry.

The following quote about Hall is from an article on The New York Times by the late jazz critic Whitney Balliett:

> After 1965 his playing developed an inventiveness and lyricism that made him preeminent among contempo-rary jazz guitarists and put him within touching distance of the two grand masters—Charlie Christian and Django Reinhardt. Listening to Hall now is like turning onionskin pages: one lapse of your attention and his solo is rent. Each phrase evolves from its predecessor, his rhythms are balanced, and his harmonic and melodic ideas are full of parentheses and asides.

Hall is exceptional in another way. In the thirties and forties, Christian and Reinhardt put forward certain ideals for their instrument—spareness, the use of silence, and the legato approach to swinging—and for a while every jazz guitarist studied them. Then the careering melodic flow of Charlie Parker took hold, and jazz guitarists became arpeggio-ridden. But Hall, sidestepping this aspect of Parker, has gone directly to Christian and Reinhardt, and, plumping out their skills with the harmonic advances that have since been made, has perfected an attack that is fleet but tight, passionate but oblique. And he is singular for still another reason. Guitar-ists are inclined to be an ingrown society, but Hall listens constantly to other instrumentalists, especially tenor saxophonists (Ben Webster, Cole-man Hawkins, Lester Young, Sonny Rollins) and pianists (Count Basie, John Lewis, Bill Evans, Keith Jarrett), and he attempts to adapt to the guitar their phrasing and tonal qualities.

In his solos, he asserts nothing but says a good deal. He loves Duke Ellington's slow ballads, and he will start one with an ad-lib chorus in which he glides softly over the melody, working just behind the beat, dropping certain notes and adding others, but steadfastly celebrating its melodic beauties. He clicks into tempo at the beginning of the second chorus, and, after pausing for several beats, plays a gentle, ascending six-note figure that ends with a curious, ringing off-note. He pauses again, and, taking the close of the same phrase, he elaborates on it in an ascending-descending double-time run, and then skids into several behind-the-beat chords, which give way to a single-note line that moves up and down and concludes on another off-note. He raises his volume at the beginning of the bridge and floats through it with softly ringing chords; then, slipping into the final eight bars, he fashions a precise, almost declamatory run, pauses a second at its top, and works his way down with two glancing arpeggios. He next sinks to a whisper, and finishes with a bold statement of the melody that dissolves into a flatted chord, upon which the next soloist gratefully builds his opening statement. (Balliett, 1975).

4.6. Analysis of Jim Hall's improvisation on Tea For Two

Recorded live during Chico Hamilton Quintet's performance at The Strollers Club, Long Beach, California in 1955

with

Jim Hall guitar

Buddy Collette tenor saxophone

Fred Katz cello

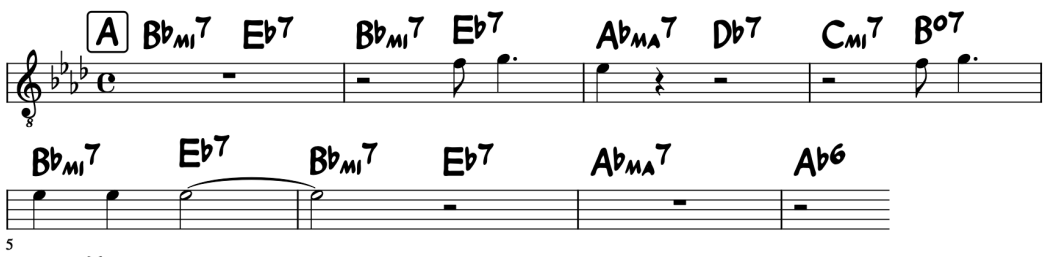
Carson Smith bass

Chico Hamilton drums

https://www.youtube.com/watch?v=8dR8763rY9A

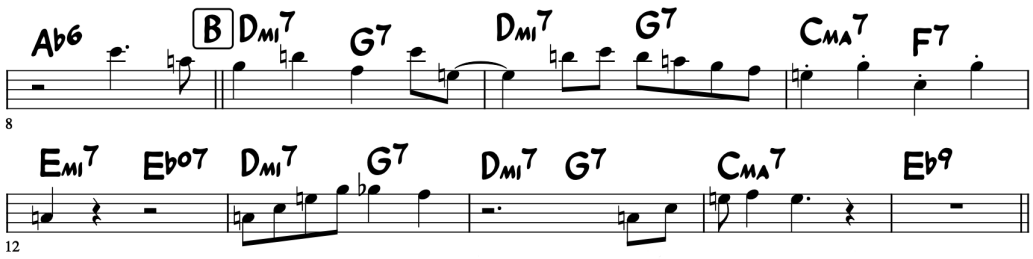
After a heavily ornamented and somewhat 'muzak' sounding statement of the theme by the quintet, the song is taken at a blazing tempo of 300 bpm and after Buddy Collette's flighty solo on the clarinet, Jim Hall, a self-proclaimed 'slow' player, starts by playing a three-note motif, then augments it to five notes by repeating the last note three times. Those eight notes are pretty much all he plays throughout the first A section.

Figure 4.16. Jim Hall's Opening Phrase from his Improvisation on 'Tea For Two', mm. 1-8



Hall's next phrase starts on the second half of the eighth measure, anticipating the key change with the pitches C6 and A5. On the next measure he employs contrary motion using quarter notes predominantly. Then he plays his first eighth note scalar line and concludes with quarter notes imitating the previous measure, however this time employing oblique motion. The first four measures of the phrase consist of thematic and joyous sounding material. Following a three-beat rest, Hall plays an ascending Am^7 arpeggio and descends chromatically from G5 ($^{\flat}$7th of the arpeggiated Am^7 chord) to F5 ($^{\flat}$7th of G^7 chord). The G$^{\flat}$5 note he plays during this passage is the only non-diatonic pitch Hall employs throughout the B section. Although we may speculate that Hall is hinting at the eighth-note G Bebop Dominant scale, my guess is that he is thinking G^7 for the first two measures, C^6 for the next two, followed by another two measures of G^7 resolving to C^6 on the next measure. On the last measure of the B section, which is the V^7 chord modulating back to the home key of A$^{\flat}$, Hall simply lays out.

Figure 4.17. Jim Hall's 2nd Improvised Phrase, mm. 9-16



Jim's next phrase, which lasts 16 measures, encompasses the entire second half of the song form (C and D sections). It is a magnificent display of his creativity and compositional logic. He starts with a dance on the fingerboard involving chromatic steps between the root and the 9th, and the 9th and the 3rd, interspersed with leaps up to the $^{\flat}$7th and the root of the E$^{\flat 7}$ on the upper octave. The area of activity is between the 8th and 12th frets.

At this tempo, he masterfully employs slides, slurs, and string skipping, dancing as gracefully as Fred Astaire on the ballroom floor. He also reduces his note durations from eighth notes to eighth-note triplets for the final repetitions of the figures in his dance, creating a skidding effect. Jim has stated in interviews how he used to investigate the effective use of slurred notes, using slides, hammer-ons, and pull-offs out of necessity to blend in with Jimmy Giuffre's clarinet and saxophone melodies. Although Jim played in Chico Hamilton's band and recorded this track two years before joining Giuffre in his revolutionary trio, the display of these skills is evident even in this early stage of his career.

I've also heard of his unorthodox practice techniques, where he taped or removed certain guitar strings to challenge himself. By doing so, he forced himself to avoid relying on finger and muscle memory, introducing unavailable strings to push his playing in new ways. This type of practice may have encouraged and eventually facilitated the use of string skipping, as it required him to navigate the fretboard more creatively, achieving smooth and fluid lines with intervallic leaps on non-adjacent strings.

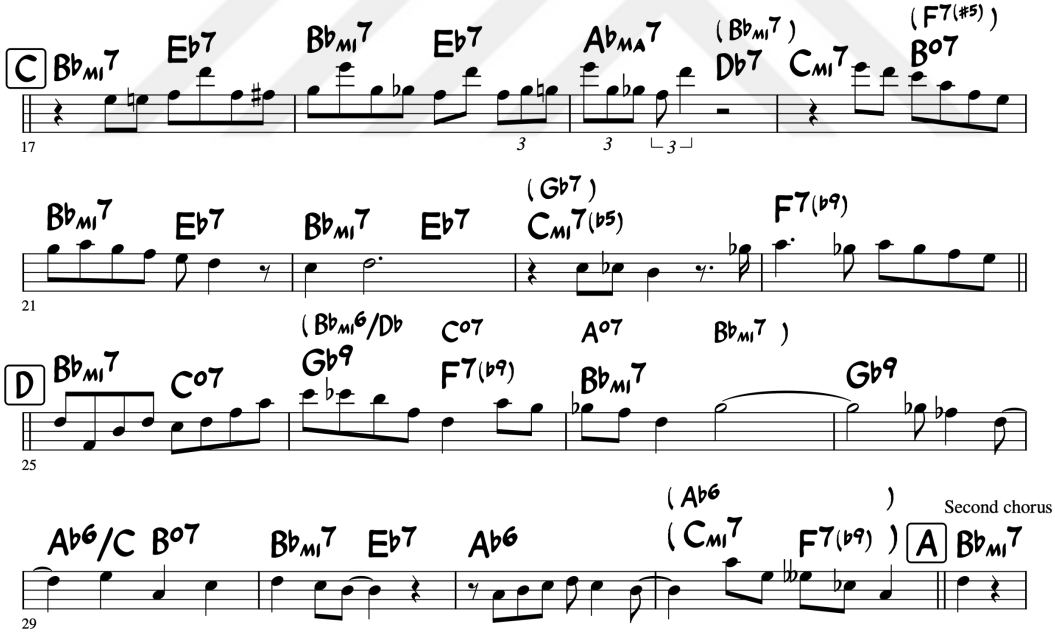
Taking a three-beat pause after his brilliant move, he lets the effects sink in the audience's mind. He then plays a descending $D^{\flat}\Delta^{9}$ arpeggio from $E^{\flat}6$ down to $E^{\flat}5$ through the chords moving towards the IIm^{7} change on the 21st measure. He continues his line by descending with the $A^{\flat}$ major scale from $A^{\flat}6$ down to $D^{\flat}5$. Following an eighth-note rest, he plays a slurred C5 followed by another sustained $D^{\flat}5$.

Over the 23rd and 24th measures containing the $IIm^{7(\flat5)}$ and $V^{7(\flat9)}$ functions, Hall first plays three descending chromatic pitches that move from the root of $Cm^{7(\flat5)}$ down to the $^{\flat}$7th degree. Then, following another rest of dotted eighth duration, he plays a descending line out of the $G^{\flat}$ melodic minor scale over the $F^{7(\sharp9)}$ chord, highlighting the $^{\sharp}$9, $^{\flat}$9, root, and $^{\flat}$7th degrees. On the next measure of $B^{\flat}m^{7}$, tonicized by the preceding minor II-V, he plays a second inversion $B^{\flat}m$ triad arpeggio with a pivot from its 3rd down to its 5th. Then, he proceeds to play an ascending third inversion $D^{\flat}\Delta^{7}$ arpeggio up to C6 and backs down chromatically to $B^{\flat}6$. He adds the notes F5 and $D^{\flat}5$, resulting in a descending first

inversion B♭m triad arpeggio. Next, Hall descends chromatically from A6, the sharp nine (G𝄪) down to the 5th of B♭m7 and hits the ♭3rd afterwards.

After sustaining the G♭5 for the duration of a whole note, he subtly expresses the backdoor dominant leading to the tonic on the 29th measure. Starting from this point, he revisits the joyous thematic material he employed in the B section for the next three measures, before ending his phrase with a descending line derived from the A♭ blues scale. After hitting the root A♭5, he leaps up a perfect fourth, resolving to the ♭3rd of B♭m7 at the top of the second chorus—or, you could say, on the first downbeat of the second chorus. This bluesy figure also sounds like a gesture to bring in Buddy Collette and Fred Katz to start playing the pre-designed call-and-response type riff.

Figure 4.18. Jim Hall's 3rd Improvised Phrase, mm. 17-33



Hall lays out for the first three measures of his second chorus, allowing the newly introduced riff to be acknowledged. Now, with the tandem of clarinet and cello handling the smaller note values, Jim begins to play more sparsely, using long tones and creating space —except for a few instances where he either plays repeated notes on adjacent frets

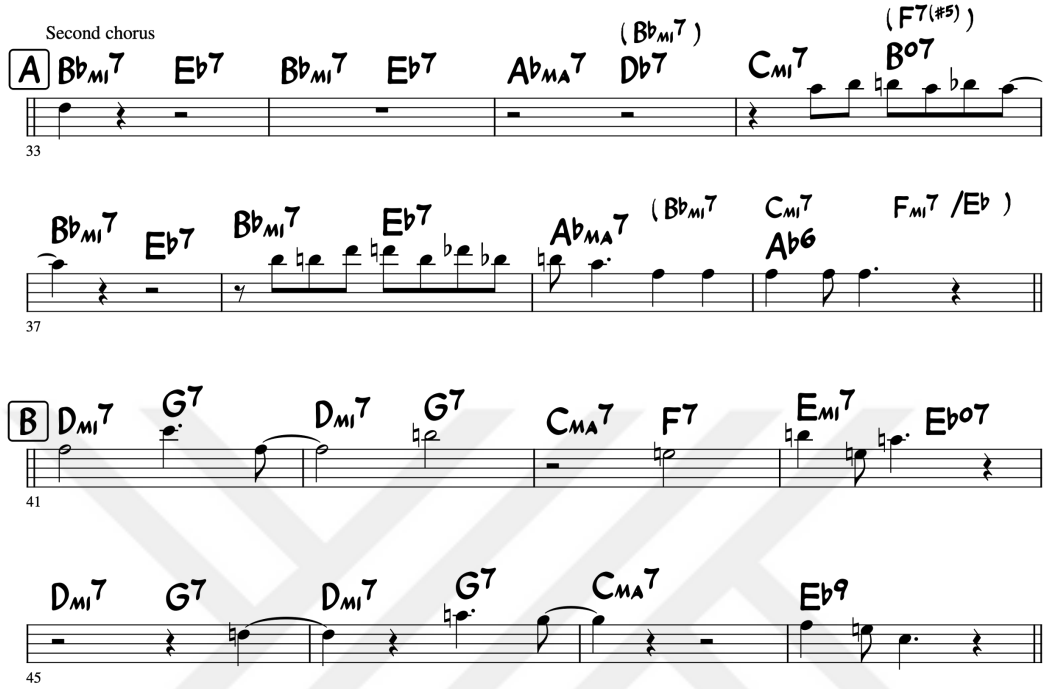
or short lines with repeated notes limited to a major third interval in range. By employing larger note values, he complements the call-and-response type riff being played underneath his solo, which takes care of the smaller note values.

Breaking his silence, Hall plays a six-note blues figure over the 36th measure, laying out once again for the first measure of the II-V's. On the 38th bar, he develops the previous bluesy figure, this time using a fragment from the $A^{\flat}$ diminished scale. He then settles back into relaxed quarter-note expression following the short eighth-note passages.

Over the B section, Hall plays long notes, expressing guide tones. On the 41st measure, he plays F5 and C6, the $^{\flat}$3rd and $^{\flat}$7th of the Dm^7 chord. Then, on the next measure of G^7, he plays an anticipated F5 followed by B6, the $^{\flat}$7th and 3rd degrees. He delays the resolution by two beats, playing the 3rd of CΔ on the 3rd beat of the 43rd measure. He compensates for the delay by playing B6, E5, and A5 within two beats, equaling the number of notes he played in the last two measures. These tones function either as the 7th, 3rd, and 6th degrees of CΔ, or as the 9th, 5th, and root of an A^7 chord implied in this measure.

Laying out for the first three beats of the 45th measure, he plays an anticipated D5, the 5th of G^7, followed by the 9th (A6) and resolves to the 5th of CΔ. These long tones are not generally associated with the guitar, but one can easily imagine this sequence being played by Dexter Gordon or Lester Young to great dramatic effect. It seems likely that Hall is hearing this type of phrasing in his head.

Figure 4.19. Jim Hall's 4th Improvised Phrase, mm. 33-48

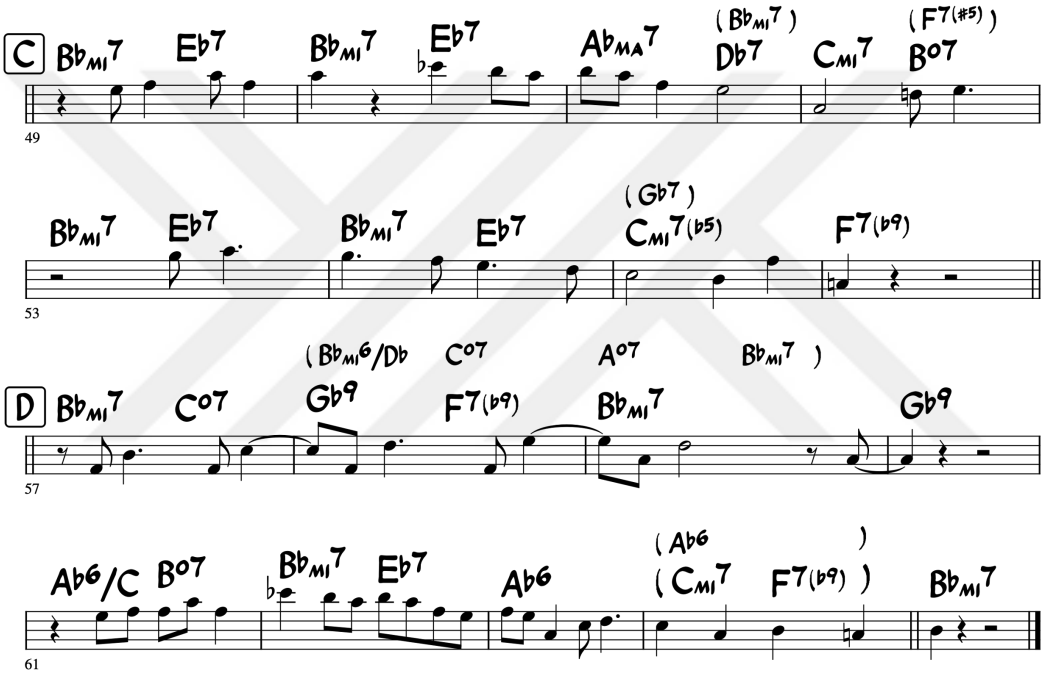


Moving back to the home key of A♭ major after the modulated B section in C major, Hall plays out of the familiar A♭ blues and A♭ major pentatonic fingering positions, focusing on the area between the 4th and 8th frets. Starting on the 3rd beat of the 53rd measure, Hall plays a beautifully sparse descending line that is completely diatonic to the key of A♭ major, except for nailing the 3rd of the F7 chord change on the downbeat with an A♮5.

In simple terms, the pitches between measures 53 and 56 can be analyzed as the 3rd, 11th, 3rd, 9th, root, and ♭7th over two measures of E♭7, followed by the root, 6th, 7th, and ♭5th over the measure of Cm7(♭5), and resolving to the 3rd over the measure of F7. On the 57th measure, with the tonicized IIm chord, Hall creates tension by turning the beat around, climbing with the pitches B♭5, C5, D♭5, and E♭5 in dotted quarters, played against a staccato lower pedal tone of F4 on the upbeat.

Hall then takes us home by playing eighth notes out of the primary A♭ major pentatonic and A♭ blues fingering positions, commonly used by blues and swing players of the 1930s and 40s, such as T-Bone Walker, Charlie Christian, and Oscar Moore (and basically everybody else since).

Figure 4.20. Jim Hall's 5th Improvised Phrase, mm. 49-65



4.7. Observations on Jim Hall's improvisation

- Maintains a conversational, lyrical approach, favoring motivic development over rapid, linear runs.
- Blends slides, hammer-ons, pull-offs, and string skipping to create fluid, horn-like phrases, during fast, intervallic passages.
- Explores creative use of space, with rests and long notes providing contrast to denser melodic moments.
- Uses rhythmic interplay and ensemble awareness, responding intuitively to the rhythm section while maintaining an understated, interactive role.
- Avoids overt technical displays, instead drawing attention to musicality and storytelling within the solo.
- Displays compositional logic in longer phrases, maintaining a cohesive narrative throughout the C and D sections.
- Balances diatonic and blues-based material, with descending lines and intervallic leaps in A♭ major pentatonic and A♭ blues scales, grounding the improvisation in the song's swing tradition.
- Excellent display of restraint, he's at peace with his limitations and with playing very few notes confidently and effectively at frantic tempos.

4.8. Post-Bop Era Artist: Pasquale Grasso

Pasquale Grasso (b. 1988, Ariano Irpino, Italy) has redefined the possibilities of jazz guitar with his virtuosic technique, unparalleled mastery of classical and bebop traditions, and innovative interpretations of the jazz repertoire. His meticulous approach to guitar performance, combined with his profound musicality, has placed him among the most compelling and influential guitarists of his generation.

Grasso's journey began in Italy, where his passion for music was cultivated at an early age under the guidance of his father. Inspired by classical guitarists such as Andrés Segovia and jazz legends like Charlie Parker and Bud Powell, Grasso developed a unique playing style that seamlessly blends the intricacies of classical technique with the improvisational freedom of bebop (Grasso n.d.). This hybrid approach was further honed under the mentorship of jazz pianist and theorist Barry Harris, who profoundly shaped Grasso's understanding of bebop phrasing and harmony (Panken 2021).

Technically, Grasso's style is marked by its astonishing precision, clarity, and contrapuntal complexity. His ability to emulate the textures of a piano on a single guitar, producing independent bass lines, chordal passages, and melodic lines simultaneously, has been described as "revolutionary" (Brown 2022). His repertoire often includes intricate arrangements of bebop standards for solo guitar incorporating classical guitar technique, imbued with his distinctive artistry.

Grasso's discography reflects his deep engagement with the jazz tradition. Albums like *Solo Standards* (2019) and *Be-Bop!* (2021) showcase his ability to reinterpret canonical works with stunning technical facility and idiomatic improvisation.

Beyond his recordings, Grasso is a sought-after performer and educator, sharing his artistry with audiences and aspiring musicians worldwide. His contributions are inspiring a new generation of guitarists, and may eventually redefine the role of the instrument in jazz. With a career that continues to evolve, Grasso's artistry bridges tradition and innovation, solidifying his place as a transformative figure in jazz guitar.

4.9. Analysis of Pasquale Grasso's improvisation on 'Tea For Two'

Released on January 10th, 2020 via YouTube by Sony Masterworks

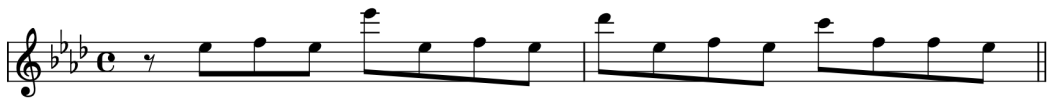
with

Pasquale Grasso guitar

The most recently recorded example in this study is also the only solo performance among the selected works I decided to analyze. Although there are many areas of interest in Grasso's introduction and elaborate arrangement of the melody, I will focus on his improvised chorus comprising mostly single notes for my analysis.

Grasso starts his solo with a break over the last two measures of the form that is reminiscent of great stride pianists of the 1930's such as Fats Waller, Teddy Wilson, Art Tatum and Nat King Cole. It also reminds me of a snare drum roll signalling the start of the chorus. Alternating between E♭5 and F5, the 5th and 6th degrees of A♭ major key and leaping up an octave to E♭6, then a ♭7th to D♭6 and finally a 6th to C6 he completes the break and then he's off to the races.

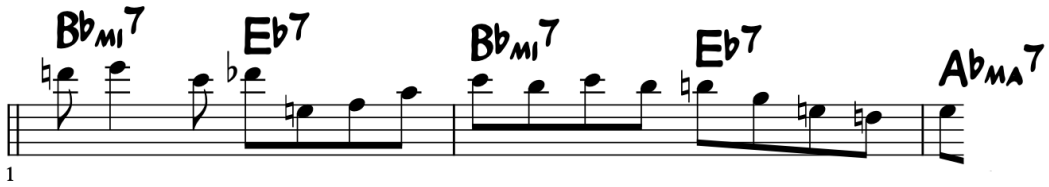
Figure 4.21. The Two-Measure Break which Leads to Pasquale Grasso's Solo on 'Tea For Two'



This is a very dense solo, with very few held notes and rests. His phrasing is reminiscent of his heroes Bud Powell, Charlie Parker and his mentor, the late Barry Harris. Although Grasso is capable of and known for playing chordal interjections and dense polyphonic passages to decorate his single note runs, he seems to prefer blowing over the song form for a single chorus like a horn player would.

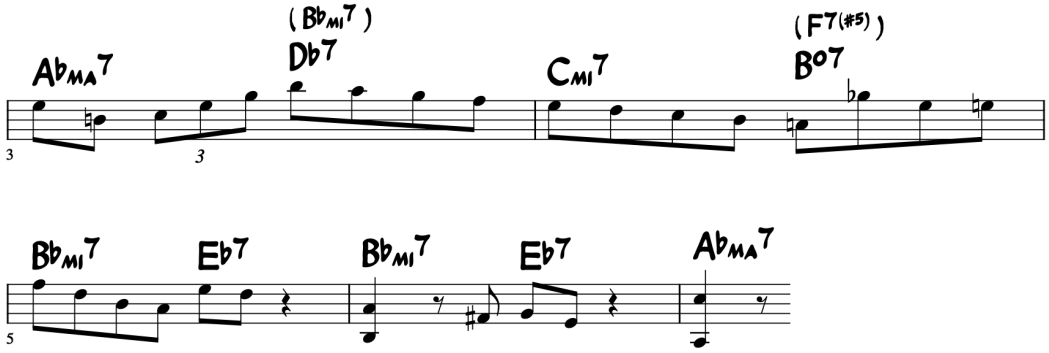
Over the first measure of II Vs in the home key of A♭ Major he plays the E♭5 chromatically approaching it from below, followed by D♭5 approached diatonically from the C5 below. He then plays a 3rd inversion Fm(Δ^7) arpeggio, after hitting the top note of which, he descends to B♭4 and then repeats the last two notes before descending with a 3rd inversion Em7 arpeggio the bottom two notes of which also function as chromatic enclosure resolving to the 5th of A♭6 chord on the downbeat of the third measure.

Figure 4.22. Pasquale Grasso's Opening Phrase from his Improvisation on 'Tea For Two', Fragment A, mm. 1-2



He then plays a textbook Barry Harris Cm7 arpeggio, approaching it chromatically from below, highlighting the ♯9th, 3rd, 5th, 7th and ♮9th degrees of the A♭Δ7 chord. After hitting the B♭5 he descends with the A♭ major scale down to A♮, the 3rd degree of F7(b9) chord, on the 3rd downbeat of the fourth measure. He then pivots upwards from the 3rd of F7(b9) to the b9th chord degree and continues to play a three note chromatic enclosure around F5, the 5th of B♭m7, which starts the descending B♭m7 arpeggio in its 3rd inversion. Next, he leaps a diatonic 5th and plays E♭5, followed by D♭5, the root and ♭7th degrees of E♭7. Next, he plays a dyad with B♭4 on the bottom and A♭5 on the top. He continues melodically playing an enclosure around G4, which is the third of the E♭7 chord...he ends his phrase on the downbeat of the next measure with the one chord, expressing the one chord with a tenth interval between A♭4 and C5. Masterful execution of bebop language and teachings of Barry Harris. He then takes his first breath after playing torrentially for seven bars straight.

Figure 4.23. Pasquale Grasso's 1st Improvised Phrase on 'Tea For Two', Fragment B, mm. 3-7



Grasso's solo presents a challenge to analyze because he plays almost continuously for an entire chorus. This is the language of bebop—a fast-paced, intricate style—and he sustains a constant stream of eighth notes throughout. The effect is that the phrases seem almost never-ending.

However, there is another way to view this characteristic. Grasso's adeptness at navigating these changes reflects the influence of great bebop practitioners like Bud Powell, Charlie Parker, Fats Navarro, and Barry Harris. Trained thoroughly in the methods presented by Harris, we may find a chord tone on almost every downbeat throughout his solo. This creates a strong harmonic foundation for his improvisation.

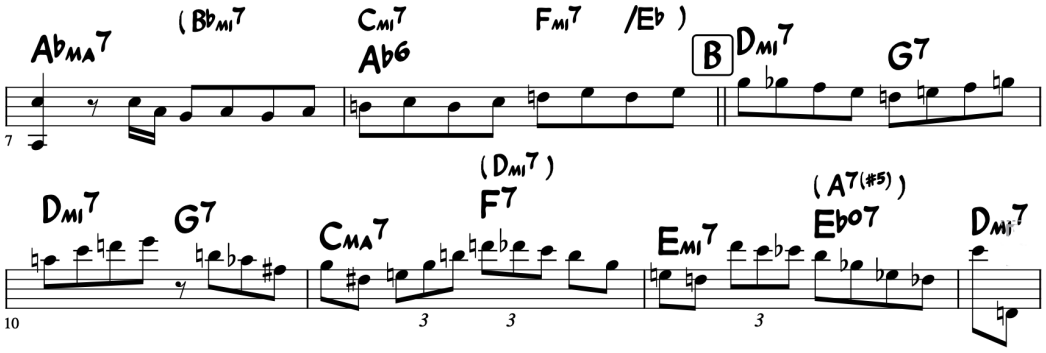
If we chose to, we could insert silences or rests into the solo, selectively removing portions and editing Grasso's existing material to create space. That said, I'm not planning to do such a thing. Instead, for the sake of clarity and analysis, I will present Grasso's lines in manageable sections, breaking them at logical points considering the song form.

For the last two measures of the A section (over the $A^{\flat}\Delta^{7}$ chord), Grasso plays an $A^{\flat}\Delta$ triad arpeggio, chromatically approaching each chord tone from a half step below and alternating between the approach notes and the chord tones twice. He then plays a descending scalar line with chromatic passing tones over the Dm^{7} (IIm^{7} in the key of C major) chord, starting from the 4th (G5), descending to the root (D5), and diatonically ascending back to G5. Starting the line over Dm^{7} with the 4th degree (G5 allows for a

smooth modulation from A$^{\flat}$major to C major. He keeps ascending until he reaches E$^{\flat}$6, the flat 13th of the G^{7} chord, and descends with more altered chord tones over G^{7}.

Over the next two measures of the B section, while the chords are moving from the tonic towards the IIm^{7} in the modulated home key of C major; instead of expressing a V^{7}/II chord change, Grasso plays a descending Em^{7} arpeggio starting with a chromatic run from the 7th degree of the chord down to the 5th in triplets. He then repeats the same gesture a half-step down, playing an E$^{\flat}$m^{7} arpeggio in similar fashion, implying the IIIm^{7}-$^{\flat}$IIIm^{7}-IIm^{7} walk-down as an alternative for the V^{7}/II chord, which is common practice in swing and bebop eras. Next, he hits a C6 followed by D4, the root of Dm^{7} to end his phrase.

Figure 4.24. Pasquale Grasso's 2nd Improvised Phrase, mm. 7-13

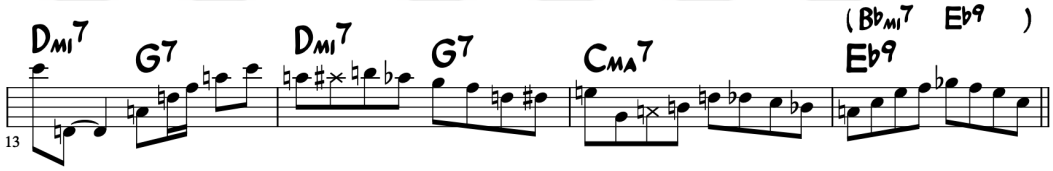


Starting on the third beat of the 13th measure, Pasquale Grasso plays a 4-note ascending 2nd inversion D minor triad arpeggio, followed by an enclosure around the note B6. This enclosure crosses the bar line onto the next measure, continues down the G Phrygian dominant scale, and resolves to E5, the third of the CΔ^{7} chord on the downbeat of the next measure.

He doesn't stop, however, as he almost never does; pivoting down a major 6th interval, he proceeds to play the E minor pentatonic scale from G4 up to D5. So the enclosure that starts on the third beat of the 14th measure resolves to an E minor pentatonic scale that is played with a pivot from its root down to its 3rd and back up to its $^{\flat}$7th degree. The scale

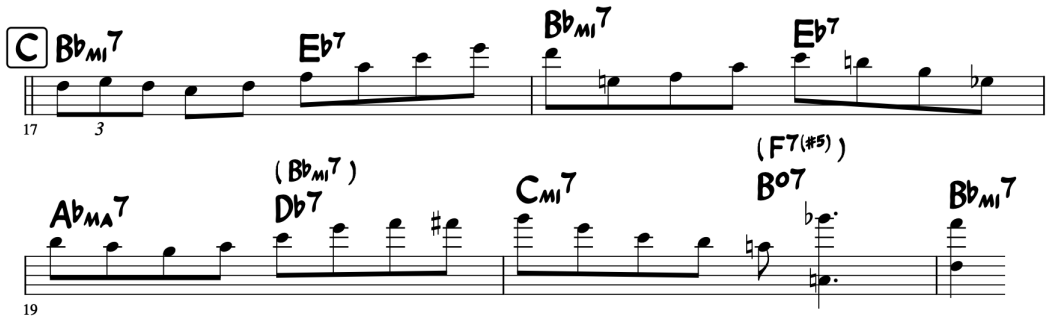
is an expression of CΔ^7 with 9th and 13th extensions. After hitting the highest note of the scale (D5), he starts descending the F Phrygian dominant scale, beginning with the note D$^{\flat}$5. On the downbeat of the final measure of the B section (m. 16), Grasso plays an ascending F$^{7\flat(9)}$ arpeggio from the 3rd to the $^{\flat}$9th and back down to the 5th of the chord, substituting the E$^{\flat 7}$ (V^7 in the key of A$^{\flat}$) with V^7/II taking us back to the II V's in home key of A$^{\flat}$ major on the next measure.

Figure 4.25. Pasquale Grasso's 3rd Improvised Phrase, mm. 13-16



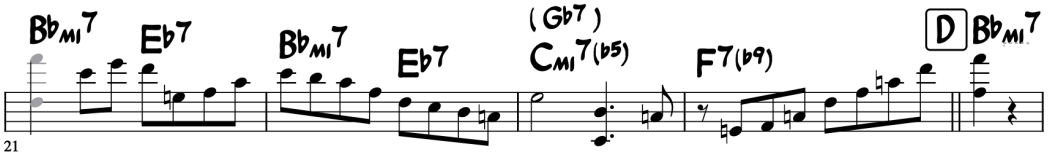
Pasquale Grasso starts the 17th measure by playing an ascending D$^{\flat}\Delta^9$ arpeggio, with an enclosure around its root (D$^{\flat}$5). He then plays an ascending third inversion FmΔ^7 arpeggio. After hitting the note C6, he descends with an E$^{\flat+}$ triad arpeggio. Next, diatonically approaching the note G5, he starts playing an ascending A$^{\flat}\Delta^7$ arpeggio in its 3rd inversion. After hitting the note E$^{\flat}$5, he ascends chromatically from F6 to G6 on the downbeat of the 20th measure. He then descends with a third inversion Cm^7 arpeggio, which he voice-leads into the third of the F$^{7(\flat 9)}$ chord. He plays a wide interval, marking the 3rd and $^{\flat}$9th of the F$^{7(\flat 9)}$ chord, which he resolves to the 3rd and the 5th of B$^{\flat}$m^7 on the next measure.

Figure 4.26. Pasquale Grasso's 4th Improvised Phrase, mm. 17-21



He plays the notes from the D♭Δ^9 chord with a chromatic approach to its third degree (F5). He then plays a descending B♭m^9 arpeggio. He voice-leads it to third of F^7, which follows in the next two measures. After playing the note E♭5, he plays a partial Cm$^{7(♭5)}$ chord with the root and flat 7th degrees. He then plays an anticipated third of the F$^{7(♭9)}$ chord, which follows in the next measure. After an 8th note rest, he plays a two-octave ascending F$^+$ triad arpeggio, chromatically approaching its root from below. He resolves the arpeggio to the 5th of the B♭m^7 chord, by playing an F6 coupled with F5 on the lower octave.

