



**TRACKING THE TRANE: COMPARING SELECTED IMPROVISATIONS OF
JOHN COLTRANE, JERRY BERGONZI AND DAVID LIEBMAN.**

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ABSTRACT

For saxophonists wishing to follow in the footsteps of John Coltrane, the challenge was—and remains—a formidable one. Nonetheless, these footsteps have become a path well trodden by saxophonists in the years since his death in 1967. While the magnitude of Coltrane's influence stands as an axiom within the historical literature, research seeking to understand this phenomenon from an analytical perspective, particularly as it has informed the melodic language of subsequent jazz saxophonists, is meagre. By tracking the influence of Coltrane on leading saxophonists of the post-Coltrane era, their own innovative responses to a music that remains both a repository of prescribed tradition and an inspiring model of creativity may be brought into sharper focus. Thus, a greater appreciation of their unique contributions to the major improvisatory traditions of jazz may be fostered.

This thesis investigates the influence of Coltrane's music on the improvising of post-Coltrane saxophonists by inspecting selected improvisations of Jerry Bergonzi and David Liebman and comparing them to improvisations by Coltrane on the same repertoire piece. Throughout this investigation the terms "bebop" and "modal" are employed as descriptors of discrete improvisatory vocabularies and stylistic practices, distinguished on the basis of idiomatic approaches to "playing the changes" and the use of linear chromaticism. The analysis of each improvisation identifies bebop and modal vocabulary and examines its treatment in the context of the stylistic orientation of respective performances. Revealed are various innovative approaches in the improvisations of each

saxophonist, which may be understood in terms of the overall development of the styles of bebop and modal jazz.

Improvisations of Coltrane from 1960 on a Bronislau Kaper composition, “On Green Dolphin Street,” reveal that in these bebop-oriented performances the use of motives and linear chromaticism has increased in prominence to unprecedented levels. This incipient modal vocabulary (extended motives and thirds-cycle-based chromaticism) exerts a modernising influence on Coltrane’s interpretation of bebop, his involvement with which was almost at an end. In their rejuvenation of post-Coltrane bebop, Bergonzi’s “On Green Dolphin Street” improvisations may be heard to exemplify the continuation of this project in a contemporary context. The innovative modal interpretations of Liebman’s “On Green Dolphin Street” improvisations point to a continuation and extension of Coltrane’s modal preoccupations, which all but ceased in Coltrane’s music when he entered his final style period.

The comparison of selected improvisations of Coltrane, Bergonzi and Liebman demonstrates how two current jazz saxophonists—Bergonzi and Liebman—have drawn on the past—the legacy of Coltrane—to create innovative music in the present. This demonstration contributes to an understanding of the relationship between contemporary jazz improvisation and its prolific and authoritative history, and enriches paradigms based on a retrospection/innovation dichotomy that continue to frame much of the debate about the aesthetics of contemporary jazz.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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to Kath

again

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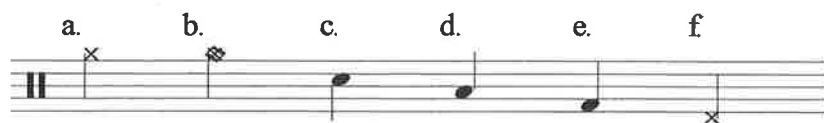
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KEY TO MUSIC NOTATION

Drums



- | | |
|-----------------|-------------------|
| a. Ride cymbal | d. Small tom tom |
| b. Crash cymbal | e. Floor tom tom |
| c. Snare drum | f. Hi-hat cymbals |

f. [] Square brackets indicate that the drum part is inaudible.

Saxophone

g. () Round brackets indicate that notes are intentionally muted or otherwise inaudible. Round brackets framing rests indicate inaudible passages.



Chapter 1

Introduction

Throughout the 1940s and until his death in 1955, alto saxophonist Charlie Parker was that instrument's most influential voice in jazz. By the late 1950s, this mantle was assumed by the tenor saxophonists John Coltrane and Sonny Rollins, both of whom had become identified with a trend towards consolidation and extension of Parker's style subsequently dubbed "hard bop." Coltrane's identification with hard bop was not to last, however, for he emerged from the changing musical landscape of the 1960s as the chief architect of an innovative improvisatory language that was to become as significant as Parker's had been throughout the previous two decades. Indeed, within the literature of jazz, the magnitude of Coltrane's influence, both contemporaneous and subsequent, is axiomatic. Two comments below—the first from musicologist Lewis Porter; the second from saxophonist David Liebman—are typical of the acknowledgment Coltrane receives within this literature: "Coltrane profoundly affected the jazz world. His followers are legion..."¹ and

John Coltrane's influence on contemporary music has been awesome, ranging beyond his incredible saxophone playing. The intensity and conviction of Trane's music stands as a pinnacle of inspired creativity among all of twentieth century art ... He was probably the most complete jazz musician of his time....²

Abundant evidence of Coltrane's continuing influence may be found in the music of

¹ Lewis Porter. *John Coltrane's Music of 1960 Through 1967: Jazz Improvisation as Composition*. Ph.D. Dissertation, Brandeis University, 1983. 260.

² David Liebman. Liner notes to *Homage to John Coltrane*. David Liebman. Compact Disc (Owl R2 79245) 1987.

contemporary jazz saxophonists, a brief summary of whom might include (in addition to Liebman himself) Michael Brecker, Joshua Redman, Bob Berg, Steven Grossman, Branford Marsalis, Kenny Garrett, Steve Coleman, Joe Lovano and Jerry Bergonzi.³

While Coltrane and his music have featured generously in the literature (albeit in work of uneven quality), such is not the case with the post-Coltrane saxophonist, the music of whom still awaits thorough investigation. If Coltrane's influence on the course of jazz has been profound and awesome, then research seeking to understand this influence from an analytical perspective, particularly as it has affected the melodic language of jazz saxophonists, is, to say the least, scant. As a step towards redressing this omission, the following research considers the improvisatory language of Coltrane and compares it to that of two of the saxophonists listed above: Jerry Bergonzi and David Liebman. The aims of this comparison are to reappraise Coltrane's musical output during the late 1950s and early 1960s, and into his third or "modal" period; and to introduce the improvisatory languages of Bergonzi and Liebman, examining Coltrane's influence on them and the contemporary stylistic orientations they exemplify.

Bergonzi and Liebman have been selected for consideration because they each manifest the influence of Coltrane's music in different ways. These differences are frequently aligned to aesthetic paradigms that frame debate within the contemporary jazz community by establishing a dichotomy between the valuing of tradition and retrospection on the one hand, and innovation and experimentation on the other. The following research

³ This abbreviated list of post-Coltrane saxophonists is a slightly enlarged and up-dated version of an earlier list produced in Lewis Porter. *John Coltrane: His Life and Music*. (Ann Arbor: University of Michigan Press, 1998) 295.

adds nuance to the application of such a dichotomy, which might place the music of Bergonzi on the former side, and the music of Liebman on the latter side.

Bergonzi is recognised by leading jazz musicians as a saxophonist of considerable stature.⁴ While he has received little attention within the relevant literature, Bergonzi is an impressive representative of what might be considered a second generation of post-Coltrane saxophonists. Furthermore, his profile throughout the broader jazz community is steadily growing, as an already sizable and expanding discography attests.⁵

Liebman was prominent amongst the first generation of post-Coltrane saxophonists, and his membership, together with Grossman, of the groups of Elvin Jones and Miles Davis throughout the early 1970s, drew him into the Coltrane legacy in a most direct sense. When, in 1990, Liebman reflected back upon this period, he acknowledged the place both he and Grossman occupied within this legacy: “We were the first post-Coltrane saxophonists to explore certain aspects of his style and try to use these concepts as the basis of our language.”⁶ Liebman has maintained his prominence within the jazz community by leadership of relatively stable groups from the mid-1970s to the present day (“Lookout Farm,” “Quest” and the “David Liebman Quintet”). These groups have provided the primary vehicles for Liebman’s continued musical output and artistic

⁴ For example, Brecker includes Bergonzi in a list of saxophonists who have been influential in his development as an improviser. See “Michael Brecker.” *Artist Transcriptions: Saxophone*. Transcribed by Carl Coan. (Wisconsin: Hal Leonard Corporation, 1995) 6.

⁵ See Appendix III for discographic listing.

⁶ David Liebman. Liner notes to *Elvin Jones: Live at the Lighthouse*. Vol. 2. Elvin Jones Quartet. Compact Disc (Blue Note CDP 7 84448 2) 1990.

development.

A method of comparing the music of Coltrane, Bergonzi and Liebman has been adopted that employs a sample limited to various performances of the same repertoire piece. Such an approach finds precedent in the work of Barry Kernfeld, whose doctoral research was built, in part, on the comparison of various renditions of the bebop blues “Straight, No Chaser” and the “I Got Rhythm”-based “Oleo.”⁷ Of such a comparative method, Roger Dean has noted:

Clearly a practical approach to identifying changes in an intensifying music like jazz is to inspect differences in application of ideas within a relatively constant environment when used at different times or by different musicians.⁸

In relation to Coltrane, the observations that conclude Porter’s dissertation are worthy of quotation because they point to the central feature of this present research. In these observations Porter recognises that

we need studies that compare alternate versions of the same piece to see what they reveal about the improvisatory process ... Comparative studies of Coltrane and other jazz improvisors will help us to learn just how unique Coltrane’s method was....⁹

Bemoaning the apparent reluctance of post-Coltrane saxophonists to embrace Coltrane’s architectural method, Porter wonders whether such studies may “... perhaps find some effects of the Coltrane method on the younger generation of players....”¹⁰ He

⁷ Barry Kernfeld. *Adderley, Coltrane, and Davis at the Twilight of Bebop: The Search for Melodic Coherence (1958-59)*. Ph.D. Dissertation, Cornell University, 1981.

⁸ Roger Dean. *New Structures in Jazz and Improvised Music Since 1960*. (Buckingham: Open University Press, 1992) 197.

⁹ Porter, *John Coltrane’s Music* 275.

¹⁰ Porter, *John Coltrane’s Music* 275.

concludes that “there are many exciting areas left to explore, which have the potential of illuminating for us much music besides that of John Coltrane.”¹¹

One such illumination may lie in the area of musical interaction; that is, by observing changes both between and within each ensemble’s treatment of the repertoire piece examined in this thesis, the improvisatory languages of the soloists may be better understood within their ensemble contexts. In this way, the development of musical interaction within the small jazz ensemble and its influence on the design or architecture of particular improvisations may be considered.

Comparative studies of the kind to be undertaken below might sample a range of repertoire types (singly or in combination), with each type better exemplifying certain improvisatory practices or stylistic characteristics. The search for a sample consistent with the aims of the present research has led to the selection of a 1947 composition by Bronislau Kaper entitled, “On Green Dolphin Street.” This composition provides a clear example of recursive sectional form so typical of the commonly used repertoire of jazz (in this case, a four-part A-B-A-C structure). It consists of passages of accelerated harmonic rhythm (B and C sections) and passages underpinned by tonic pedal point (A and A1 sections), within the context of a metred pulse. Recorded performances of “On Green Dolphin Street” (henceforth OGDS) available to this research span more than thirty years: three recordings of Coltrane, one from 1958 and two from 1960, are available commercially; two recordings of Bergonzi, from March 1989, are private tapes; three recordings of Liebman, from 1978, 1985 and 1991, are available commercially and a

¹¹ Porter, *John Coltrane’s Music* 275.

fourth from 1991 is a private tape.¹² Furthermore, Coltrane's performances of OGDS recorded in 1960 capture his modal style at an important early stage of its formation.¹³ In addition, Liebman has cited OGDS as demonstrative of the development of lyricism in his improvising: "By 1977-79, I could hear a more lyrical sense beginning to occur on tunes I had played for years, like 'Stella by Starlight' and 'On Green Dolphin Street'."¹⁴

While the benefits of the comparative methodology outlined above are clear, certain limitations are also apparent. Principal among these is the broad time frame established by the sample, which envelopes, especially in more recent years, a field of great stylistic diversity. Research that attempts to provide meaningful analysis of Coltrane's influence on all current styles and sub-styles of jazz will be large indeed. This thesis does not attempt such a panoramic overview of Coltrane's influence. Rather, it may be considered a more sharply focused contribution to this subject, examining a clearly defined musical sample on the premise that current analytical models in jazz research reflect the growing complexity of both jazz improvisation itself throughout the second half of this century, and the critical appraisal of it.

By examining the music of Coltrane, Bergonzi and Liebman in the above manner, it becomes possible to observe the development of an improvisatory language from its incipency (the modal style of Coltrane), to trace its influence on selected saxophonists of

¹² See Appendix III for discographic listing.

¹³ Gerhard Putschögl and Andrew White have noted the significance of these performances; their observations are considered in Chapter 2.

¹⁴ David Liebman. *Self-Portrait of a Jazz Artist: Musical Thoughts and Realities*. (West Germany: Advance Music, 1988) 62.

the jazz-rock or fusion style of the late-1960s and 1970s, and observe its continuing presence within the stylistic refinements that appear to have become a preoccupation of jazz's most recent history. With these aims in mind, Chapter 2 re-examines the improvisatory vocabulary of Coltrane's modal period. Chapters 3 and 4 consider Coltrane's OGDS improvisations and the ensemble contexts within which they are produced. Chapters 5 and 6 repeat this process for the improvisations of Bergonzi, while Chapters 7 and 8 investigate the OGDS improvisations of Liebman. Chapter 9 consists of a summary of this comparison and a conclusion. The remainder of Chapter 1 reflects briefly on the historical context within which this research is located, discusses at some length issues of methodology and terminology as they pertain to the analysis that follows, and examines the relevant literature concerning each saxophonist.

Bebop and Modal Improvisation in Jazz

In the language of jazz, the terms “bebop” and “modal” connote both historical periods and styles of improvising. The term “bebop,” for example, may be employed in reference to the period roughly spanning the late-night jam sessions at “Minton’s Playhouse” in New York City around the years 1939 to 1941, in which such figures as Parker, Dizzy Gillespie, Charlie Christian and Thelonious Monk participated; and extend to the end of the 1950s, to the adoption by Davis of new compositions of novel harmonic construction. The term “modal” may refer to prominent strands of the jazz of the 1960s, particularly those inspired by the new repertoires of the Davis and Coltrane bands, and conclude with the wide embrace of electronic instruments that began towards the end of that decade.