Figure 4.27. Pasquale Grasso's 5th Improvised Phrase, mm. 25-32



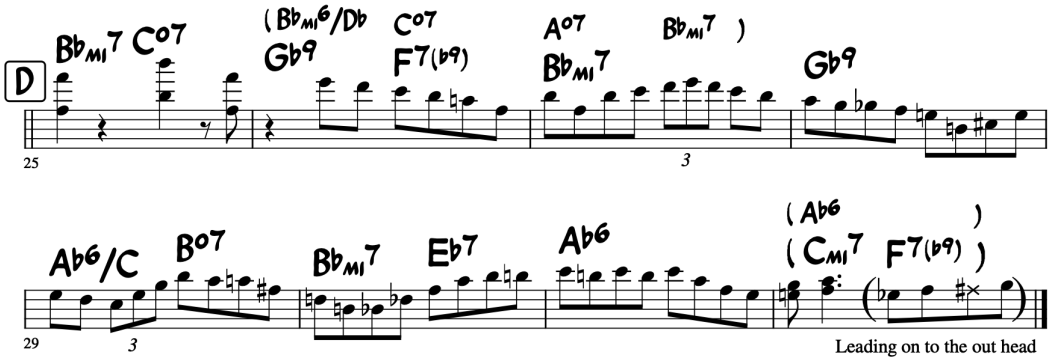
He plays a chromatic descent from A♭6, which is the 5th of a Dbm6 chord, resolving to the flat third of that chord, which is E-natural (harmonic F♭ in parentheses). He continues by playing the notes of a Bm7 arpeggio, enclosing around its 3rd, and then he descends diatonically from E♭5 to C5 at the start of the 29th measure. He plays an ascending C minor 7 triad, the top note of which starts an enclosure around A-natural 6. This leads to the flat 7th of a descending Bm7 arpeggio. After hitting the root of the Bm7, he moves

down chromatically to B♭5 and plays an ascending B♭ minor 7 arpeggio. After hitting the root on the upper octave, he ascends chromatically to C6, which becomes the third of the Abmaj7 chord. He repeats the C6 twice, chromatically approaching from below, and on the third, he plays it as the fifth of a descending Fm7 arpeggio in its third inversion, which is equivalent to an Ab6 chord. He ends his solo by chromatically approaching the root of Ab, harmonized with lower flat third intervals, signaling the end of his solo, leading into the start of the outhead.

Starting at the 25th measure, the solo continues with the notes moving from F to $B^{\flat}$ and back to F, played in octaves. On the next measure, he plays a descending line out of the F Phrygian Dominant scale. Over the following measure of $B^{\flat}m^{7}$, he plays off of the $B^{\flat}m$ triad arpeggio with the added 9th and 11th degrees. Then, on the 28th measure, he descends chromatically from $A^{\flat}6$, which is the 5th of $D^{\flat}m6$, to the $^{\flat}$3rd of that chord, $E^{\natural}$ ($F^{\flat}$). He encloses $E^{\flat}5$ by playing the notes $B^{\natural}5$, $C^{\sharp}5$, and $E^{\natural}$ before descending diatonically from $E^{\flat}5$ to C5 at the start of the 29th measure. He then plays an ascending Cm^{7} arpeggio, the top note of which begins an enclosure around $A^{\natural}6$, which becomes the $^{\flat}$7th of a descending $B^{\flat}m^{7}$ arpeggio. After hitting the root on the upper octave ($B^{\flat}6$), he ascends chromatically to C6, the 3rd of an $A^{\flat}\Delta^{7}$ chord.

Repeating C6 twice and approaching it chromatically from below, he plays it one last time as the 5th of a descending Fm^{7} arpeggio in its 3rd inversion, equivalent to an $A^{\flat 6}$ chord. The solo concludes with a double stop, G5 harmonized with lower $^{\flat}$3rd interval, resolving up a half step to the root of $A^{\flat}$, which is also harmonized. He then ascends diatonically from E♭5 to G5, with an added chromatic passing tone after F5, signaling the start of the outhead.

Figure 4.28. Pasquale Grasso's 6th Improvised Phrase, mm. 21-24



4.10. Observations on Pasquale Grasso's improvisation

- Excellent command of the bebop language, much informed by Barry Harris' teachings as evidenced by frequent textbook use of bebop enclosures, arpeggios, and chord tone resolutions.
- Unparalleled fluidity on single lines, executes phrases with horn-like fluency, maintaining a seamless melodic flow throughout the solo.
- Incorporates chromatic approaches and enclosures around key chord tones, allowing him to navigate modulations with precision.
- Generous display of technical virtuosity; explores the upper and lower registers of the guitar with equal dexterity, often using wide interval leaps and inversion-based arpeggios.
- Although not included in the transcription, the highly sophisticated arrangement of the verse and melody of the song, reminiscent of the harmonic density of Art Tatum and Bud Powell, pushes the envelope of the polyphonic possibilities of the guitar. However, the improvisation is almost entirely monophonic, one would expect a few more chordal interjections from a player of his level of ability.

Despite still being quite a young player with unmatched command on his instrument, Grasso has yet to play, write or say something new and original. I categorized him as a post-bop player, but he's essentially a pure bebopper. The type of arrangements he plays and the facility he exhibits in playing them is phenomenal. Before his emergence, this particular language and style had never been performed on the guitar as naturally and convincingly as he did. With so much potential as an instrumentalist, I'm hoping he will branch out, perform other styles, work on building a more personal style, complete with a book of self-penned compositions.

5 THE 12 BAR BLUES

5.1. Background Info

Aside from being a popular genre of music with rich tradition and a variety of sub genres, the blues and its most common musical form the '12 bar blues' is a simple structure which is widely used in many other genres such as rock 'n' roll, rockabilly, funk, soul, country, pop and jazz.

While the exact origins of the blues is not well documented, it is commonly accepted to have appeared after the Emancipation Act of 1863, so a period between 1860 and 1890. 'I Got The Blues', the first 12 bar blues with the word 'blues' in its title, was published in 1908 by a classically trained musician of Sicilian descent named Anthony Maggio. He had claimed to hear an elderly African American guitar player during his trip from New Orleans to Algiers. He kept repeating the same three notes and when he was asked whether he had a name for what he was playing, the old man replied 'I got the blues'. Maggio later wrote what he considered a 'musical caricature' of the encounter, emphasizing the repeated three notes, to play with his band at a restaurant in New Orleans. Surprisingly, the tune became very popular among their listeners and Maggio ended up publishing it as sheet music (Lief 2012). Hart Wand's 'Dallas Blues' (1912) and W.C. Handy's 'Memphis Blues' (1912) are two other early examples of published sheet music which make use of the 12 bar blues form and have the word 'blues' in their title (Evans 2002, 25-26).

Although there are several variations on its chord structure, the simplest and the most common version consists of only three chords, I, IV and V. It may be represented like this:

Figure 5.1. Basic 12 Bar Blues Form and Chord Functions

The I chord is the tonic, while IV is the subdominant and V is the dominant. All chords may have dominant seventh quality, the second measure may feature a quick four variation where the subdominant IV chord may be played before going back to I on the third measure. The tenth measure could also be the IV chord instead of staying on V and the final measure could include the V chord to resolve to the I chord on the next chorus.

The most obvious trait of this simple form is that it is made up of three four measure sections, which according to various sources such as Leonard Bernstein, Cüneyt Sermet, Barry Nettles and Richard Graf stem from the improvised lyrics that are essentially a rhymed couplet in iambic pentameter where the first line is repeated over the subdominant IV chord to allow time for the improviser to come up with an answer or conclusion that rhymes with the repeated first line. (Nettles and Graf, 1997) On a television special from the 1950's, Bernstein gives the example of Billie Holiday's signature blues song 'Fine and Mellow', demonstrating how both the repeated first line 'My man don't love me, treats me awful mean.' and the second line 'Oh he's the lowest man I've ever seen' confine to the rule of iambic pentameter (Bernstein 1955) :

| My man[1] don't love[2] me, | treats[3] me aw[4]ful | mean[5]. | |

| My man[1] don't love[2] me, | treats[3] me aw[4]ful | mean[5]. | Oh he's[1] the|

| low[2]est man[3] | I've ev[4]er | seen[5]. | |

He then continues his demonstration by singing a line from Shakespeare's Macbeth as a blues, while accompanying himself on the piano:

I | will[1] not be[2] af-| raid[3] of death[4] and | bain[5] (clarinet responds | 'call and response') (I said) I |

| will[1] not be[2] af-| raid[3] of death[4] and | bain[5] (clarinet | responds) Till |

| Burn-[1] am for-[2]est | come[3] to Dun-[4] si- | nane[5] (clarinet | responds) |

The most common practice in blues follows this formula: two measures of singing of the first line answered by two measures of instrumental break (also known as the 'strum' in the context of a solo performer accompanying himself/herself on the guitar), repetition of the first two measure vocal line, followed by another two measure instrumental response and finally the second two measure vocal line and its answer to close out the couplet. This formula may be repeated many times with improvised lyric couplets and instrumental breaks. Then, usually there is a section where the vocalist 'lays out' and instrumentalists play improvised solos while keeping the form intact. After this instrumental section the vocalist sings one or few more couplets (again with response of equal length from the instruments) to conclude the song.

The melodic content is traditionally derived from what we commonly refer to as the minor pentatonic scale. The added ♭5 or ♯4 interval is also common, making it a six-note scale referred to as the blues scale. When the basic triadic chords of the 12 bar blues, which are all major in quality, are played against the minor pentatonic scale parallel to the key they

become dominant seventh chords, however they do not function as dominant chords in a diatonic context.

Let us examine this in the key of C:

C minor pentatonic scale: C $E^{\flat}$ F $^{(F\sharp/G\flat)}$ G $B^{\flat}$

Basic triads in C Blues: CΔ $^{(CEG)}$ FΔ $^{(FAC)}$ GΔ $^{(GBD)}$

Now let us extend these triads by adding a third interval after the fifth degree using our melodic source of C minor pentatonic scale:

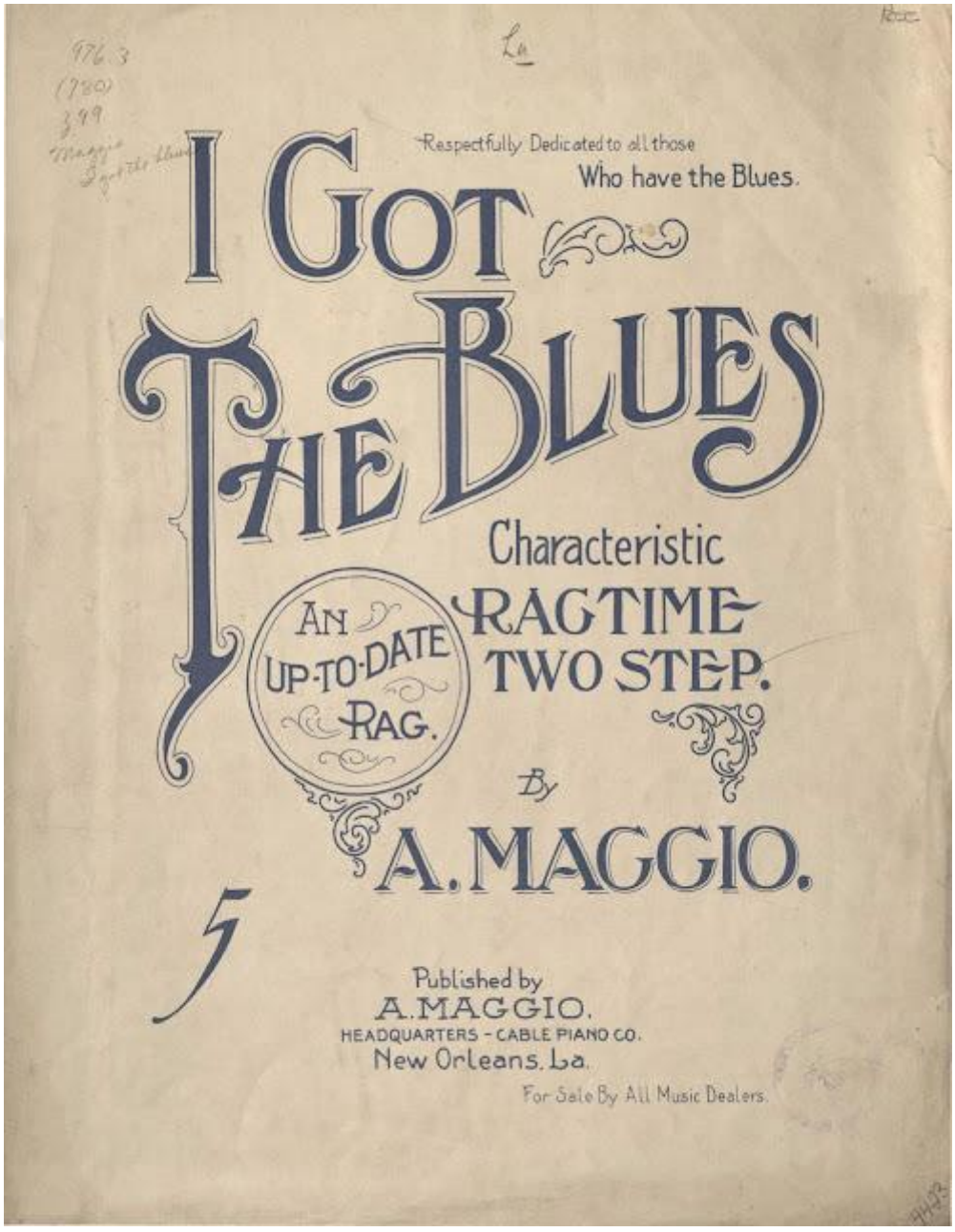
CΔ $^{(CEG)+B\flat}$ = C^7, FΔ $^{(FAC)+E\flat}$ = F^7, GΔ $^{(GBD)+F}$ = G^7

As I have mentioned before, these chords do not function diatonically, so we may analyze them as I^7, IV^7 and V^7. Also adding the enharmonic spellings of $E^{\flat}$ and $B^{\flat}$ to the chords C^7 and G^7 will yield $C^{7(\sharp 9)}$ and $G^{7(\sharp 9)}$. The IV chord may be extended to its ninth (G) to become F^9.

Many variations of the basic 12 bar blues form exist; some include added chords, secondary dominants, substitutions, reharmonizations. Minor blues or blues in minor keys are also quite common.

The sheet music of the earliest published blues songs ‘I Got The Blues’ (1908), ‘Dallas Blues’ (1912) and ‘Memphis Blues’ (1912) are included on the following pages.

Figure 5.2. Piano Score of Anthony Maggio's 'I Got The Blues', Published in 1908.

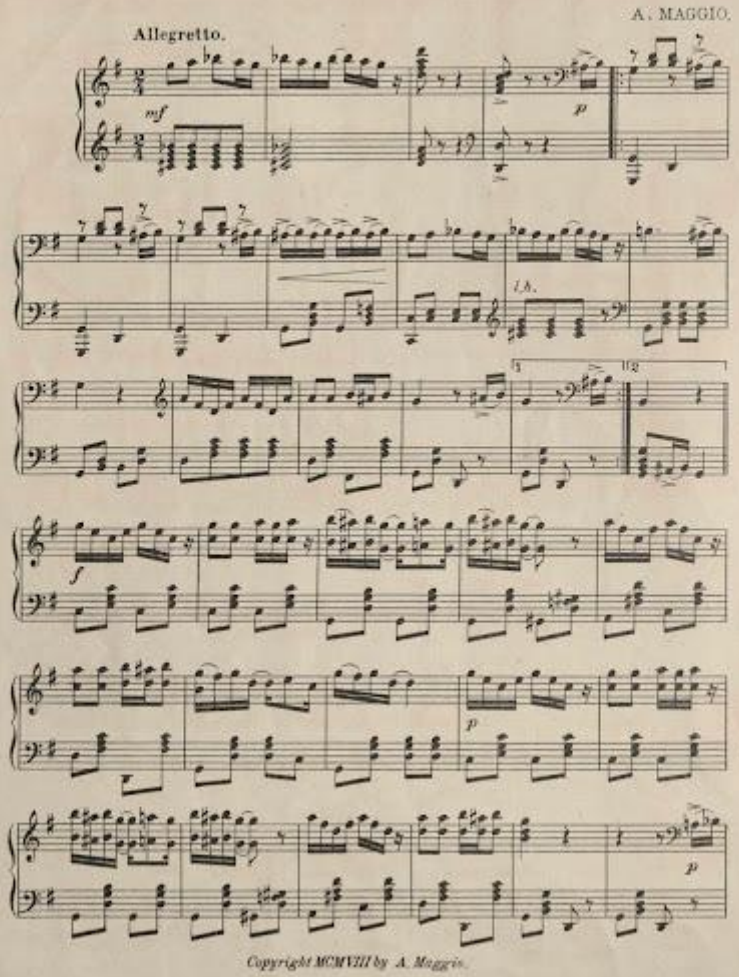


Source: (*Maggio, Anthony. I Got The Blues. New Orleans: Cable Piano Co., music score, 1908.*)

Note : It is the earliest published score of a 12 bar blues song,with the word 'Blues' in its title.

I Got The Blues.

A. MAGGIO.



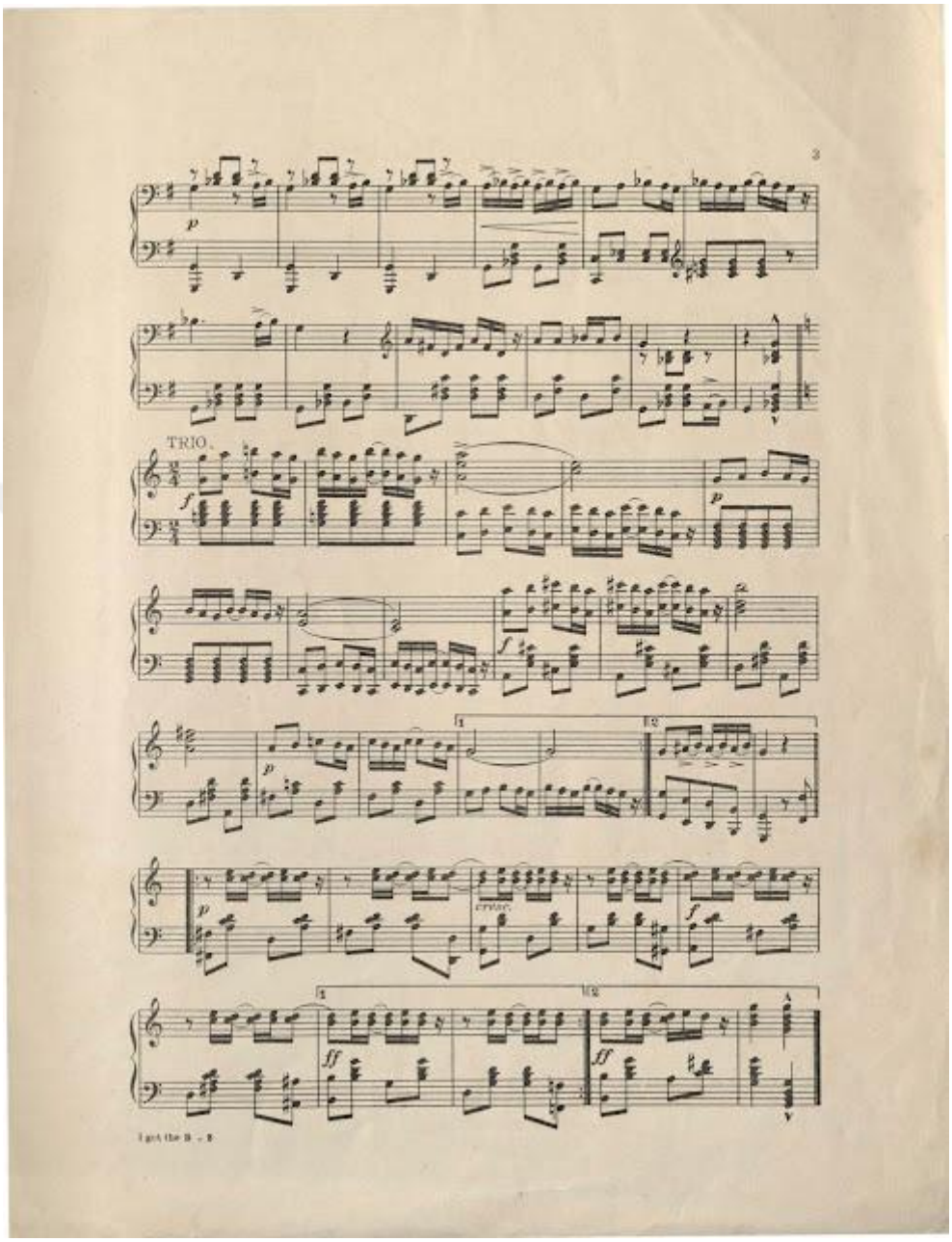
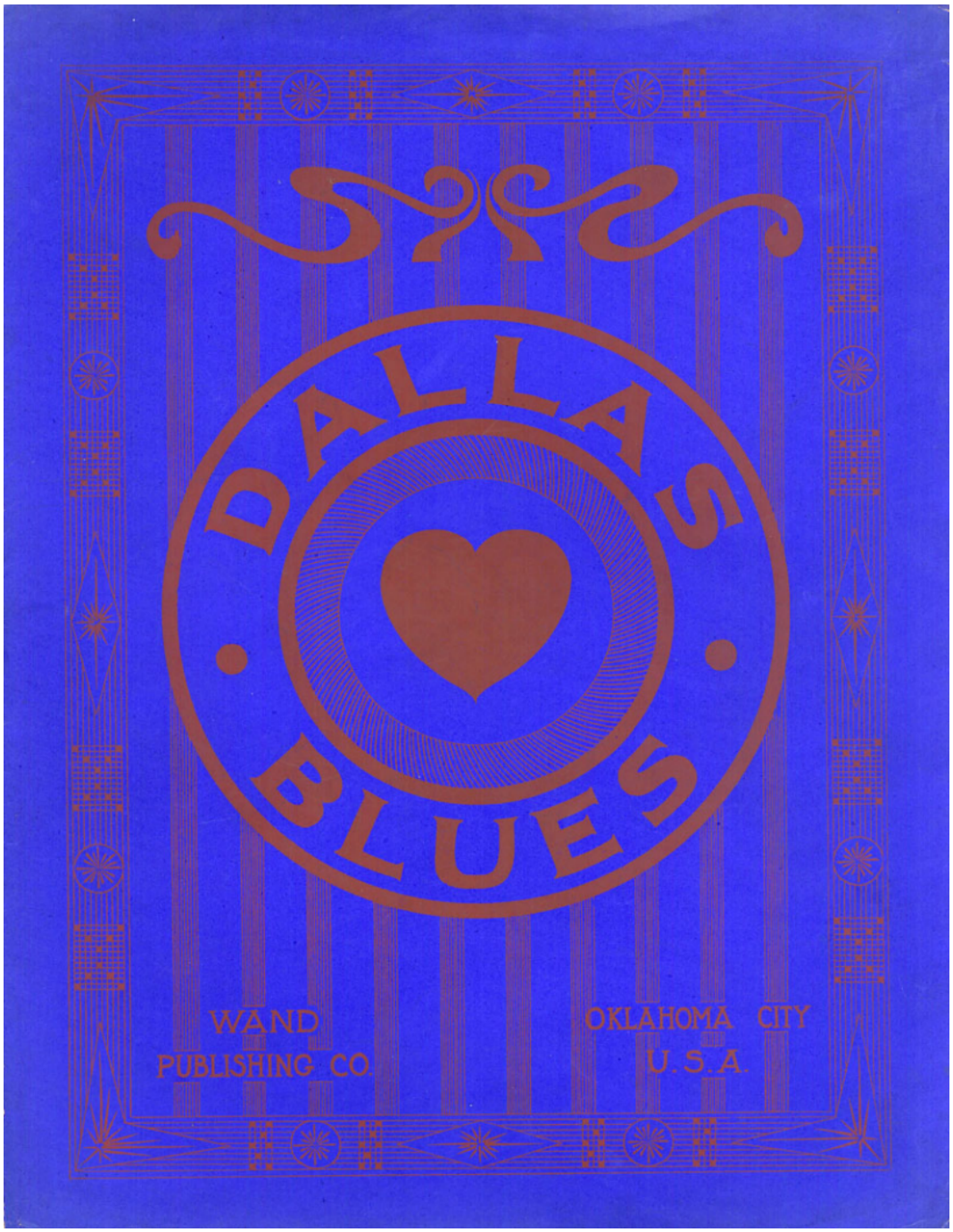

3
TRIO.
cresc.

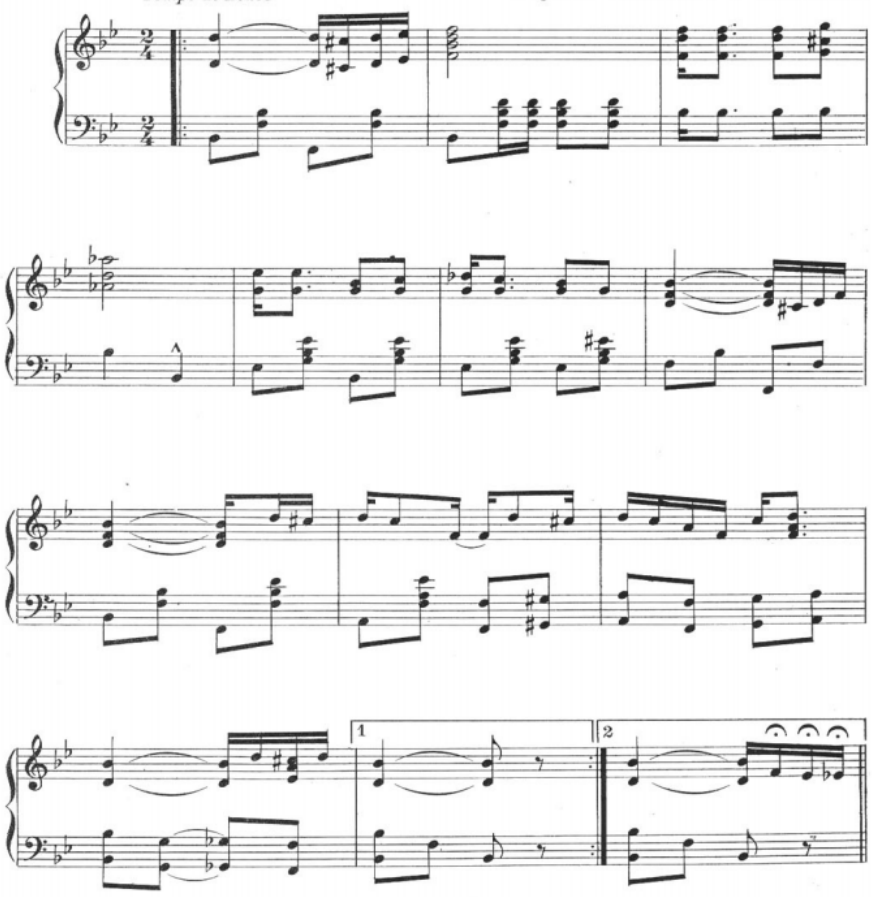
Figure 5.3. Piano Score of Hart Wand's 'Dallas Blues', Published in 1912.



DALLAS BLUES

Very Slow
Tempo di Blues

HART A. WAND
Composer of "TANGOITIS" & "READY MONEY"



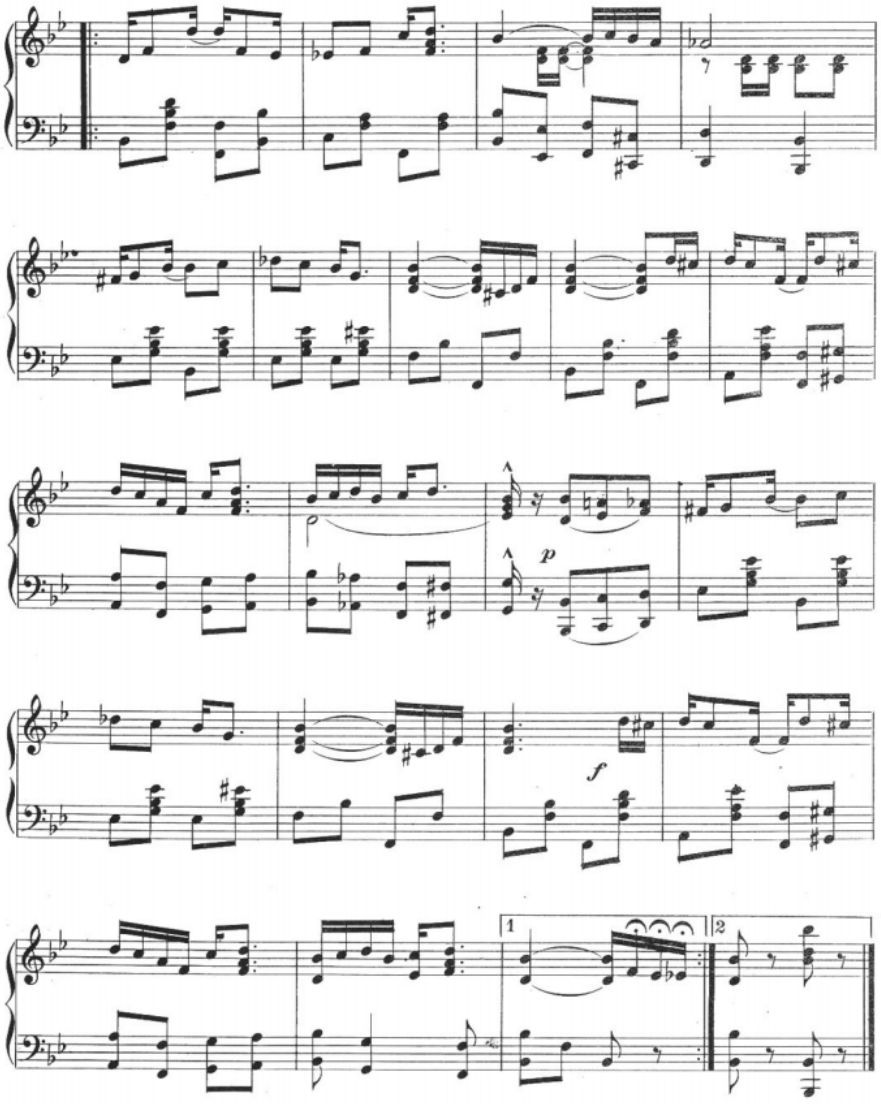
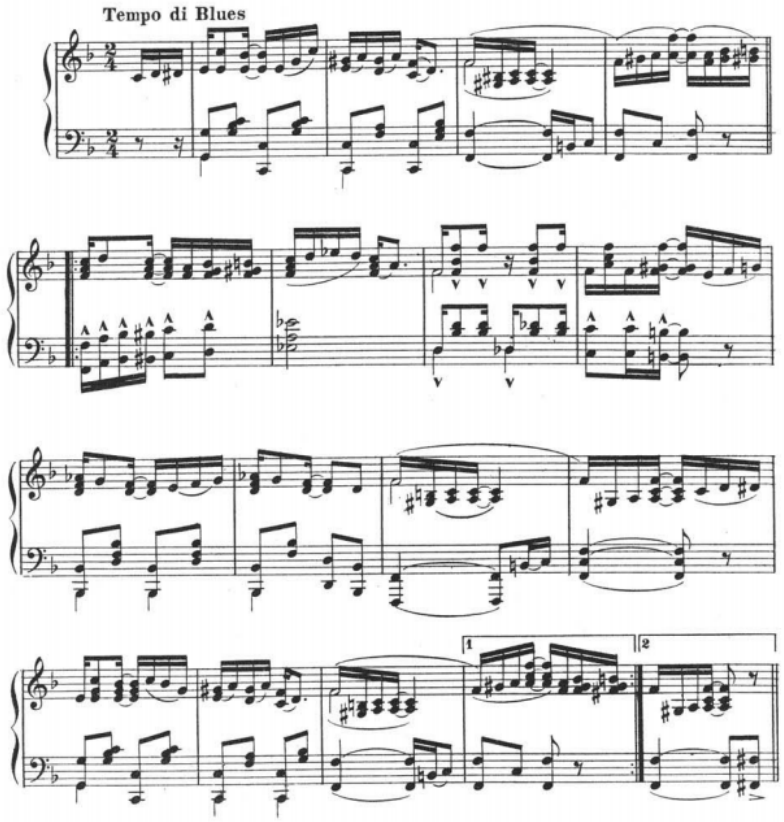

p
f
1
2

Figure 5.4. Piano Score of W.C.Handy's 'The Memphis Blues', Published in 1912.