However, with the continuation both of bebop and modal styles of improvising into subsequent decades, the terms “bebop” and “modal” have of necessity become somewhat detached from the historical moorings to which they were originally anchored. Thus, while Davis’s improvising style of the 1960s is commonly described as modal, Liebman uses the same designation to characterise his own improvising style of the 1970s and beyond: “... as natural to the present generation as playing modally was to mine.”¹⁵

It is the contemporary use of the terms “bebop” and “modal” as referents of improvising styles that is of interest to this research; in particular, the differing treatments of the parameters of harmonic rhythm and chromaticism that they each signify. Of the two

¹⁵ “The New Order in Jazz.” *Intervals: The Newsletter of David Liebman*. (Spring 2001) 2; transmitted via e-mail from the website www.upbeat.com/lieb.

styles of improvising, bebop is characterised by a comparatively accelerated rate of harmonic rhythm, with requisite instrumental competency demonstrated through the capacity of improvising soloists to sustain a stream of melodic invention that enunciates accurately the prescribed harmony of the composition or commonly used variations to it.

With the onset of the 1960s, bebop had entered—as Kernfeld observed—its twilight years. In contrast to bebop improvisation, the new modal style employed a significantly reduced, sometimes static, harmonic rhythm. New approaches to improvisation over these prescribed harmonic accompaniments emerged that saw a greatly expanded use of chromaticism. The bebop notion of “playing the changes” had been transformed irrevocably.

The emphasis on chromaticism in relation to modal improvising is born out by Kernfeld, who qualifies the use of the term “modal jazz,” noting that it “... can be rather misleading, because [it] has much more to do with harmony ... than with scales...” He continues: “Hence in ‘modal improvisation’ it is often the accompaniment, not the improvisation, that is modal.”¹⁶ In other words, the term “modal improvisation,” implying as it does pitch selection based on a scale or mode,¹⁷ inadequately accounts for the complexities of the improvisation practiced within compositions whose innovative

¹⁶ Barry Kernfeld. *What to Listen For in Jazz*. (New Haven and London: Yale University Press, 1995) 146-147.

¹⁷ “Improvisation.” In *The New Grove Dictionary of Jazz*. 2nd ed, Barry Kernfeld, ed. (London: Macmillan Press, 1994), Kernfeld defines modal improvisation as the exploration of “... the melodic and harmonic possibilities of a collection of pitches, often corresponding to one of the ecclesiastical modes or to a non-diatonic scale from traditional or ethnic music” (561).

accompanying procedures attract the label, “modal jazz.” Instead, this improvisation is broadly characterised by Kernfeld as “... regularly select[ed] pitches in a loose, perhaps free, perhaps chromatically complex relation to underlying modes.”¹⁸ To diminish the over-emphasis on modality, Kernfeld offers the term “vamp style” to describe these innovative accompanying procedures, while leaving aside the labeling of the melodic practices of improvising soloists.¹⁹ Kernfeld is correct to note that, taken literally, the term “modal improvisation” explains little of Coltrane’s influential post-bebop style. However, before beginning an examination of this music, some introductory remarks may provide a sense of the historical sweep that Coltrane’s modal improvising has come to encompass.

Of the various innovative practices in jazz to attract attention during the 1960s, none polarised critical opinion more so than those assembled under the banner of “free jazz.” Heralded by its supporters as an authentic expression of protest, by which mood the decade appeared gripped (in America at least), its detractors nonetheless heard it as undermining the solid musical foundations upon which had rested jazz’s most enduring achievements.²⁰ An emphasis given by supporters and detractors alike to a socio-political reading of the free jazz style lent credence to perceptions of it as a movement of anger and negation. These perceptions did little, however, to facilitate an understanding of its musical processes, about which early comment tended to remain limited to facile

¹⁸ Kernfeld, “Improvisation.” In *New Grove* 561.

¹⁹ Kernfeld, *Adderley, Coltrane, and Davis* 158-179.

²⁰ James Collier. “Jazz.” In *New Grove* 580-606; Frank Tirro. *Jazz: A History*. 2nd ed. (New York: W.W. Norton & Company, 1993) 403; and John Litweiler. *The Freedom Principle: Jazz After 1958*. (New York: William Morrow, 1984).

pronouncements concerning freedom from oppressive musical restraints.²¹ Within this context, Gunther Schuller was notable for his evaluation of free jazz in less emotive terms.²²

Coltrane was drawn into the storm surrounding free jazz early in the decade, with his perceived embrace of the new music attracting particularly harsh criticism along “anti-jazz” lines.²³ As a result, the initial appraisal of his developing style became a casualty of ill-informed comment. An example of the manner in which the reception of Coltrane’s music was mediated by negative perceptions of free jazz, is evident in an interview conducted with him in 1960. In this interview, Coltrane was asked to comment on

²¹ Ekkehard Jost. *Free Jazz*. (New York: Da Capo Press, 1994) 8-16. In an interview conducted in 1966, Coltrane complained of the lack of musical acuity underscoring much of the criticism from the early 1960s. See Frank Kofsky. *Black Nationalism and the Revolution in Music*. (New York: Pathfinder Press, 1970) 242. Moreover, the notion of free jazz as a music concerned with the negation of structure or “rules” has proven to be a resilient misconception, as a recent quote from the musical commentator Martha Bayles reveals: “Like free jazz ... *total freedom* is enabling for a handful of geniuses, but disabling for everyone else” (emphasis added). In *Hole In Our Soul: The Loss of Beauty and Meaning in American Popular Music*. (New York: The Free Press, 1994) 222.

²² A number of articles by Schuller, beginning in the late 1950s and covering the free jazz style and its leading exponents, are listed in the bibliography. These articles have since been supported and enhanced by research from the 1970s. See Jost, *Free Jazz*; and Michael Budds. *Jazz in the Sixties: The Expansion of Musical Resources and Techniques*. (Iowa City: University of Iowa Press, 1978). More recently still, Dean’s *New Structures* considers these innovations alongside of analogous developments in England, Europe and Australia. While there appears to be some disagreement between Jost and Dean over the scope of innovative improvisation within these countries during this period, and its implications for a socio-political reading of specific musical developments within America, all four writers agree that the best new jazz of the 1960s was a music of increasing sophistication and complexity.

²³ A useful summary of the “anti-jazz” controversy, with appropriate citations, is found in Vladimir Simosko and Berry Tepperman. *Eric Dolphy: A Musical Biography and Discography*. Revised ed. (New York: Da Capo Press, 1996).

assessments of his playing as “untenor-like” and “unbeautiful.” He responded: “... they seem to think it’s an angry sort of thing....” The interview continued:

Lindgren: Do you feel angry?

Coltrane: No, I don’t ... the reason I play ... maybe it sounds angry, because I’m trying so many things at one time, you see. Like, I haven’t sorted it out....²⁴

The view that Coltrane’s early 1960s music constituted a newly forming improvisatory style, both building on and extending elements of the jazz improvisation of the immediate past, was not widely acknowledged at the time. Amiri Baraka (LeRoi Jones) responded early to the contention surrounding perceptions of Coltrane’s place in the decade’s early years, when he noted in a 1963 essay: “John Coltrane is actually in neither camp [free jazz nor neo-boppers], though he is certainly a huge force in each.”²⁵

Coltrane’s career as band leader survived the tumult which engulfed jazz at the onset of the 1960s, and by mid-decade, success in *Down Beat* polls for best recording, best group and best saxophonist, signalled a dramatic reversal in critical standing, putting the issue of his “avant-gardeness” (temporarily) to rest.²⁶ Indeed, the years 1960-1965,

²⁴ This interview was conducted in Stockholm, in March of 1960; the interviewer is Karl-Erik Lindgren. See Yasuhiro Fujioka. *John Coltrane: A Discography and Musical Biography*. Lewis Porter and Yoh-Ichi Hamada eds. (New Jersey: Scarecrow Press and Institute of Jazz Studies, 1995) 368.

²⁵ The article from which this extract is taken appears in LeRoi Jones. *Black Music*. (London: MacGibbon & Kee, 1969) 58.

²⁶ Porter, *John Coltrane’s Music* 126.

encompassing Coltrane's modal period, were to become regarded as his most influential.²⁷

The influence of Coltrane's music elided smoothly into the 1970s, in which innovations in rhythm and instrumentation became the hallmarks of an emergent jazz-rock style. This style (later known as fusion) maintained the slow harmonic rhythms and more open forms of its closest antecedent style, modal jazz, with the final abandonment of swing rhythm being its most radical departure from past practice.²⁸ The fusion of jazz and rock elements, while exposing rock musicians to more sophisticated improvisatory practices, did not immediately give rise to a new improvisatory language within jazz. Rather, it saw continued exploration of melodic practices developed within modal jazz, particularly those of its most influential figure: Coltrane.²⁹ Thus, Mark Gridley notes: "Improvising soloists drew far more heavily on the work of John Coltrane ... the rhythmic properties of Coltrane's lines were found far more compatible with rock accompaniment than were [be]bop lines."³⁰ Exploration of Coltrane's 1960s music by jazz-rock saxophonists was not, of course, restricted to its rhythmic characteristics, but encompassed his entire use of the instrument. For example, Liebman's description of the influence of Coltrane on he and Grossman's early 1970s styles credits the aspects of pitch,

²⁷ Andrew Nathaniel White III. *Trane 'n Me (A Semi-autobiography): A Treatise on the Music of John Coltrane*. (Washington D.C.: Andrew's Musical Enterprises, 1981) 51; Porter, *John Coltrane's Music* 41, 114 and 263; and Kernfeld, "John Coltrane." In *New Grove* 237.

²⁸ Collier 602-604; Mark C. Gridley. "Jazz-Rock." In *New Grove* 609-610; and Kernfeld, *What to Listen For in Jazz* 194.

²⁹ Collier 602.

³⁰ Gridley 609.

rhythm and timbre: “Basically, it was the pentatonic lines and patterns, cross rhythms, use of the altissimo and multiphonics which we played incessantly, sometimes to the point of overkill.”³¹

Looking forward from the 1970s, Kernfeld observes that while the principal jazz styles (New Orleans, swing, bebop, free jazz and fusion) have each maintained a viable presence, new fusions have continued to develop, albeit in an atmosphere of increasing retrospection.³² A broad examination of these new fusions (while outside the scope of this thesis) might begin by categorising them in terms of the following interests: composition—characterised by the continued exploration of twentieth-century classical composition in its more recent forms; popular dance—incorporating rap or hip-hop styles; and ethnic/folk—exploring musical traditions the currency of which may be attributable to the world music movement.

Just as Kernfeld asserts that “no new principal style has dominated and redirected jazz since fusion first appeared in 1968,”³³ so might it likewise be asserted that no new improvisatory language has dominated jazz since that employed in the fusion style by the first generation of post-Coltrane improvisers.

³¹ Liebman, *Elvin Jones*.

³² Kernfeld, *What to Listen For in Jazz* 198. For further evaluation of jazz in the 1980s, see David N. Baker. *New Perspectives on Jazz: Report on a National Conference Held at Wingspread ... 1986*. Washington, DC: Smithsonian Institution Press, 1990; Gary Giddins. *Rhythm-a-ning: Jazz Tradition and Innovation in the 80s*. (New York: Oxford University Press, 1985); Francis Davis. *In The Moment: Jazz in the 1980s*. (New York: Oxford University Press, 1986); and Stuart Nicholson. *Jazz: The 1980s Resurgence*. (New York: Da Capo Press, 1995).

³³ Kernfeld, *What to Listen For in Jazz* 198.

Methodological Issues and Terminology

This section introduces the analytical subjects that feature throughout the following study, reviewing their treatment within jazz research to date and, where appropriate, qualifying their use below. The first two subjects focus on the melodic vocabulary employed within jazz improvisation. Two manifestations of this vocabulary are considered: formulas or vocabulary patterns, and motives. A third subject leaves the realm of linear analysis in order to consider the collective nature of jazz performance, leading, as noted earlier in the chapter, to an examination of the phenomenon of musical interaction. The question posed by this examination is: in what ways might a theory of interaction enrich the analysis of the improvised line within jazz research? In response to this question, an argument is made for the stratification of interactive behaviour within the rhythm section (along a continuum that ranges from simple embellishments to motivically independent improvising), so that its relationship to the construction of solo improvisations might be better understood. Returning to linear analysis, a fourth subject distinguishes between the collective and individual nature of the soloists' role in group performance. This subject considers expressions of collectivity by aligning them to group processes of intensification, while expressions of individuality are sought within the architectural design of particular improvisations. The manner in which these modes of expression are synthesised within solo improvisations is then observed.

Formulas and Vocabulary Patterns

The terms “formula” and “formulaic” have been employed to describe a broad range of recurring, relatively fixed musical elements within jazz performance. In *New Structures*, Dean observes in jazz from 1950 a “... reduced dependence on the *formulaic elements* of repetitive harmonic structure, fixed metre and rhythmic pattern, etc” (emphasis added).³⁴ However, the applications of the terms “formula” and “formulaic” of most interest to this research are in reference to the phenomenon of recurring melodic figures within jazz improvisation.

A number of linear analyses have sought to identify and explain the role of recurring melodic figures within jazz improvisations and improvisatory styles.³⁵ In developing a methodology suited to this task, an adaptation of Milman Parry and Albert Lord’s theory of the formulaic construction of oral narrative verse has frequently been employed.³⁶

³⁴ Dean 5. In a graph depicting developments in improvised music since 1950, Dean labels the horizontal axis, “Reduction in formulaic elements” (7).

³⁵ For analysis considering jazz saxophonists, see Thomas Owens. *Charlie Parker: Techniques of Improvisation*. 2 Vols. Ph.D. Dissertation, University of California, 1974; Lawrence O. Koch. “Ornithology: A Study of Charlie Parker’s Music.” (Parts 1 and 2) *Journal of Jazz Studies*. 2. No. 1. (December 1974): 61-87 and 2. No. 2. (June 1975): 61-85; and Porter, *John Coltrane’s Music*.