The Memphis Blues
or
(Mister Crump)

By W. C. HANDY



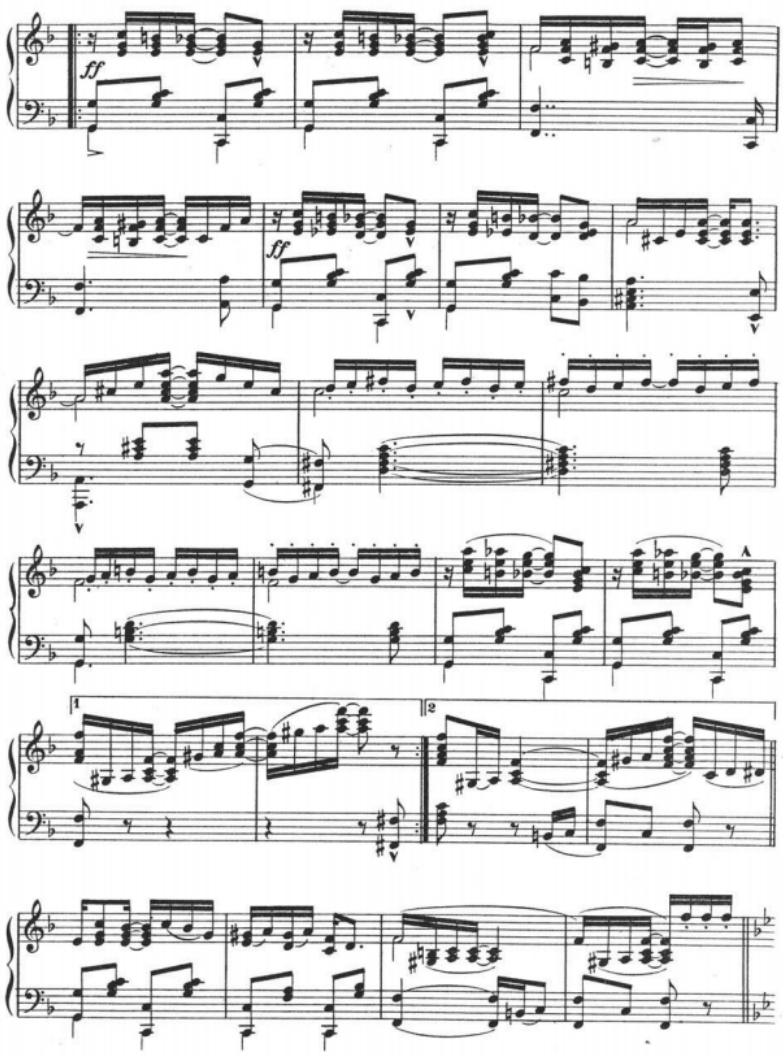
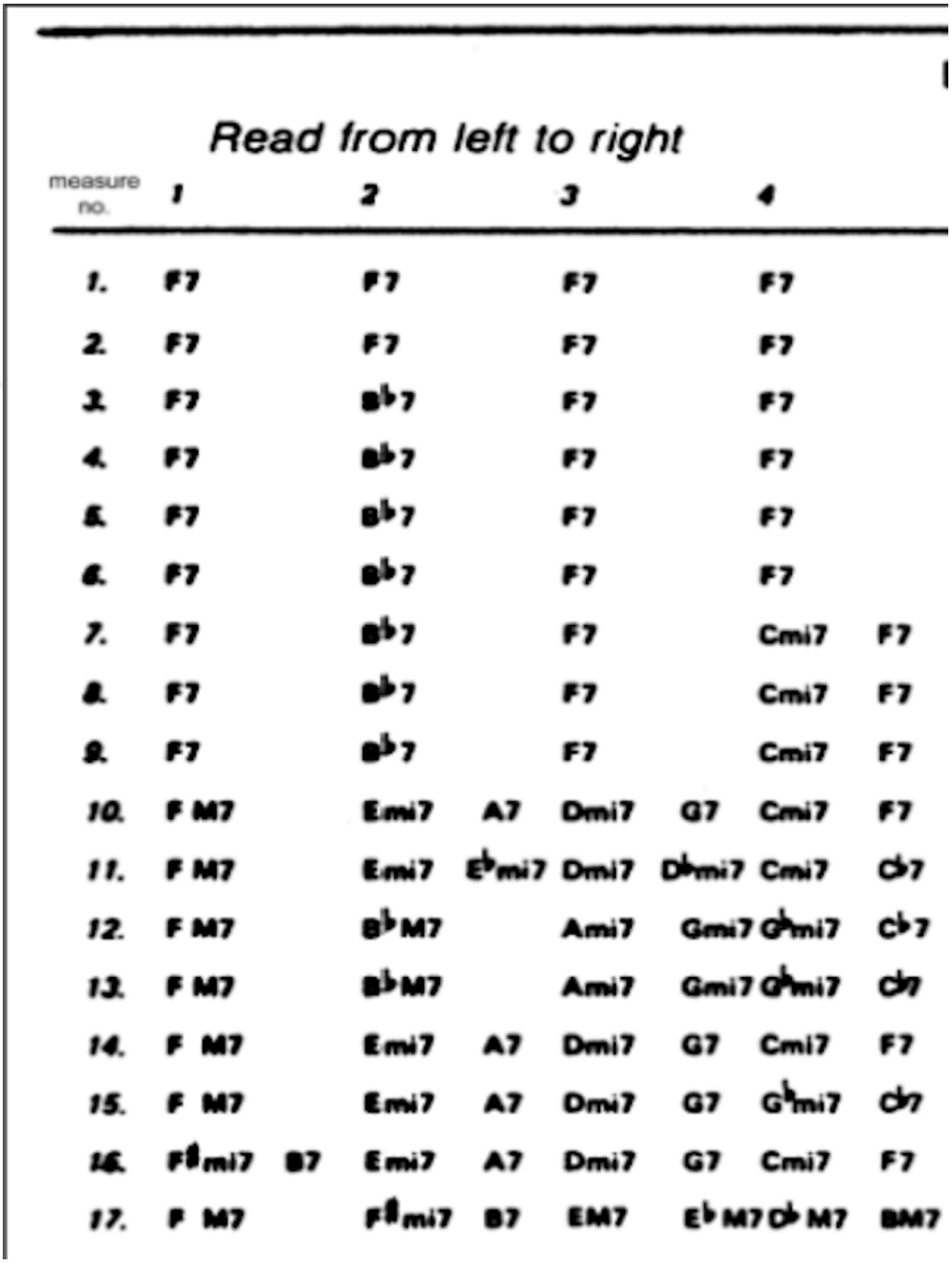

ff
ff
A
1
2

Figure 5.5. Examples of Blues Progressions - First Four Measures by Dan Haerle

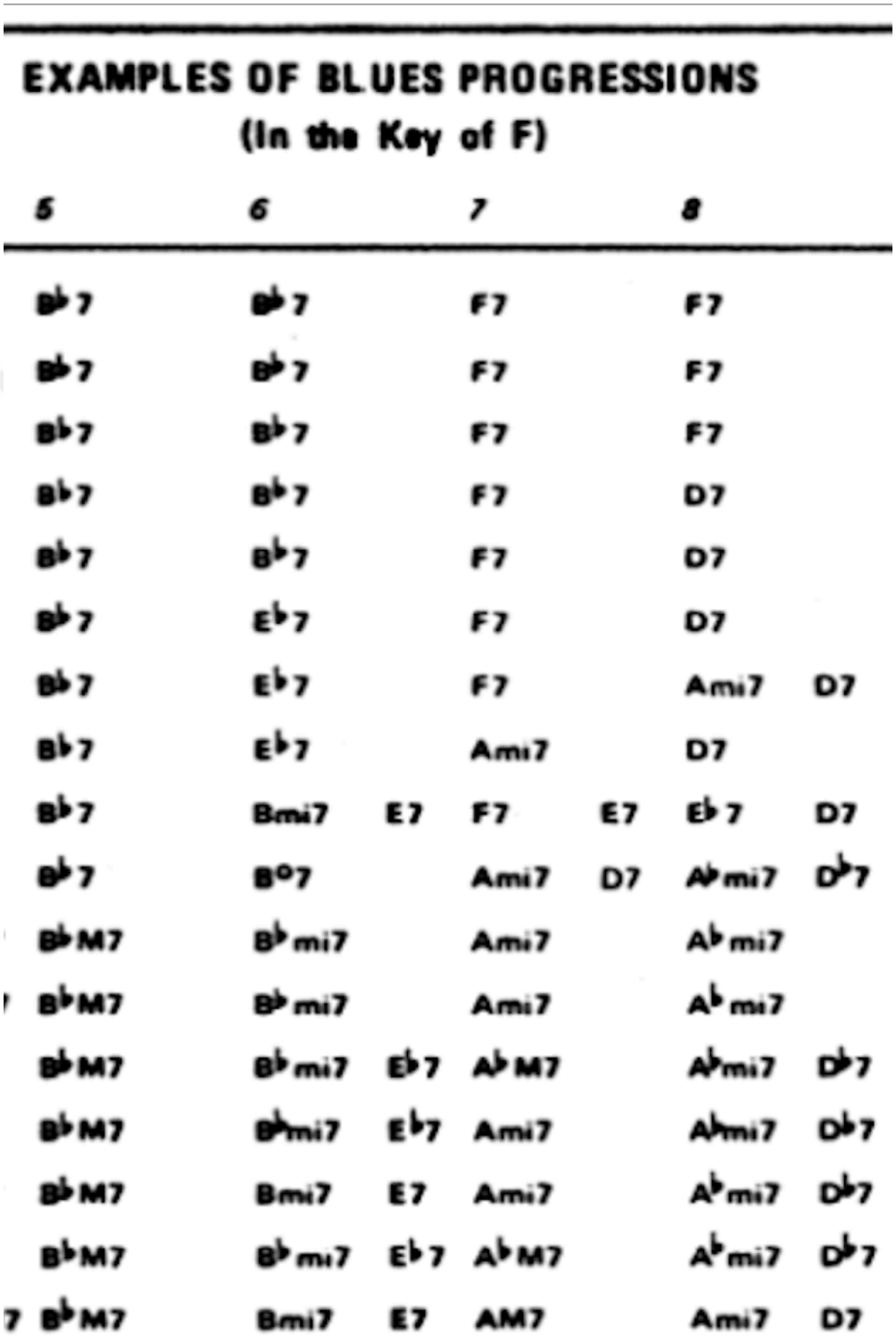


Read from left to right

measure no.	1	2	3	4
1.	F7	F7	F7	F7
2.	F7	F7	F7	F7
3.	F7	B♭7	F7	F7
4.	F7	B♭7	F7	F7
5.	F7	B♭7	F7	F7
6.	F7	B♭7	F7	F7
7.	F7	B♭7	F7	Cmi7 F7
8.	F7	B♭7	F7	Cmi7 F7
9.	F7	B♭7	F7	Cmi7 F7
10.	F M7	Emi7 A7	Dmi7 G7	Cmi7 F7
11.	F M7	Emi7 E♭mi7	Dmi7 D♭mi7	Cmi7 C♭7
12.	F M7	B♭M7	Ami7	Gmi7 G♭mi7 C♭7
13.	F M7	B♭M7	Ami7	Gmi7 G♭mi7 C♭7
14.	F M7	Emi7 A7	Dmi7 G7	Cmi7 F7
15.	F M7	Emi7 A7	Dmi7 G7	G♭mi7 C♭7
16.	F♯mi7 B7	Emi7 A7	Dmi7 G7	Cmi7 F7
17.	F M7	F♯mi7 B7	EM7	E♭M7 D♭M7 BM7

Source: (*Aebersold, Jamey. The Jazz Handbook. New Albany, IN: Jamey Aebersold Jazz, 2000*)

Figure 5.6. Examples of Blues Progressions Cont'd – Middle Four Measures

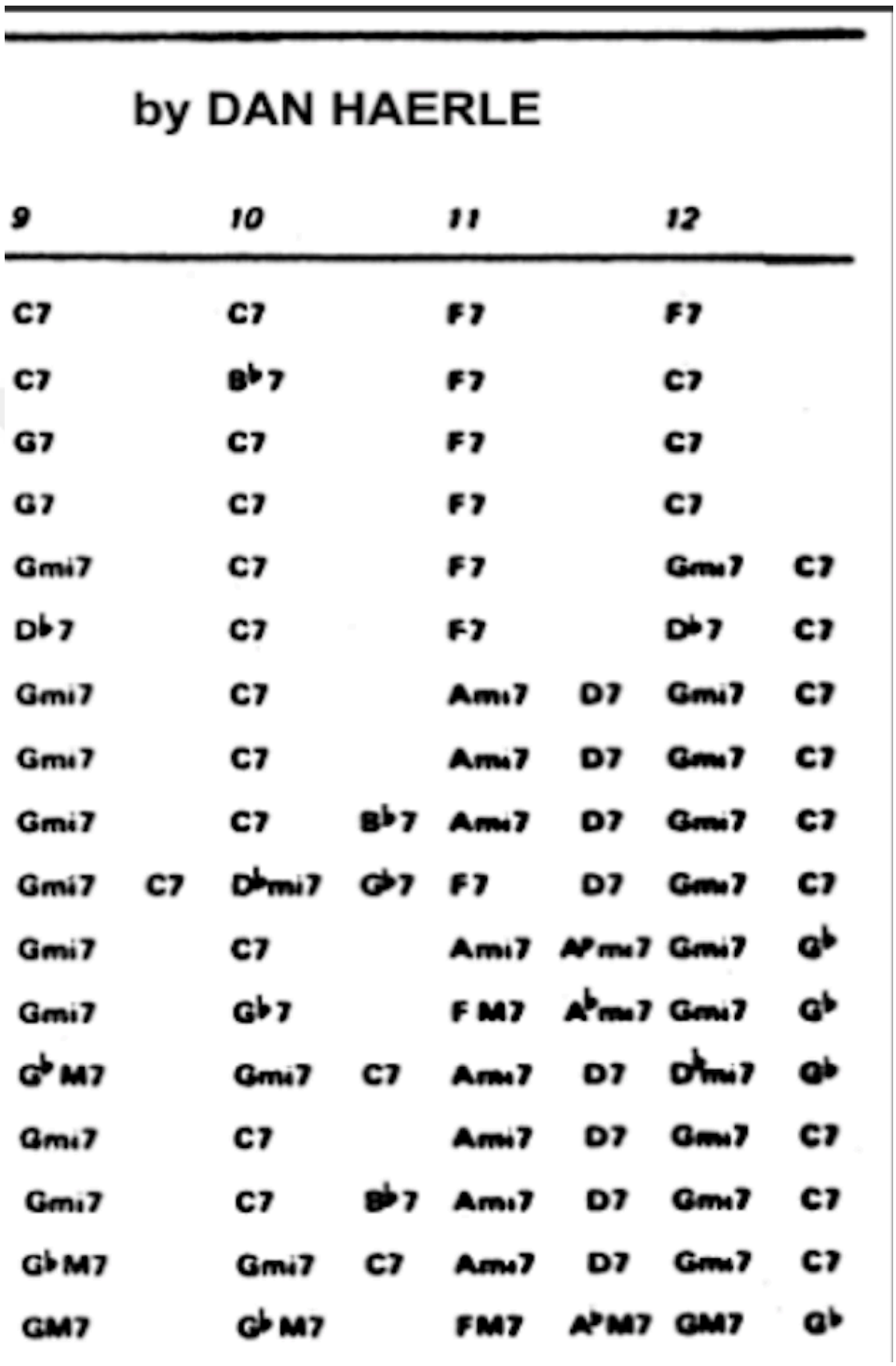


EXAMPLES OF BLUES PROGRESSIONS
(In the Key of F)

5	6	7	8
B♭7	B♭7	F7	F7
B♭7	B♭7	F7	F7
B♭7	B♭7	F7	F7
B♭7	B♭7	F7	D7
B♭7	B♭7	F7	D7
B♭7	E♭7	F7	D7
B♭7	E♭7	F7	Ami7 D7
B♭7	E♭7	Ami7	D7
B♭7	Bmi7 E7	F7 E7	E♭7 D7
B♭7	B°7	Ami7 D7	A♭mi7 D♭7
B♭M7	B♭mi7	Ami7	A♭mi7
B♭M7	B♭mi7	Ami7	A♭mi7
B♭M7	B♭mi7 E♭7	A♭M7	A♭mi7 D♭7
B♭M7	B♭mi7 E♭7	Ami7	A♭mi7 D♭7
B♭M7	Bmi7 E7	Ami7	A♭mi7 D♭7
B♭M7	B♭mi7 E♭7	A♭M7	A♭mi7 D♭7
7 B♭M7	Bmi7 E7	AM7	Ami7 D7

Source: (*Aebersold, Jamey. The Jazz Handbook. New Albany, IN: Jamey Aebersold Jazz, 2000*)

Figure 5.7. Examples of Blues Progressions Cont'd – Last Four Measures



by DAN HAERLE

9	10	11	12
C7	C7	F7	F7
C7	B♭7	F7	C7
G7	C7	F7	C7
G7	C7	F7	C7
Gmi7	C7	F7	Gmi7 C7
D♭7	C7	F7	D♭7 C7
Gmi7	C7	Ami7 D7	Gmi7 C7
Gmi7	C7	Ami7 D7	Gmi7 C7
Gmi7	C7 B♭7	Ami7 D7	Gmi7 C7
Gmi7 C7	D♭mi7 G♭7	F7 D7	Gmi7 C7
Gmi7	C7	Ami7 A♭mi7	Gmi7 G♭
Gmi7	G♭7	F M7 A♭mi7	Gmi7 G♭
G♭M7	Gmi7 C7	Ami7 D7	D♭mi7 G♭
Gmi7	C7	Ami7 D7	Gmi7 C7
Gmi7	C7 B♭7	Ami7 D7	Gmi7 C7
G♭M7	Gmi7 C7	Ami7 D7	Gmi7 C7
GM7	G♭M7	FM7 A♭M7	GM7 G♭

Source: (*Aebersold, Jamey. The Jazz Handbook. New Albany, IN: Jamey Aebersold Jazz, 2000*)

5.2. Pre-Bop Era Artist: Oscar Moore

Born Christmas Day 1916 in Texas, he grew up in a musical family and became a self-taught guitarist influenced by his brother Johnny. By the mid-1930s, his talent brought him to Los Angeles, where he joined the King Cole Trio in 1937, led by pianist Nat King Cole. Moore's lyrical, imaginative playing, inspired by Eddie Lang and Django Reinhardt, helped define the trio's innovative sound, blending swing and early bebop influences. Despite lacking a drummer, their rhythmic cohesion captivated audiences.

The trio struggled initially but gained recognition after signing with Capitol Records in 1945, achieving hits like 'Straighten Up and Fly Right'. During this period, Moore won numerous awards for his groundbreaking guitar style. However, tensions with Nat King Cole's wife and personal ambitions led Oscar to leave the trio in 1946 to join his brother's group, the Three Blazers. Despite his past success, Moore never regained the fame he had with the trio and faced financial struggles, eventually working as a bricklayer by the late 1950s.

Moore continued to play intermittently, recording a tribute LP to Nat King Cole in 1965 but lived in relative obscurity. He died in Las Vegas on October 8, 1981, leaving a legacy as a trailblazing guitarist who influenced jazz's evolution (Gourse 1999, 44 - 46).

5.3. Analysis Of Oscar Moore's Improvisation On 'Easy Listenin' Blues'

Recorded March 6th, 1944 at C.P. McGregor studio in Los Angeles California

with

Oscar Moore guitar

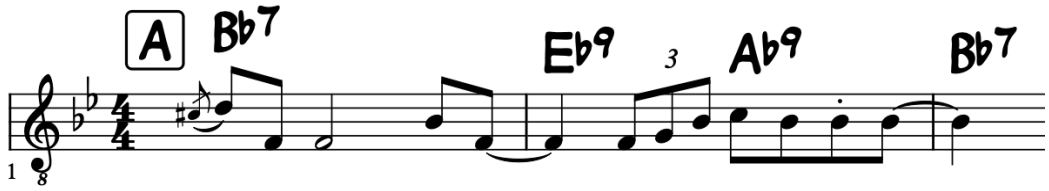
Nat King Cole piano

Johnny Miller bass

Nat King Cole plays the melody, which actually sounds more like a generic slow blues motif, one that B.B. King could play as an introductory chorus before he starts singing. The repeated motif is interspersed with improvised fills involving eighth note triplets and 16th notes. He improvises the second chorus more freely, eschewing the introductory motif.

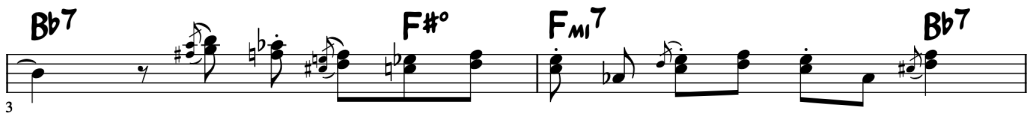
Oscar Moore's solo starts with a slurred 3rd chord degree approached from the ♯9th on the first beat of the form, followed by a descending major 6th leap. He imitates the first leap by playing B♭4 to F4 (P4th) and plays a B♭ major pentatonic line from F4 up to C5 and ends by holding out on the third repeated B♭4 root note. Very strong and melodic statement, which sets up a question, which he answers with double stops on the next phrase.

Figure 5.8. Oscar Moore's Opening Phrase from his Improvisation on 'Easy Listenin' Blues', Mm. 1-3



The double stops are diatonic third intervals derived from E♭ Major scale, or B♭ Mixolydian mode. Moore approaches some of these harmonic intervals chromatically from below. He skillfully sets up the tension before moving on to the IV chord on the next measure, while creating a contrast in texture by playing polyphonically.

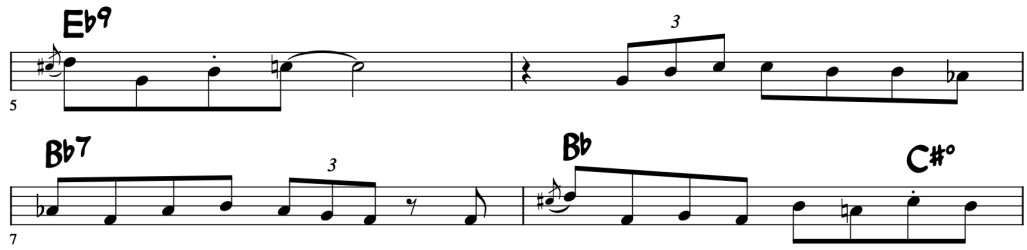
Figure 5.9. Oscar Moore's 2nd Improvised Phrase, mm. 3-4



Chromatically approaching the major 7th degree of the IV7 chord, we may assume that Moore is continuing to play B♭ Major pentatonic scale with occasional passing tones and added ♯9 degree (also called blue note) rather than adhering strictly to the harmony or the appropriate chord scale. His phrasing is very relaxed and laid back, a mood and style of playing which has probably been referenced in the title of the track, which probably is totally improvised and credited to Nadine Robinson, Nat Cole's wife at the time of the recording. The slow blues feel is felt in predominantly swung eighth notes and occasional eighth note triplets, hinting at 12/8 time which is commonly used in slow blues performances. Moore keeps his poise by staying in the middle register and playing very few notes while repeating C5, B♭4 and A♭4 pitches on his descent to F4. He lingers in the

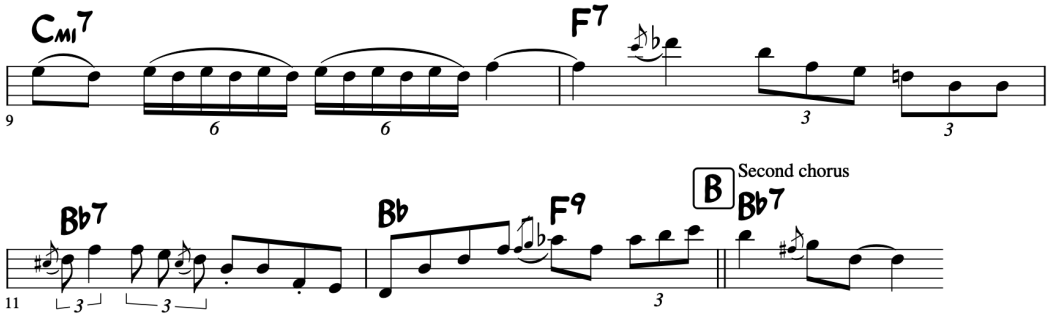
same register, emphasizing the note F5 by hitting it three times on mm. 7. On the next measure, he starts to ascend by playing the notes of third inversion B♭Maj7 arpeggio while approaching each chord tone from a diatonic scale step above.

Figure 5.10. Oscar Moore's 3rd Improvised Phrase, mm. 5-8



He then alters the triplet phrasing to mark the sub-dominant II-7 chord on the first beat of mm.9, then follows a trill where he makes use of a technique specific to string instruments termed 'pull-off'. It involves picking a fretted note and lifting the finger after sound is produced to sound a lower pitched note on the same string without picking or plucking. The lower second pitch may be fretted by another digit or it could be an unfretted note on the open string. This creates a slurring effect similar to those heard on wind instruments. The E♭5 to D5 downward trill is an alternation of ♭3rd and 9th chord degrees, which lasts for two beats and ends with a quarter-note anticipation on the root of F9 on the next measure. The sustained F5 is succeeded by an ascending leap to D♭5 or C♯5 and descending eighth note triplets utilizing the pitches B♭, F, E♭ and C. Except for a ♯9 grace note, the exact same four pitches are the only ones used as melodic material on the next measure. Moore ends his first chorus with an extended line involving an ascending second inversion B♭ arpeggio followed by a further ascent to the 9th degree of the chord, then crosses the barline and carries over to the first measure of his second chorus settling on the 3rd of B♭ by way of the 6th chord degree. Nothing technical or harmonically inventive here, just tasteful playing around the B♭ tonal center with restraint and control. Beautiful story telling…

Figure 5.11. Oscar Moore's 4th Improvised Phrase, mm. 9-13



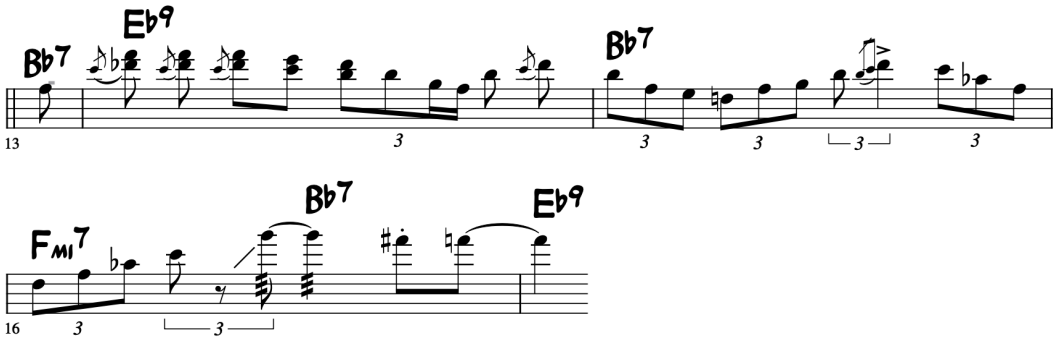
After an eighth note pickup, on the 'quick four' change, Moore starts playing double stops, which he slides into. Once again, these are diatonic 3rd intervals, only this time the parent scale is A♭ major, in other words E♭ Mixolydian. Although the previous phrase (mm. 9-13) crosses the bar line and extends to the first measure of the second chorus, Moore lines things up perfectly by playing exact harmonic 3rds, expressing IV^7 function on the 14th measure. Similar to his contemporary Charlie Christian, he seems to be thinking in positions to relate to harmony. However, while Christian almost always plays vertically within a position or chord fingering, Moore tends to play horizontally across the neck, linking positions and sequencing double-stops to comply with the harmony.

When the chord moves back to B♭7, Moore has already worked his way down to the primary area of activity for this key on the neck. His line starts with a B♭ major pentatonic scale with added 4th interval, descending from its root (B♭6) to the third (D5) and back up to the third on the higher octave. This ascent to D6 is performed with a slide from a diminished second below (C♭6), which Moore slightly bends up at the start of the slide, adding a vocal quality to the performance.

Once again, he has shifted to a new area of activity on the guitar neck. We may think of this area as the second position in the key of B♭ since Moore's index finger is positioned on the 8th fret of the E string, which produces the note C6. From this note, he plays a

descending $Dm^{7(\flat5)}$ arpeggio. He changes direction as he plays the root (D5) on the start of the 16th measure and ascends back up to C6 with the same arpeggio. This common superimposition yields a $B^{\flat9}$ sound. Moore continues extending the chord by sliding up to the 15th fret on the E string and playing a tremolo on the note G6, the 13th of the chord. He ends his line by chromatically descending to F6. By doing so, he's anticipating the 9th degree of the $E^{\flat9}$ chord that follows on the 17th measure by an eighth note. With this phrase, Moore delivers a plethora of techniques, involving double-stops, arpeggios, three different fingering positions, bends, slides and tremolos—a very colorful way of playing.

Figure 5.12. Oscar Moore's 5th Improvised Phrase, mm. 13-17

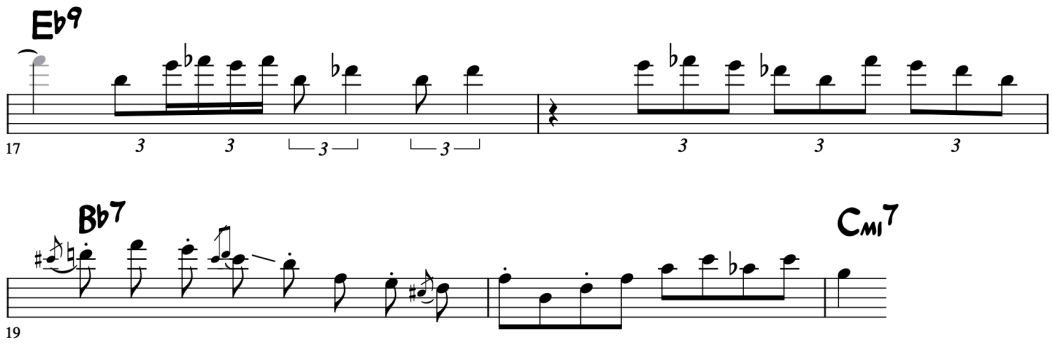


Over the E♭9 chord, Moore plays out of the B♭ blues scale, possibly covertly quoting "It Ain't Necessarily So" by George Gershwin. He continues playing out of the $B^{\flat}$ blues scale with a 5 + 4 (takatakita takadimi) rhythmic figure in triplets. Playing the blues scale over the whole form of a 12-bar blues, regardless of changing chords, is a common trait of blues musicians, yet his extraordinary phrasing in the second part of the $E^{\flat}9$ chord creates rhythmic tension by going against the grain of the 12/8 slow blues feel.

On the 19th measure of $B^{\flat7}$, Moore eases us back to the laid-back, slow blues feel — the song's title is *Easy Listenin' Blues* after all — by sliding into the third of $B^{\flat7}$ chord and works his way down to the primary area of activity on the guitar neck. He employs slurring on the notes by hammer-ons and pull-offs, slides, and bent notes. Moore once again works on two different areas of the fingerboard, playing the notes from the B-flat

major triad with enclosures around the notes D6 and D5, the third of the chord. He does so by adding subtle ornamentation with slides and trills, delivering a classic major blues line ending on the 5th degree of $B^{\flat 7}$ on the down beat of 20th measure. He continues playing however, as most of his lines sound like natural extensions of the preceding ones, with a $B^{\flat}\Delta 9$ arpeggio. After hitting the note C6, the 9th of the arpeggio. He chromatically descends from the preceding Δ7th interval to the 6th while repeating the upper pedal tone C6 between the chromatic notes. So the final two notes of the arpeggio and the following chromatic descending notes form a line like this: A6 - C6 - $A^{\flat}6$ - C6 - G5. The figure implies the common walk-down from the IIIm to $^{\flat}$IIIm to IIm we previously encountered on Pasquale Grasso's improvisation on Tea For Two. This harmonic move is typically utilised in place of, or along with, the V7/II function chord in the 1930s and 40s by swing and bebop musicians.

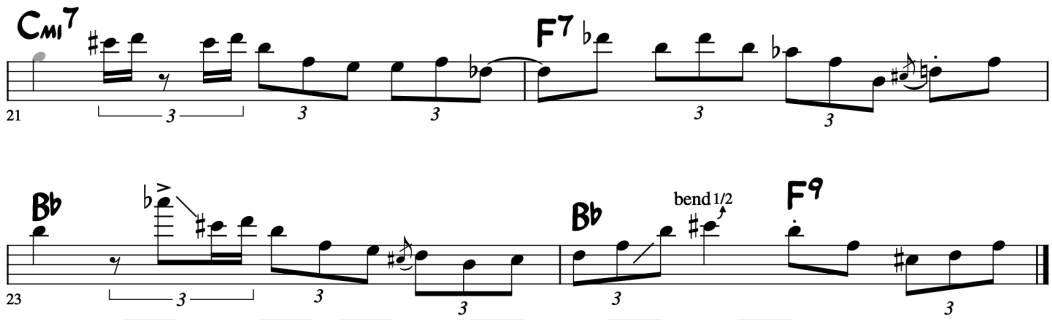
Figure 5.13. Oscar Moore's 6th Improvised Phrase, mm. 17-21



Oscar Moore ends his solo playing another four measures of classic blues lines delivered mostly in eighth-note triplets. Once again, we find him moving through positions and playing horizontally to bring out different nuances and timbres from his instrument. Particular highlights in the last four bars are the slide down from the climactic $A^{\flat}7$ and the shifting of position mid-arpeggio on the final bar from the 5th of $B^{\flat}\Delta$ to the root on

the same string (B), to be able to grab the ♯9 and perform a slow half-step bend up to the 3rd with the index finger on the E string.

Figure 5.14. Oscar Moore's 7th Improvised Phrase, mm. 21-24



5.4. Observations On Oscar Moore's Improvisation

- Bonafide blues player with a keen sense of harmony.
- Embraces melodic storytelling, evident in his strong and memorable opening statement.
- Skillfully incorporates double stops and diatonic intervals to add polyphonic texture.
- Demonstrates a relaxed, laid-back phrasing style, aligning with the slow blues feel of the piece.
- Expertly uses chromatic approaches and passing tones to create tension and resolution.
- Employs a mix of B♭ major pentatonic and blues scales with added chromatic embellishments.
- Displays control and restraint, focusing on clear melodic statements over technical complexity.
- Utilizes string-specific techniques like pull-offs, slides, bends, and tremolos for expressive effects.
- Explores the guitar neck horizontally, linking positions seamlessly rather than playing vertically.
- Balances technical prowess with emotional expressiveness, delivering a colorful and engaging solo.

5.5. Bebop Era Artist: Grant Green

Saxophonist Lou Donaldson brought electric guitarist Grant Green out of relative obscurity in his hometown of St. Louis, Missouri, and to the attention of the Blue Note label in New York. Until then, Green had recorded only with saxophonist Jimmy Forrest, composer of the hit song "Night Train." Green may also have played with trumpeter Harry "Sweets" Edison in the 1950s.

In St. Louis, Green began by playing in rhythm and blues groups. He also played in organ groups with such people as Jack McDuff in 1961 and helped establish the organ, guitar, and drums trio at a time when organ groups were becoming popular. Many guitarists worked with organists, because the voices of the guitar and organ sound fine together; their tones are compatible. In addition, the organ plays the bass and keyboard, while the guitar, which can provide harmony, forms a good link with the drums providing rhythmic accents. The work of saxophonists Lester Young and especially Charlie Parker on recordings convinced Grant to play jazz in a style stressing long, single-note lines. Once Green got to New York and recorded for Blue Note, he joined the constellation of the jazz guitar stars. Hailed by critics, he recorded with a wide variety of people, including the organist Jimmy Smith and prominent saxophonists. With a strong blues influence in his playing, he produced fine, single-note lines with a very clear, bell-like tone to each note. His style was incisive and spare, with never a note too many in his songs. However, in the late 1960s and throughout the 1970s, he played in more commercial settings-rhythm and blues and so he is not as well known in the jazz world as other great guitarists. Also, in the 1960s, Wes Montgomery's reputation in jazz overshadowed Green's and many others. Green's health became shaky in 1978. He died of a heart attack the next year at age forty-seven (Gourse 1999, 96 - 97).

5.6. Analysis of Grant Green's improvisation on 'Miss Ann's Tempo'

Recorded on January 28th, 1961 at Rudy Van Gelder's studio in Englewood Cliffs and released by Blue Note Records in May 1961 as the opening track on Green's debut album 'Grant's First Stand'

with

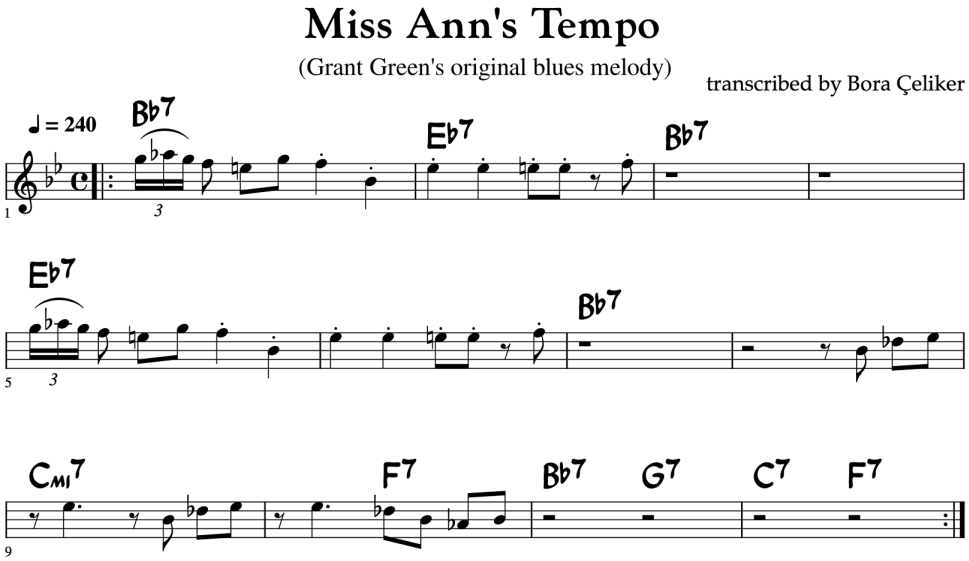
Grant Green guitar

Roosevelt 'Baby Face' Willette organ

Ben Dixon drums

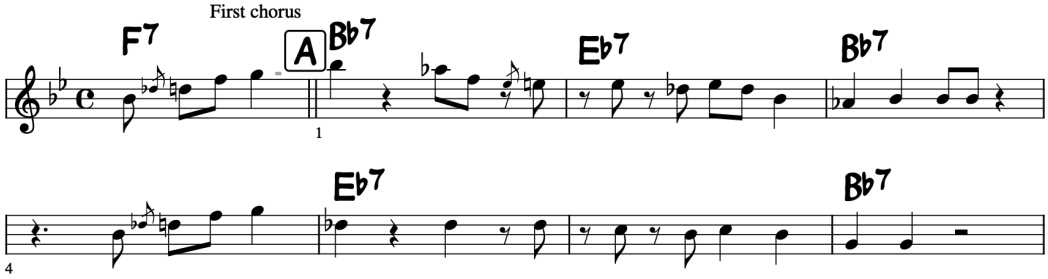
Green's melody strictly follows the classic blues formula, one that applies to both lyrics and melody. First stanza is sung or played over the first four bar section, it is then repeated on the second four bar section and it is summed up or answered back on the final four bar section.

Figure 5.15. Lead Sheet of 'Miss Ann's Tempo' by Grant Green



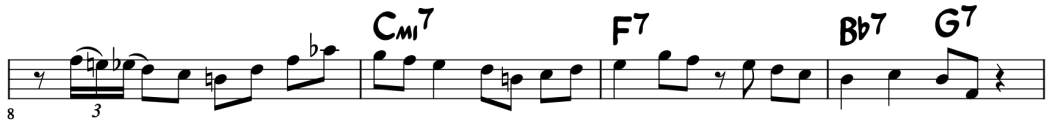
Green starts his solo with a familiar blues pick-up heard in countless performances by Bobby Blue Bland (the breaks on the third chorus of 'I Smell Trouble'), Charlie Parker (opening phrase of 'Parker's Mood') etc., it is actually a $B^{\flat 6}$ arpeggio with and added $^{\flat}$3rd or $^{\sharp}$9th passing tone leading to the 3rd degree of $B^{\flat}\Delta$, he ends the arpeggio by hitting the root on the first downbeat of the form. His tone and phrasing is very clean and articulate, sending clear messages that exhibit logic and helping propel the groove. The melodic and rhythmic contour of his first two phrases are strikingly similar. He once again begins the second phrase with the same $B^{\flat 6\,(add\sharp 9)}$ arpeggio pick-up on the fourth measure, however this time he ends with $D^{\flat}$, the $^{\flat}$7th degree of the IV^7 chord.

Figure 5.16. Grant Green's Opening Phrase from his Improvisation on 'Miss Ann's Tempo', mm. (-)1-7



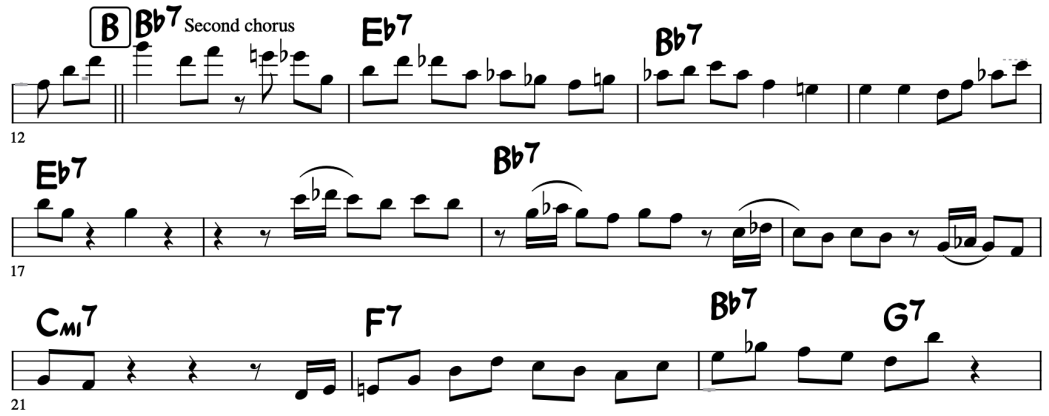
His last phrase in this chorus is perfectly in line with the traditional blues stanza. While the first two 4-bar phrases are nearly identical, the third phrase is more like a response to the previous ones. He also uses a typical bebop figure over the V^7/II descending from the$^{\flat}$7th degree of the chord to the 3rd and ascending with a $B^{\circ 7}$ arpeggio which spells out the $G^{7(\flat 9)}$ chord. On the next two measures Green plays a line that is derived from C melodic minor, the tonicization of the IIm^7 chord Cm^7 that is suggested by the G^7 becomes even more apparent. The C melodic minor scale notes also work over V^7 chord F^7. Green ends his phrase using the same rhythmic motif as the one he played at the end of his first phrase, two quarter notes followed by two eighth notes.

Figure 5.17. Grant Green's 2nd Improvised Phrase, mm. 8-11



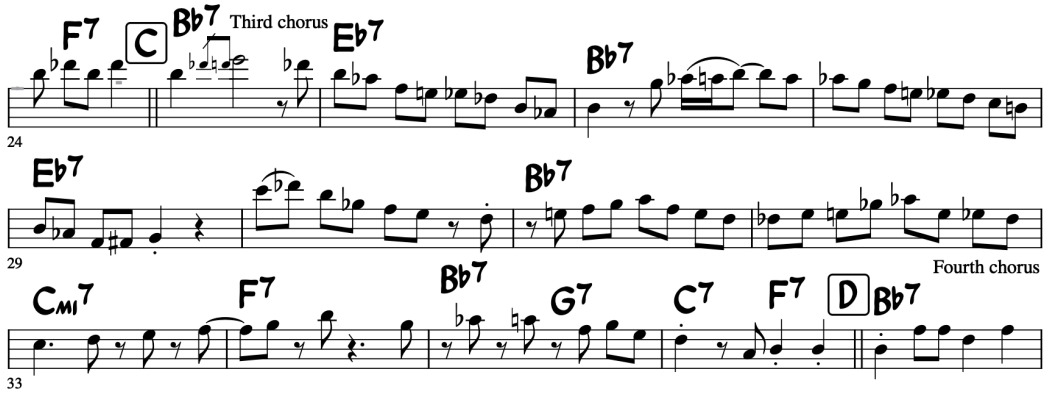
Green starts his next chorus with another pick-up, which may be a quote from Louis Prima's 1944 hit 'Robin Hood', the notes of this figure, spell out a Drop2 voiced Gm^7 arpeggio in its third inversion. He makes use of devices such as diminished triad arpeggio built from the 3rd, Dorian scale fragment from the 5th and $m^{7(\flat5)}$ arpeggio from the 3rd, to outline the dominant seventh chords in the first five measures of the form. He then plays a decorative line, which starts with an upper mordent followed by lower neighbor scale tone; he repeats the same figure down a fourth and then plays the exact two figures one octave lower. It may be thought of as a very guitaristic move, since you may execute all of the figures with the exact same fingering on adjacent strings. When he reaches the tenth measure, which normally would be the V^7 chord, he plays an ascending $Em^{7(\flat5)}$ arpeggio, descends from D5 with three scale steps down to A4 and plays another ascending $m^{7(\flat5)}$ arpeggio from that note, he descends yet again with three scales steps to D5 and ends his phrase with an ascending$^{\flat}$6th leap to the tonic B$^{\flat}$5.

Figure 5.18. Grant Green's 3rd Improvised Phrase, mm. 12-23



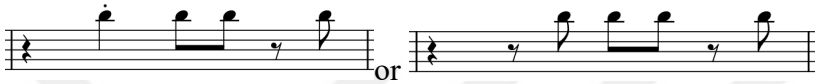
Grant starts the third chorus with another pickup, making another strong and bluesy statement. Starting with the repeated B♭5 and D♭6 pitches, he climbs up to E♭6 and descends to A♭4 with the B♭ minor blues scale. He then juxtaposes this material with another descending run, which is a textbook example of dominant 7 ♭5 diminished scale with added scale notes that Barry Harris mentions in his 'Half step rules'. He starts his line with a four-note chromatic slur ascending from G5 to B♭5 echoing the slurred ascent to E♭6 two measures earlier. He then descends with the B♭ dominant ♭5 diminished scale from B♭5 to B♭4 adding the ♭2 half step before hitting the tonic on the downbeat of the 5th measure. He ends his line by playing a chromatic enclosure around G4, the 3rd degree of $E^{\flat 7}$. On the sixth measure he plays a descending $E^{\flat}m^{7\ (add9)}$ arpeggio in root position, chromatically approaching the first and highest note D♭6 from below. He is clearly thinking $E^{\flat}m^{7}$ for this measure and he chooses to move down chromatically with parallel minor chords and outlining them by playing the 1 - 2 - ♭3 - 4 - 5 -♭3 - 2 - 1 digital pattern. So he reharmonizes measures 6, 7 and 8 like this: | $E^{\flat}m^{7}$ | Dm^{7} | $D^{\flat}m^{7}$ | For the final four-measure section Green plays a similar pattern from the Cm^{7} chord, slowing the tempo and adding syncopation.

Figure 5.19. Grant Green's 4th Improvised Phrase, mm. 24-37



Coming out of the turnaround of his 5th improvised chorus, Green resolves to the third of $B^{\flat 7}$, playing $E^{\flat}5$, F5, and D5 in quarter notes on the beat. He then plays a chorus displaying the power of repetition and a strong sense of time through a clearly executed, simple idea.

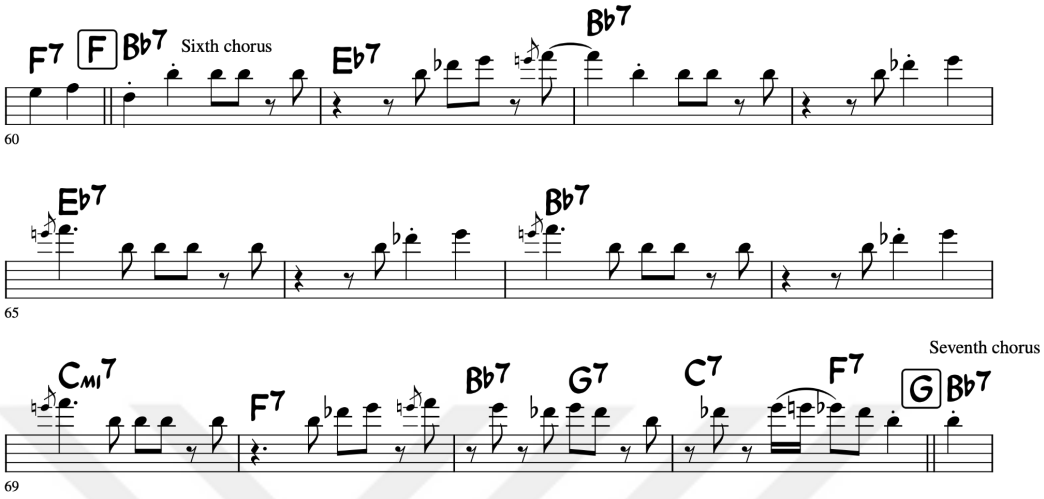
It's actually a very common rhythmic motif found in the chordal accompaniment or riffs played by horn sections in many swing, rhythm and blues, and funk recordings. The basic rhythmic cell looks something like this:



Green places the motif on every other measure, starting from the first measure of the chorus. He only plays the tonic $B^{\flat}6$ using this motif.

So, on the 61st measure, he plays it. On the next measure, he plays $B^{\flat}6$, $D^{\flat}6$, $E^{\flat}6$, and F6—the first four notes of the $B^{\flat}$ minor pentatonic scale—sliding into F6 from a half step below, using this rhythm. Then, he comes back to the repeated $B^{\flat}5$, establishing a conversation between the two figures. He does this four times until he reaches the V7 chord on the 10th measure of the form, where he plays a longer blues-based figure involving repeated notes and syncopation resolving to the tonic at the end of the chorus.

Figure 5.20. Grant Green's 5th Improvised Phrase, mm. 60-73



5.7. Observations On Grant Green's Improvisation

- Frequent use of blues scales, phrases, and the classic blues formula.
- Bebop language is evident in his use of chromaticism, altered dominant scales, and enclosures.
- A call-and-response effect is created through melodic and rhythmic parallelism in the first two phrases.
- Diminished triads, Dorian scale fragments, and $m^{7(\flat 5)}$ arpeggios are used to outline harmony; sections are reharmonized with parallel minor chords.
- Uses the same fingering on adjacent strings to create unique melodic and rhythmic ideas.
- Repetition of a rhythmic motif and the tonic note on the 5th chorus builds intensity and a hypnotic effect.
- Clear articulation and a strong sense of time are maintained throughout the solo.

5.8. Post-Bop Era Artist: Kurt Rosenwinkel

Kurt Rosenwinkel (b. October 28, 1970, Philadelphia, PA) is widely regarded as one of the most distinctive and innovative voices in modern jazz guitar. As a composer, multi-instrumentalist, bandleader, and producer, Rosenwinkel has redefined contemporary jazz by blending deep traditions with a forward-thinking approach to harmony, improvisation, and electronic manipulation. His pioneering work has significantly influenced how the guitar is perceived and played in jazz, solidifying his place among the most important jazz musicians of the last three decades.

Rosenwinkel's early musical development was shaped by a strong foundation in both classical and jazz traditions. After beginning on piano at age nine and transitioning to guitar at twelve, he honed his craft at the Philadelphia High School for the Creative and Performing Arts, where he studied alongside future jazz icons such as Christian McBride and Joey DeFrancesco (Collar, n.d.). Following this, he attended Berklee College of Music, where he further explored advanced harmony and improvisational concepts before joining Gary Burton's band in 1992, an experience that launched his international career (Yanow 2013, 169-170).

Musically, Rosenwinkel's style is marked by its unparalleled harmonic sophistication, lyrical fluidity, and a distinctive use of effects to create a warm yet spectral tone. His improvisations feature complex, flowing lines that are underpinned by a deeply intuitive harmonic logic (Berendt and Huesmann 2009, 432). His compositional approach integrates elements of post-bop with influences from ambient music, dub, and drum-and-bass, resulting in a sound that has been described as uniquely "Rosenwinkelian" (*All About Jazz*, n.d.). Albums such as *The Enemies of Energy* (2000) and *The Next Step* (2001) exemplify this aesthetic, showcasing Rosenwinkel's ability to balance intricate harmonic structures with lyrical melodicism.

Rosenwinkel is also a visionary composer who often blurs the boundaries between acoustic and electronic traditions. His 2003 album *Heartcore*, produced in collaboration with Q-Tip, introduced digital manipulation, programmed beats, and layered textures into

the jazz idiom, reshaping its sound for the 21st century (*All About Jazz*, n.d.). His Brazilian-influenced album *Caipi* (2017) demonstrated his multi-instrumental proficiency, with Rosenwinkel performing most of the instrumental and vocal parts (Collar, n.d.). Similarly, his recent solo piano album, *Kurt Rosenwinkel Plays Piano* (2021), provides insight into his compositional process and reveals how his relationship with the piano has informed his broader musical language.

In addition to his contributions as a bandleader, Rosenwinkel has been an integral collaborator in projects with artists such as Paul Motian, Joe Henderson, and Brian Blade. His tenure in Paul Motian's Electric Bebop Band, alongside his work with the Brian Blade Fellowship and other ensembles, helped establish him as a guitarist capable of bridging traditional and progressive jazz styles (Berendt and Huesmann 2009, 394; Yanow 2013, 338). His collaborative efforts extend beyond jazz into other genres, as seen in his work with Eric Clapton and Q-Tip (*All About Jazz*, n.d.).

Rosenwinkel's impact extends into education and mentorship. As a former professor at the Hochschule für Musik Hanns Eisler in Berlin and the founder of Heartcore Records, he has guided a new generation of musicians while continuing to innovate as a performer and producer (*All About Jazz*, n.d.). His prolific output, spanning over three decades, reflects a continuous expansion of his musical universe, rooted in both tradition and exploration.

5.9. Analysis of Kurt Rosenwinkel's improvisation on 'Relaxing At The Camarillo'

Recorded in November, 1999 during a live performance at Small's jazz club in New York City. It's a bootleg recording made on a MiniDisc recorder, which was circulating online in the early 2000's.

with

Kurt Rosenwinkel guitar

Ben Street bass

Eric McPherson drums

5.9.1. Background Info

Relaxing At The Camarillo is a bebop blues recorded by Charlie Parker for Dial Records in 1947. The recording features Wardell Gray on tenor saxophone, Howard McGhee on trumpet, Barney Kessel on guitar, Dodo Marmarosa on piano, Red Callender on bass and Don Lamond on drums. Parker composed this 12 bar blues shortly after his release from the Camarillo State Hospital where he stayed for 6 months following a series of incidents that took place on July 29th, 1946, when he accidentally caused a fire in his hotel room, wandering without clothes in hotel corridors and on the street. He was arrested on indecent exposure, resisting arrest and suspected arson charges and sent to the psychiatric ward of the Los Angeles State Jail where he spent 10 days before being transferred to Camarillo Hospital for an alcohol and narcotics detoxification and rehabilitation program. Parker was commissioned to provide 4 original compositions for the recording session scheduled on February 26, 1947, however according to Howard McGee who went to pick him up on the day of the recording, Parker was in the bathtub and asked McGee to write down the melody of what we've come to recognise as Relaxin' At Camarillo as he sang

it. The highly syncopated 12 bar blues melody proved rather difficult for the ensemble, McGee wrote both concert key and B♭ transpositions of it, but stated none of the musicians except Parker was able to play it correctly. He claims it was too unusual rhythmically, even for the stellar cast of players like Wardell Gray and Barney Kessel to nail.

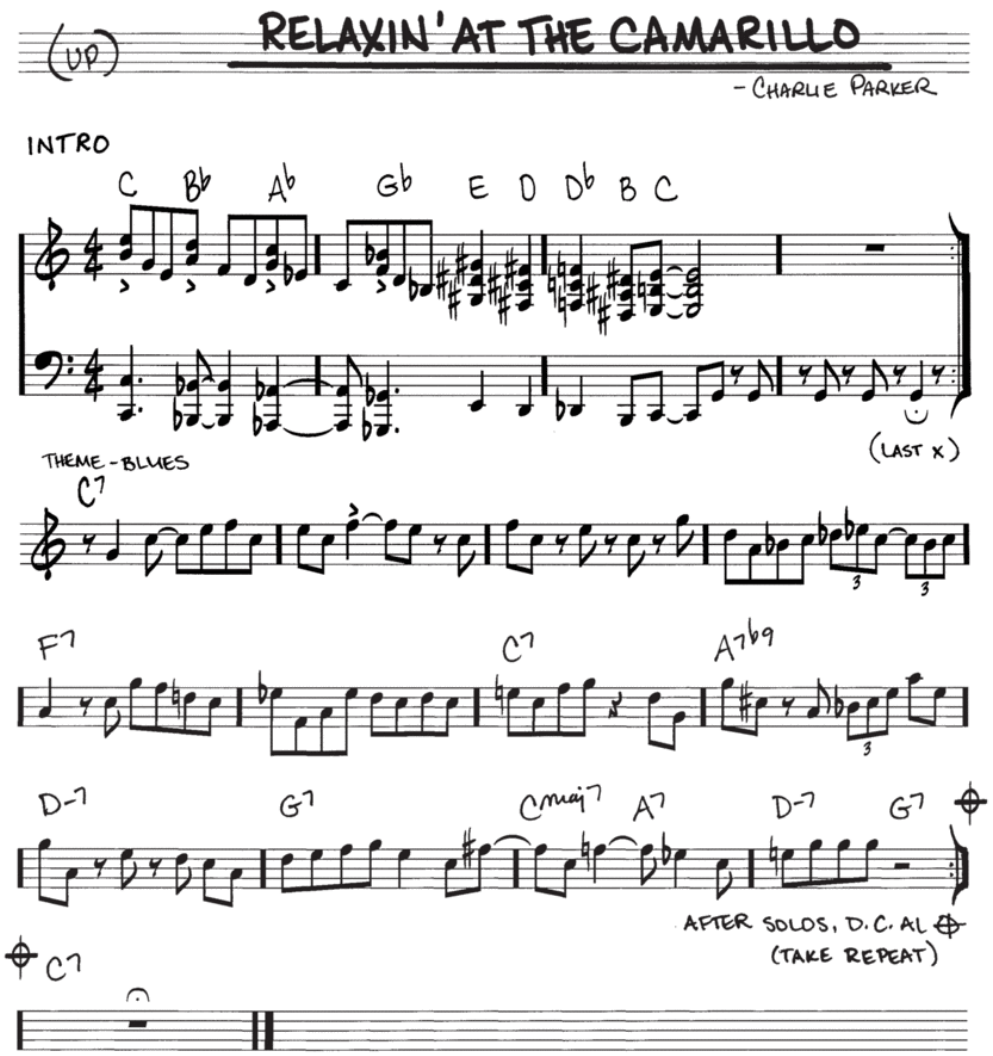
Figure 5.21. Photo of Original 78rpm Disc Pressing of 'Relaxing At Camarillo' by Charlie Parker All Stars, Released on Dial Records in 1947.

Parker wished to name the piece 'Past Due', probably as a pun on his inability to provide the four commissioned pieces for the record date, however Dial Records owner Ross Russell issued the recording under the title Relaxing At Camarillo referring to Parker's

recuperation at the hospital. Jazz radio host, historian, archivist and producer Phil Schaap suggested that Russell may have chosen the title as an analogy of a recording by cornettist Mugsy Spanier from 1939 titled 'Relaxin' at the Touro', a much slower blues number Spanier named in gratitude to the medical staff of Touro infirmary in New Orleans, who helped him recuperate from life threatening peptic ulcer caused by excessive drinking and smoking, after he collapsed on stage in early 1938.

Here is the lead sheet of Parker's head, complete with a transcription of Dodo Marmarosa's 8 bar piano introduction:

Figure 5.22. Lead Sheet of 'Relaxing At The Camarillo'

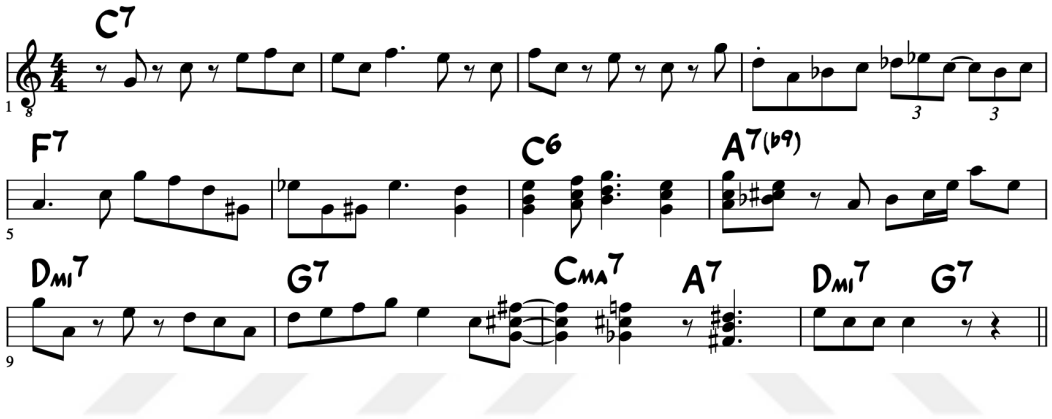


Kurt Rosenwinkel chose to open his trio concert comprising standards (and jazz originals, albeit one of his original compositions towards the end of the second set) from November 1999 at Small's with Relaxin' At Camarillo. I believe this was a more casual trio date compared to the ones he played with his working quartet at the time, one where he got to stretch out on standard repertoire, tunes which he would revisit often in trio context in the following decades. I'm guessing he may have chosen to open with a blues, the most familiar and common of all song forms in jazz to allow for the trio to warm up, get used to the room's sound for that particular night and ease into performance mode. And stretch he does, playing a whopping 31 choruses before Ben Street's bass solo. There are many points of interest throughout his solo, thematic development, intervallic phrases involving the use of triad pairs, substitutions, super imposition, reharmonizations, rhythmic displacement and variation etc. My initial intention was to select and transcribe two or three choruses highlighting Kurt's individual style in total; however, I got a little carried away and ended up transcribing 24 of his improvised choruses. I hope to have some time soon to complete the remaining seven choruses. I already have more than enough transcribed material to analyze for this study. I will start by some observations on his execution of the tune's melody.

5.9.2. The analysis

He plays the head twice, interpreting it a little differently the second time around and adding his personal touch by playing chordally at certain spots. Here is Kurt's second reading of melody:

Figure 5.23. Rosenwinkel's Interpretation of Parker's 'Head', mm. 1-12

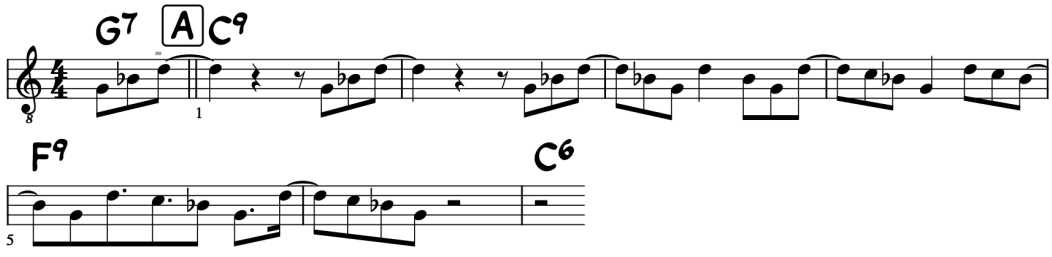


The first modification of the original melody starts on the 6th measure, Kurt plays the notes G, G♯ and E♭ instead of the F, A and E♭ in the original, which may be interpreted as the arpeggiation of a shell voiced F^{7} chord, or the triad $F^{7(no5th)}$, on the fourth beat he plays the harmonic P5th interval of G4 D5 instead targeting the C5. On the next measure, he harmonizes the notes E5, F5 and G5 as first inversion triads Em, FΔ and GΔ, diatonic to the key of C major and ascending in parallel motion. He harmonizes the next E5 with a second inversion CΔ triad and plays $Am^{7(no5th)}$ and B♭° (I have notated the middle note as C♯ since the underlying chord is $A^{7(b9)}$) to harmonize the quick move in eighth notes from G5 and E5, the melody or top notes of the triads (♭7th > b5th) descend, while the bottom two notes ascend (Root + 3rd > Root + 3rd), creating contrary motion. He creates tension by playing the quartal G4 C♯ F♯ voicing, followed by $G^{♭}\Delta^{7(no3rd)}$ and second inversion BΔ triad to harmonize the pitches F♯, F♮and D♯ in the original and resolves downward to the

tonic C5 instead of ascending to G5 as in the original melody. This move makes perfect sense as Kurt starts his solo with a pick up leading to the top of his first improvised chorus.

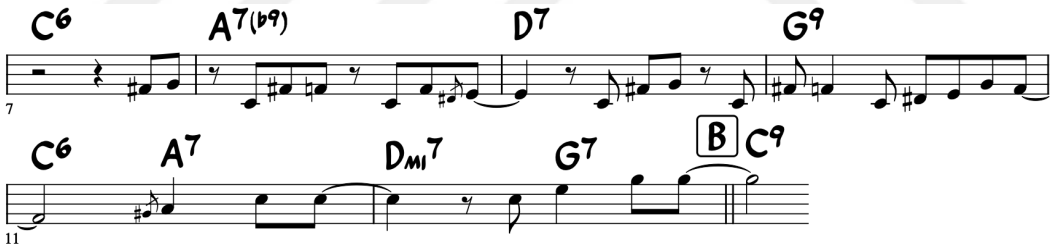
The pickup starts with a 3 note motif which reminds me of how John Coltrane begins his solo on 'Blue Trane'. The three notes which make up Kurt's motif is actually a simple G minor triad, simple it may appear, however in the context of C^7 chord it is what Barry Harris calls 'important' arpeggio, a minor triad built on the fifth of the dominant chord. By repeatedly arpeggiating the G, B♭ and D, he's highlighting the 5th, ♭7th and 9th degrees of C^7. From the third measure on he adds the note C, morphing his triadic arpeggio motif into a four note $Gm^{(add11)}$ chord. He keeps developing this mantralike theme using the same four pitches over the next two bars of F^7. Now we hear the 9th, 11th, 5th and 13th degrees of the chord being played at a slightly different rhythm than before. Kurt's use of Gm triad and $Gm^{(add11)}$ chord in the start of his chorus creates tonal ambiguity by yielding C^{9sus4} and F^{13sus4} harmony over the I and IV changes of the blues progression, things start out mysteriously, just like they do on 'Blue Train', where Coltrane also emphasizes the 9th of the I chord, repeating it several times without sounding the third of the chord, when he moves to the IV chord he plays the ♭7th degree which tricks us to conceive the blues to be in minor key, Coltrane doesn't play any 3rd degree until the eighth measure and when he does, he reveals that, despite the minor sounding melody and the first eight bars of improvisation, we are in fact hearing a blues in E♭, with regular I7 IV7 and V7 chords. I believe Kurt had Coltrane in his mind and chose to start his solo with a salute to his iconic performance on 'Blue Train'.

Figure 5.24. Kurt Rosenwinkel's Opening Phrase from His Improvisation on 'Relaxing At Camarillo', mm. 1-6



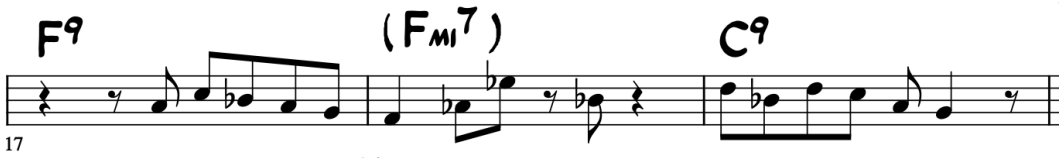
The first chorus concludes with more thematic material or riff-like motifs that makes use of typical blues language and ♯9 and ♯4 intervals, which are referred to as 'blue' notes. The statement is rhythmically strong and segues into a bluesy cliché that leads into the second chorus. I believe Kurt strives to convey an earthy blues feeling here, rather than making the changes or playing an intervallic modern idea. On the hand, since he is not clearly outlining the changes and playing rhythmic motives which cross the barline he creates tension and as listeners we may lose our place and think he has abandoned the form, however he resolves it with a familiar sounding figure (The Clifford Brown composition Sandu's first measure comes to mind), he adds a little twist to that line though, instead of ending with a resolution to the tonic, he repeats the first part of the phrase which rests on the unstable 11th up an octave but this time repeats the 5th and sustains it on to the first measure of the next chorus instead of descending to the 11th.

Figure 5.25. Rosenwinkel's 2nd Improvised Phrase, mm. 7-12



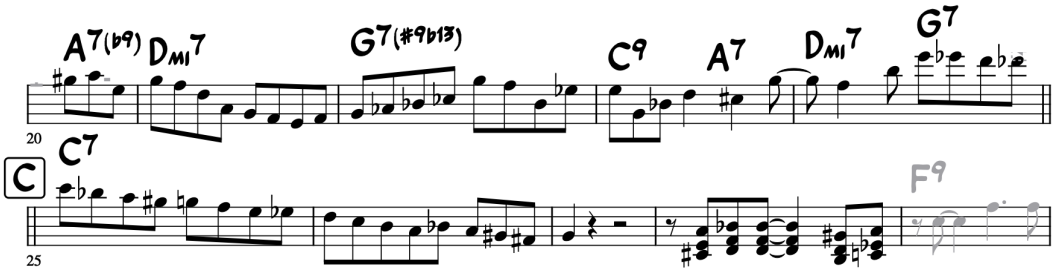
Kurt quotes fragments from the head for the first four measures of his second chorus. On the fourth and fifth measures, he plays a line that follows the contour of the melody and matches it rhythmically. Over the IV chord his line consists starts on the 3rd degree, goes up a 3rd to the 5th of the chord and descends to the 9th using the F Mixolydian mode (he may also be thinking straight F major or Ionian, we can't be certain since there is no 7th degree in the line). On the next measure, we may assume that he's thinking Fm^7 since he's emphasizing the ♭3rd and ♭7th degrees in his syncopated figure.

Figure 5.26. Rosenwinkel's 3rd Improvised Phrase, mm. 17-19



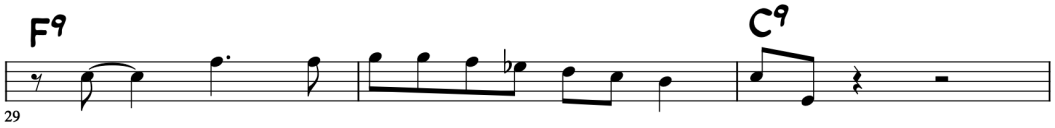
Next, laying out for the V^7/II (mm. 20), he plays an enclosure targeting the 3rd of Dm^7 instead. He then follows by a descending 2nd inversion Dm triad and continues the downward movement scalarly (D Dorian) to E4. Ascending back, he changes the scale to G Altered to fit the V^7 chord on the next measure. If we consider the F4, where he changes direction, an eighth note pickup leading to measure 22, then we may think he's playing 5 ascending consecutive steps from G Altered, followed by an enclosure leading to the 3rd of C^9 on the next measure, which starts the two-bar turnaround leading to Kurt's third improvised chorus. He continues his phrase over the turnaround by playing the important Vm arpeggio over C9, lowering its 5th (D5) a half step to nail the 3rd of A^7, continues the rhythmic motif by playing yet two more degrees, the $^{\flat}$7th and the root of Gm^7; I believe he's actually thinking Gm7 for six beats starting from measure 23 until the G7 chord, where he starts a highly chromatic descending line, which could end perfectly on the first downbeat of the 3rd chorus with the C6, root of the I chord. However, the descending line continues the C Mixolydian scale with added $^{\flat}$13 and $^{\sharp}$9 chromatic steps. He follows this descent from C6 down to D5 by playing two enclosures back-to-back, firstly around B$^{\flat}$4 and then around G4. After almost a measure long rest, he follows his dizzying line with an earthy, chordal gospel figure which leads into the IV chord to end his phrase before starting the next one. The chordal figure is actually IV - I cadence in F, Kurt plays the $B^{\flat}\Delta$ and A° 1st inversion triads, approaching them from half step below.

Figure 5.27. Rosenwinkel's 4th Improvised Phrase, mm. 20-28



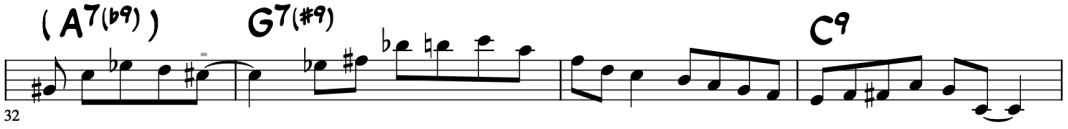
Over the two measures of F9, he seems to superimpose C Dorian, presenting a very clear rhythmic statement and ends his phrase with a descending $^{\flat}6$ interval marking the root and 3rd of the underlying C^{9} chord.

Figure 5.28. Rosenwinkel's 5th Improvised Phrase, mm 29-31



Kurt's closing phrase once again includes very colorful note choices, involving superimposed triads, 7th chords and passing tones. Starting on the 'and' of beat two of the 32nd measure, where we would expect to hear A7, he plays an ascending $A^{\flat}\Delta$ triad arpeggio, followed by a ascending 3rd inversion $E^{\flat}m^{7}$ arpeggio and a descending Dm^{7} arpeggio, connecting each one to the next with a chromatic passing tone. He then continues the descent down the G Mixolydian scale from B4 to E4 and ends with a boppish enclosure around G4 and a downward P5th leap, rhythmically matching the ending of his previous phrase.