³⁶ It is probably via this theory that such terminology as formula and formulaic pattern has entered the lexicon of jazz analysis. For applications of Parry and Lord’s theory within research into jazz and blues, see Kernfeld, *Adderley, Coltrane, and Davis*; Lawrence Gushee. “Lester Young’s ‘Shoeshine Boy’.” *Report of the Twelfth Congress, Berkeley 1977*. Daniel Hertz and Bonnie Wade, ed. International Musicological Society, Kassel: Barenreiter, 1981; Gregory E. Smith. *Homer, Gregory, and Bill Evans? The Theory of Formulaic Composition in the Context of Jazz Piano Improvisation*. Ph.D. Dissertation, Harvard University, 1983; and Jeff Titon. *Early Downhome Blues: A Musical and Cultural Analysis*. (Urbana: University of Illinois Press, 1977).

While manifestations of melodic recurrence within jazz improvisation need not be especially elusive, the delineation of formulas embedded within these recurrences and the identification of the formulaic patterns from which they spring, are more difficult to isolate. This apparent contradiction has been acknowledged in various appraisals of Parry and Lord's theory. For example, Kernfeld noted the difficulty of devising a reliable set of criteria with which to identify a single formula or formulaic pattern within a jazz improvisation. He responded to this difficulty by observing "formulas" and "formulaic responses," thus avoiding use of the singular: "this is a formula."³⁷

In research published in 1983, Gregory Smith examined Parry and Lord's theory, seeking to establish a rigorous theoretical basis for a formulaic analysis of a piano improvisation by Bill Evans. In this research, Smith focused on the derivation of Evans' formulas or formulaic patterns. In Smith's opinion, it was poor treatment of the derivation issue that constituted the principal conceptual weakness in prior applications of formulaic analysis within jazz research.³⁸ However, Smith's criteria—focusing on the identification of "essential" tones and the direction of melodic movement—echo, albeit in more refined terms, those employed by Kernfeld.³⁹

Paul Berliner avoids such terminology as formula and formulaic to describe recurring melodic figures within jazz improvisation, preferring instead the use of "vocabulary

³⁷ Kernfeld, *Adderley, Coltrane, and Davis* 25-27.

³⁸ Smith 131, 137, 139 and 149.

³⁹ Smith 181.

pattern” and “model.” Throughout *Thinking in Jazz: The Infinite Art of Improvisation*,⁴⁰ Berliner locates the vocabulary patterns of particular soloists within the context of an “oral literature” or “common language of jazz,” from which a body of “conventional phrases” derives.⁴¹ Berliner’s approach reinforces an often-stated view affirming the idiomatic character of this material.⁴² For example, Janos Gonda has noted: “... stereotyped phrases are always to be found, as every mature musical language has its idioms. These idioms play a particularly important part in jazz improvisation...”⁴³ Robert Brown recognises in the melodic language of jazz, “... a common stockpile of figures used over a period of years, sometimes decades, and on almost all melody instruments.”⁴⁴

Recognising the idiomatic nature of formulas and vocabulary patterns does not, of course, satisfy Smith’s criteria for their clear identification. For Berliner, however, the identification of such material remains limited to a process of “inference.”⁴⁵ He notes:

To the extent that artists remain faithful to particular plans when improvising, students may be able to infer them by comparing different recorded versions of solos and, within each version, comparing successive solo choruses, scrutinizing them for resemblances. Precise correspondences at different levels of invention suggest the operation of precomposed models, whereas looser similarities, such as patterns

⁴⁰ Paul Berliner. *Thinking in Jazz: The Infinite Art of Improvisation*. (Chicago and London: University of Chicago Press, 1994).

⁴¹ Berliner 95-102.

⁴² A view conspicuously absent from Smith’s analysis.

⁴³ Janos Gonda. “Problems of Tonality and Function in Modern Jazz Improvisation.” *Jazzforschung/Jazz Research*. 3-4, (1971-1972): 198.

⁴⁴ Robert Brown. “How Improvised is Jazz Improvisation?” *Proceedings of NAJE Research*. Vol. 1. Charles T. Brown, ed. Manhattan, KS: NAJE Publications, 1981: 26.

⁴⁵ See “Inferring Soloists’ Models,” Berliner 237.

displaying a mixed bag of shared and individual features, lend themselves to wider interpretation. The figures may be variants of one another, or both may be variants of one common unstated model in the mind of the improviser.⁴⁶

If Berliner's postulation of the "unstated model in the mind of the improviser" is accepted, then it appears unlikely that the derivation of formulas, vocabulary patterns or models may ever be achieved with absolute certainty. Indeed, concerning this issue, even Smith's research is not completely free of equivocation.⁴⁷

Ultimately, Berliner gives greater emphasis to explaining the transformative processes that vocabulary patterns undergo and to their transmission from artist to artist and artist to student, than to determining their original form. For the transmission of melodic vocabulary within jazz from generation to generation and throughout styles and sub-styles, is, in part, the story of the transmission and transformation of melodic formulas or vocabulary patterns.

Against such a backdrop the following analysis of selected improvisations of Coltrane, Bergonzi and Liebman identifies melodic material idiomatically (as, for example, either bebop or modal in character) and observes formulaic or vocabulary patterns as they pertain to these idioms.⁴⁸ Criteria for the selection of formulaic or vocabulary patterns are based on commonly used procedures: the categorisation of like pitch and rhythmic contours, and the sighting of recurrences. Smith has asserted that "the formulaic status of

⁴⁶ Berliner 237.

⁴⁷ Smith 151, 175, 210 and 214-215.

⁴⁸ Following caveats guiding Kernfeld's formulaic analysis, no claim is made below to have isolated "the" single originating formula from which a group of formulas has derived.

a melodic pattern ... cannot be determined on the basis of a single improvisation alone.”⁴⁹

While this may be so, in the case of Coltrane and Liebman, many transcribed improvisations are available which lend additional weight to the following analysis. A smaller number of transcriptions of Bergonzi improvisations are available for similar corroboration. However, much formulaic material from Bergonzi’s OGDS improvisations may readily be identified because of its pedigree within broadly established idioms.

Motivic Processes

Citing the major contributors to the topic of motivic processes in jazz improvisation,⁵⁰ Berliner provides a wide-ranging description of this phenomenon, defining it rather broadly as occurring when a soloist “... subject[s] an idea to recurrent use and variation while preserving its fundamental identity.”⁵¹ In Berliner’s account, motivic processes manifest themselves in numerous, often-discrete ways within a variety of parameters that may encompass pitch, rhythm, range and/or phrase length.⁵² He seeks to emphasise these processes as pervasive phenomena across styles (including formula-based styles), and observes motivic processes complementary to, and perhaps integral to, the motivic content

⁴⁹ Smith 206.

⁵⁰ Berliner 170-191.

⁵¹ Berliner 193.

⁵² Berliner 194-195. Dean adds attack and timbre to a list of possible motivic parameters (52).

of improvised solos occurring in the accompaniment of the rhythm section as well.⁵³

Berliner concedes that motivic processes are rarely the only constructive elements of a jazz solo, but more commonly occur in combination with other processes:

Within a performance's normal stream of events, improvisers typically allow their adequate inventions to pass by without necessarily treating their elements motivically. Rather, they await the appearance of figures that especially interest them, then explore their implications.⁵⁴

Kernfeld also acknowledges that the use within improvisation of motivic, paraphrase and formulaic processes is not mutually exclusive but frequently occurs in combination.⁵⁵ However, his description of motivic processes seeks to separate the notion of "motivic improvisation" from what Berliner might refer to as "the use of motivic processes within improvisation," on the basis of the contribution of the motive to the long-range cohesion of a solo or solo passage. Kernfeld defines "motivic improvisation" as occurring when

... one or more motifs (but never more than a few) form the basis for a section of a piece, an entire piece, or a group of related pieces.⁵⁶

The type of motivic process described by Kernfeld is most sharply defined when juxtaposed against the formulaic practices of bebop. This juxtaposition forms the basis of Kernfeld's analysis of Coltrane.

⁵³ Berliner (passim). The significance of this form of ensemble interaction is discussed shortly.

⁵⁴ Berliner 195.

⁵⁵ Kernfeld, "Improvisation." 554-563. Interestingly, in Kernfeld's discussion of the combination of these processes, sub-headed "Interrelated techniques," the grouping together of formulaic and motivic processes is not overtly referred to (561).

⁵⁶ Kernfeld, "Improvisation" 559.

Porter's analysis of Coltrane's motivic procedures is relevant here also, because, like Kernfeld, Porter highlights the long-range use of motives in compositions of slow harmonic rhythm.⁵⁷ However, by deriving the principal motives of Coltrane's "Acknowledgement" (*A Love Supreme*) from a single pentatonic scale, Porter locates these motives within the formulaic language of Coltrane, thus minimising the distinction between formula-based and non-formula-based motives in this performance and pointing to a more organic connection between them.⁵⁸

Collectivity and Interaction

In contrast to formulaic and motivic methodologies that address the manner in which improvised melodic lines are constructed, a growing body of research explores jazz as a collective art form.⁵⁹ In this research the focus shifts from soloists' aims and outcomes, to the aims and outcomes of the whole ensemble.

Jazz musicians acknowledge the collective nature of their music in various ways. For example, in the following comment of pianist Don Byron, pitch selection in improvisation

⁵⁷ Porter, *John Coltrane's Music* 191-226.

⁵⁸ Porter, *John Coltrane's Music* 191-226.

⁵⁹ Ingrid Monson. *Musical Interaction in Modern Jazz: An Ethnomusicological Perspective*. Ph.D. Dissertation, New York University, 1991; Paul Rinzler. "Preliminary Thoughts on Analysing Musical Interaction Among Jazz Performers." *Annual Review of Jazz Studies*. 4. (1988): 154-160; Charles Keil and Steven Feld. *Music Grooves*. (Chicago and London: University of Chicago Press, 1994); Charles Keil. "The Theory of Participatory Discrepancies: A Progress Report." *Ethnomusicology*. 39.1 (1995): 1-54; Milton L. Stewart. "Player Interaction in the 1955-1957 Miles Davis Quintet." *Jazz Research Papers* 6. (1986): 187-210; also a persistent theme throughout *Thinking in Jazz*.

is subjugated to the collective realisation of the “groove”:⁶⁰ “I mean note choice is just the way you tend to color the rhythm...”⁶¹ Similarly, bass player Richard Davis emphasises the immersion of individual melodising within a unified ensemble sound:

It’s like sayin’ that you all are talking about the same thing. And no matter what you might be concentrating on, which in a lot of cases is the melody, you hear the overall picture as if it’s one person playing.⁶²

Further, saxophonist Lee Konitz comments that when improvising, “the goal is always to relate as fully as possible to every sound that everyone is making.”⁶³

The expression of jazz’s collective nature is highlighted by processes of musical “interaction,” a term used to describe the improvised interplay between parts during ensemble performance. This phenomenon is important because, as Paul Rinzler notes, “performers interact in a manner that has a significant effect on the final compositional product.”⁶⁴ Here, “product” means the total sound emanating from the ensemble and not exclusively the improvised solo or solos, for as Berliner observes, “... the solo is simply one part amid a complex texture ... as the whole group interprets a composition’s

⁶⁰ The concept of “groove” in jazz is a difficult one that defies holistic definition. It is a musical quality achieved when, through considerable empathy among band members, every facet of rhythmic expression is executed with relaxed accuracy. Monson defines groove as “... the rhythmic gestalt created by multiple rhythmic parts” (165). “Groove” also functions as a verb. For a thorough discussion of the word in each sense, see Monson (110-173). A detailed theory concerning the production of groove and its centrality to jazz is advanced by Keil.

⁶¹ Monson 171.

⁶² Monson 201.

⁶³ Berliner 362.

⁶⁴ Rinzler 154.

elements.”⁶⁵ Berliner’s observation points to a potentially antagonistic relationship between individual and group roles which is echoed in the comment of Ingrid Monson below:

On the one hand the aesthetic of the music is centered on the inventiveness and uniqueness of individual solo expression; on the other, climactic moments of musical expression require the cohesiveness and participation of the entire ensemble.⁶⁶

Therefore, while scholars and practitioners alike emphasise the collective characteristics of jazz, there is a wide divergence of opinion concerning the extent and nature of musical interaction with respect to soloists’ improvisations. For example, while observing that some soloists encourage considerable interactive involvement by their rhythm sections, drummer Akira Tana acknowledges that “others don’t like that. They just want straight time played behind them.”⁶⁷ Indeed, the processes of interaction throughout jazz performance are highly variable. One way to account for this variability is to recognise specific practices as idiomatic requirements of differing styles.⁶⁸ This recognition might be located within an historical context where the role of rhythm section members becomes more independent of an accompanying function and moves towards greater mutuality of purpose with the soloist; thereby resulting in an increase in interaction. The last “acoustic” group of Davis, the 1960s groups of Coltrane and the free jazz movement,

⁶⁵ Berliner 285. For concurring views, see Jost 15-16; and Mark C. Gridley. *Jazz Styles*. (Englewood Cliffs, NJ: Prentice-Hall, 1985) 26.

⁶⁶ Monson notes this as an “inherent tension” (163-164).

⁶⁷ Berliner 363.

⁶⁸ Monson, Berliner and Rinzler describe many of these requirements as they apply to the instruments of the typical jazz rhythm section (piano, double bass and drum kit).

furthered, each in their own way, this ensemble development in spectacular fashion.

Thus, the widely divergent relationships between soloists and rhythm sections, reflected in the comments observed below, may be understood in terms of differing stylistic requirements. Thomas Owens notes of Parker that

his solos are ... uninfluenced either by the type of background support given by the diverse groups that accompanied him, or by the solos of others during a performance.⁶⁹

Gerhard Putschögl observes of Coltrane's modal period that while Coltrane maintained "the central, controlling impulses" during his improvisations, the "mutual influence of and close co-operation of the group members" was extremely significant as well.⁷⁰

Within the modern jazz ensemble, expressions of collectivity may become extremely complex, frequently blurring the boundaries of traditional instrumental roles and challenging the more conventional soloist-accompanist duality. As the present research is concerned with the saxophone's improvisatory language, in what manner does the collective nature of jazz inform the method of inquiry about to be undertaken? In this regard, Monson's critique of narrowly focused linear analyses—that "the effect of interaction is excluded by [analytical] frameworks which separate the improviser from the musical context in which the musical ideas are created"—seems particularly germane.⁷¹

⁶⁹ Owens, *Charlie Parker* 269.

⁷⁰ Gerhard Putschögl. "John Coltrane und die Afroamerikanische Oraltradition." *Jazzforschung/Jazz Research*. 25, (1993): 173-175. Translated by John A. Phillips.

⁷¹ Monson 24.

Given the range and complexity of improvised interplay within the modern jazz ensemble, a method of investigation that distinguishes various interactive strata and their role within solo improvisation is warranted. Therefore, a method is employed in this thesis that acknowledges “degrees of improvisation,” as elucidated by Smith,⁷² and that applies to the improvised interaction of the rhythm section his assertion that

if ... we define ... the degree to which one process [of improvisation] is used in relation to the other, we can then see the more important issue, which is the role or function of improvisation in a given composition or performance.⁷³

To this end, three interactive strata are distinguished within the rhythm sections that feature in this study. Firstly, and in the simplest form, band members liberally interpret their roles in enunciating the composition’s basic parameters (for example, metrical quality, harmonic scheme, formal structure, statement of prescribed melody). The embellishments and ornamental improvisations that result become interaction across parts as band members react to each others’ improvising in a manner which establishes and reinforces a groove.⁷⁴ These reactions may include antecedent/consequent exchanges, direct imitation and other motivic responses. This stratum of activity, which occurs with or without the presence of a featured soloist, is henceforth referred to as the “primary groove.”

⁷² Smith 32-34. Here, improvisatory practices are considered in terms of their degree of independence from a preconceived source. Smith classifies ornamentation and embellishment as highly dependent forms of improvisation; variation, as less dependent but not entirely free of its source; and paraphrase, as where the improviser “... passes from interpreter to composer.”

⁷³ Smith 32.

⁷⁴ See “The Rhythm Section’s Improvisation within the Groove,” Berliner 353-357.

Interaction increases in prominence when the embellishments and variations of rhythm section members become more extensive and/or extended. This second stratum of interaction is the result of a momentary shift in focus from the formal parameters of the composition, towards the activity of the improvising soloist, resulting in a range of responses more conversational in quality. These responses include, in addition to the reactions referred to in the above paragraph, “fills,” that occupy the gaps or pauses that periodically occur within the soloist’s melodic lines, and a range of more expansive antecedent/consequent exchanges. This stratum represents an increased level of interaction within a performance and is henceforth referred to as “conversational responses.”⁷⁵

Within a third stratum of interaction, rhythm section members react to peaks in intensification with improvised interjections that assume greater motivic independence from the featured soloist. These interjections, which may offer new ideas or motivic directions to the soloist, are henceforth dubbed “independent improvising.”

The three strata of ensemble interaction formulated above are not neatly self-contained, nor do they exhaust the possible interpretations that this complex and pervasive phenomenon may receive. However, they do provide a useful starting point in understanding the effect of such an important ensemble feature on the formation of solo improvisations.

⁷⁵ The significance of the “conversation” metaphor in respect of ensemble interaction in jazz is highlighted throughout Monson’s and Berliner’s research.

Intensification - Architectural Design

Attempts to explore the notion of structural development within jazz improvisation have been considerably influenced by analytical models developed through the study of European classical music. Indeed, throughout jazz research, the application of classical analytical models has resulted in a diverse range of, sometimes contradictory, observations. For example, when, in his analysis of early jazz improvisation, Andre Hodeir failed to find the mature use of classical structural devices, he concluded that the music was therefore devoid of purposeful structure of any kind.⁷⁶

In contrast, the application of classical analytical models to jazz improvisation by Schuller and Frank Tirro, suggests the presence of formidable structural properties.⁷⁷ Schuller hears in Rollins' "thematic" solos a rich tapestry of motivic linkages which, in Schuller's opinion, signal a positive trend in the evolution of the genre,⁷⁸ while Tirro goes further to assert that "musical development and the expansion of motivic material in the

⁷⁶ Andre Hodeir. *Jazz: Its Evolution and Essence*. Trans. David Noakes (New York: Grove Press, 1956). In a chapter entitled "Musical Thought" (158-181), Hodeir notes that "it would be useless to try to find in it [jazz] the formal rigor of European art..." (164), and that "... any attempt at [formal] construction appears in it only incidentally and in a rudimentary form" (158). For a critique of Hodeir's treatment of form in jazz improvisation, see Smith (95-97).

⁷⁷ Gunther Schuller. "Sonny Rollins and the Challenge of Thematic Improvisation." *Musings: The Musical Worlds of Gunther Schuller*. (New York: Oxford University Press, 1986) 86-97. Originally published in *The Jazz Review*. 1. (1958); and Frank Tirro. "Constructive Elements in Jazz Improvisation." *Journal of the American Musicological Society*. 27. (1974): 285-305.

⁷⁸ Schuller, 6-11 and 21. For further support of Schuller's view, see Charles C. Blancq. *Melodic Improvisation in American Jazz: The Style of Theodore 'Sonny' Rollins. 1951-1962*. Ph.D. Dissertation, Tulane University, 1977.

extended improvisation of a great jazz performer is comparable to that found in notated compositions of Western music.”⁷⁹

However, the applications of motivic analysis by Schuller and Tirro, and Schenkerian reduction by Owens and Milton Stewart,⁸⁰ have become the subject of criticism because of the apparent remoteness of these methods from the socio-cultural milieu of the music to which they are applied.⁸¹ Furthermore, implicit in this criticism has been the concern that these analyses run the risk of suggesting compositional processes of such complexity as to appear inconsistent with the very nature of improvisation itself.⁸²

By emphasising a range of musical phenomena largely omitted by the analysts above, and by situating these phenomena within the context of African-American culture, Monson’s research has provided a valuable corrective to the analytic discourse on

⁷⁹ Tirro, “Constructive Elements” 286. For a critique of Tirro’s allegiance to the aesthetics of Western classical composition, see Monson (39-42).

⁸⁰ Owens, *Charlie Parker*; and Milton L. Stewart. *Structural Development in the Improvisational Technique of Clifford Brown*. Ph.D. Dissertation, University of Michigan, 1973.

⁸¹ See Monson 22-67.

⁸² Writing about this point, Sloboda makes a distinction between the structure of notated music, composed over several months or years, and an improvised solo, the structure of which is produced (although perhaps not exclusively devised) during performance. Moreover, regarding the analytical mind-set brought to such oral musics as jazz, Sloboda notes that while “we can ‘read too much’ into a notated composition ... the danger is exacerbated when we approach oral music with this set, for the oral musician is less likely to have turned every element over in his mind....” (emphasis in original). In John A. Sloboda. *The Musical Mind: The Cognitive Psychology of Music*. (Oxford: Clarendon Press, 1985) 247. A further psychological perspective is offered in Jeff Pressing. “The Micro- and Macrostructural Design of Improvised Music.” *Music Perception*. 5. (1987): 133-172. For a critique of Tirro’s use of motivic analysis, and Stewart’s use of Schenkerian reduction, see Smith 104-114 and 119-132 respectively.

structural development in jazz improvisation.

In Monson's hypothesis, "... the musical and social context of the ensemble is essential in explaining the sequence of musical events and musical choices that occur during jazz improvisation."⁸³ Within this context, improvising soloists and rhythm section members share a common goal in which development is manifested as "intensification."⁸⁴

In the small jazz ensemble, intensification occurs within and between all instrumental parts and is expressed through the following parameters: melody—in the movement from relative simplicity to complexity; harmony—in the movement from relative consonance to dissonance, and/or in other additive colouristic procedures; rhythm—in the movement from a position of relative stability to one of greater activity or controlled instability, often coupled with more emphatic expressions of co-operation within the group; and texture—in the movement towards a greater density of sound, and/or by increasing timbral intensity. Monson equates these processes to Jan LaRue's concept of "growth," which is defined as "... the musical process whereby a larger-form grows out of musical activity at a micro-level."⁸⁵

Monson suggests that the "meaning" of any jazz performance is expressed by the full ensemble. Therefore, analyses that place the improvising soloists in a privileged position during performance are, in Monson's view, misleading, because they are inconsistent with the actual practice of development within the ensemble. Furthermore, Monson stresses

⁸³ Monson 1-2.

⁸⁴ In Monson's analysis, development and intensification are coterminous.

⁸⁵ Monson 232.

that

melodic development in an improvised solo must be considered in terms of its relationship to both the rhythm of the groove and the melodic and harmonic activities of rhythm section members; for melodic development or response may occur between two or more individuals.⁸⁶

While, as a mechanism for structural development, the notion of group intensification is clearly an important one, it does not invalidate examination of the formal properties of improvised solos from other perspectives. Monson does not wish to deny, for example, that the improvising soloist makes a unique contribution to the processes of group intensification, nor does she insist that linear analyses of such improvisations are, in themselves, without merit. Indeed, there is no reason to assume that, in the hands of a skilful improviser, meeting the interactive requirements of group intensification, and exploring additional or independent constructive procedures, need be antithetical or mutually exclusive pursuits. Instead, a soloist's improvisation could profitably be thought to be the expression of two dependent, but distinguishable, roles: firstly, a group role, in which emphasis is placed on contributing co-operatively or sympathetically to intensification within the ensemble; and secondly, an individual role, which allows, or rather invites, considerable inventive freedom.⁸⁷ Monson's examination of group intensification accounts well for the soloist's former role, but inadequately for the latter role.

It is the improvising soloist's role of creative individual to which notions of

⁸⁶ Monson 233-234.

⁸⁷ This group/individual duality is echoed in the view of Monson cited earlier; see page 24.

“storytelling” have traditionally been assigned. Away from the rigid terminology of classically inspired analysis, the storytelling metaphor points to a widespread recognition of the formal properties of well-constructed improvisations.⁸⁸ However, this recognition does not necessarily extend to the structural procedures themselves, which improvising jazz soloists employ in various ways and to varying degrees of sophistication. When, therefore, in the solo improvisations to be analysed below, development may be shown to occur through structural processes distinguishable from those of group intensification, such structural processes will be referred to by the term, “architectural design.”

While care should be taken not to overstate the sophistication of an improvisation’s architectural design, nor to assess it by the aesthetic standards of classical analysis, a priori judgements denying jazz improvisation the possibility of any formal substance need also to be avoided (as Porter’s research amply demonstrates). Indeed, John Sloboda’s comment concerning oral music could just as well apply to the improvising soloist in jazz: “... to say that oral music lacks the formal complexity of some Western forms is not to say that it lacks all complexity.”⁸⁹

⁸⁸ In a chapter entitled “The Never-ending State of Getting There: Soloing Ability, Ideas, and Evaluation,” Berliner cites uses of the storytelling metaphor throughout jazz to describe the “superior organisation” to which good soloists aspire. Berliner identifies a number of the elements which an improvising soloist attempts to master in order to achieve this organisation. Amongst these elements are rhythmic approach or swing, melody making, harmonic content, originality, emotional content, and technical virtuosity (243-285).

⁸⁹ Sloboda 247. In support of this view, Dean calls for the “identif[ication of] appropriate parameters in free improvisation around which to describe [its] structure....” and thus render void the “simplistic assumption” that improvisatory structure may only be rudimentary (197). Also see Schuller, “The Future of Form in Jazz.” *Musings* 18-25. Originally published in *Saturday Review* magazine, 1957.

The constructive process in jazz improvisation has been a focus of Kernfeld's and Porter's research into the music of Coltrane (and is considered shortly). This research recognises Coltrane's ability to organise his improvisations in structurally sophisticated ways; in so doing, setting new standards of linear construction in jazz improvisation. However, Kernfeld's and Porter's analyses have ignored those aspects of group interaction which Monson's research has sought to reveal as a feature of all small jazz ensemble performance. In order to avoid this imbalance in the analyses that follow, structural development will be considered from the perspective of both group intensification and individual architectural design.

Coltrane, Bergonzi and Liebman in the Literature

The most comprehensive source to date on Coltrane is provided by Porter in *John Coltrane: His Life and Music*. This 1998 publication provides an abundance of new biographical material covering all facets of Coltrane's life, together with a thorough analysis of his music. Of particular importance are entries revealing samples of Coltrane's practice material employed during the bebop years, and the detailed discussion of the range of improvisatory approaches that Coltrane employed throughout the years of transition to his modal period. Porter's book includes the key presentation of his earlier doctoral research, which goes to the heart of Porter's perception of Coltrane's music.

Coltrane responded to the formal latitude of modal compositions by developing new methods of structuring his improvisations on them. Porter sought to explain these new methods comprehensively in *John Coltrane's Music of 1960 Through 1967: Jazz Improvisation as Composition*, in which he separated the consideration of Coltrane's

modal period into “content”—the improvisatory vocabulary itself—and “form”—the organisation of this vocabulary.

Chapter 3 of Porter’s dissertation, “Origins and Characteristics of Coltrane’s Third Style-Period,”⁹⁰ identified a number of formulaic vocabulary patterns: four-note melodic groupings; recurring rhythmic units;⁹¹ phrase types characterised as “... dissonant ascent[s] beginning with honks in the lowest register of his instrument”;⁹² and “arpeggiated descents from high melody notes.”⁹³ While the examples of such phrases provided by Porter are apposite, they are far too few in number to provide a detailed catalogue of this vocabulary.⁹⁴ Nonetheless, Porter’s acknowledgement of the formulaic dimension of Coltrane’s modal vocabulary is a necessary step in any realistic assessment of this music.

Porter’s statement that Coltrane “... tried out many approaches to structuring improvisations, and several different types of repertoire...,”⁹⁵ is explored in a chapter entitled, “The Compositional Structure of Coltrane’s Music.”⁹⁶ In analysis of four improvisations, evidence is presented of long-range intensification throughout sets of

⁹⁰ Porter, *John Coltrane’s Music* 114-159.