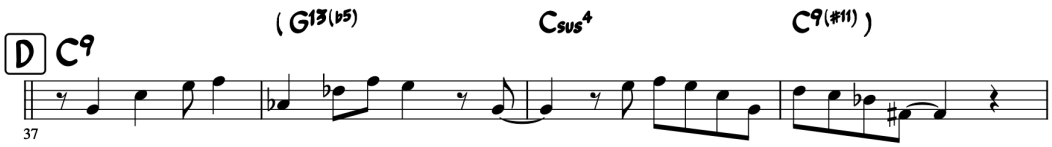
Figure 5.29. Rosenwinkel's 6th Improvised Phrase, mm 32-35



Things get even more colorful on the next chorus. Starting with a rhythmic motif resembling Parker's original opening motif from the tune's head, Kurt plays a 2nd inversion CΔ triad followed by a D$^{\flat}$Δ triad. This strong rhythmic statement rests on E5, 3rd of C^{7}. The added notes of the D$^{\flat}$Δ triad yield $^{\flat}$9, $^{\flat}$13 and $^{\natural}$11 degrees, creating an exotic sound. We may suppose he's either sidestepping or thinking in hexatonics, playing the CΔ and D$^{\flat}$Δ in succession to convey a Phrygian Dominant sound, spelling a C$^{7(\flat 9\flat 13)}$ sus4 chord. Next, he plays another hexatonic line, involving CΔ and B$^{\flat}$+ triads derived from C Lydian Dominant scale, yielding C$^{9(\sharp 11)}$ sound. We may also think of this phrase conforming to this superimposed chord progression over the first four measures of the 4th chorus:

| C^{7} | G$^{7\ (alt.)}$ | Csus4 | C$^{9(\sharp 11)}$ |

Figure 5.30. Rosenwinkel's 7th Improvised Phrase, mm 32-35

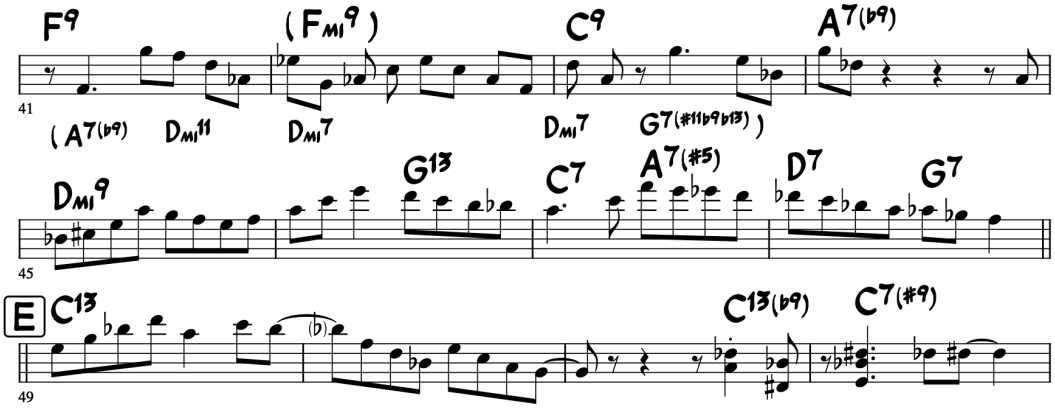


Over the IV chord that follows Kurt plays more hexatonic lines, however this time his consecutive D˚ and Cm triads seem to be derived from C Aeolian, since there is no chordal instrument to dictate harmony, he seems to alter the changes freely using borrowed chords and modal interchange. We have to also note that while he's doing this he's actually paraphrasing the head, retaining the melodic contour and rhythmic structure but changing

the pitches and slightly displacing the rhythm. His lines suggest the common practice bebop blues changes at times, but not strictly at their usual places in the form. Starting on the fourth beat of the 43rd measure he plays E5-B♭4-G5-D♭5, a scrambled $E^{\circ 7}$ arpeggio broken into two descending tritone intervals spaced a minor 3rd apart, imitating Parker's original motif leading to the V^7/II change A^7, he then rests for the remainder of the 44th measure. Yet with an eighth note pickup, he starts the next measure, where we'd expect to find the IIm^7 chord, by playing a straight $A^{7(\flat 9)}$ arpeggio for the first two beats, expanding the V^7/II and reducing the IIm7 chord durations (or maybe displacing it without altering duration).

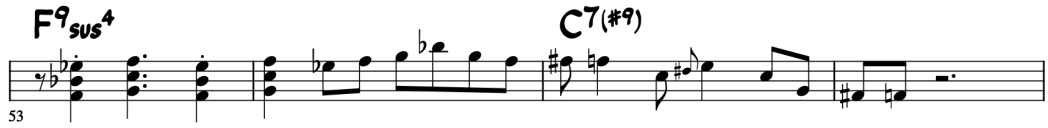
Over the last two measures of the form, where we'd expect to find either | C^7 |𝄎|| or a turnaround such as | C^7 A^7 | Dm^7 G^7 || , Kurt plays a long and highly chromatic descending figure leading into the I^7 chord on the next chorus. Once again, we have the impression that he's thinking of tension and release while improvising and loosely interpreting the areas of chord functions, rather than following a strict and rigid chord structure. Yes, we hear hints of A^7, Dm^7 and G^7 but their durations and stations are up for debate. It is very clear though, that following the chromatic descending line (supposedly based on the V^7 chord), which closes the fourth improvised chorus, Kurt marks the beginning of the first chorus by playing an ascending $Em^{7(\flat 5)}$ arpeggio on the first beat of the I^7 chord, yielding a C^9. He then plays a hexatonic figure using the B♭Δ and Am triad pair, this intervallic line gives us the C Mixolydian sound or the C13 chord. He then plays fragments of $C^{13(\flat 9)}$, a chord derived from the C Half-Whole Diminished Scale, creating tension leading to the IV chord at the end of his phrase.

Figure 5.31. Rosenwinkel's 8th Improvised Phrase, mm 41-52



Starting at the fifty-third measure, Kurt starts playing second inversion B$^{\flat}$sus and Csus triads. On the next measure, he starts playing out of the C blues scale, ending with a chromatic descent from G4 to F4. He doesn't outline the V^7/II chord at the usual spots.

Figure 5.32. Rosenwinkel's 9th Improvised Phrase, mm 53-56

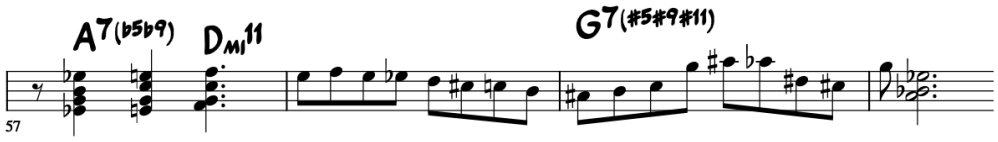


In the 57th bar, Kurt plays four-note syncopated block chords in this order: E$^{\flat}$ augmented triad, CΔ triad in first inversion and a C sus triad in first inversion. He then starts playing a descending chromatic line, beginning with a chromatic approach to F5 from below, continuing chromatically down to A$^{\sharp}$5 in the next measure. He then changes direction, moving up chromatically from A$^{\sharp}$5 to C5. He finishes the line with a P5th leap up to G5, followed by an enclosure starting with B$^{\flat}$6, then A$^{\flat}$6. Afterward, he leaps down to E$^{\flat}$5, plays D$^{\flat}$5, and resolves back to G5. He then swiftly plays a first inversion E$^{\flat}$sus$^{(\sharp 4)}$ voicing.

This is the chorus where Kurt begins to obscure the blues form, introducing a big V^7 chord. The use of augmented triads and the C major triad moving to the Csus triad in the fifty-seventh measure creates a subtle expression of the IIm chord, D minor. Starting with the descending chromatic run, he brings forth an altered dominant sound, further distancing the section from a traditional blues framework.

The final voicing in this section, which marks the end of the fifth improvised chorus, contains an $A^{\natural}$. Starting from the 58th measure and leading up to that voicing, Kurt has already played all of the other 11 chromatic pitches except $A^{\natural}$ and finally with that voicing he covers the full chromatic scale. This opens up possibilities for harmonic variation, allowing Kurt to explore a much broader harmony in the next chorus.

Figure 5.33. Rosenwinkel's 10th Improvised Phrase, mm 57-60



Kurt Rosenwinkel begins the sixth chorus with an anticipated quartal voiced $Em^{(add\ 11)}$ chord. Played over a C bass note, this voicing becomes a $C^{6/9}$ chord. Following this, he plays a C^6 or Am^7 arpeggio in mixed order. In the 62nd measure, normally reserved for the quick-to-four change, he introduces a first inversion $E^{\flat}$sus triad. He uses this triad to imply a $^{\flat}II^7$, the tritone substitute for the V^7 chord and follows this with an $A^{\flat}\Delta^7$ arpeggio leading back to a $C^{6/9}$ chord, only this time voiced as a three-note quartal structure, which spells a second inversion Dsus triad.

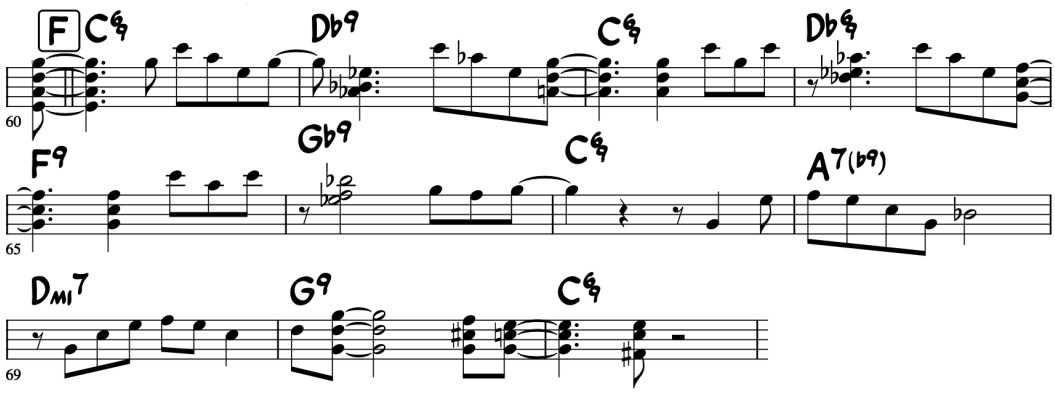
For the rest of the chorus, Kurt alternates between the inside $C^{6/9}$ and outside $D^{\flat 9}$ chords measure by measure, linking them with arpeggios or pentatonic motifs. When we get to the IV chord, he maintains the same quartal approach. He plays a second inversion Csus triad for the F^9 change and a first inversion $B^{\flat}$sus triad for the $G^{\flat 9}$. This creates a

progression where each measure alternates between a chord and its $^{\flat}II^{7}$, a structure he transposes to fit the IV change.

As the chorus progresses back to the I chord, Kurt transitions to playing more inside the harmony with a diatonic line hinting at $A^{7(\flat 9)}$, leading into the IIm change. Over the IIm, he ascends with a second inversion C major arpeggio, followed by the notes F5, E5, and C5. He concludes the chorus over the V change with a G in octaves, adding a 5th interval in the middle, followed by a 2nd inversion $D^{\flat}$ Lydian triad resolving to a second inversion CΔ triad and finally to $C\Delta^{(\sharp 4)}$.

This particular chorus strongly evokes the harmonic and rhythmic language of McCoy Tyner. With its use of quartal voicings, pentatonic scale fragments, and short three- or four-note motifs, it carries the spirit of Tyner's approach. It's easy to imagine this being played by McCoy Tyner following a Coltrane solo in the mid-1960s or on one of his own solo recordings, such as Reaching Fourth or The Real McCoy. Kurt masterfully approximates that sound and language on the guitar, making it work beautifully with his tone and phrasing.

Figure 5.34. Rosenwinkel's 6th Improvised Chorus, mm 60-71

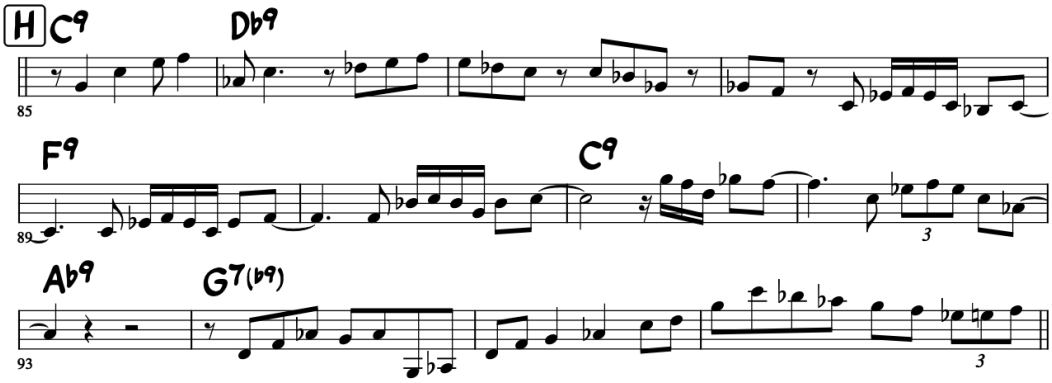


For the remainder of the solo, which spans a whopping 24 additional choruses, Rosenwinkel revisits this inside-outside scheme several times. Throughout these choruses, he showcases his mastery of motifs, arpeggios, scale patterns, triad pairs, and reharmonizations, all while maintaining an engaging flow. Naturally, there are also

repeated ideas, as is expected in a solo of this length. To complete my analysis, I will highlight some of my favorite sections, focusing on moments that best exemplify Kurt's unique approach and creativity.

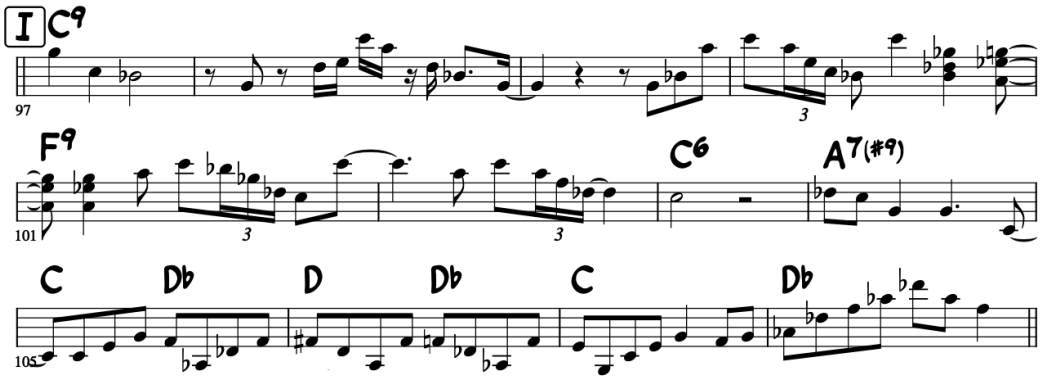
On his eighth chorus, labeled H in the transcription, Rosenwinkel begins with a fragment from the melody of the original tune before stepping outside the key, implying a $D^{\flat}9$ chord for two and a half measures. He then introduces a classic blues-based riff, which he develops over the next four bars. Over the V7 chord, he plays triad arpeggios and scale fragments derived from the F melodic minor scale, seamlessly leading into the ninth chorus.

Figure 5.35. Rosenwinkel's 8th Improvised Chorus, mm 85-96



On the ninth chorus, over the first four measures he plays around with the pair of descending $Am^{(add11)}$ and Gm triad arpeggios with rakes. Plays a 2nd inversion $G^{\flat}\Delta$ triad voicing as $^{sub}V/IV$ and resolves to an $Am^{7(b5)\ no3rd}$ voicing, which implies F^{9}. He imitates the raked arpeggios from the previous measures by playing descending 2nd inversion $G^{\flat}\Delta$ ($^{sub}V/IV$) and root position $D^{\flat}\Delta$ triads (^{sub}V) starting with C6 pedal tone on top. Over the last four bars he plays major triad arpeggios in the lower register. The sequence begins from root position $C\Delta$, moves to 2nd inversion $D^{\flat}\Delta$, $D^{\natural}\Delta$, comes back down to $D^{\flat}\Delta$, to $C\Delta$ and then once again ascends with $D^{\flat}\Delta$. This turnaround is a characteristic device, involving major triad arpeggios moving in parallel $^{\flat}2$ intervals, creating a distinctive chromatic effect.

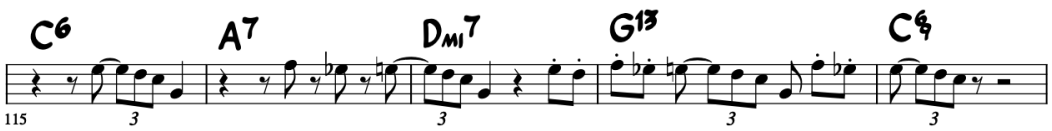
Figure 5.36. Rosenwinkel's 9th Improvised Chorus, mm 97-108



On the 10th chorus, labeled J in the transcription, Rosenwinkel introduces a four-note melodic cell, which is a permutation of Coltrane's famous digital pattern. This cell is constructed using intervals of a 3rd, 2nd, 5th, and 1st. The motif begins with an eighth-note anticipation that is tied to the first note of a descending triplet figure, following the 3-2-1 degrees. It spans from E5 to C5, and leaps down a P4th to G4. Before repeating the motif, Rosenwinkel adds a chromatic enclosure around the starting note E5 by playing F5 and E$^{\flat}$5.

He exploits this melodic cell by developing it in various ways occasionally throughout the solo —altering pitches, adding notes, and employing arpeggios that retain the rhythmic and melodic contour of the original motif. He also varies the rhythms subtly to keep the development engaging. This motif becomes a recurring thematic material that Rosenwinkel revisits sporadically until the end of his solo, creating a sense of cohesion and narrative throughout the performance.

Figure 5.37. Rosenwinkel's Motif from the 10th Improvised Chorus, mm 115-119



The idea of transcribing Kurt Rosenwinkel's solo stemmed from my fascination with a few choruses of activity beginning around the 18th improvised chorus. Initially, my intention was to focus on transcribing and analyzing two or three choruses from the middle of the solo—sections that were familiar to me and contained some of my favorite signature licks of Kurt's. However, as I delved deeper into the transcription and continued listening, I discovered many more areas of interest that I wanted to explore and understand. This curiosity drove me to transcribe as much as I could.

I became so engrossed in the process that I started falling behind on my initial goal. After transcribing the middle section—roughly four choruses starting from the 18th—I couldn't stop, as the solo unfolded with even more captivating ideas. I continued until I had transcribed the entire latter half of the solo. At that point, I realized I had already transcribed a few choruses following the head section, including the starting motif of the solo and some other devices. This led me to the idea of filling in the blanks and completing the whole transcription from start to finish. However, I ran out of time, and the transcription currently lacks seven choruses, which I plan to complete in the future.

For now, I'll go ahead and skip the next seven choruses and focus on the most exciting part of the solo for me—the activity that starts towards the end of the 18th chorus.

The 18th chorus transitions into the 19th with a chromatic enclosure around C5 over the G^7 chord. Starting from E5, Rosenwinkel plays a five-note chromatic descent to $D^{\flat}$, then skips to B5 and resolves to C5, followed by a leap to G5, finally anticipating the resolution to C^6 chord with an eighth-note. On the next measure, Rosenwinkel revisits the earlier thematic motif introduced on the 10th chorus. Here, he alters the rhythmic structure slightly by playing quarter-note triplets, a subtle change in pulse maintaining the same melodic contour. He utilizes the notes of CΔ triad with added 9th and 11th degrees. This rhythmic and melodic variation enriches the earlier motif, continuing his thematic development.

Throughout the 19th chorus, Rosenwinkel explores diatonic triad arpeggios. In the 219th measure, beginning with a Gm triad over E ($Em^{7(\flat 5)}$), he swiftly plays an ascending sequence of the diatonic triads Am, $B^{\flat}\Delta$, CΔ, Dm and E° derived from F major scale or

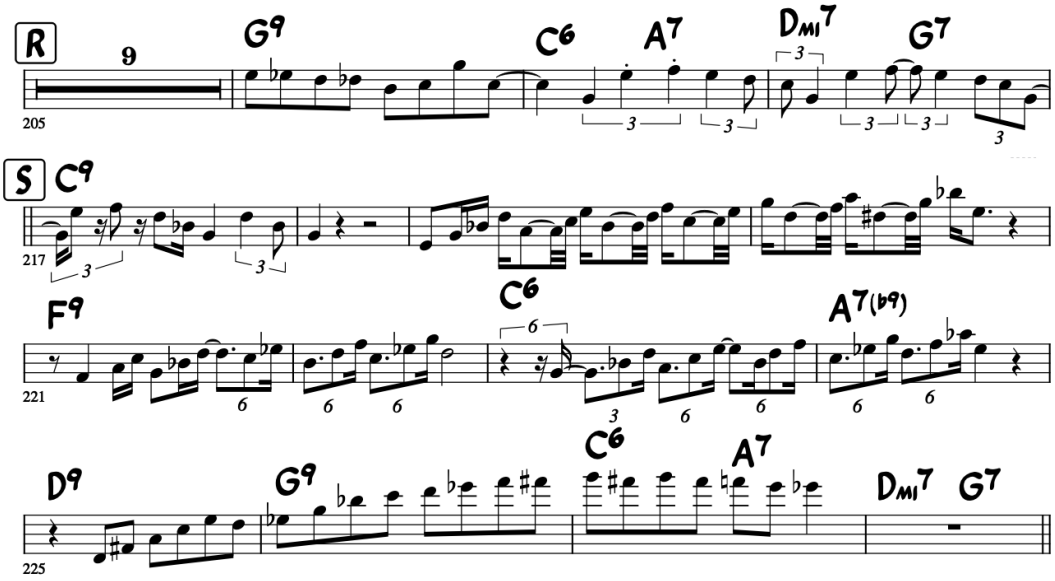
C Mixolydian. However, Rosenwinkel deviates slightly from the expected diatonic harmony as he plays an $D^{\sharp}$ or $E^{\flat}$ before resolving to the E˚ triad. This small alteration might be a deliberate chromatic nuance or a slip, but either way, it creates an intriguing harmonic moment.

On the 221st measure, over the F^{9} chord, he once again belts out a sequence of diatonic triad arpeggios, playing through the FΔ, Gm, A˚, $B^{\flat}\Delta$, and Cm triads, derived from $B^{\flat}$ major scale or F mixolydian.

As the 19th chorus progresses, Rosenwinkel introduces modal interchange. When the harmony returns to the tonic, he starts by playing Gm, Am and $B^{\flat}\Delta$ triad arpeggios, diatonic to F major or C Mixolydian. On the 224th measure, normally reserved for the V^{7}/II function (A7) or another bar of the I chord, he continues the arpeggio sequence with Cm and D˚ triads derived from the C minor tonality (C Aeolian). This move hints at his use of borrowed harmony, creating a contrasting, darker color as he moves away from the expected C Mixolydian sounds.

On the 225th measure, over D^{9}, Rosenwinkel plays an ascending D^{9} arpeggio. As he approaches the V chord (G9), he revisits C minor, playing a first inversion C minor 9 arpeggio over the G9 chord. The figure of repeated notes—G, F♯, G, F♯—then punctuates the line, before resolving downward to F and finally to E♭, completing the harmonic cycle and creating a minor tonal quality in the final moments of the 19th chorus.

Figure 5.38. Rosenwinkel's 19th Improvised Chorus, Including Last Three Measures of the 18th Chorus, mm 205-228



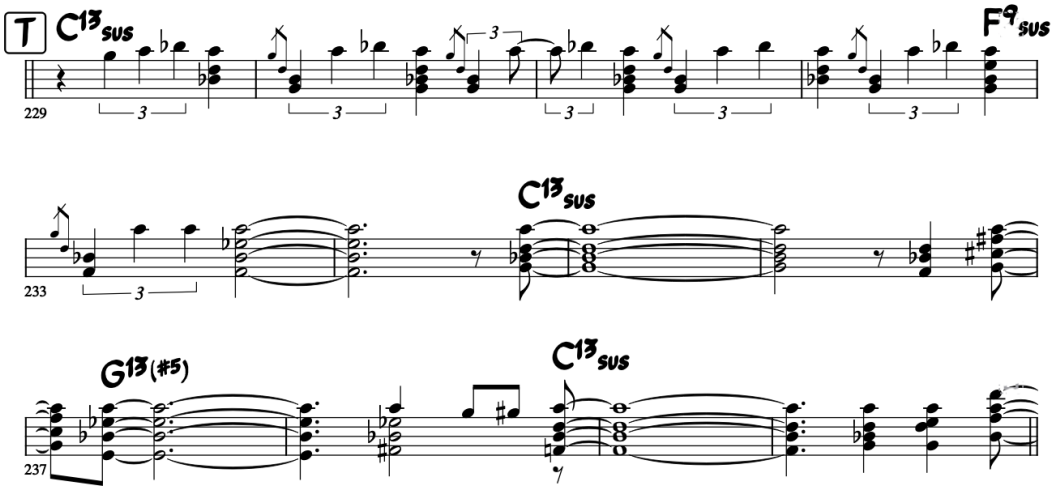
On the 20th chorus (labeled T), Kurt Rosenwinkel superimposes a $Gm^{(add9)}$ chord over the C blues harmony, creating a distinct modal sound. He employs a repetitive gesture featuring the chord tones A6, B♭6, G5, D5, B♭5, and G4, playing descending rakes for the first four measures. When the harmony shifts to the IV chord (F7), he sustains a quartal voicing, which comprises F4, B♭5, E♭5, and A6, adding color and tension to the progression.

As the harmony resolves back to the tonic, Rosenwinkel returns to the $Gm^{(add9)}$ voicing, this time sustained for five beats without the arpeggiated rakes. He approaches the V^7 chord from above, with an anticipated A^{13} voicing, which can also be interpreted as an F♯m/G. Following this, he moves down to another quartal voicing, keeping A6 as the top note while playing E4, B5, and D♯5 underneath. This chord is also sustained, creating a sense of anticipation.

Finally, he concludes the chorus with a sustained B♭Δ7 Drop 2 voicing with A6 in the lead over the underlying I chord, making it a C^{13}sus.

With this chorus, Rosenwinkel displays bold choices for reharmonization, skillfully layering modal and quartal voicings over the blues form. His authoritative use of space and sustained harmonies adds depth and a sense of tension, showcasing his distinctive approach to chordal improvisation.

Figure 5.39. Rosenwinkel's 20th Improvised Chorus, mm 229-240



There are many more areas of interest in the remainder of Kurt Rosenwinkel's solo throughout the piece, offering much to explore and uncover. However, due to the time constraints of this work, I would like to conclude by examining a few instances of his intervallic improvisation, specifically his use of triad pairs.

Over the F9 chord in the 22nd chorus, Kurt Rosenwinkel plays hexatonic lines derived from the pairing of the FΔ and E$^{\flat}$Δ triads. Then, when the harmony moves back to the I chord (C^{7} or C^{6}), he retains the FΔ triad but drops the root of the E$^{\flat}$Δ triad to D$^{\natural}$, effectively creating a Gm triad. He then plays a hexatonic line resulting from this new triad pairing.

When we break down these two pairings, we arrive at the following hexatonic scales:

1. Over the F^9 chord: F, G, A, $B^{\flat}$, C, $E^{\flat}$. This is essentially the Mixolydian mode minus the 6th (or 13th).

2. Over the C^7 or C^6 chord: C, D, F, G, A, $B^{\flat}$. This scale creates a 'sus' sound, missing only the 3rd.

Although these hexatonics omit specific notes, the missing intervals are significant in shaping the character of the lines. By thinking in terms of triads rather than conventional scale patterns, Rosenwinkel achieves a distinct, intervallic sound. The omission of certain notes in the diatonic scale enhances the intervallic nature of the resulting line, contributing to its unique character.

On the 23rd chorus, over C^9, Rosenwinkel plays a pattern derived from the Gm and Am triads, which results in a C13 sound.

On the V^7 chord change of the chorus, he introduces two augmented triads spaced a half-step apart: the A♭ augmented and G augmented triads, played over the G^7 chord. This pair highlights the $^{\flat}9$ and $^{\sharp}5$ alterations and 11 and 13 extensions over the G dominant chord.

Once again, here's the breakdown of the pitches from the triad pairings:

1. Over the C^7 or C^9 chord: C, D, E, G, A, $B^{\flat}$. This scale creates a pure Mixolydian sound, missing only the 11th.

2. Over the G^7 chord: G, $A^{\flat}$, B, C, $D^{\sharp}$, E. This is essentially the Augmented scale, it is missing the $^{\flat}$7th degree and no tritone intervals can be achieved using scale. Effective in creating tension, nevertheless.

5.10. Observations on Kurt Rosenwinkel's improvisation

- Reinterprets Parker's melody with subtle rhythmic and harmonic changes, including first-inversion triads and quartal voicings.
- Begins his solo with a Gm triad motif, implying C^{9}sus and F^{13}sus harmony, reminiscent of how John Coltrane starts his solo on *Blue Train*.
- Blends chromatic enclosures and passing tones with diatonic harmony, adding tension and resolution.
- Demonstrates influence from McCoy Tyner with quartal and pentatonic phrasing. Blurs the blues form by transitioning seamlessly between inside and outside harmony.
- Revisits thematic material throughout the solo, maintaining cohesion while exploring harmonic variation.
- Makes use of triad pairs for intervallic improvisation, such as FΔ and $E^{\flat}\Delta$ over F^{9}, Gm and Am over C^{9} and G^{+} and $A^{\flat+}$ over G^{7}, creating hexatonic lines.
- Employs modal interchange, sequencing C minor (Aeolian) diatonic triad arpeggios over C^{7} or C^{6} chords.
- Uses sustained voicings and rhythmic breaks to balance tension and space in his phrasing.

COMPARISON OF THE TRANSCRIBED IMPROVISATIONS AND OF THE PLAYERS' STYLES FROM DIFFERENT ERAS

Reinhardt recorded *Just One Of Those Things* after his exposure to bebop on his trip to the United States in 1946. Although there are some bop influenced figures in his solo, his style is still strongly rooted in the swing tradition which he infuses with the Romani styles of playing. As he's known to use only his index and middle fingers for single note playing, for the most part he only plays two consecutive notes on one string before moving to a higher or lower string. This results in a rather vertical style of playing, characterized by zigzagging arpeggios embellished with mordents and other ornamentation.

Although he was a completely self-taught and illiterate musician, Reinhardt made use of a few formulas which worked over certain chord types and cadences. At the start of his solo, we find him arpeggiating the $C^{\sharp\circ 7}$ chord twice, starting from the $^{\circ}$7th and $^{\flat}$3rd degrees over the A^7 chord, highlighting the $^{\flat}$9th degree. During his pickup measures and the first A section of the tune, he plays mostly eighth notes, and employs the descending chromatic scale from F5 down to C4.

Raney recorded his solo seven years after Reinhardt's version. Both solos were bound by the 78 RPM discs playing and recording time limitation, and both of them are up-tempo renditions. Raney's phrases exhibit a compositional logic. Knowing he needs to follow his solo with a pre-composed line played in unison with Red Norvo's vibraphone, he structures his solo with clear and precise phrases for the most part. His rhythmic motifs are easily identifiable and cleanly executed. The first three phrases he plays are two and a half to three measures long, and they are all followed by long rests. The streams of eighth notes are well balanced with rests. Compared to Reinhardt's first A section, Raney's improvisation sounds more mature, introspective, and cerebral. Reinhardt plays two octave arpeggios, chromatic runs, mordants, and more arpeggio runs spanning over two octaves, trying to impress with over-the-top playing, while Raney paces his solo by developing short conversational phrases and by limiting his range to a minor tenth interval for the most part.

Lund's recording was made 60 years after Raney's and 67 years after Reinhardt's. Much has changed during that time in regard to recording technology, music industry, jazz styles and trends, etc. Jazz education was non-existent at the time of the first two recordings. (Berklee College of Music actually started as Schillinger House in 1945, but initially only had 50 students.) In contrast, Lund holds a bachelor's degree from the Berklee School of Music in Boston and a master's degree from the Juilliard School in New York. He is also the winner of the prestigious Thelonious Monk Competition of 2005. In comparison to the 1940s and 50s, this music has become an academically researched and taught art form with many foundations, organizations, festivals, and committees dedicated to promoting teaching and preserving it.

Lage's improvisation retains the harmonic framework of the tune more or less, but his approach to building the solo is quite different from Reinhardt and Raney. For starters, he is not bound to any strict limitation of recording time. It's his session (eighth recording as a leader), and he has complete creative control. He's playing with a great rhythm section with which he has already collaborated on numerous occasions. There is no chordal instrument apart from Lund's guitar to dictate harmony, so he is free in superimposing arpeggios and harmonies over the flexible backing provided by Street and Stewart. They are keeping the time and the form effortlessly, he plays without constantly referencing the harmony with primary arpeggios or chord stabs on the downbeat. When there is no limitation of recording time, however, a new problem arises. How long shall we play this tune? The form is long, but the tempo is fast. It's a trio recording, so we have more room to stretch, two or three choruses at least... (I have limited my transcription and analysis to only the first of the three choruses played by Lund.)

Lage's playing range is even more extended than Reinhardt's version. However, it doesn't come across as a forced display of instrumental prowess, music seems to naturally unfold that way. The improvisation is not restrained, as is the case with Raney, he's not holding back, nor is he showing off. He seems to be listening, hearing and reacting to the moment. He varies his phrasing throughout the performance, using displaced rhythms, alternating eighth notes with quarter notes, quarter note triplets, dotted eighth notes, 5 over 4 polyrhythms, half notes, whole notes, sustained chords, etc. He also draws a lot from

formulas and superimposed arpeggios, just like Reinhardt and Christian. However, he has innumerable ways to relate to any given melody note at any given moment. His vast knowledge and technical mastery of one, two and three-octave triad and seventh chord arpeggios, starting from any degree, allows him to navigate the changes and to morph his lines in all directions, allowing free interpretation of harmony. He has investigated all possible uses of the basic triads (major, minor, diminished, augmented, and sus), seventh chords, and add9 and add11 type chords, which he employs to express harmony.

He seems to have adopted some thematic material from Raney, especially apparent on his earlier recording from 2009, Small Club, Big City. Reinhardt's use of quarter note triplets on the first half of the second A section has a very dramatic and emotional effect. It also creates an illusion of slowing down. Although never openly sentimental like Reinhardt, Lund creates a different sense of drama by playing sparse, syncopated triad voicings chromatically descending to resolve to an anticipated chord which normally follows three measures later.

Django's ideas seem disjointed; brilliant, but unrelated. Raney is more serious, cool, and collected, and serving the music. Lage is more complete and free. On the next two choruses, which I have not transcribed, he plays even more daringly. The most obvious difference between his playing and that of the earlier stylists is the harmonic and rhythmic independence. There is no need to keep playing streams of eighth notes and carefully placed chord tones. Those conventions and cement blocks of harmony and rhythm have long been chipped away by generations of post-bop players from the 60s on.

Charlie Christian's recording is the earliest one in this study. His two-chorus solo is a perfect representation of his improvisational traits. One striking revelation is the mileage he gets from chord, arpeggio, and pentatonic scale fingerings. He is so adept at switching positions that in many instances he starts a line in one position and switches mid-line and completes it in another. He uses blues-based figures and ornamental arpeggios delivered with a phrasing and articulation which owes much to his hero Lester Young. Some very modernistic traits are the superimposition of triple meter over common time and the arpeggiation of Drop-2-voiced chords as melodic material. Lage also advocates the use of chord voicings as lines, permuting the order of chord tones played.

Christian's entire recorded output was produced in a two-year period during WWII, and although Reinhardt and Moore had longer recording careers, their styles had evolved and matured during the Swing Era. The music from this era was characterized by an emphasis on entertainment. People wanted to dance and performers were entertainers. The big bands and arrangers were competing with each other to produce the most exhilarating and danceable charts. The solos were expected to create excitement and have an uplifting effect on the listeners and dancers. While the musicianship was top-notch, the ballad performances usually had a sentimental quality, appropriate for romancing and slow dancing, rather than expressing anguish, pain, and melancholia rooted in separation, loss and heartbreak from an unrequited love. Jazz was the popular music of this era. In the soundies, archival footage from newsreels and movies, photographs and early TV specials, we often see the performers dressed in their best attire and always wearing a smile even while performing the most challenging arrangements and solos. They were entertainers in service of their audience.

This started to change for the generation of musicians whose careers took off after World War II. The bands got smaller, the tempos got faster, dance was no longer a priority. On the contrary, patrons were asked not to dance at clubs. With the advent of bebop, the performers started to become artists rather than entertainers. The combos and improvising musicians did not seek to please the audience. They wanted to express themselves and create a personal artistic language. That's when jazz music started to distance itself from popular culture. However, even during the swing era, Christian, Moore, and Reinhardt had developed instantly recognizable individualistic styles on their instruments. Working within recording time limits, carefully programmed and tightly arranged setlists (except for the informal jam sessions) and the expectations of the audience from the entertainers, they managed to leave a legacy that paved the way for the following generations.

Christian's long phrases, at times played over whole sections, begin freely on different beats and reach a natural conclusion, often crossing bar lines and extending over the following sections of the tune. He takes a melodic shape and transforms it to conform to the changes. He is not bound by the strict harmonic rhythm and the phrase lengths of the original theme. This sense of freedom directly manifests itself in the works of the

generations of artists that follow. Lester Young and Charlie Christian started it and younger players took notice and expanded upon it.