⁹¹ Porter, *John Coltrane’s Music* 146-148.

⁹² Porter, *John Coltrane’s Music* 146.

⁹³ Porter, *John Coltrane’s Music* 142.

⁹⁴ Porter does not claim to have provided such a catalogue; however, these formulaic phrase types are of particular relevance to this thesis and will be considered in further detail in Chapter 2.

⁹⁵ Porter, *John Coltrane’s Music* 130.

⁹⁶ Porter, *John Coltrane’s Music* 160-259.

motivic episodes (“Equinox” and “Acknowledgement”), tonal planning (the entire *A Love Supreme* suite and “Venus”), and the innovative adaptation to improvised melody of written or spoken verse (“Psalm”).⁹⁷

In the light of Kernfeld’s speculation that Coltrane’s album *A Love Supreme*, “... probably carried the idea of continuity through motivic association farther than any Davis recording,”⁹⁸ it is interesting to note that Porter hears Coltrane’s “Acknowledgement” improvisation as a series of five related sections of motivic variation (each distinguished by a climax and resolution),⁹⁹ all of which are drawn from an F pentatonic scale. However, Porter’s analysis of “Venus” reveals motivic episodes not similarly related, but which are lent coherence by other structural means—in this case, a tonal theme and recapitulation.¹⁰⁰

Porter’s key finding—that long-range structural planning often governs the use of Coltrane’s formulaic and motivic vocabularies—perhaps justifies his belief that “... Coltrane possessed one of the greatest compositional minds in jazz...”¹⁰¹ Porter explains his key finding in the following manner:

⁹⁷ “Equinox,” *The Heavyweight Champion: The Complete Atlantic Recordings*. John Coltrane. Compact Disc Boxed Set (Rhino R2 71255) 1995, Disc 6; “Acknowledgement,” “Resolution,” “Pursuance” and “Psalm,” *A Love Supreme*. John Coltrane. Compact Disc (MCA/Impulse MCAD5660) 1986; and “Venus,” *Interstellar Space*. John Coltrane. Compact Disc (Impulse! 543-415-2) 2000.

⁹⁸ Kernfeld, *Adderley, Coltrane, and Davis* 178.

⁹⁹ Porter ascribes to the internal shape of each motivic section the provision of structure on “the local level” (162).

¹⁰⁰ Porter, *John Coltrane’s Music* 257.

¹⁰¹ Lewis Porter. “John Coltrane’s ‘A Love Supreme’: Jazz Improvisation as Composition.” *Journal of the American Musicological Society*. 38/3 (Fall 1985): 594.

Motives and thematic ideas reappear at several points during a typical Coltrane piece, but not necessarily in a methodical manner. These serve as reminiscences that lend coherence to the melodic content of the solo. Usually the more structurally important connections are not these simple reminiscences but the progression from one motivic idea to the next, from one section of the piece to the next.¹⁰²

Yasuhiro Fujioka's *John Coltrane: A Discography and Musical Biography* offers a painstakingly detailed account of Coltrane's recordings and live performances throughout the years 1945-1967. While not the first of its kind in relation to Coltrane's musical output, Fujioka's "work in progress" supercedes earlier discographies in scope and accuracy, and presents the kind of data that the further study of Coltrane's music will come to find indispensable.

David Demsey has examined significant aspects of Coltrane's improvising from the second half of the 1950s. In "Chromatic Third Relations in the Music of John Coltrane"¹⁰³ and "John Coltrane Plays 'Giant Steps',"¹⁰⁴ Demsey provides a detailed analysis of the innovative harmonic and melodic language with which Coltrane was deeply absorbed during this period and which is fundamental to an understanding of Coltrane's modal style. Demsey's transcriptions of all of Coltrane's studio-recorded "Giant Steps" takes provide a rich new source of data on this topic.

While Porter and Demsey have examined the innovative structural features of Coltrane's bebop, modal and post-modal improvisations, Putschögl has searched for an

¹⁰² Porter, "John Coltrane's 'A Love Supreme'" 620.

¹⁰³ *Annual Review of Jazz Studies*. 5. (1991): 145-180.

¹⁰⁴ "John Coltrane Plays 'Giant Steps.'" *Artist Transcription Series: Tenor Saxophone*. Transcribed by David Demsey (Wisconsin: Hal Leonard Corporation, 1996).

aesthetic model from which Coltrane drew the inspiration for these innovations. Such a model was found in the oral traditions of African-American religious ritual.

In research published in 1993, entitled *John Coltrane und die Afroamerikanische Oraltradition*, Putschogl combined musicological and socio-cultural forms of enquiry to expound his thesis that “the main key for the interpretation of the modal and post-modal music of John Coltrane lies in the regularities and the specific characteristics of the black oral tradition.”¹⁰⁵ Believing that “... the most authentic forms of significant creative and expressive features of Afro-American performative culture can be found in the structural sequence of religious rituals...,”¹⁰⁶ Putschögl seeks to identify the “prototypical musical principles” of these rituals and compare them to the processes through which emotional expression is structured and communicated within the music of Coltrane’s latter style periods. Putschögl believes that this portion of Coltrane’s musical output represents “some of the most convincing and systematically constructed forms of reappropriation and transformation of black oral culture....”¹⁰⁷

Putschögl’s comparison between African-American religious ritual and Coltrane’s musical innovations is an extremely fruitful one, elucidated through persuasive analyses of several significant improvisations, and offers a convincing interpretation of Coltrane’s

¹⁰⁵ Putschögl 334.

¹⁰⁶ Putschögl 334.

¹⁰⁷ Putschögl 334.

unique and defining harmonic and timbral practices. Of particular significance is Putschögl's categorisation of motivic recurrences, within many Coltrane improvisations of the period, as formulaic procedures. Putschögl's research will be considered in further detail in the following chapter.

Of unique importance to the study of Coltrane's music is Andrew White's extensive collection of solo transcriptions, collated in the 14-volume series, *The Works of John Coltrane*.¹⁰⁸ White has also contributed the monograph, *Trane 'n Me: A Treatise on the Music of John Coltrane*, which offers an interpretation of Coltrane's stylistic periodisation, and introduces the concept of polydiatonicism as a means of understanding Coltrane's characteristic use of chromaticism.¹⁰⁹

Ekkehard Jost conducted a substantive discussion of Coltrane's music in the early work, *Free Jazz*. Jost set out to rebut popular perceptions of an anarchic free jazz style by revealing the constructive processes that informed the improvising of its leading exponents. Jost devoted two chapters to Coltrane: the first considering the transition from a bebop to a modal improvisatory vocabulary (1959-1964); the second examining the

¹⁰⁸ Andrew Nathaniel White III. *The Works of John Coltrane*. (Washington, D.C.: Andrew's Music, 1973-95).

¹⁰⁹ White, *Trane 'n Me*. Other short works of this kind include a description of the workings of Coltrane's "Giant Steps" harmonic substitutions, see Walt Weiskopf and Ramon Ricker. *Coltrane: A Player's Guide to His Harmony*. (Indiana: Jamey Aebersold, 1991); and Chomskian linguistic theory is applied to an analysis of Coltrane's "Giant Steps" improvisation in Alan M. Perlman and Daniel Greenblatt. "Miles Davis Meets Noam Chomsky: Some Observations on Jazz Improvisation and Language Structure." *The Sign in Music and Literature*. Wendy Steiner ed., (Austin: University of Texas Press, 1981) 169-183.

broadening of Coltrane's expressive range and the development of new formal procedures (1965-1967).¹¹⁰

Recognising the important reorientation that jazz underwent during the late-1950s and the innovative role Coltrane played thereafter, Kernfeld examined Coltrane's music from this period in *Adderley, Coltrane, and Davis at the Twilight of Bebop: The Search for Melodic Coherence (1958-59)*.

In Kernfeld's hypothesis, the late 1950s found Coltrane employing formulaic and motivic methods of improvisation in a differentiated, somewhat conflicting manner.¹¹¹ In the formulaic method, Kernfeld heard a rigid and mechanical soloist, evincing a relentless lack of imagination in improvisations at high speed,¹¹² while a motivic method released an "inexhaustible creator," improvising with inventiveness and flexibility.¹¹³ The eventual resolution of this conflict, in favour of a motivic method, led Coltrane to improvisations of greater substance.¹¹⁴

Of such significance is a motivic method to Kernfeld's speculation about Coltrane's post-bebop improvising, that the development of a new formulaic vocabulary, built in large measure on the use of pentatonic scales and patterns, passes almost without

¹¹⁰ Jost 17-34 and 84-104.

¹¹¹ Kernfeld characterises the formulaic and motivic improvising of Coltrane during this period as "polar opposites" (67).

¹¹² Kernfeld, *Adderley, Coltrane, and Davis* 53-58 and 67.

¹¹³ Kernfeld, *Adderley, Coltrane, and Davis* 38-39.

¹¹⁴ Kernfeld, *Adderley, Coltrane, and Davis* 38 and 67-68.

comment. Kernfeld's references to formula usage by Coltrane throughout the 1960s are brief and ambiguous, and may be summarised as follows: formulas are not present—"creativity emerged when he *abandoned formulas* in favor of a motivic approach..." (emphasis added);¹¹⁵ formulas are present, but disguised by blurred phrasing—"over a period of several years, blurred flurries gradually replaced the clarity of a 'Giant Steps' approach to fast improvisation and disguised any excessively repetitive appearances of formulas";¹¹⁶ and the presence of formulas equals that of motives—"...we can no longer make a meaningful distinction between motives and formulas."¹¹⁷

Kernfeld's recognition of the use of motives in the early modal improvisations of Coltrane is warranted and insightful. However, it is not the conflict between "mechanical" formulas and "creative" motives that best characterises Coltrane's immediate post-bebop improvising;¹¹⁸ rather, it is the broader transition from a redundant to an innovative improvisatory vocabulary—a vocabulary capable of both formulaic and motivic applications—and a corresponding preoccupation with improvisatory structure.

¹¹⁵ Kernfeld, *Adderley, Coltrane, and Davis* 39.

¹¹⁶ Kernfeld, *Adderley, Coltrane, and Davis* 71.

¹¹⁷ Kernfeld, *Adderley, Coltrane, and Davis* 73.

¹¹⁸ The relationship between formulas and motives in Coltrane's post-1960 improvising is more complex than that suggested by the dichotomy Kernfeld establishes within Coltrane's pre-1960 output. This problem is considered further below.

The publication in 1994 of nine transcribed improvisations in *Jerry Bergonzi Solos: Setting Standards*,¹¹⁹ facilitates a detailed consideration of Bergonzi's musical output to date, and will be drawn on in the analysis to follow.¹²⁰ Like Liebman, Bergonzi has produced significant publications that, while serving a general pedagogical function, offer insights into his own improvisatory language as well. The *Inside Improvisation Series* is a five-volume work covering technical aspects of jazz improvisation. "Melodic Structures" and "Pentatonics" make up the first two volumes and are particularly pertinent to an understanding of Bergonzi's music making.¹²¹

"Melodic Structures" deals with the "number system" employed in the construction of improvised melody. This involves classifying pitches above a root note as Arabic numerals (for example, over the chord of C major, the pitches C, E, F and G become designated by the numerals 1, 3, 4 and 5). These numerals are assembled into four-digit groupings (for example, 1235, 1345 etc.) that then become the subject of permutation (for example, 1235 becomes 1253, 1325, 1352 etc.). Analogous groupings are applied within different regions

¹¹⁹ Miles Osland. *Jerry Bergonzi Solos: Setting Standards*. Transcribed by Miles Osland (Massachusetts: Dorn Publications, 1994).

¹²⁰ For brief articles about Bergonzi, see Tim Price. "Jerry Bergonzi." *Saxophone Journal*. Vol. 17, No. 1, (1992): 14-22; Richard Cook. *The Penguin Guide to Jazz on CD, LP and Cassette*. (London, Penguin Books, 2000); and Nicholson 25.

¹²¹ Jerry Bergonzi. "Melodic Structures." Vol. 1 of *Inside Improvisation Series*. Geraldine di Marco, ed. (W. Germany: Advance Music, 1992); and "Pentatonics." Vol. 2 of *Inside Improvisation Series*, Geraldine di Marco, ed. (W. Germany: Advance Music, 1994).

of each chord.¹²²

The purpose of the “number system” is to develop a flexible melodic vocabulary capable of producing coherent melodic lines over constantly changing chords. It offers a generalised approach to improvisation, having little stylistic affiliation.¹²³ While applicable to any tonal environment within jazz, “Melodic Structures” points to the role that pre-modal strategies play in Bergonzi’s improvisatory language.

In “Pentatonics,” various diatonic and altered pentatonic scales are presented, and again ordered into four-note groupings. These groupings become the subject of permutation, rhythmic variation and modulation through various key centres.

“Pentatonics” is heavily indebted to the modal improvisations of Coltrane: several pentatonic patterns bear a striking resemblance to certain formulas employed by Coltrane;¹²⁴ the notion of “rhythmic patterns,” introduced in a chapter entitled “Rhythmic Variation,” is a formulaic procedure common to Coltrane’s improvisations of the period;¹²⁵ and Bergonzi’s reference to “poly-pentatonics,” as a way of “playing in and out of the harmonic structure,” is reminiscent of Coltrane’s “Giant Steps” procedures and later

¹²² For example, the first region of each chord is that which is closest to its fundamental harmony (for example, pitches 1 to 5). The second region covers the lower extensions of the chord (for example, pitches 5 to 9). The third region covers the upper extensions of the chord (for example, pitches 9 to 13).

¹²³ There is, however, an obvious link between this system and the “Giant Steps” method of chord substitution. See Porter, *John Coltrane’s Music* 89-91.

¹²⁴ Bergonzi, “Pentatonics” 14. Also see the section headed “Formula 2” (74).

¹²⁵ Bergonzi, “Pentatonics” 27-28.

pentatonic substitutions.¹²⁶

Liebman has produced a large body of writing the cogency of which reflects an insightful musician exploring the emotional and intellectual depths of his art. Liebman's publications, which span almost his entire thirty-five-year career, may roughly be divided into two categories. Publications in the first category have a broad educative function, introducing various concepts and techniques as they apply generally to the performance of contemporary jazz.¹²⁷

The second category of publication provides a more detailed exposition of Liebman's musical language and the influences that have informed it.¹²⁸ Indeed, few jazz musicians have been as willing as Liebman to explain their musical language in print. For example, in *Miles Davis and David Liebman: Jazz Connections* Liebman provides a fascinating description of his association with Davis, shedding light both on the personal relationship

¹²⁶ Bergonzi, "Pentatonics" 115.

¹²⁷ These publications consist of a cassette tape demonstrating procedures for creating dissonant melodic lines, in David Liebman. *Chromaticism/Non-diatonic Scales*. Cassette tape and booklet, JA Publishing, 1988; an account of tone development on the saxophone, drawing on the techniques of influential saxophonist and teacher, Joe Allard, in David Liebman. *Developing a Personal Saxophone Sound*. (Massachusetts: Dorn Publications, 1989); the play-a-long recording "David Liebman" Vol. 19 of *A New Approach to Jazz Improvisation*. by Jamey Aebersold, LP record and booklet, JA 1229, 1979; and, "Quest/Standards." *The Jazz Workshop Series*. Compact Disc and booklet, Advance Music, 14504 CD, 1988.

¹²⁸ These works far exceed in scope and volume the commentaries of other authors. For examples of these commentaries, see Chuck Berg. "Dave Liebman: The Harmonic Harvest of Lookout Farm." *Down Beat*. Vol. 43. No. 7. (1976): 14; L. Gourse. "Richie Beirach and Dave Liebman's 'Quest': What's in a Name?" *Jazz Times*. (Feb. 1985): 5; Bill Milkowski. "David Liebman." In *New Grove* 709; and Nicholson 191-194.

and the approach to music making employed by the group.¹²⁹ *Self-Portrait of a Jazz Artist - Musical Thoughts and Realities*, Liebman assembles a number of previously unpublished essays covering topics biographical, musicological, sociological and aesthetic.¹³⁰

Pointing to the significance that solo transcriptions have come to play in the study of jazz improvisation, a number of publications deal essentially with the task of making Liebman's improvisations available in this form: *Lookout Farm: Small Group Improvisation*, *David Liebman Solo Transcriptions*, *David Liebman Tenor Solos*, *David Liebman Solos*, and *The Duo Live*, are all publications of this type.¹³¹ Moreover, some of these collections are accompanied by useful commentary and analysis, of which *Lookout Farm* is a particularly good example.¹³²

Liebman's writing about the melodic and harmonic practices of contemporary jazz culminates in *A Chromatic Approach to Jazz Harmony and Melody*, the central concern of

¹²⁹ Larry Fisher. *Miles Davis and David Liebman: Jazz Connections*. (Lewiston, New York: The Edwin Mellen Press, 1996).

¹³⁰ Liebman, *Self-Portrait*. Although original publication details of each essay are not provided, see David Liebman "David Liebman's Guide to Working on the Road." *Saxophone Journal*. Vol. 16. Nos. 4 and 6 (1992); Vol. 17. Nos. 2, 4 and 6 (1992); Vol. 18. No. 2. (1993); also see periodicals of the National Association of Jazz Educators.

¹³¹ David Liebman. et.al. *Lookout Farm: Small Group Improvisation*. (Los Angeles: Almo Publishing, 1976); David Liebman. *David Liebman Solo Transcriptions*. (New York: np, nd); Jamey Aebersold, ed. *David Liebman Tenor Solos*. Cassette tape and booklet, Indiana, JA Publishing, 1991; Jamey Aebersold, ed. *David Liebman Solos*. Transcribed by Philippe Roche. (Indiana: JA Publishing, 1990); *David Liebman and Richie Beirach, The Duo Live*. Transcribed by Bill Dobbins. LP record and booklet, W. Germany: Advance Music, 1992.

¹³² The consideration of ensemble interaction in *Lookout Farm* pre-dates the scholarly development of this subject (in Rinzler, Monson, et.al.) by a decade, making it perhaps the first publication of its kind.

which is the "... organizing [of] chromaticism into a coherent musical statement...."¹³³ In this work, the purposes to which chromaticism is put are explained as

... the construction of melodies and harmonies which can coexist with, or replace given key centers. It implies setting up contrary tonalities, thus creating a heightened degree of tension and release in order to expand one's expressive palette.¹³⁴

A Chromatic Approach, and those aspects of Liebman's style that it illuminates, have their antecedence in the dissonant lines of Coltrane's modal period, about which Porter has noted: "entire studies could easily be built around any one aspect of Coltrane's style, for example, his employment of materials outside the given scale of a piece."¹³⁵ *A Chromatic Approach* demonstrates how Liebman has taken this single aspect of Coltrane's style and systematically expanded on it by broadening its sources to embrace the chromaticism of twentieth-century classical music.¹³⁶

The first section of *A Chromatic Approach* considers tonal and non-tonal chromaticism. Tonal chromaticism is subdivided into three parts: firstly, the substitution of alternative harmonies over commonly used chord progressions; secondly, the superimposition of alternative modes, or alterations to the established reference mode within modal structures; and thirdly, pedal point structures, where a single root note

¹³³ David Liebman. *A Chromatic Approach to Jazz Harmony and Melody*. (W. Germany: Advance Music, 1991) 7.

¹³⁴ Liebman, *Chromatic Approach* 7.

¹³⁵ Porter, *John Coltrane's Music* 159. In a chapter of Porter's dissertation entitled "Jazz After Coltrane," a brief comparison is made of the chromaticism within the music of Liebman and Coltrane (260-261).

¹³⁶ For example, in liner notes to *The Duo Live*, Liebman acknowledges the influence of Schoenberg, Webern, Berg, Bartok, Takemitsu, Ives and Stockhausen (3).

provides a tonal anchor for potentially wide-ranging harmonic colourations. The section dealing with non-tonal chromaticism refers to the Schoenbergian tone row and its variational procedures as the primary source of improvised melody.

Notwithstanding the publications of Bergonzi and Liebman, the literature of jazz provides little insight into the links between the Coltrane legacy and the styles of significant and influential jazz musicians who have been influenced by it. For example, the extent to which the improvisation of jazz saxophonists, through the 1970s to the present day, has either reiterated, varied, built upon or otherwise grown out of the melodic vocabulary of Coltrane's modal period is, all too frequently, the subject of only broad generalisations. By examining the music of Bergonzi and Liebman, two prominent representatives of the post-Coltrane saxophone, a deeper understanding of this link may be arrived at.

Thus, this thesis examines and compares selected performances by Coltrane, Bergonzi and Liebman, focusing on their primary means of musical expression: the improvised line. The analysis of formulas and motives, and the architectural design structuring their use, constitute the core of this inquiry. However, the role of ensemble interaction in the realisation of each improvisation is also explored.

Before examining three renditions of OGDS by Coltrane, the stylistic context of each performance requires some comment. This is especially important because Coltrane's OGDS improvisations of 1960 are so centrally placed between the closure of one style period and the opening up of another. This commentary is the subject of Chapter 2.

Chapter 2

Coltrane's Modal Period

Chapter 2 considers aspects of the periodisation typically enunciated in discussions of the Coltrane *oeuvre*. Within this consideration, a review is made of the innovative practices and chronological boundaries that have come to define Coltrane's modal period. Such a review is beneficial because it allows the inspection of Coltrane's influence on the performances of Bergonzi and Liebman to acknowledge the important music Coltrane produced after 1960. Furthermore, it allows an examination of issues pertaining to Coltrane's transition from bebop to a modal style, and thus, provides necessary background for an evaluation of the range of stylistic traits Coltrane's OGDS improvisations from 1960 display.

Coltrane made several significant modifications to his improvisatory language throughout a prodigious and well-documented performing career. Scholars have distinguished these modifications as the basis of three of the four style periods attributed to his music. The first period, 1955 to 1957, announces the emergence of Coltrane as a featured soloist, competently improvising within the bebop idiom of the day. The second period, mid-1957 to 1959, outlines the growing individualisation of Coltrane's bebop vocabulary that, supported by improved instrumental technique, is the result of modifications to the harmonic and rhythmic common practices of the idiom. The third period, 1960 to 1965, the modal period, describes innovations in the melodic vocabulary and structural schemata of Coltrane's improvisations. These innovations are linked to the

inclusion into Coltrane's repertoire of a new type of composition characterised by a reduced harmonic rhythm. The fourth and final style period, 1965 to 1967, is distinguished by further exploration and intensification of third-period vocabulary and formal practice; additional changes in repertoire reflect the attraction of more open improvisatory settings, as expressed through the dispensing of pre-arranged harmonic plans and the embrace of free metres.

The innovations of Coltrane's modal period constituted a significant departure from the formulaic language of bebop; however, they did not amount to a rejection of formulaic improvisation *per se*. Somewhat paradoxically, given the almost heroic stature invested in aspects of Coltrane's musical development during the 1960s and the controversy that sometimes surrounded them, Porter notes that Coltrane's most influential style "... remained relatively stable from the fall of 1960 until his fourth period."¹ Observing that Coltrane possessed his "own vocabulary of melodic ideas" throughout this period, Porter notes that "his melodic vocabulary remained relatively constant even though it was employed in a variety of ways."²

Porter cites a number of Coltrane's modal-period formulas under the rubrics of "Ornamentation," "Harmony," "Rhythmic and Melodic Formulas" and "Register and Timbre."³ Putschögl has identified similar formulas, employing nomenclature that reflects

¹ Porter, *John Coltrane's Music* 129.

² Porter, *John Coltrane's Music* 128-130. Putschögl concurs with Porter on this point; see Putschögl 159.

³ Porter, *John Coltrane's Music* 130-154.

his association of them with the expressive forms of black religious ritual. For example, a practice described by Porter as the use of “false fingering” in dissonant phrases, is labelled by Putschögl as “glossolalia” (paralleling it to the ritualistic phenomenon of “babbling” or “speaking in tongues”).⁴ A practice labelled by Porter as “Breaking up long notes into repeated notes” and “Breaking up long notes into alternating notes,” is referred to by Putschögl as a form of “running note” or “running-note stalling” (paralleling it to repetitive oratorical procedures employed in evangelical forms of preaching).⁵ Other significant modal-period formulas include a range of broadly curved ascending and descending movements, and the exploitation of instrumental range through “shouting” or “screaming” in the altissimo register and plosive “honking” in the low register.

While Coltrane’s bebop vocabulary emerged from a melodic language commonly used by bebop saxophonists of the day, his modal vocabulary could not be so described. Its currency among jazz saxophonists may firmly be traced to Coltrane. A range of modal-period vocabulary patterns is presented below because, recalling Liebman’s comment regarding the exploration of Coltrane’s modal vocabulary cited in Chapter 1, it summarises important features of this vocabulary and aids in identifying similar vocabulary as it occurs throughout the improvisations of Bergonzi and Liebman.

In the first seven examples below, Coltrane’s modal-period formulas are grouped in

⁴ Putschögl 166ff.

⁵ Porter, *John Coltrane’s Music* 140; and Putschögl 171ff.

terms of the categories identified by Porter and Putschögl.⁶ The excerpts in Example 2.1 show formulaic treatments of a single note, in the form of repeated notes or running notes.

Example 2.1 Repeated notes/running notes



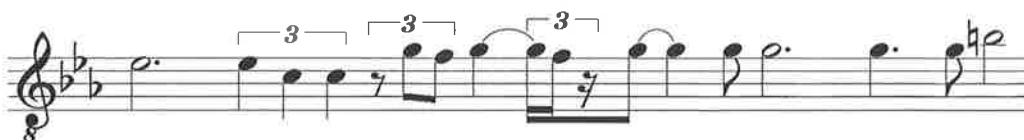
a) Impressions (1963-version 1): Chorus 1, bars 1-5 (WJC: Vol. 10, No. 11, 419)



b) Wise One: Chorus 2, bars 1-4 (WJC: Vol. 3, No. 9, 124)



c) Greensleeves: Chorus 8, bars 1-3 (WJC: Vol. 8, No. 1, 303)



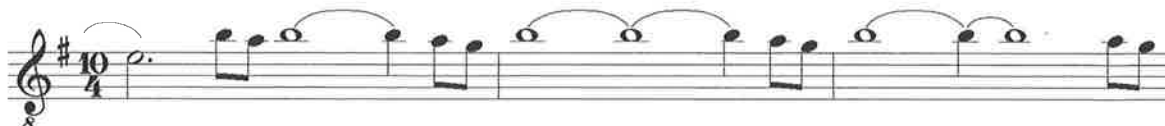
d) Psalm: Page 1, line 5 (WJC: Vol. 3, No. 10, 131)

⁶ Transcribed excerpts and reference numbers are taken from White's *The Works of John Coltrane* (WJC).