We hear Jim Hall playing sparse melodic ideas and long held notes juxtaposed with bursts of fast lines, exhibiting contrary motion and wide interval leaps at breakneck speed. He is using humor, blues-inflected melodies, and horn-like expression, but his demeanor is far from flamboyant. He doesn't seem to be trying to please an audience. In other words, he is in service of the music, not the audience. Like most of his contemporaries, he is directly influenced by Charlie Christian, but throughout his long and illustrious career, he has been open to advancements in the music, collaborating with highly intellectual musicians such as Jimmy Giuffre, Bob Brookmeyer, Bill Evans and Sonny Rollins, as he honed his individual style, which in turn created its own followers in the generations succeeding his.

We may think of players such as John Abercrombie, Mick Goodrick, John Scofield, Bill Frisell, and Pat Metheny as direct descendants or the children of Hall, while we may consider players such as Kurt Rosenwinkel, Lage Lund, Ben Monder, Julian Lage and Peter Bernstein the grandchildren.

Oscar Moore's 1944 improvisation on *Easy Listenin' Blues* is the only example in this study which is played at a medium to slow tempo. While most of the melodic material consists of idiomatic blues figures, certain personal traits of his style are displayed over the two choruses of improvisation. Just like Reinhardt and Christian, Moore also employs scale and arpeggio fingering positions to invent his melodies. However, he seems to link them horizontally by starting the phrase in one position and moving to the next position by playing melodically on the same string. In Christian's case, the position shifts seem more abrupt, as if moving in vertical blocks. Reinhardt's style sounds even more disjointed. Moore's use of tremolo, bending and vibrato may be partly influenced by Reinhardt, but those techniques contribute a light-hearted and subtly humorous feel to his expression, rather than the exaggeratedly romantic and euphoric feeling exuded by Reinhardt's antics. The bending Moore employs owes as much to the bluesmen that he and his older brother, Johnny Moore (of the Johnny Moore's Trailblazers fame) grew up listening to during their childhood in Texas.

Grant Green's style is melodically linked to Charlie Parker. His single-note solos, for which he is mostly known, are full of phrases lifted from Parker's oeuvre. But he is an artist whose career took off in the 1960s, so his playing is also very much informed by the rhythm and blues, soul, and funk trends of his generation. This unique blending of styles creates the essence of Grant's musical identity. While bebop had started to drift apart from popular music, the '60s saw many creative artists such as Lee Morgan, Wayne Shorter, Herbie Hancock incorporate danceable grooves such as boogaloo, funk, cha-cha, etc., to one or two tracks on each of their albums. Green's clear, mid-focused attack and articulation was the perfect foil for these styles. He could play Parker's phrases infused by blues language, short rhythmic motifs and repeated riffs to play joyous and propelling solos. His clearly articulate and punctual phrasing reminds me of the great Wynton Kelly on piano, who is a big influence on Brad Mehldau's straight-ahead playing.

Glancing through the long Kurt Rosenwinkel solo on Parker's Relaxing at the Camarillo, we may comment on the loose nature of the performance. Since it is an intimate small club date, he seems to let go of all inhibitions and restraint and overindulge in playing chorus after chorus, trying out different ideas, techniques, reharmonizations, etc. The result is interesting to study since it offers many different harmonic, rhythmic and melodic formulas to investigate and create exercises from. But from a general listener's perspective, it could be considered somewhat over the top. One may find it repetitive or studious. However, the unnecessary repetitions aside, the solo offers many brilliant choruses, which perhaps wouldn't come to be if Kurt played in a more restrained fashion, exercising a lot of editing during the performance. There are a few direct references to quintessential post-bop players John Coltrane and McCoy Tyner in the solo. Rosenwinkel makes use of quartal voicings and pentatonic scales. He also plays triad-pair-based intervallic lines and sequenced diatonic triad arpeggios (reminiscent of Herbie Hancock) to convey the sound of the modes he chooses to play over the 12-bar blues changes. He goes back and forth between the modern modal reharmonization of the form and the earthy blues-based figures. Same goes for his chordal playing; he creates tension and ambiguity with dissonant chords, then creates release by playing syrupy consonant triads with a nod to George Van Eps. There are many other instances where Rosenwinkel shines with his compositional prowess, signature guitar sound processed with delay & reverb

and the blending of his singing voice and cooler, calm, and collected playing. But this performance is interesting as a document which serves as a catalog of improvisational devices at Rosenwinkel's disposal.

Pasquale Grasso, the youngest of all the subjects in this study, is a different beast altogether. Combining classical guitar technique with years of meticulous study with Barry Harris, he crafted his personal style, which combines elaborate piano harmonies of Bud Powell, Art Tatum, Elmo Hope and the likes, with flighty single-note improvisations of the bebop masters. Utilizing Chuck Wayne's picking technique for single-note lines, he achieves an unprecedented level of horn-like fluidity in line playing. When he plays the sophisticated polyphonic arrangements of the tunes in the styles of the great virtuoso pianists, he employs the hybrid picking technique, even incorporating the pinky occasionally to play certain voicings and as demonstrated on his solo guitar rendition of *Tea For Two*, he switches to pick-only technique and plays textbook bebop language incessantly at breakneck speed. He sounds astonishingly good on both polyphonic textures and single-note lines. However, one wishes that the line between two practices was blurred, maybe leaving spaces as most horn players do, and following them with chordal passages, walking tenths, etc. On a side note, a relatively young guitarist with such a high-level proficiency on the instrument may branch out and play other repertoires and try his hand at composing original music in search of a more personal expression instead of constantly recreating period-accurate interpretations of 40s and 50s virtuosic piano works on the guitar.

The observations and comparisons in this section are highly personal and subjective. My admiration and respect for the chosen subjects remains undiminished. Any criticism that may be perceived as negative or subversive is aimed solely at particular recordings analyzed in this work.

7 CONCLUSION

The works covered in this study may provide the reader—be it an aspiring player, a student of jazz guitar, or a listener with a grasp of music theory—with some insight on the changes certain aspects of jazz guitar improvisation have gone through in the past 85 years.

Cataloguing certain characteristics of individual players from different generations may also be valuable for researchers and enthusiasts who are discovering some of these artists for the first time.

I hope younger students of this music are inspired by this study to research and further investigate these artists by listening, transcribing, and analyzing. The method of this study may well be adopted for investigating other instruments, repertoires, time periods, and genres.

As for this particular study, I would like to see an addendum section dedicated to some of the revolutionary 'boomer' generation guitar players not covered here, such as Bill Frisell, Mick Goodrick, Pat Metheny, John Abercrombie, and John Scofield. I may do it myself if I can find the time and motivation in the future, but I encourage anyone who would enjoy such an endeavor to take up the mantle. I remember seeing some documentary videos created by viewers and independent producers titled 'Artists Ken Burns Missed' after the famed 10-episode documentary on jazz history he produced for PBS.

On another thought, all of the examples covered in this study are, as dictated by the 2/3rds of the predetermined eras and pertaining repertoire, adhere to the confines of diatonic or functional harmony. Further studies focusing on post-bop styles, analysis of improvisation practice on compositions, which deal with non-functional harmony and concepts such as modal mixture and polytonality would be highly beneficiary.

Beyond the technical aspects of guitar and jazz music in general, I strongly believe it's essential to learn the folklore, the tales, myths and legends, heroes and tragedies, and the language of this music. For that reason, I tried to include trivial information, 'tabloid' details, and personal anecdotes to engage the readers and create interest. I hope this work will entertain the reader while providing information.

András Schiff, in his lecture recital of Beethoven's 5th piano sonata in C minor, Op. 10/1 'Little Pathetique' at the Wigmore Hall in London in June 2006, eloquently reminded us of the true meaning of the word 'amateur'—someone who loves music. He lamented that this isn't always the case with professionals and expressed his wish that professional musicians were also 'dilettante' and 'amatori della musica.' I truly feel the same way when it comes to jazz. Reading biographies, watching documentaries and movies, reading and watching interviews, and listening to podcasts are just as, if not more, important than practicing the instrument, studying harmony and theory, ear training, and transcribing solos. It's about immersing oneself in the world of the music, understanding its context, and appreciating the personalities and stories behind it.

As saxophonist/composer Steve Lehman tweeted about Nate Chinen's book, *Playing Changes*, "We used to devour books like David H. Rosenthal's 'Hard Bop' in our youth; now Chinen has created a similar resource for the youth of today, covering the artists of our era." This hunger for knowledge and context is crucial for any aspiring jazz musician.

This thesis is a testament to my love for jazz and its history. I hope it inspires a similar passion in others.

Let us all strive not only to play the music but to love it, to live it, and to carry forward its stories, myths, and magic for future generations.

If I only had a time machine (or perhaps a vivid dream machine) ...

Imagine traveling back to 1939 to share a joint and attend a jam session with Charlie Christian, then fast-forwarding to 1949 the next day to join Lee Konitz, Warne Marsh, Billy Bauer, and Sal Mosca at Lennie Tristano's studio, singing memorized solos by

Lester Young, Christian, Louis Armstrong, and Charlie Parker. Later that day, I'd spawn as a technician at Rudy Van Gelder's studio during the *Feelin' the Spirit* session on December 21, 1962, setting up the tweed Fender Deluxe house amp for Grant Green and chatting with a 22-year-old Herbie Hancock. I'd catch up with Herbie again at US consul general Scott Kilner's house party the next day on April 29, 2013 in İstanbul and ask him whether he remembers the certain details from Green's session—adding to our real-life conversation about his memories of working on Antonioni's Blow-Up soundtrack and his admiration for Jeff Beck. And yes, let me stay 21 throughout all those years.

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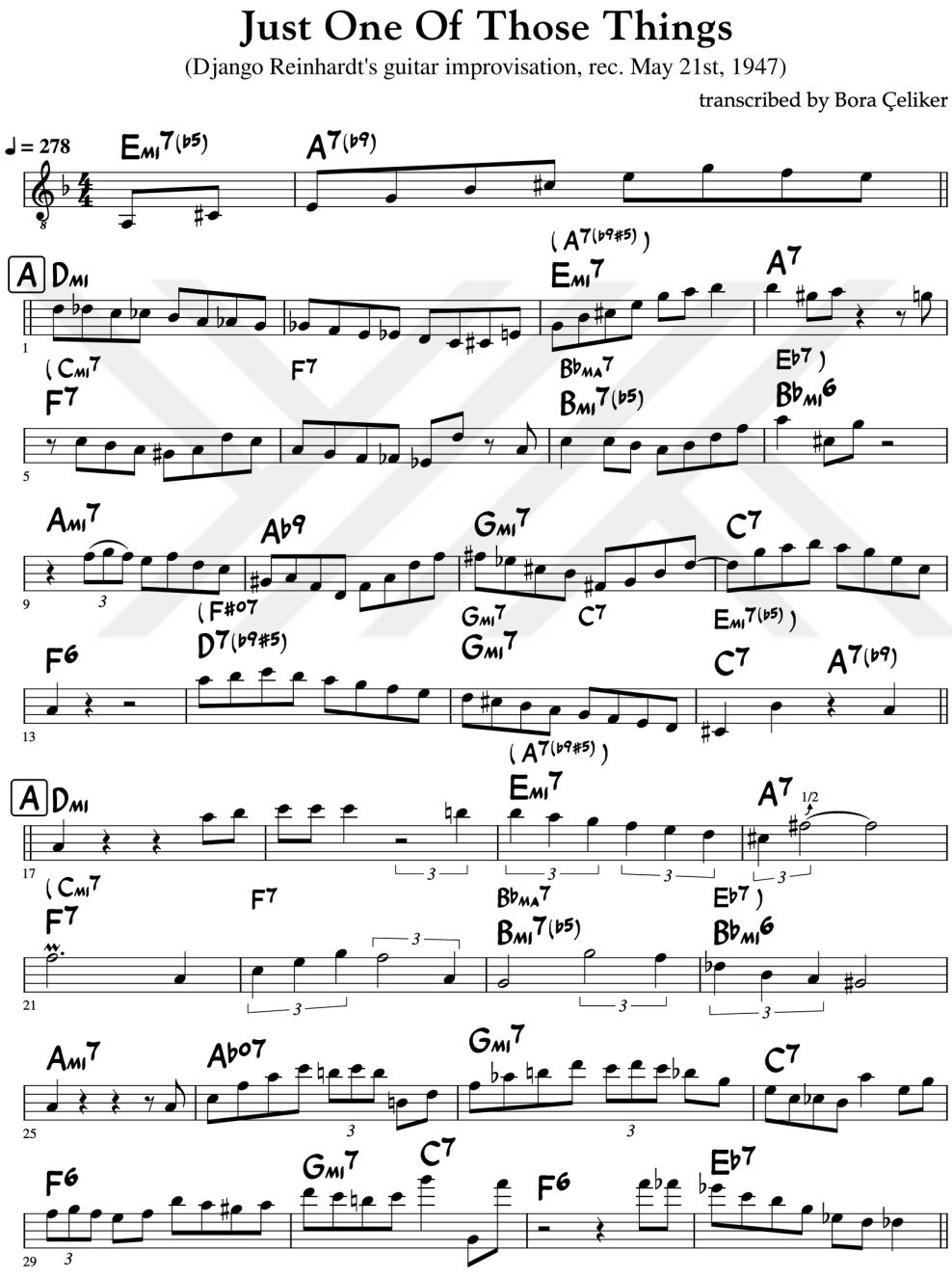
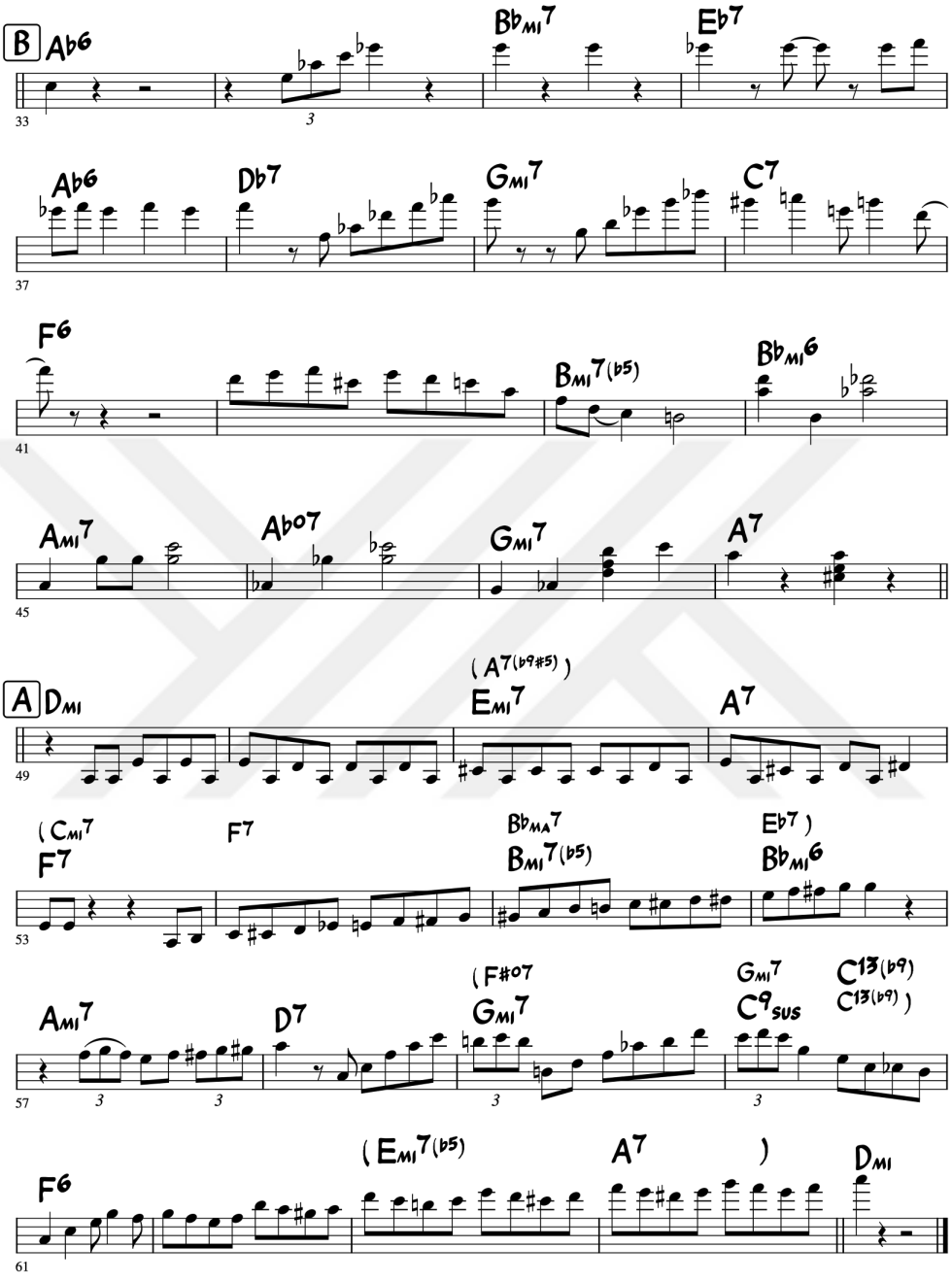
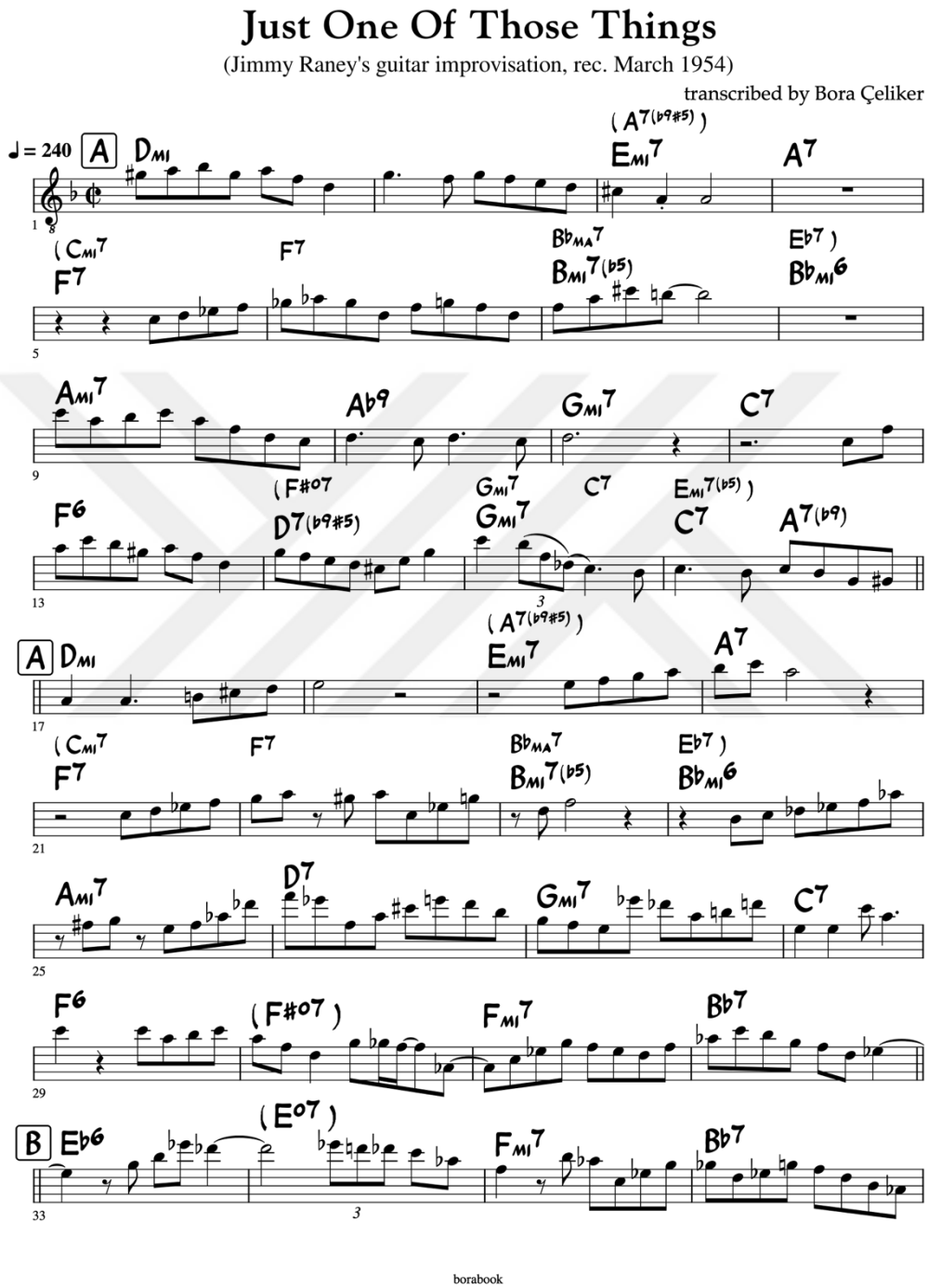
APPENDICES

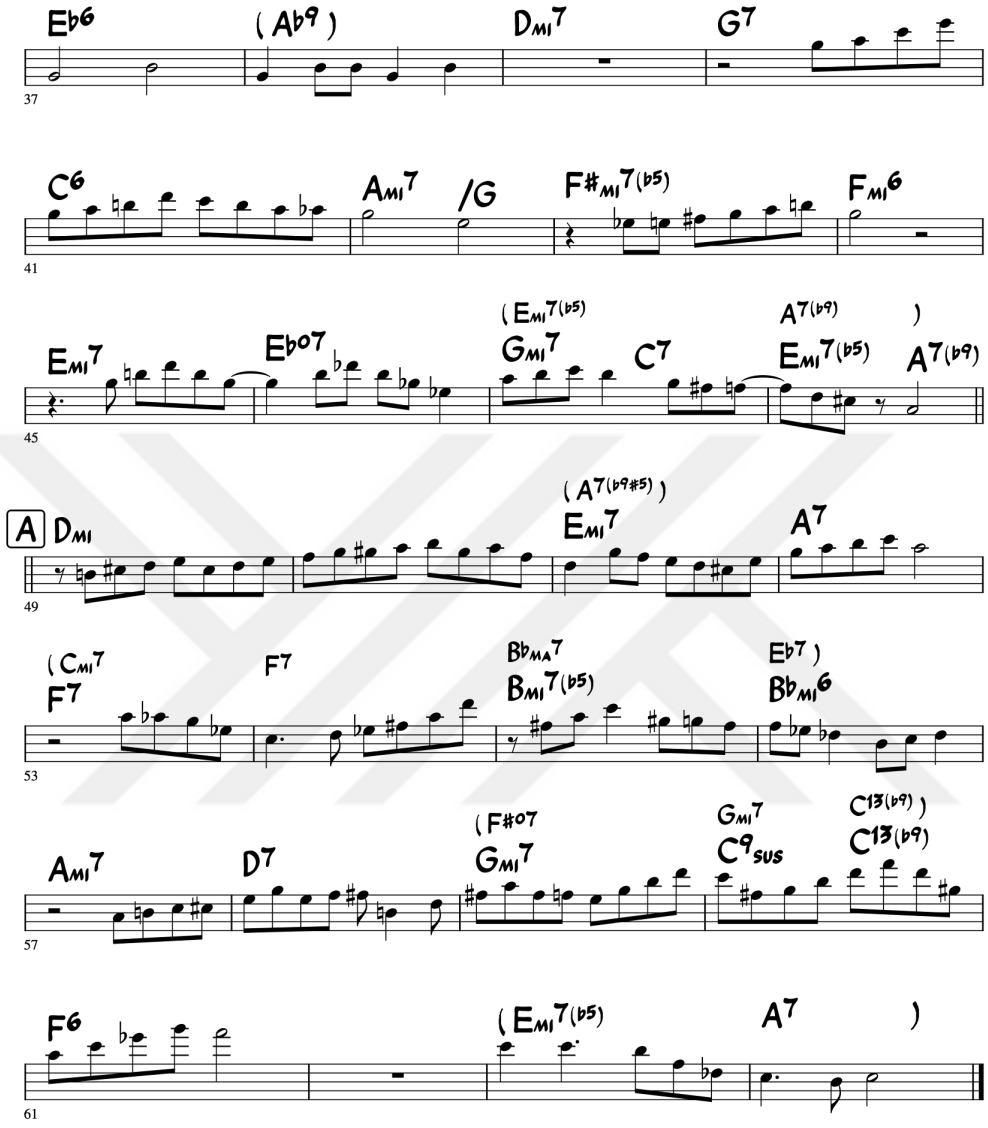
Appendix A. Django Reinhardt Transcription



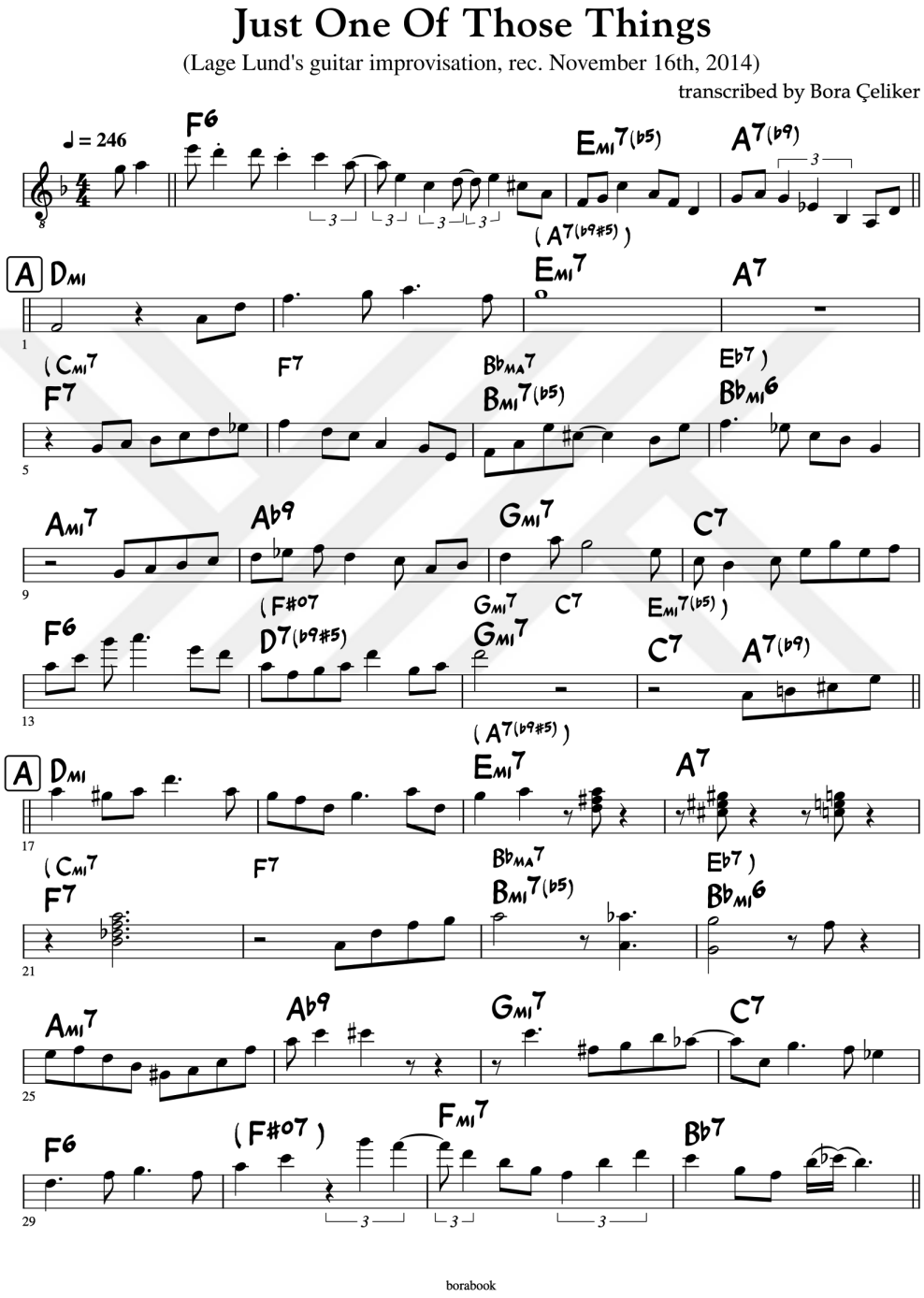

B
A♭6
B♭mi7
E♭7
33
A♭6
D♭7
Gmi7
C7
37
F6
Bmi7(♭5)
B♭mi6
41
Ami7
A♭07
Gmi7
A7
45
A
Dmi
(A7(♭9♯5))
Emi7
A7
49
(Cmi7
F7
F7
B♭MA7
Bmi7(♭5)
E♭7)
B♭mi6
53
Ami7
D7
(F♯07
Gmi7
Gmi7
C9sus
C13(♭9)
C13(♭9))
57
F6
(Emi7(♭5)
A7
)
Dmi
61

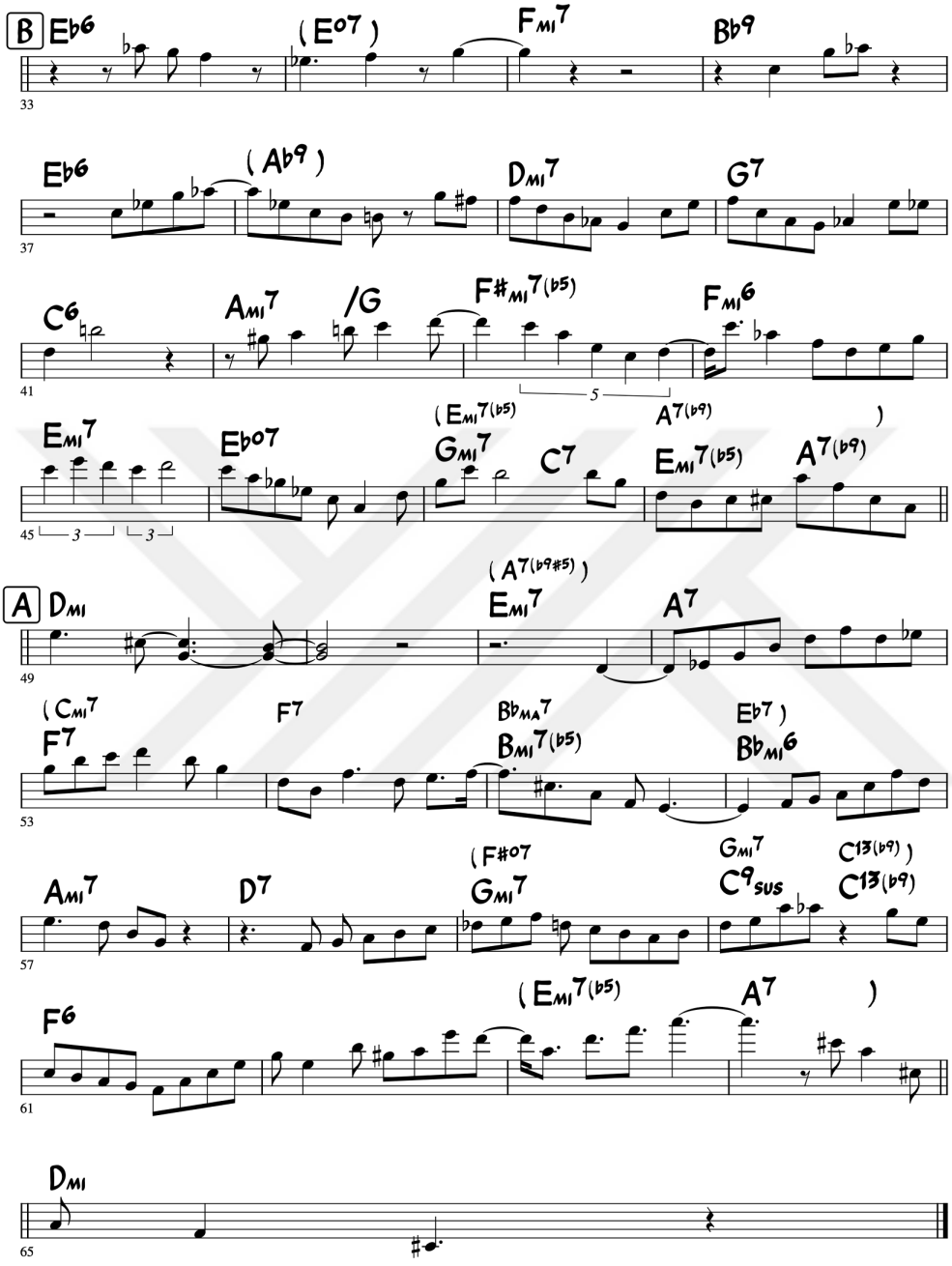
Appendix A. Jimmy Raney Transcription



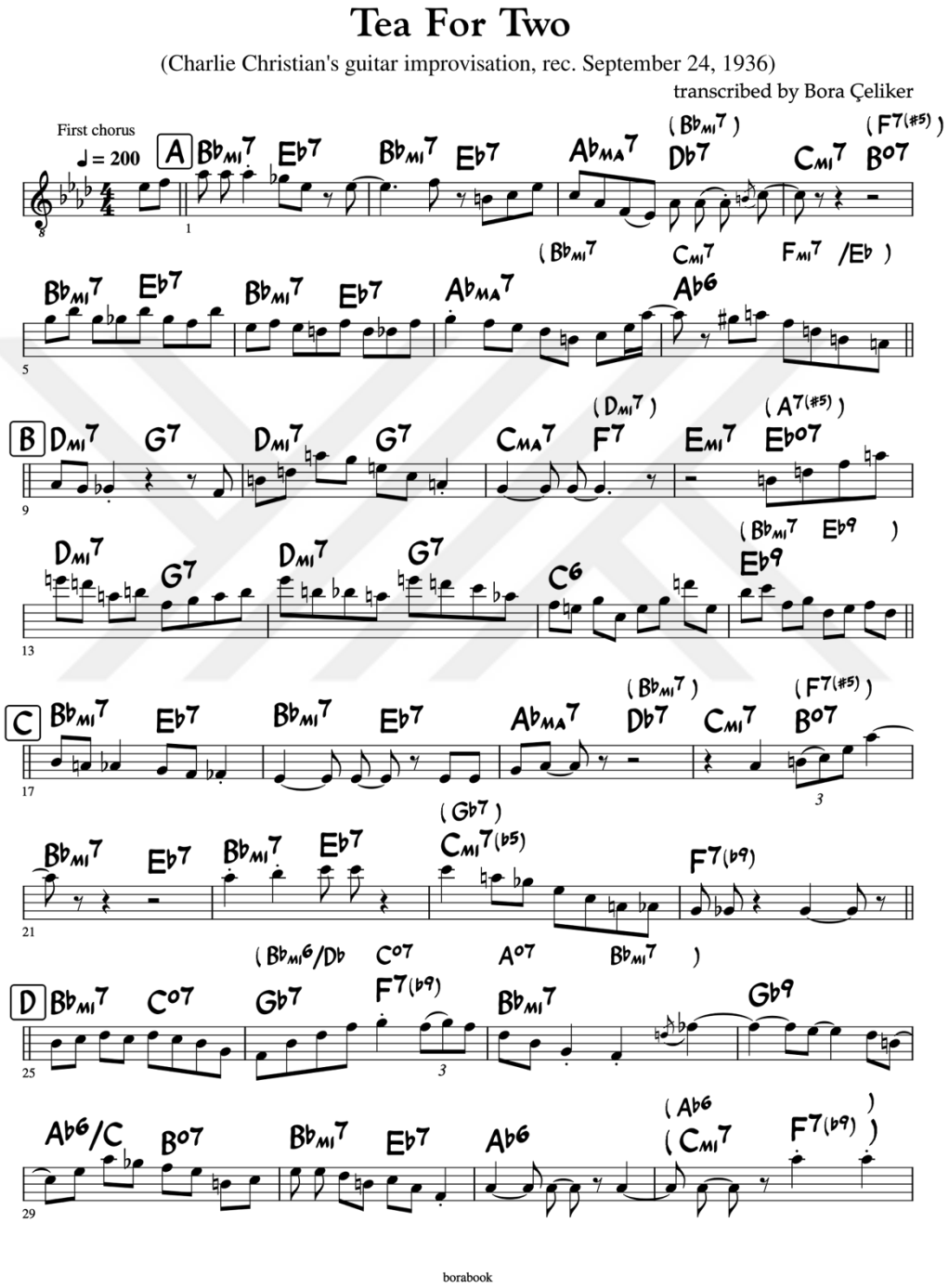

Eb6
(Ab9)
Dmi7
G7
37
C6
Ami7
/G
F#mi7(b5)
Fmi6
41
Emi7
Eb07
(Emi7(b5)
Gmi7
C7
A7(b9)
Emi7(b5)
A7(b9))
45
A
Dmi
(A7(b9#5))
Emi7
A7
49
(Cmi7
F7
F7
BbMA7
Bmi7(b5)
Eb7)
Bbmi6
53
Ami7
D7
(F#07
Gmi7
Gmi7
C9sus
C13(b9))
C13(b9)
57
F6
(Emi7(b5)
A7
)
61