Example 2.1 (continued)



e) Psalm: Page 3, lines 3-4



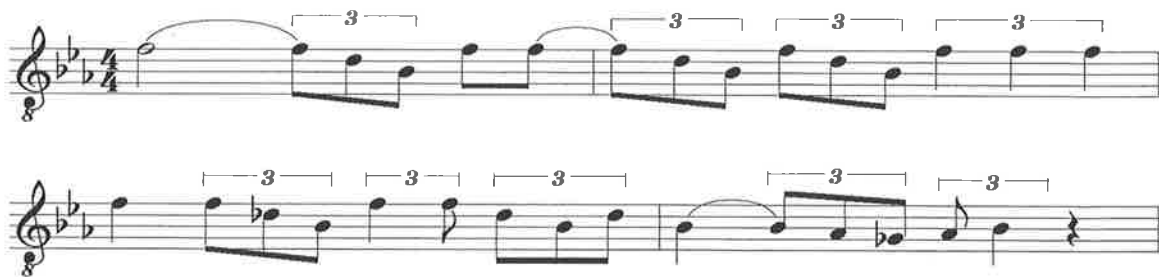
f) Nature Boy: Page 2, line 2 (WJC: Vol. 8, No. 8, 333)

g) Impressions (1963-version 1): Chorus 1, bars 1-16

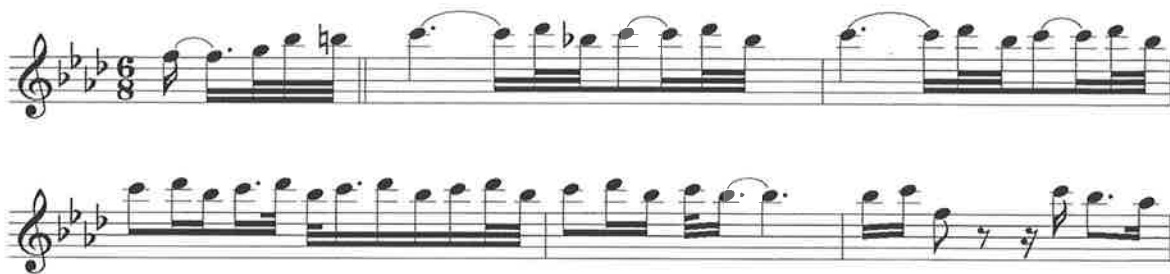
In the excerpts below, the repetitive gesture shown in the previous example expands to include a small group of notes. These alternating notes or running-note stalling figures

are extremely diverse.⁷

Example 2.2 Alternating notes/running-note stalling



a) Crescent: Chorus 1, bars 9-12 (WJC: Vol. 3, No. 9, 123)



b) Afro Blue: Page 1, bars 1-5 (WJC: Vol. 4, No. 10, 177)



c) Your Lady: Page 3, bars 1-8 (WJC: Vol. 4, No. 10, 181)



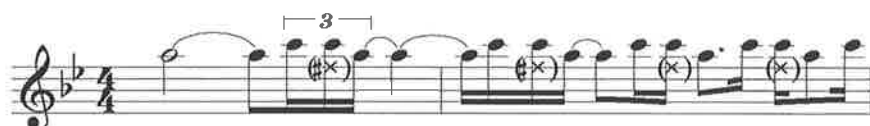
d) Nature Boy: Page 2, line 4

⁷ Noteheads marked (x) indicate the fingering applied to alter the timbre of the note above.

Example 2.2 (continued)



e) Greensleeves: Page 1, bars 8-11



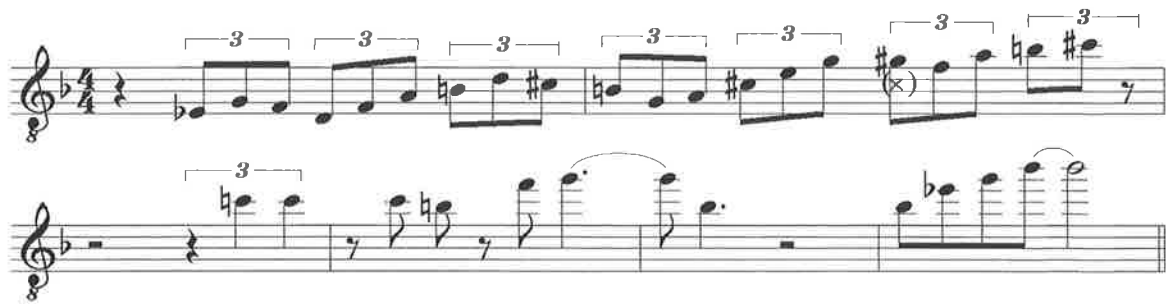
f) The Promise: Page 2, line 10 (WJC: Vol. 4, No. 10, 179)



g) Crescent: Page 4, lines 5-9

The excerpts in Example 2.3 below show a number of sweeping ascending lines, frequently beginning low on the saxophone and reaching into the altissimo register.

Example 2.3 Sweeping ascending lines



a) Transition: Chorus 6, bars 3-8 (WJC: Vol. 8, No. 10, 337)



b) Acknowledgement: Chorus 2, bars 3-4 (WJC: Vol. 3, No. 10, 128)



c) Impressions (1963): Chorus 10, bars 27-28



d) Mr. P.C.: Chorus 40, bars 9-12 (WJC: Vol. 10, No. 7, 407)



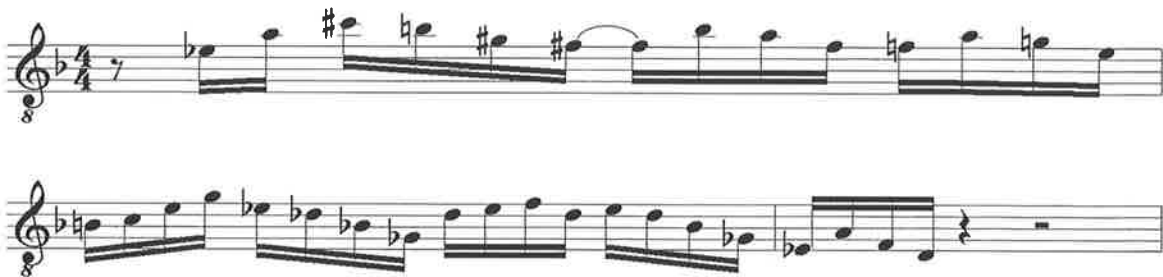
e) Mr. P.C.: Chorus 41, bars 9-12

In the excerpts shown below in Example 2.4 the saxophone lines make a gradual descent from the upper register of the conventional range, to the lower extremes of the range.

Example 2.4 Sweeping descending lines



a) Transition: Chorus 14, bars 4-6



b) Crescent: Page 4, lines 1-2



c) Bye, Bye Blackbird: Page 8, line 9 (WJC: Vol. 10, No. 7, 406)



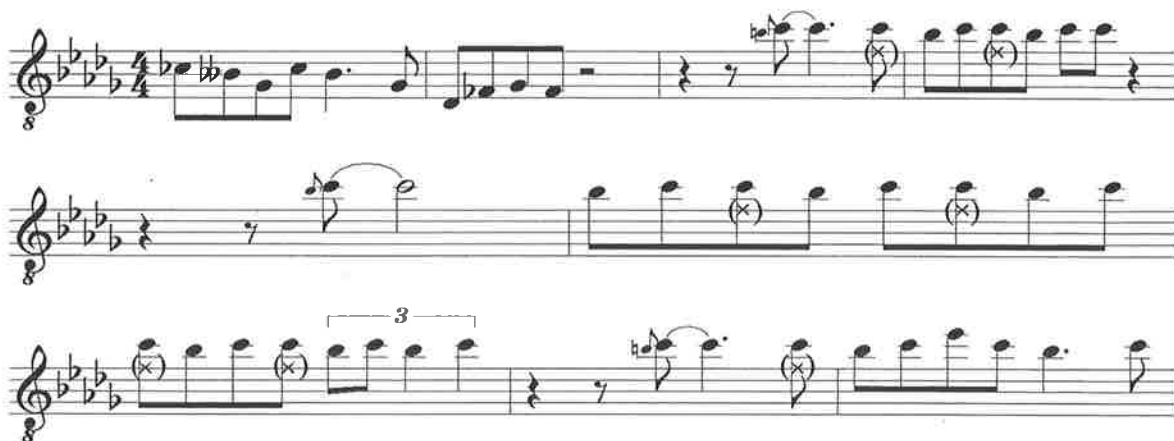
d) Naima: Chorus 3, bar 11 (WJC: Vol. 9 No. 2, 350)

The excerpts in Example 2.5 show a range of dense note clusters, emphasizing timbral variation through the use of alternative fingerings. These are of two types: Examples 2.5 (b), (c) and (e), that display a narrow range, emphasised repeated notes and tonal definition; and, Examples 2.5 (a) and (d), that display a wider range, greater pitch variation and weakly defined tonality.

Example 2.5 Note clusters/glossolalia



a) I Want To Talk About You: Cadenza. Page 8, line 10 (WJC: Vol. 8, No. 7, 330cad)



b) Pursuance: Chorus 6, bars 1-5 (WJC: Vol. 3, No. 10, 130)



c) Bye, Bye Blackbird: Page 7, lines 7-8

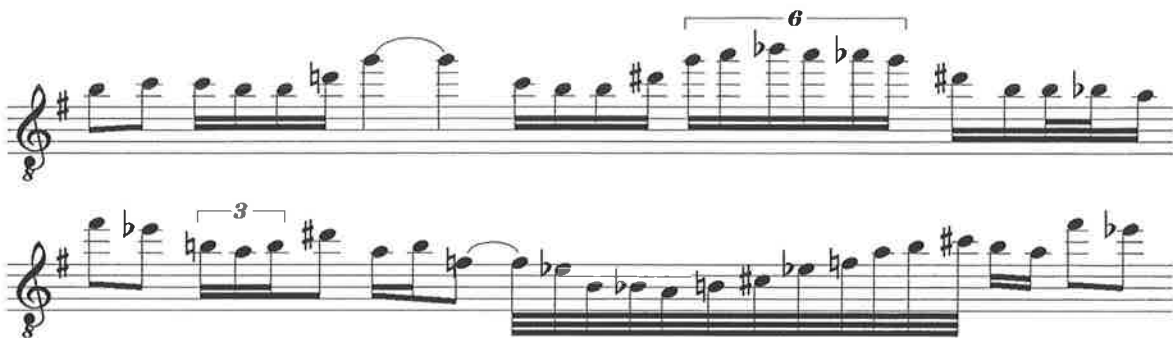
Example 2.5 (continued)

d) Naima: Chorus 2, bar 2



e) Bye, Bye Blackbird: Page 10, lines 5-8

The excerpts shown below in Example 2.6 demonstrate Coltrane's use of the extremes of instrumental register, here, the exploitation of the altissimo register.

Example 2.6 Altissimo register/zooming

a) Nature Boy: Page 4, lines 3-5

Example 2.6 (continued)

Musical score for Example 2.6 (continued), consisting of three staves of music in 4/4 time. The key signature has two flats. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-9. The music features several triplet markings (indicated by a '3' above a bracket) and various rhythmic patterns including eighth and sixteenth notes.

b) Bye, Bye Blackbird: Chorus 3, bars 6-15

Musical score for 'Bye, Bye Blackbird: Chorus 3, bars 6-15', consisting of two staves of music in 4/4 time. The key signature has two flats. The first staff contains measures 6-10, and the second staff contains measures 11-15. The music is characterized by a complex, flowing melodic line with many sixteenth and thirty-second notes, and a bass line with a similar rhythmic complexity.

c) I Want To Talk About You: Cadenza. Page 9, lines 4-5

Musical score for 'I Want To Talk About You: Cadenza. Page 9, lines 4-5', consisting of three staves of music in 4/4 time. The key signature has three flats. The first staff contains measures 4-6, the second staff contains measures 7-9, and the third staff contains measures 10-12. The music features several triplet markings (indicated by a '3' above a bracket) and various rhythmic patterns including eighth and sixteenth notes.

d) Acknowledgement: Chorus 6, bars 8-14

Example 2.6 (continued)

e) Nature Boy: Page 6, lines 2-4

f) Resolution: Page 3, lines 1-3

In the excerpts shown in Example 2.7 below, the opposite end of the saxophone's range is exploited, with particular emphasis given to its percussive quality.

Example 2.7 Low register/honking

a) Bye, Bye Blackbird: Page 8, lines 4-5

Example 2.7 (continued)

Musical score for Example 2.7 (continued), consisting of five staves of music in 4/4 time with a key signature of one flat. The notation includes various rhythmic values, rests, and accidentals.

b) Impressions (1961): Chorus 27, bars 9-13 (WJC: Vol. 5, No. 8, 200)

Musical score for Impressions (1961): Chorus 27, bars 9-13. It consists of two staves of music in 4/4 time with a key signature of one flat. The notation includes triplets, slurs, and accidentals.

c) Impressions (1963-version 2): Chorus 6, bars 24-32 (WJC: Vol. 10, No. 11, 421)

Musical score for Impressions (1963-version 2): Chorus 6, bars 24-32. It consists of two staves of music in 4/4 time with a key signature of one flat. The notation includes triplets, slurs, and accidentals.

d) Transition: Chorus 35, bars 1-5

Example 2.7 (continued)

e) Pursuance: Chorus 4, bars 6-9

Coltrane responded to the formal openness of compositions of reduced harmonic rhythm not only by producing new melodic vocabulary, but also by developing innovative ways of organising it; and like the melodic vocabulary, these structural procedures had a formulaic dimension. Porter's and Putschögl's analysis identifies episodic patterns of organisation that govern the use of Coltrane's modal-period vocabulary. The recurrence of this form of organisation leads Putschögl to label many episodic patterns as "formulaic units."

In analysis of seven modal-period improvisations by Coltrane ("Out of This World" [1962], "Impressions" [1963], "Mr. P.C." [1963], "Traneing In" [1962 and 1963], "Impressions" [1965] and "Transition" [1965]), Putschögl identifies in excess of twenty formulaic units. Coltrane's propensity for motivic variation ensures that no two formulaic units are exactly the same. However, a comparison of the units described by Putschögl reveals the following general characteristics: Firstly, formulaic units tend towards a binary or ternary structure; secondly, they begin at the commencement of new choruses or eight-bar sections and conclude within the chorus parameters.⁸ In either binary or ternary forms, the first section of a formulaic unit tends to begin with paraphrastic repetitions. This

⁸ By the end of the third style period the observance of chorus boundaries begins to breakdown and formulaic units become, in Putschögl's term, "superstrophic."

material is extremely varied and ranges in intensity and excitation. The second section may consist of a contrasting gesture: when the first section has created an ascending arch, the second section may descend; when the first section descends, or is low on the instrument, the following section may rise (often to a dramatic high point). In ternary forms, the final section may lead either to a climax or to relaxation and closure.

Coltrane's improvisation had always embraced chromaticism. Indeed, the individualisation of Coltrane's bebop voice could be heard as an outcome of expanding the essentially ornamental function of chromaticism characteristic of that style. However, a review of the improvisatory vocabulary of Coltrane's modal period needs to acknowledge the special place linear chromaticism occupies within it. Two prominent sources of chromaticism are outlined below: the tripartite subdivision of the octave; and the expanded use of pentatonic patterns.