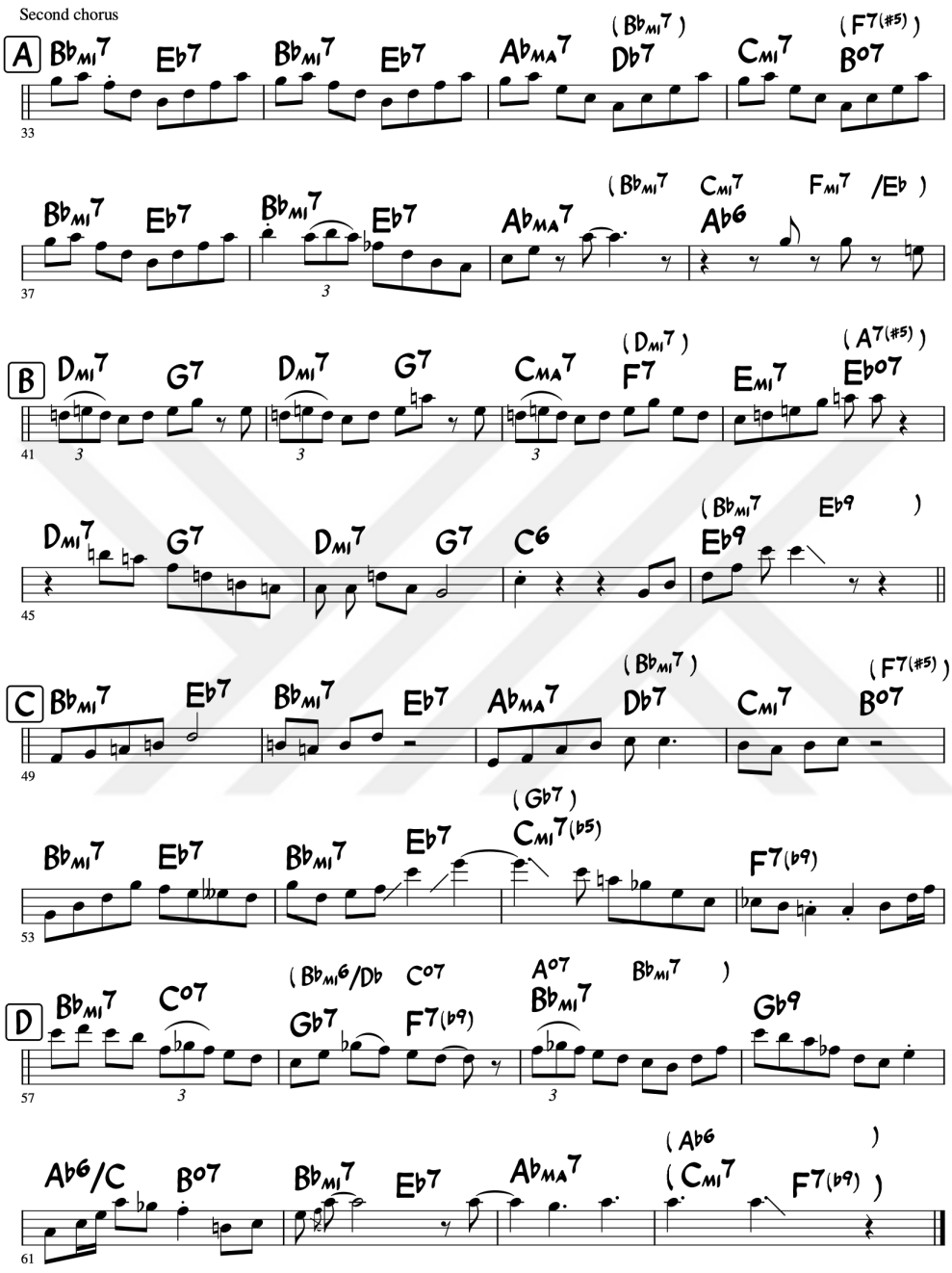
Appendix B. Lage Lund Transcription



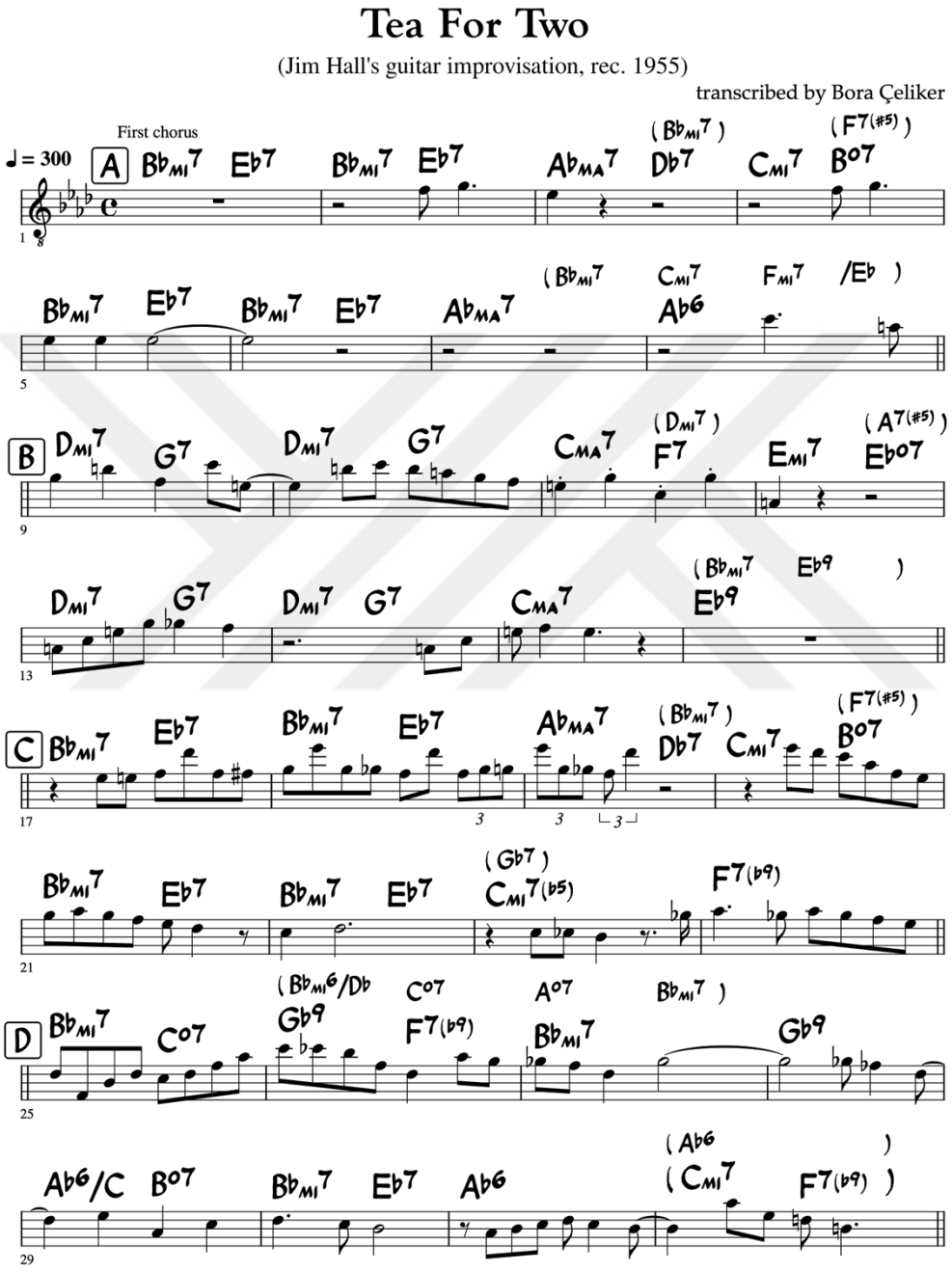

B
Eb6
(E07)
Fmi7
Bb9
33
Eb6
(Ab9)
Dmi7
G7
37
C6
Ami7
/G
F#mi7(b5)
Fmi6
5
41
Emi7
Eb07
(Emi7(b5)
Gmi7
C7
A7(b9)
Emi7(b5)
A7(b9)
)
3
3
45
A
Dmi
(A7(b9#5))
Emi7
A7
49
(Cmi7
F7
F7
BbMA7
Bmi7(b5)
Eb7)
Bbmi6
53
Ami7
D7
(F#07
Gmi7
Gmi7
C9sus
C13(b9))
C13(b9)
57
F6
(Emi7(b5)
A7
)
61
Dmi
65

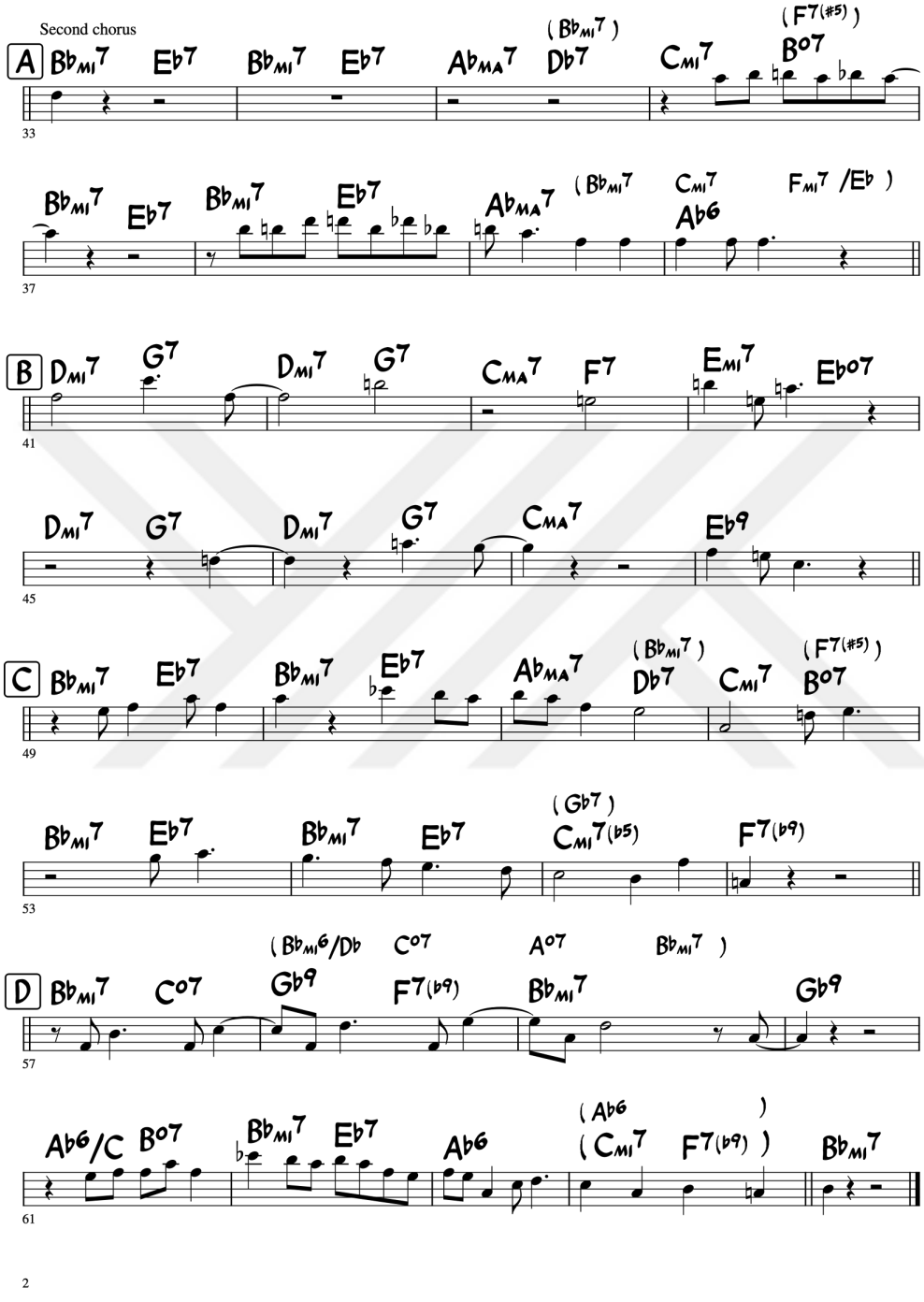
Appendix C. Charlie Christian Transcription



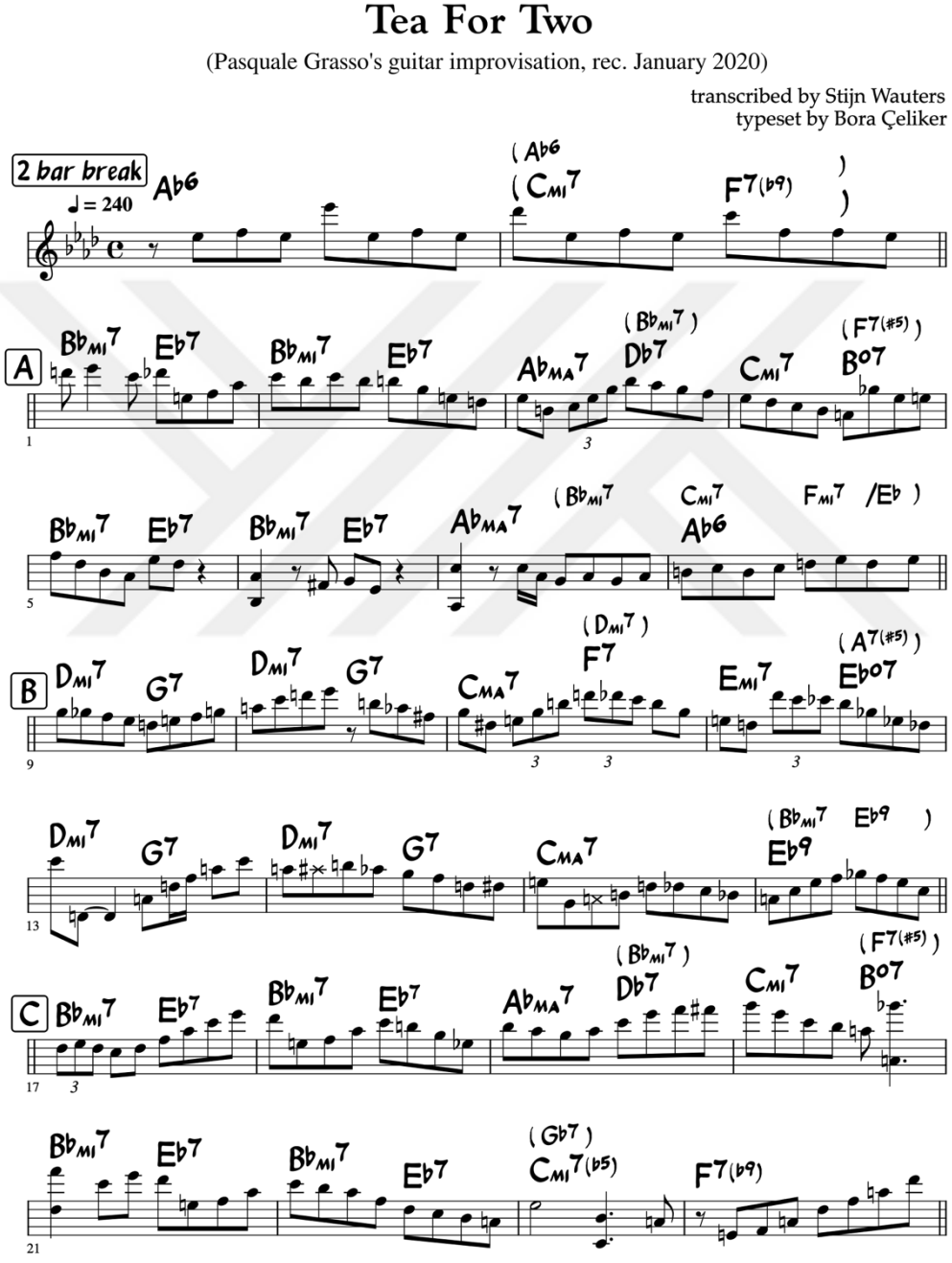

Second chorus
A
B
C
D
33
37
41
45
49
53
57
61

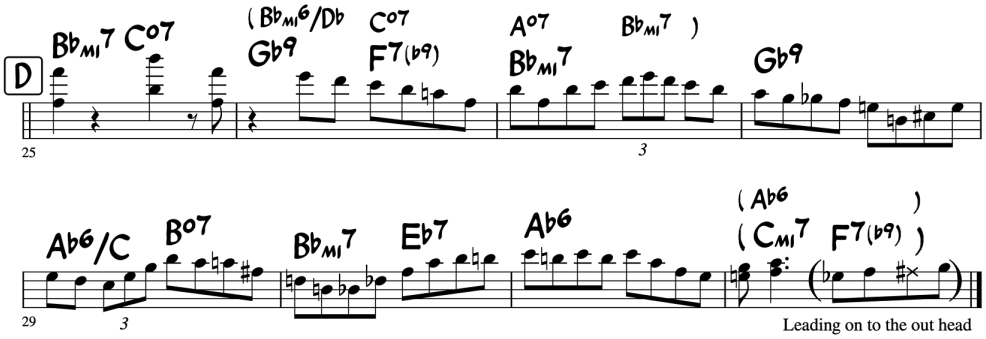
Appendix D. Jim Hall Transcription




Second chorus
A
B
C
D
33
37
41
45
49
53
57
61

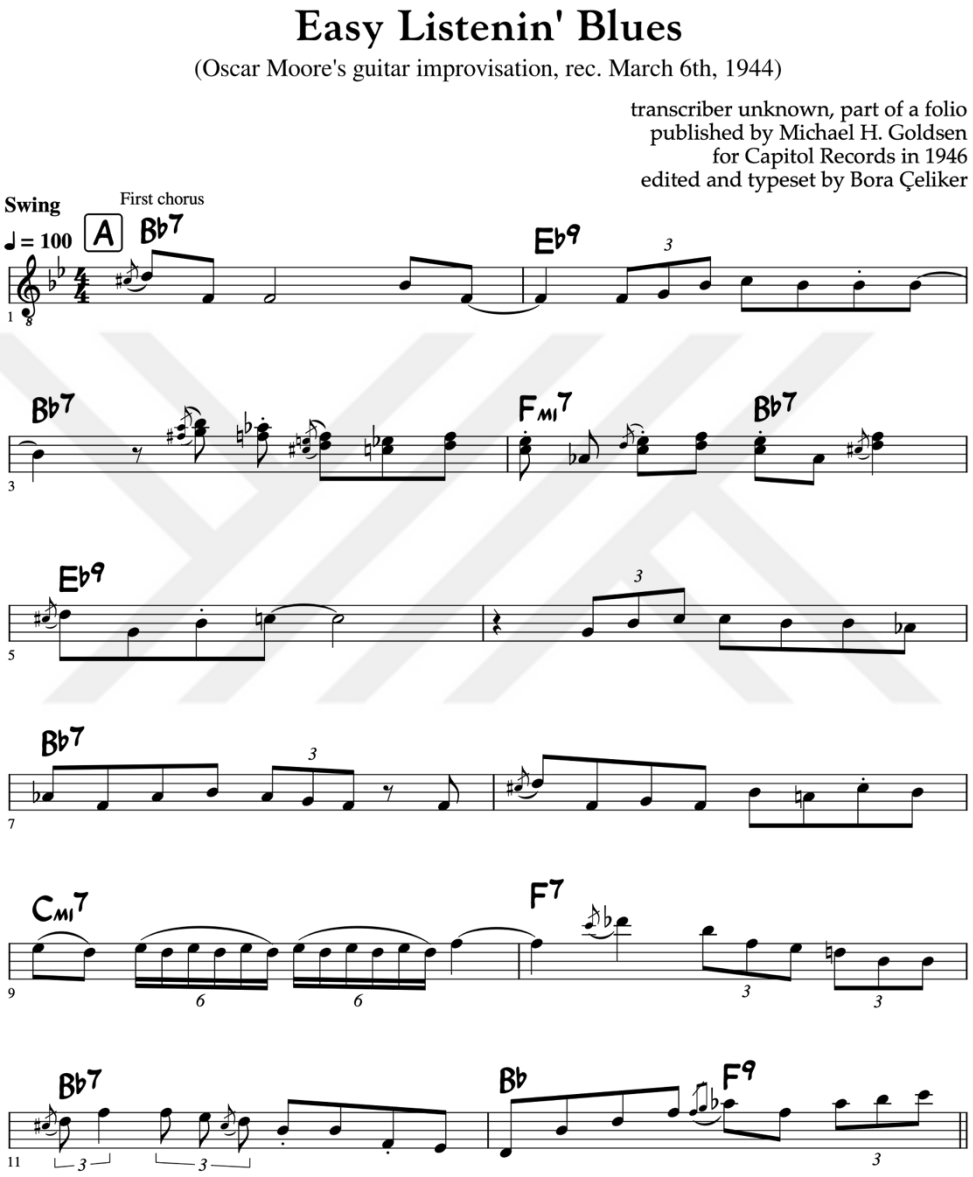
Appendix E. Pasquale Grasso Transcription

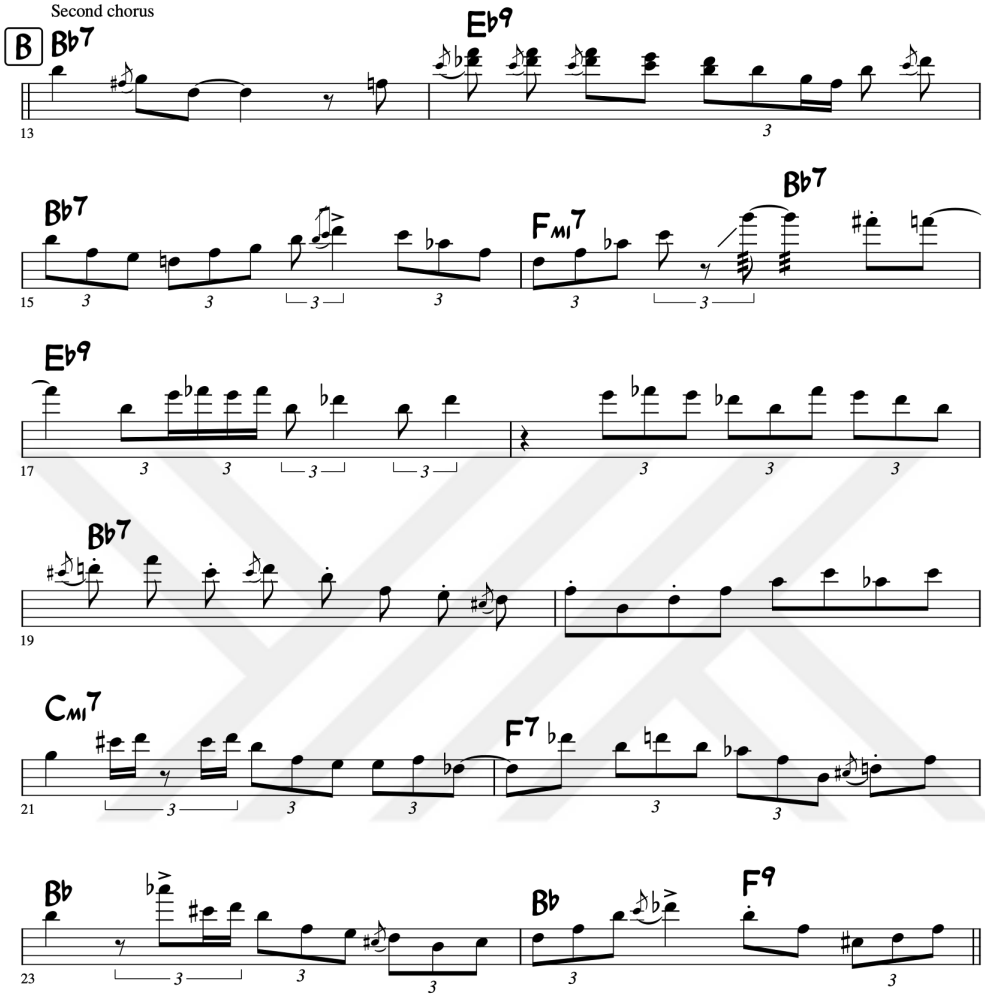



D
Bbmi7 C07
(Bbmi6/Db
Gb9
C07
F7(b9)
A07
Bbmi7
Bbmi7)
Gb9
25
3
Ab6/C
B07
Bbmi7
Eb7
Ab6
(Ab6
(Cmi7
F7(b9))
29
3
Leading on to the out head

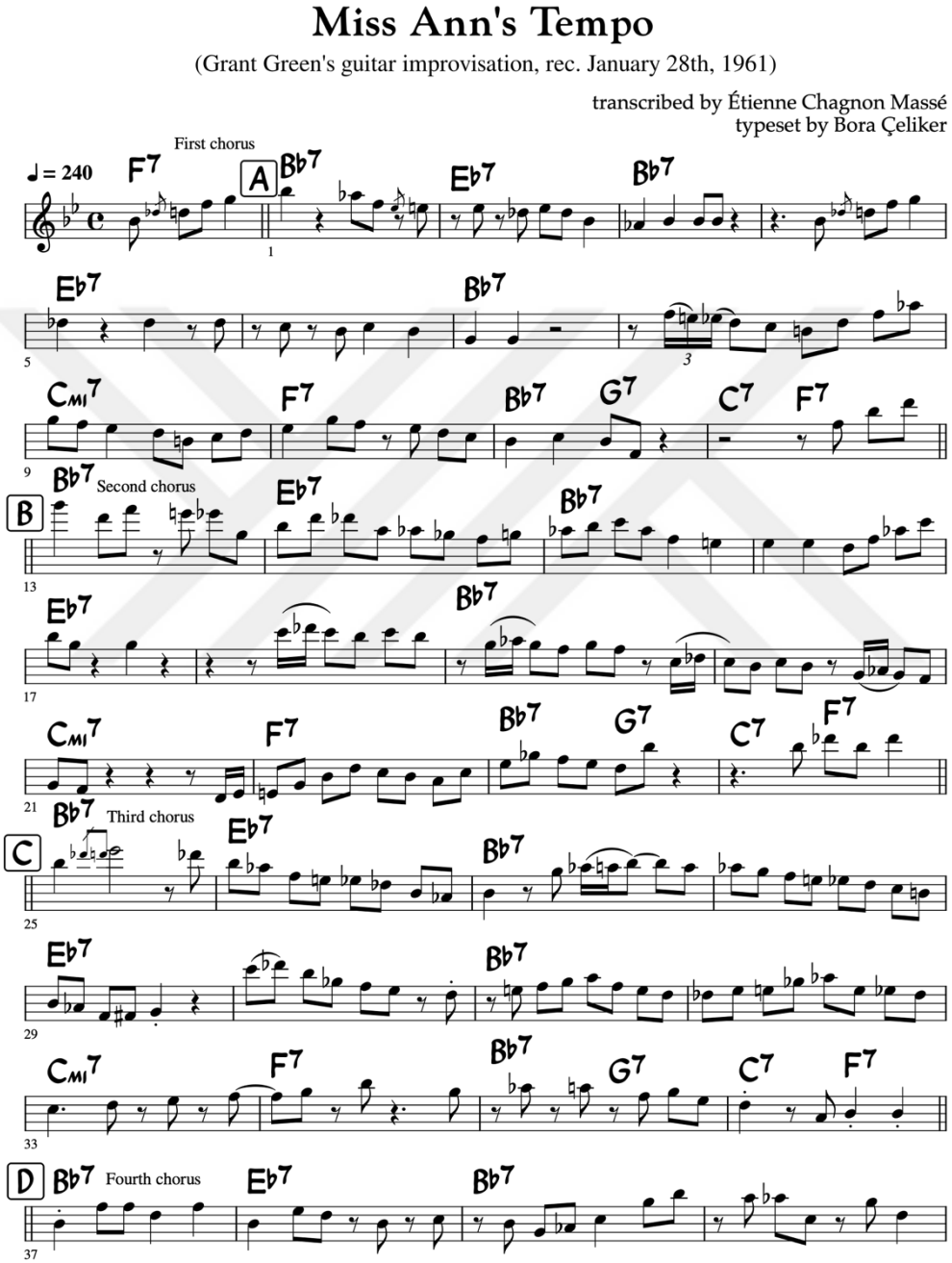
2

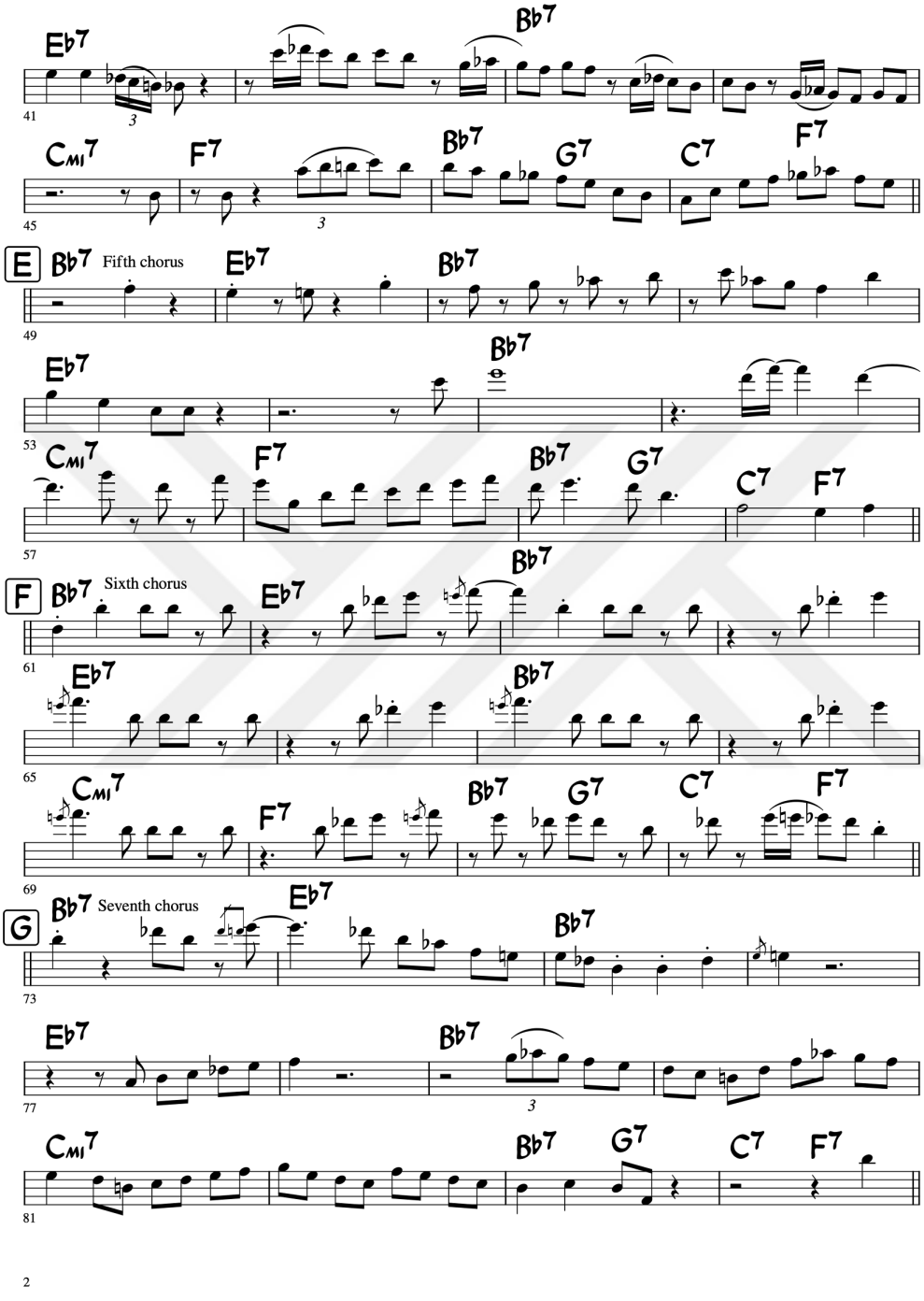
Appendix F. Oscar Moore Transcription

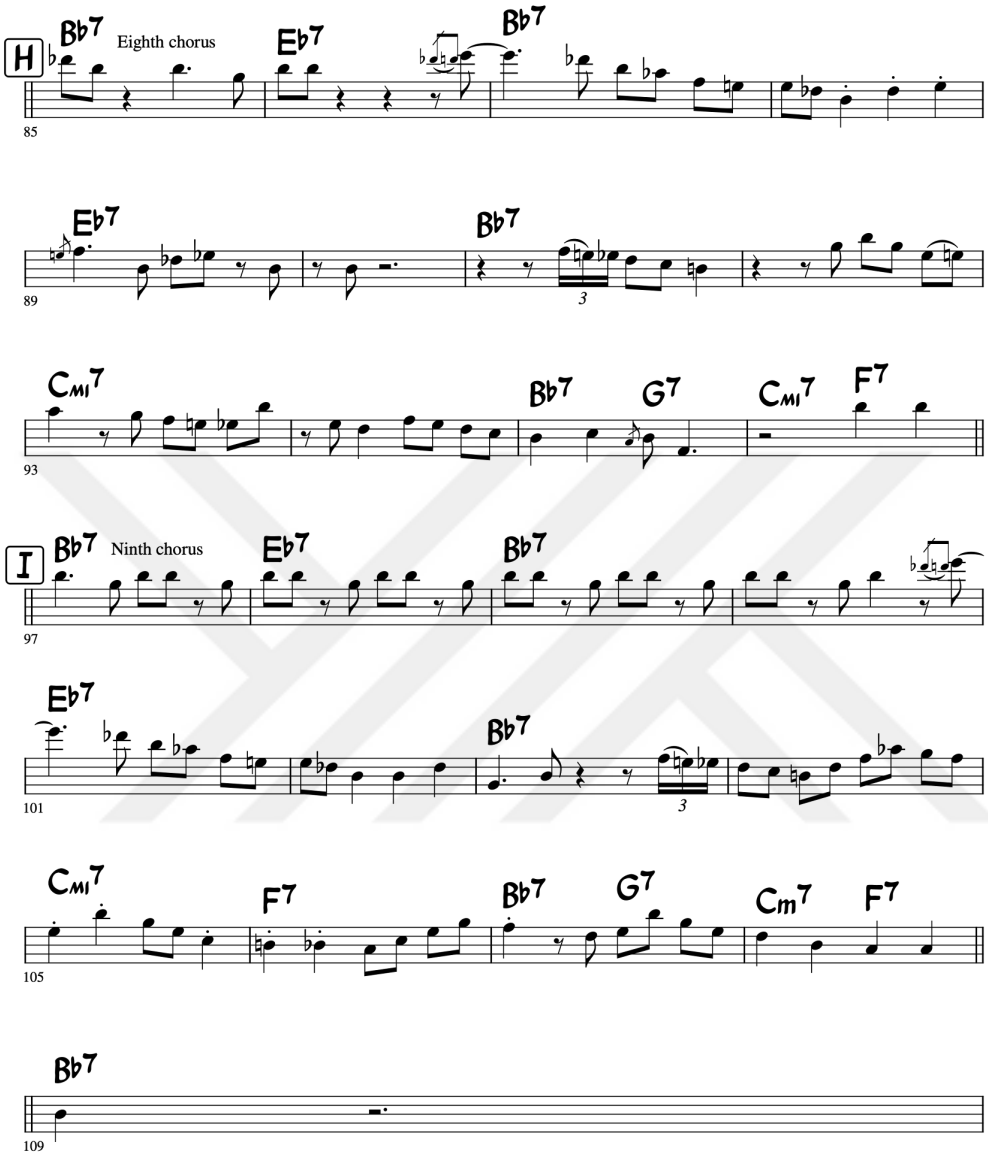



Second chorus
B
B♭7
E♭9
13
B♭7
F♏7
B♭7
15
E♭9
17
B♭7
19
C♏7
F7
21
B♭
B♭
F9
23

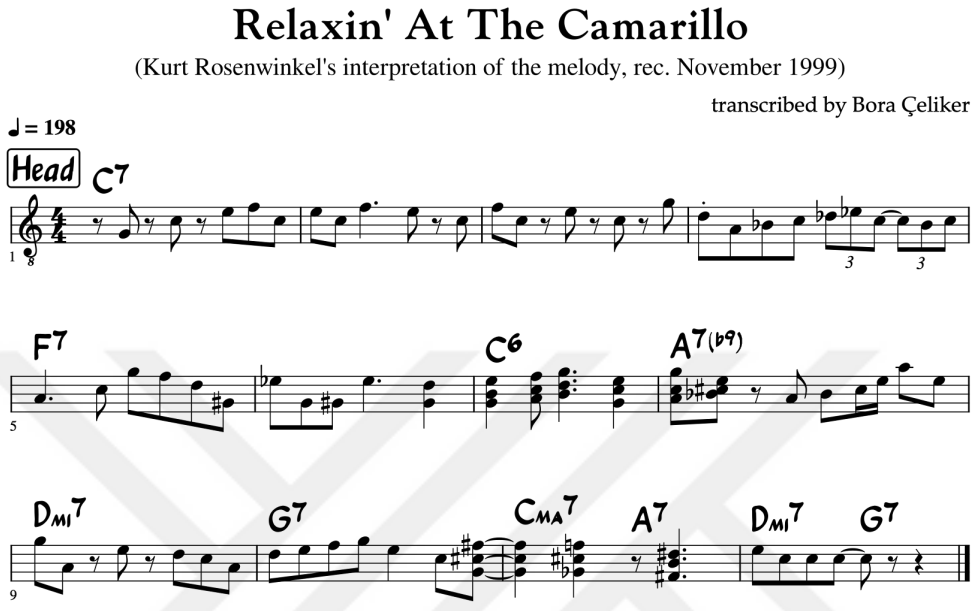
Appendix G. Grant Green Transcription



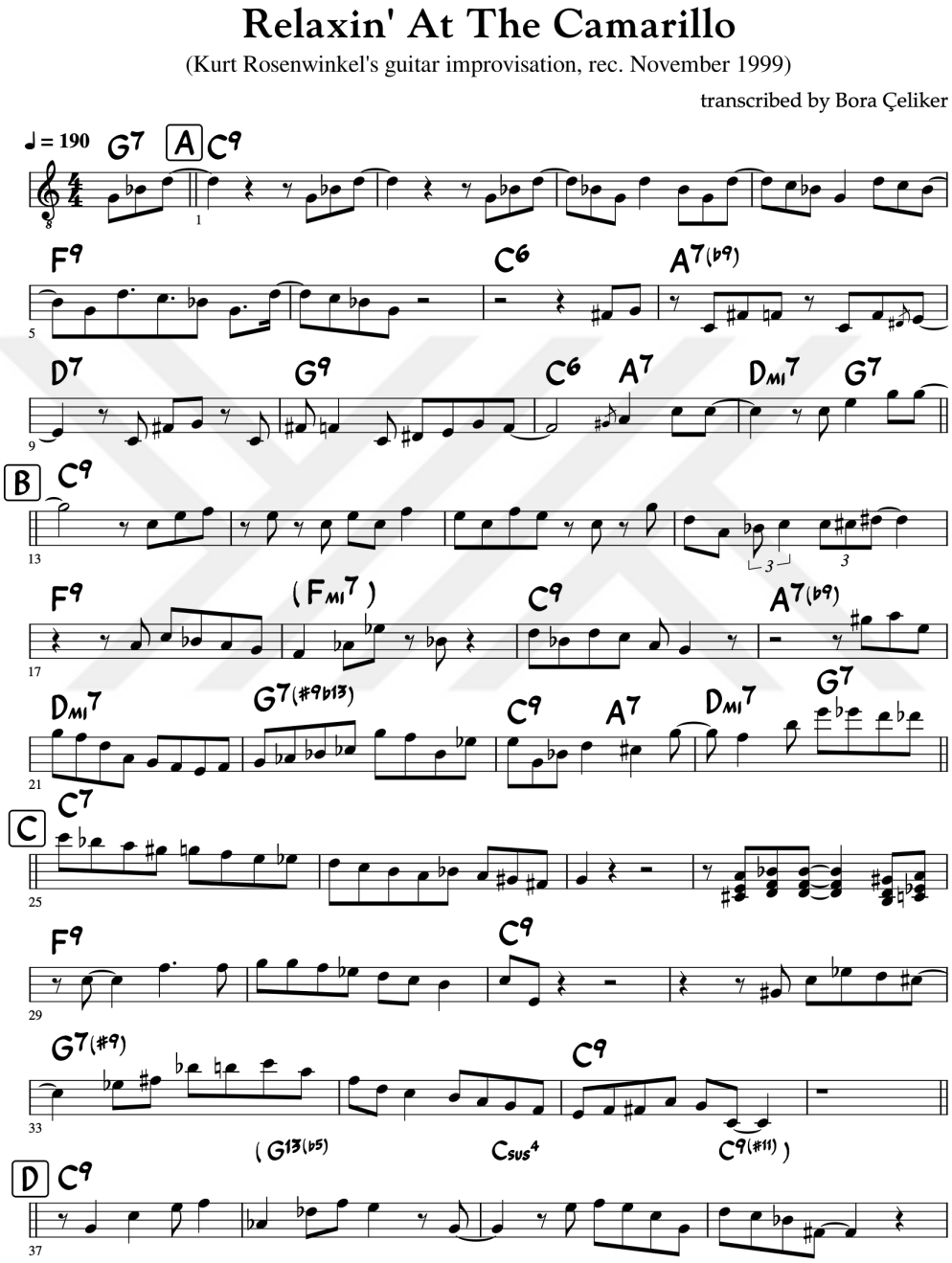

E♭7
B♭7
41
3
Cmi7
F7
B♭7
G7
C7
F7
45
3
E
B♭7
Fifth chorus
E♭7
B♭7
49
E♭7
B♭7
53
Cmi7
F7
B♭7
G7
C7
F7
57
F
B♭7
Sixth chorus
E♭7
B♭7
61
E♭7
B♭7
65
Cmi7
F7
B♭7
G7
C7
F7
69
G
B♭7
Seventh chorus
E♭7
B♭7
73
E♭7
B♭7
77
3
Cmi7
B♭7
G7
C7
F7
81

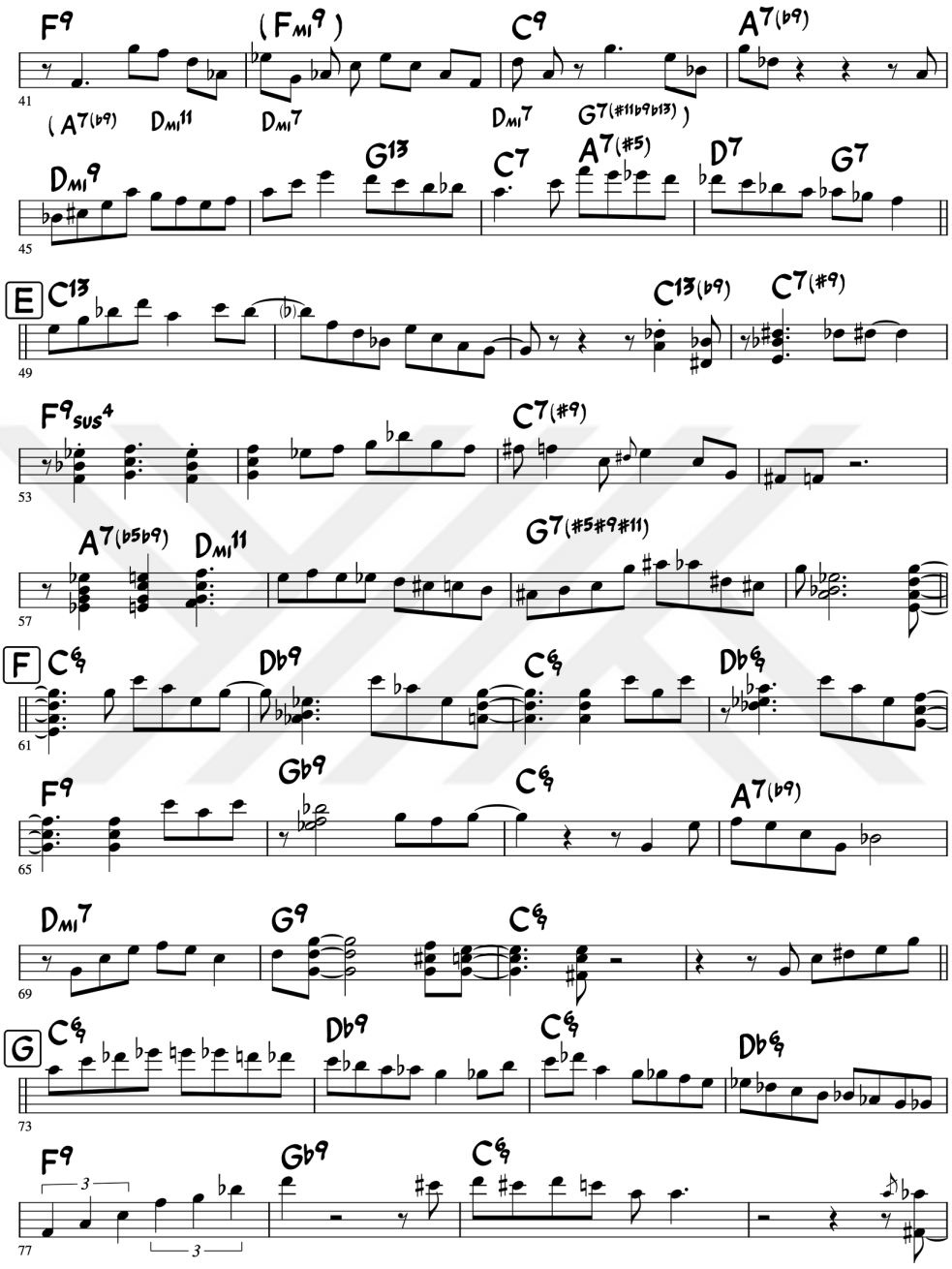

H
Bb7
Eighth chorus
Eb7
Bb7
85
Eb7
Bb7
89
3
Cmi7
Bb7
G7
Cmi7
F7
93
I
Bb7
Ninth chorus
Eb7
Bb7
97
Eb7
Bb7
101
3
Cmi7
F7
Bb7
G7
Cm7
F7
105
Bb7
109

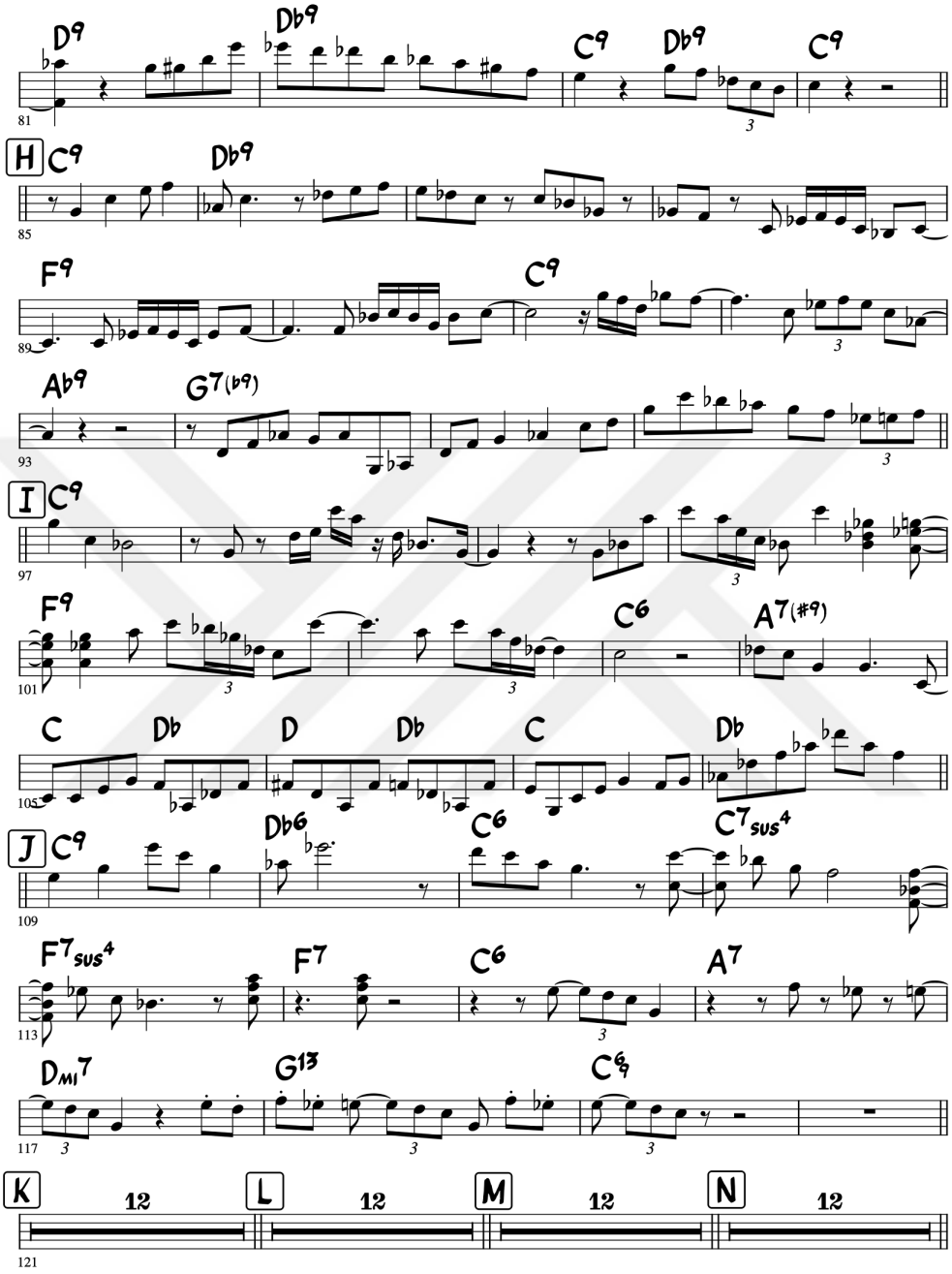
Appendix H. Kurt Rosenwinkel Transcription (Melody)



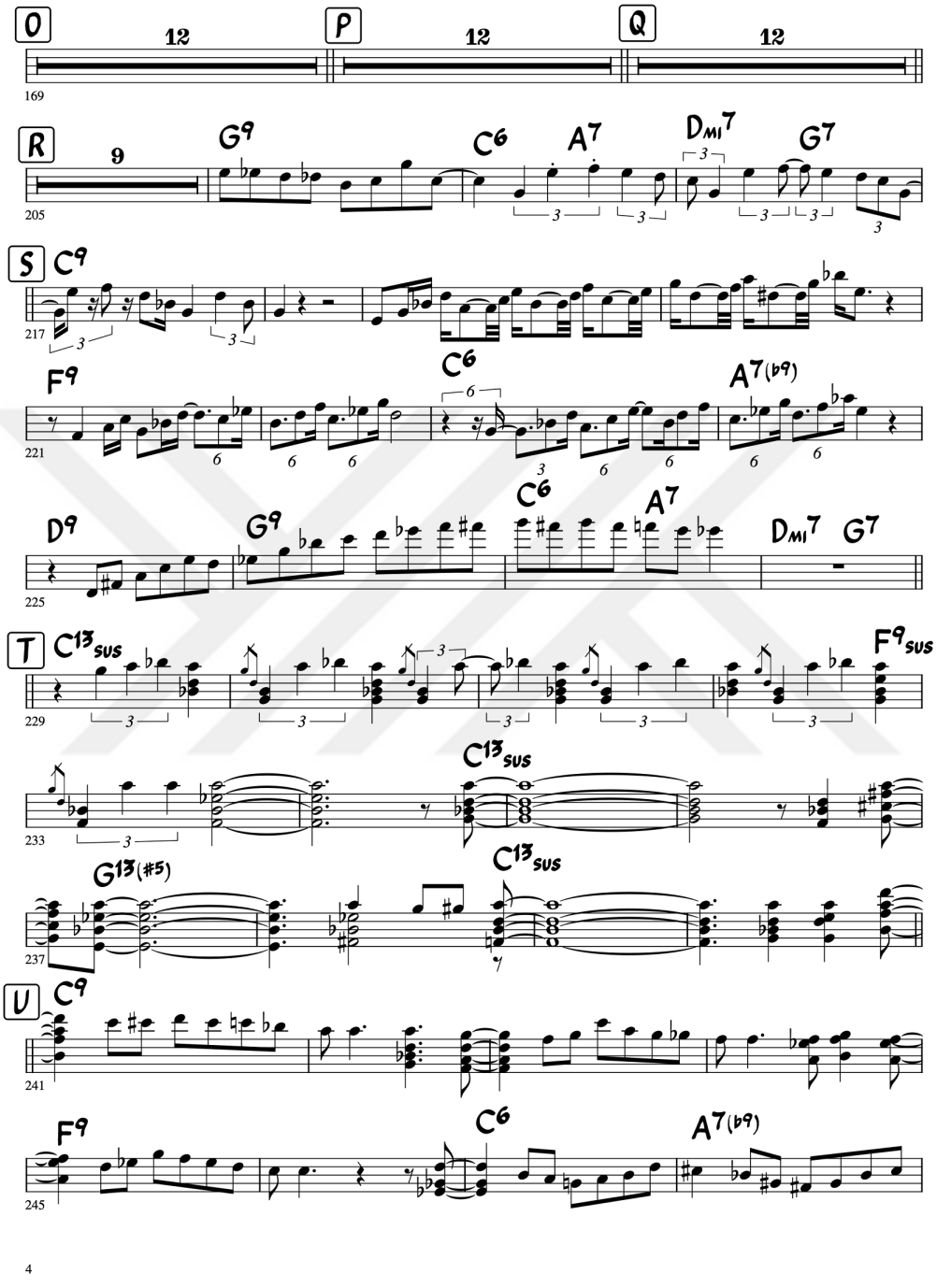
Appendix I. Kurt Rosenwinkel Transcription (Improvisation)

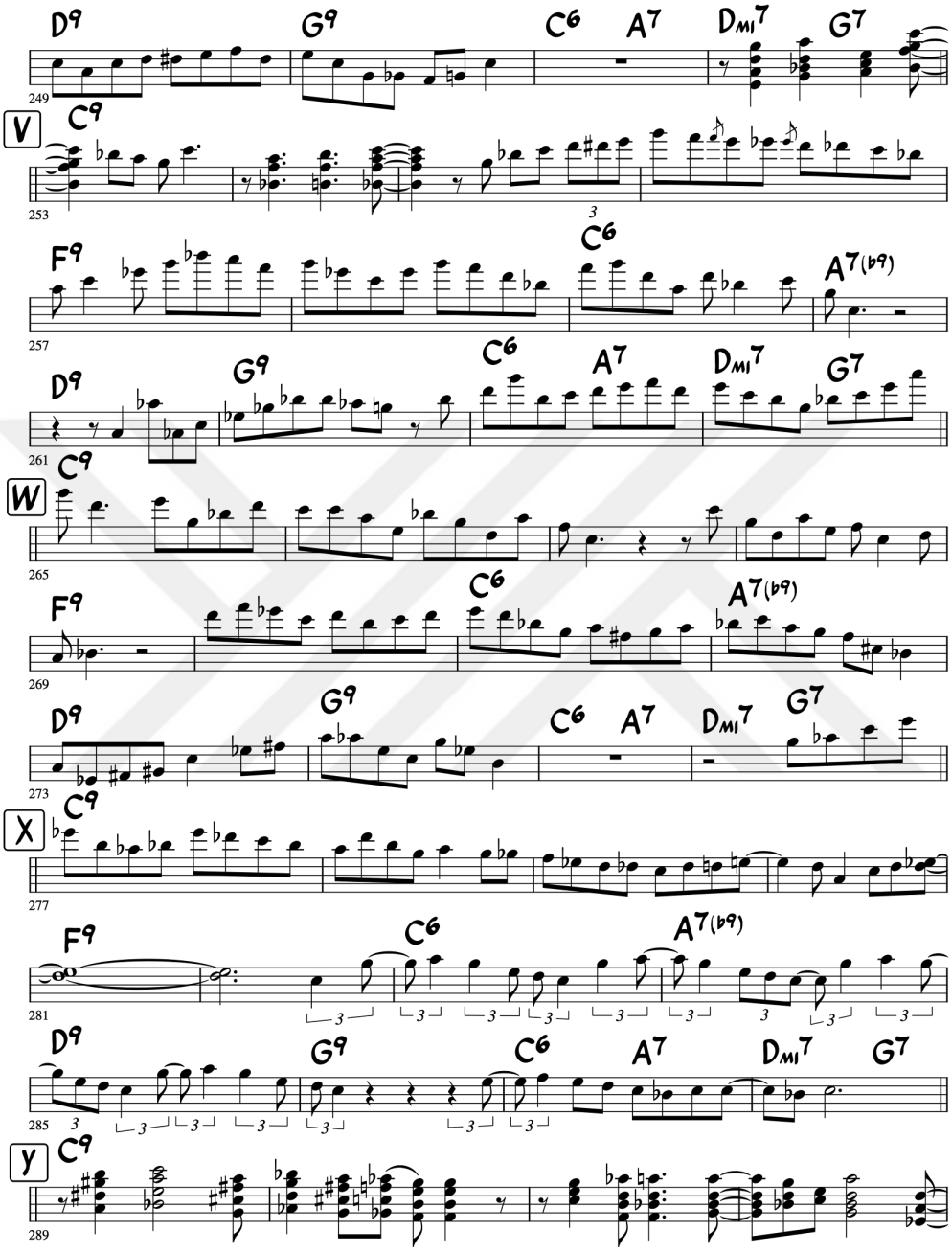



F9
(FMI9)
C9
A7(b9)
41
(A7(b9)
DMI11
DMI7
DMI7
G7(#11b9b13))
DMI9
G13
C7
A7(#5)
D7
G7
45
E
C13
C13(b9)
C7(#9)
49
F9sus4
C7(#9)
53
A7(b5b9)
DMI11
G7(#5#9#11)
57
F
C6/9
Db9
C6/9
Db6/9
61
F9
Gb9
C6/9
A7(b9)
65
DMI7
G9
C6/9
69
G
C6/9
Db9
C6/9
Db6/9
73
F9
Gb9
C6/9
77
3
3

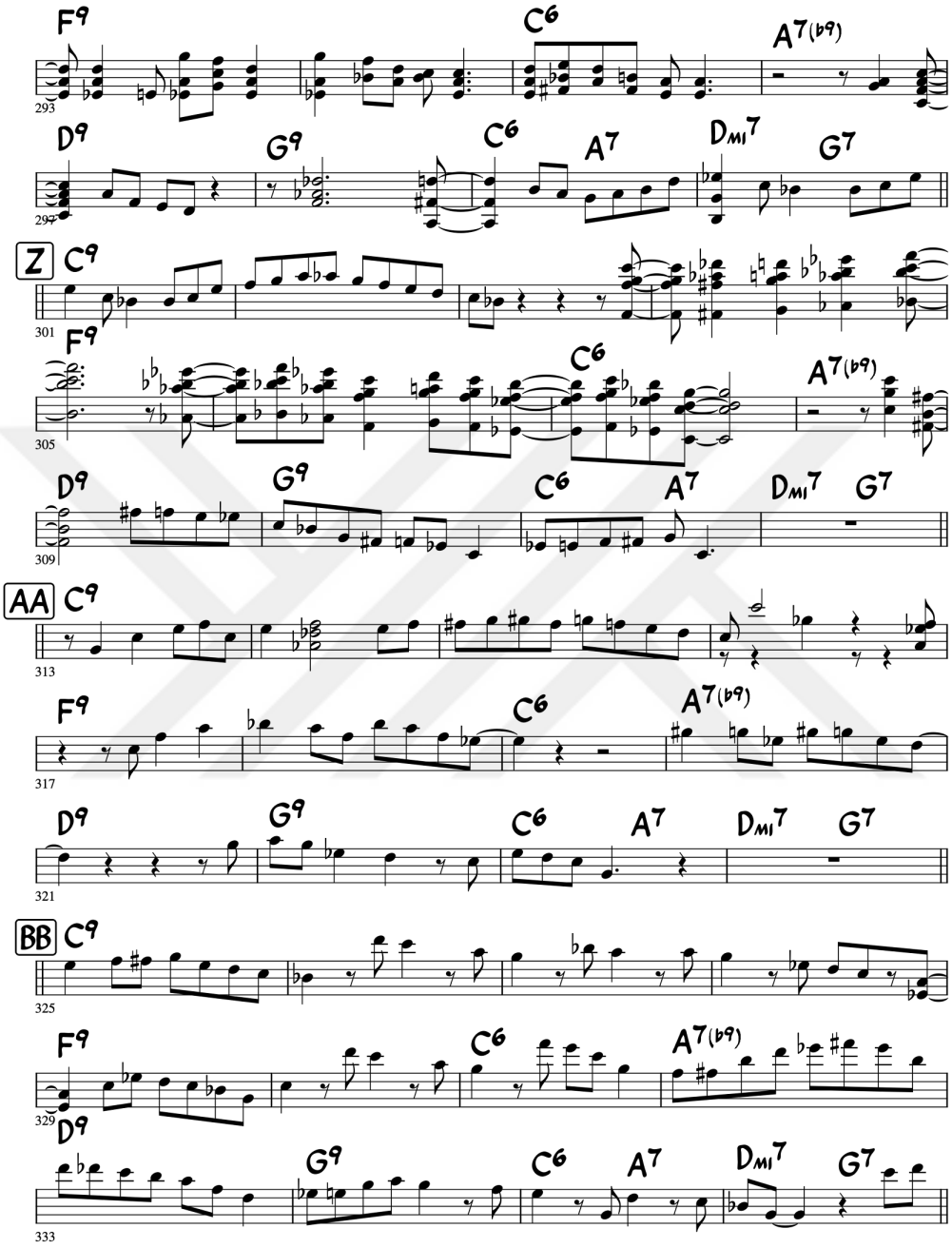

D9
Db9
C9
Db9
C9
81
H
C9
Db9
85
F9
C9
89
Ab9
G7(b9)
93
I
C9
97
F9
C6
A7(#9)
101
C
Db
D
Db
C
Db
105
J
C9
Db6
C6
C7sus4
109
F7sus4
F7
C6
A7
113
Dmi7
G13
C6
117
K
12
L
12
M
12
N
12
121

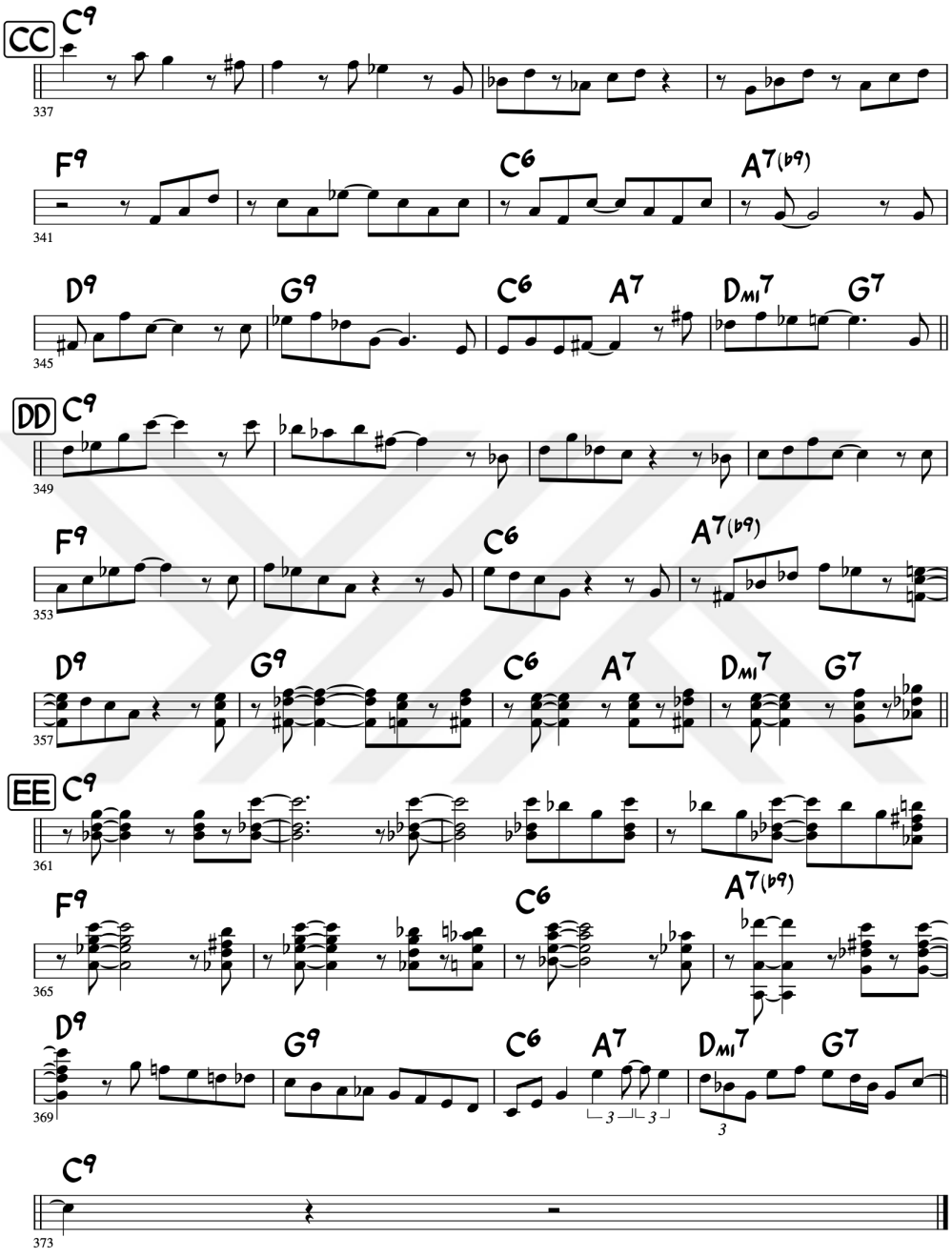
3

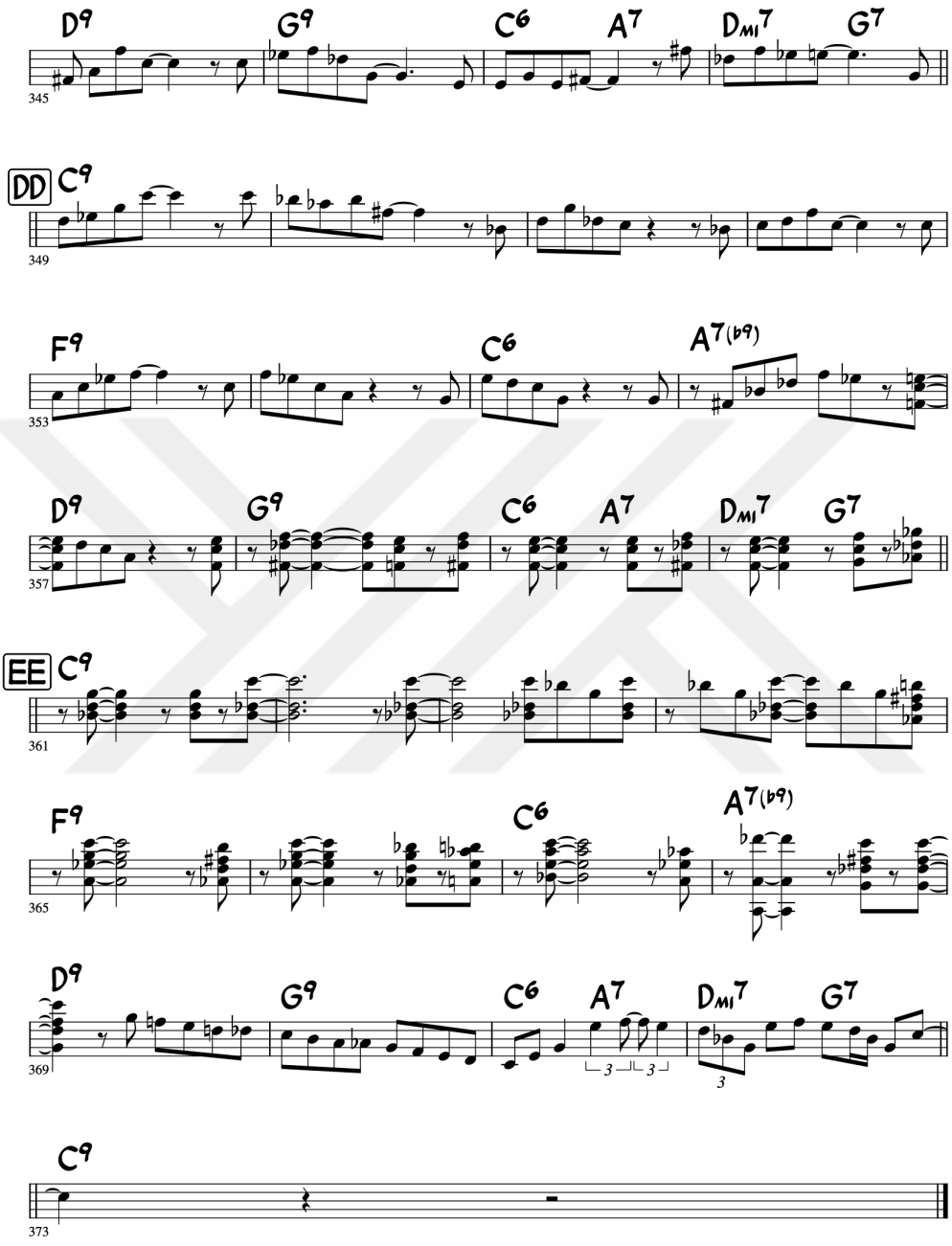

O
12
P
12
Q
12
169
R
9
G9
C6
A7
DMI7
G7
205
S
C9
217
F9
C6
A7(b9)
221
D9
G9
C6
A7
DMI7
G7
225
T
C13sus
F9sus
229
C13sus
233
G13(#5)
C13sus
237
U
C9
241
F9
C6
A7(b9)
245


D9
G9
C6
A7
DMI7
G7
249
V
C9
253
F9
C6
A7(b9)
257
D9
G9
C6
A7
DMI7
G7
261
W
C9
265
F9
C6
A7(b9)
269
D9
G9
C6
A7
DMI7
G7
273
X
C9
277
F9
C6
A7(b9)
281
D9
G9
C6
A7
DMI7
G7
285
y
C9
289

5


F9
C6
A7(b9)
293
D9
G9
C6
A7
DMI7
G7
297
Z
C9
301
F9
C6
A7(b9)
305
D9
G9
C6
A7
DMI7
G7
309
AA
C9
313
F9
C6
A7(b9)
317
D9
G9
C6
A7
DMI7
G7
321
BB
C9
325
F9
C6
A7(b9)
329
D9
G9
C6
A7
DMI7
G7
333


CC
C9
337
F9
C6
A7(b9)
341
D9
G9
C6
A7
DMI7
G7
345
DD
C9
349
F9
C6
A7(b9)
353
D9
G9
C6
A7
DMI7
G7
357
EE
C9
361
F9
C6
A7(b9)
365
D9
G9
C6
A7
DMI7
G7
369
C9
373


D9
G9
C6
A7
DMI7
G7
345
DD
C9
349
F9
C6
A7(b9)
353
D9
G9
C6
A7
DMI7
G7
357
EE
C9
361
F9
C6
A7(b9)
365
D9
G9
C6
A7
DMI7
G7
369
3
3
3
C9
373

9