In the second half of the 1950s, Coltrane began experimenting with the derivation of harmonic progressions from the tripartite subdivision of the octave.⁹ The results of these experiments became manifest most clearly through new compositions, such as "Giant Steps," and through the melodic vocabulary developed to improvise on them. In an interview published in *Jazz Journal* in 1962, Coltrane alluded to this process as follows:

At the time I left Miles I was trying to add a lot of sequences to my solo work, putting chords to the things I was playing ... It was before I formed my own group that I had the rhythm section playing these sequences forward, and I made 'Giant Steps' with some other guys and carried the idea on into my band.¹⁰

⁹ These harmonic progressions are discussed in detail in Chapter 3.

¹⁰ Valerie Wilmer, with John Coltrane. "Conversation with Coltrane." *Jazz Journal*. Vol. 15. No. 1 (January 1962): 1-2.

The melodic vocabulary employed by Coltrane in improvisations on thirds-cycle compositions was derived from his current bebop style, refining it further within this idiom. In studio recordings of thirds-cycle compositions, Coltrane's improvisatory vocabulary follows the prescribed harmony with determined literalness, rarely entering into a chromatic relationship with it. In these performances, instead of playing "outside" the chord sequences, the challenge is to fashion a coherent improvisation within the strictures of the prescribed harmonic scheme. In so doing, these improvisations remain faithful to a bebop aesthetic that valorizes the ability to enunciate the prescribed harmony and its range of idiomatic variations.

However, when employed freely in the improvised line, without matching harmonic accompaniment from the rhythm section, thirds-cycle progressions resulted in striking linear chromaticism. This is the meaning of Demsey's observation that "thirds substitutions moved him [Coltrane] to explore more 'outside-the-key' playing even before 'Giant Steps' was recorded, when he was with Miles Davis."¹¹ A number of comments by Coltrane describe his curiosity about this potential. In an oft-quoted passage of an interview published in *Down Beat* magazine during 1960, Coltrane describes a process of chord superimposition he employed when improvising on the repertoire of the Miles Davis group.

... I found it easy to apply the harmonic ideas that I had. I could stack up chords - say, on a C7, I sometimes superimposed an Eb7, up to an F#7, down to an F. That way I could play three chords on one. But on the other hand, if I wanted to, I could play

¹¹ David Demsey, "John Coltrane" 11.

melodically. Miles' music gave me plenty of freedom. It's a beautiful approach.¹²

In the same interview, Coltrane explains: "Sometimes what I was doing clashed harmonically with the piano."

In another interview conducted in 1960, Coltrane explained:

There are some set things that I know, some devices that I know, harmonic devices that I know, that will take me out of the ordinary paths, you see, if I use these. But I haven't played them enough and I'm not familiar with them enough yet to take the one single line through them. So I play all of them, you know, trying to acclimate my ear so I can hear.¹³

Thus, it is reasonable to conclude that Coltrane was aware of the potential for linear chromaticism offered by thirds-cycle vocabulary from its inception and experimented in this way in live performances throughout the latter half of the 1950s.

When did Coltrane first experiment with thirds-cycle vocabulary as a source of chromaticism? Demsey speculates that "Coltrane's work with thirds-cycle substitutions ... was likely first heard in public during an improvisation on 'Tune Up' while with Miles Davis."¹⁴ However, it is difficult to follow the progress of Coltrane's experimentation with thirds-cycle vocabulary as a source of chromaticism throughout the bebop period because Coltrane was reluctant to employ it in this manner in the recording studio, and there are few live recordings to examine from this period. There are, however, three studio recordings that offer a glimpse of this process. Example 2.8 shows fragments of

¹² John Coltrane, with Don DeMicheal, "Coltrane on Coltrane." *Down Beat*. Vol. 27. No. 20 (1960).

¹³ John Coltrane, with Karl-Eric Lindgren, interview in Stockholm, March 1960.

¹⁴ Demsey, "John Coltrane" 7. Fujioka's records indicate that Coltrane first recorded this composition with Miles Davis as early as 1956; see Fujioka 50 and 55.

improvisations by Coltrane recorded during the late 1950s, in which a linear structure derived from thirds-cycle vocabulary is superimposed on the prescribed harmony of the moment.

Example 2.8 Chromatic applications of thirds-cycle vocabulary in pre-1960 studio recordings

Three staves of musical notation in 4/4 time. The first staff is labeled (F7) and contains six measures with chords Cm7, D^b7, G^b, A⁷, D, and F⁷. The second staff is labeled (D7) and contains four measures with chords F⁷, B^b, D⁷, and F[#]7. The third staff is labeled (C) and contains four measures with chords B, D⁷, D⁷, and A⁷.

a) Limehouse Blues: Chorus 1, bars 1-9

Two staves of musical notation in 6/8 time. The first staff is labeled (G7) and contains five measures with chords G, A^b7, D^b, E, and G. The second staff is labeled (C7) and contains three measures with chord G⁷. Fingerings are indicated by numbers 5, 6, and 5. Some notes in the first staff are marked with (x).

b) All Blues: Chorus 4, bars 4-5

Example 2.8 (continued)

(C pedal)

Chord symbols: C⁷, A^b7, D^b, E⁷, A, C⁷, Fm⁷, Dm⁷, E^b7, A^b, B⁷, E, G⁷, C, C⁷, A^b7, D^b, E⁷, A, C⁷, Fm⁷, Dm⁷, E^b7, A^b, B⁷, E, G⁷, C.

c) Fifth House: Chorus 1, bars 1-16

In recordings made during the period immediately following his departure from the Miles Davis Quintet, Coltrane's experimentation with chromatic applications of thirds-cycle vocabulary is given some prominence. It can be heard in cadential passages and/or at climactic moments in many of his improvisations on these recordings.¹⁵ Over time, however, thirds-cycle vocabulary became more malleable and diluted as it combined with the other major vocabulary development of this period: pentatonic patterns. In this way, Coltrane achieved the greater flexibility with thirds-cycle vocabulary that he is quoted as

¹⁵ See Example 2.9.

having sought during this period.¹⁶

Example 2.9 Chromatic applications of thirds-cycle vocabulary after May 1960

Three staves of musical notation in 4/4 time, showing chromatic applications of thirds-cycle vocabulary. The first staff is in a key signature of two flats (B-flat major/D-flat minor) and features a melodic line with triplets and chromatic movement, with chord labels (A+) and (B^b7) above. The second staff continues the melodic line with chromaticism and a triplet, with a chord label (E^b7) above. The third staff shows a more complex chromatic line with a key signature change to one flat (B-flat major/D-flat minor), and chord labels A^b, B^b7, E, and G⁷ below.

a) Summertime: Chorus 3, bars 4-10

Two staves of musical notation in 4/4 time, showing chromatic applications of thirds-cycle vocabulary for 'Summertime: Chorus 3, bars 4-10'. The first staff is in a key signature of two flats (B-flat major/D-flat minor) and features a melodic line with sextuplets and chromatic movement, with chord labels (Dm⁷) and (B^b7) above. The second staff continues the melodic line with chromaticism and a triplet, with chord labels (Dm⁷), (E^m7^b5), and (A⁷) above, and chord labels F^b7, A^b, F[#]7, B, and A⁷ below.

b) Summertime: Chorus 5, bars 19-22

Two staves of musical notation in 4/4 time, showing chromatic applications of thirds-cycle vocabulary for 'Summertime: Chorus 5, bars 19-22'. The first staff is in a key signature of two flats (B-flat major/D-flat minor) and features a melodic line with chromatic movement, with a chord label (Dm⁷) above. The second staff continues the melodic line with chromaticism, with chord labels C^b and Dm⁷ below.

c) Impressions: Chorus 31, bars 25-31

¹⁶ See page 75.

Example 2.9 (continued)

d) Someday My Prince Will Come: Chorus 2, bars 11-12

e) Pursuance: Chorus 7, bars 9-12

Pentatonic scales were employed throughout Coltrane's bebop improvising. However, within the energetic harmonic rhythms of bebop (despite Coltrane's use of unusually shaped pitch groupings) pentatonic material tended to remain limited to groups of four notes; for example, c – d – e – g, with the a often omitted. With the adoption of new repertoire throughout the modal period, the use of pentatonic scales expanded greatly. Coltrane developed a number of patterns from pentatonic scales, the similarity of which to melodic material from Indian and Middle Eastern music is remarkable. In similar fashion to his experiments with thirds-cycle material, Coltrane explored both the consonant and chromatic application of this vocabulary; examples of each approach follow.¹⁷

¹⁷ The chromatic applications of Coltrane's modal-period vocabulary, particularly the technique of "sideslipping," are considered further in Chapter 7.

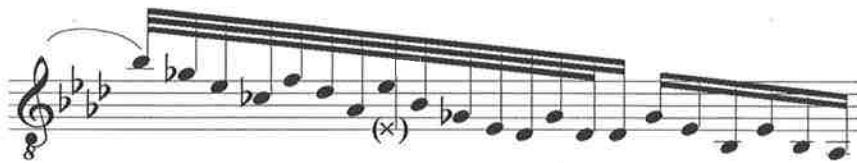
Example 2.10 Pentatonic vocabulary



a) Pursuance: Chorus 1, bars 10-12



b) My One and Only Love: Coda



c) Naima: Chorus 2, bar 14



d) Out of This World: Chorus 1, bars 3-4



e) Impressions (1963): Chorus 3, bars 20-24

Example 2.11 Pentatonic chromaticism (sideslipping)

a) Pursuance: Chorus 5, bars 6-11

b) Impressions (1965): Chorus 12, bars 9-12

c) Nature Boy: Page 3, lines 6-7

d) Transition: Chorus 15, bars 4-6

The style periods attributed to Coltrane's music are not framed by sudden redirections or closures; rather, they are best considered the result of graduated shifts from one improvisatory practice, or group of practices, to another. While there is substantive consensus between Jost, Kernfeld, White, Porter and Putschögl about the dating of Coltrane's style periods, some chronological variance is evident in each writer's treatment of the modal period. Examining this variance is useful in understanding the climate of stylistic transition in which Coltrane's OGDS improvisations from 1960 are situated.

Notwithstanding the range and complexity of Coltrane's innovative modal vocabulary, the attainment of structural coherence through the expansion of motivic processes has often been emphasised as central to distinguishing the commencement of the modal period. To explain this phenomenon much attention has been given to Coltrane's improvisations on the Miles Davis composition "So What."

Based on recordings available in the 1970s, Jost and Kernfeld surmised that Coltrane's improvisation on a version of "So What" recorded in a New York studio in March 1959 was the precursor to processes, the full-blown exploration of which did not begin until October 1960, as evinced by a recording of "My Favorite Things" from that month. The notion of a gap in the development of motivic processes is revealed by Jost's comment: "about a year after Giant Steps [April 1959] ... Coltrane *return[ed]* to modal playing."¹⁸ (emphasis added)

By the early 1980s, Porter was able to offer a better-informed assessment of the use of motivic processes during this period. He compared Coltrane's improvisation on the studio

¹⁸ Jost 25.

version of “So What” with Coltrane’s improvisation on one rendition of “So What” performed during the European tour of April-May 1960.¹⁹ The point of comparison in this discussion is the motivic structure of the two improvisations. Of the studio version, Porter notes that “Coltrane’s compositional process ... spellbinds the listener.”²⁰ Porter then suggests that this quality is even more apparent in the live European version. Indeed, he associates the compositional processes evident in the live version with an improvisation by Coltrane on the same prescribed form recorded in November 1961:

The style of this solo [live European version of “So What”] approaches that of Coltrane’s solo on his own version of “So What,” the theme “Impressions” which he first recorded at a November, 1961 live performance....²¹

Porter’s observations indicate that in compositions of reduced harmonic rhythm Coltrane’s ability to structure his improvisations coherently by the expansion of motivic processes, while spellbinding in 1959, had intensified still further by the European tour of 1960.

Putschögl also considers Coltrane’s performances of “So What” from 1959 and 1960 and notes:

The recording [of “So What”] from April 2, 1959 plus a series of recordings made during a tour of Europe with the Miles Davis Quintet in the spring of 1960, should be particularly emphasised. These recordings are extremely valuable documents, particularly since they make it possible to understand the process of Coltrane’s tackling of different elements [among them motivic processes].²²

¹⁹ “So What” was performed eight times during this tour. See Fujioka (143-150).

²⁰ Porter, *John Coltrane’s Music* 105.

²¹ Porter, *John Coltrane’s Music* 110 and 112.

²² Putschögl 153. Translated by Barbro Piculell. The 2 April 1959 version of “So What” was performed for television broadcast one month after the studio recording.

Coltrane's European performances of "So What" illustrate an intensification in the use of motivic processes at a time roughly midway between the studio recordings of "So What" and "My Favorite Things." This lends considerable weight to the view that Coltrane's exploration of motivic processes continued after its prominent manifestations in March and April 1959.

Furthermore, Fujioka's data indicate that throughout this nineteen-month period (March 1959 to October 1960) Coltrane regularly performed compositions of reduced harmonic rhythm. In concerts, club performances and private recordings, "So What" and "My Favorite Things" shared their place in Coltrane's repertoire alongside of "All Blues," "Equinox," "Softly, as in a Morning Sunrise" and "Summertime." Clearly, there was no hiatus in Coltrane's performance of compositions of reduced harmonic rhythm and it is implausible to suggest, even though recordings of these performances are currently not available, that he did not continue to employ those same motivic processes demonstrated so emphatically on the European tour of 1960. On this basis, the date proffered by Jost and Kernfeld of October 1960, as the commencement of the modal period, is not compelling.

In Coltrane's improvisation, the identification of motivic processes is less problematic than the analysis of linear chromaticism, which, because of its complexity, has received more equivocal treatment as a feature capable of refining style-period chronology. However, the preceding examples of linear chromaticism together with Demsey's speculation regarding its origin, suggest that this chromaticism followed a trajectory parallel to that of Coltrane's motivic processes. Once again, the European performances

of 1960 provide an important additional source of evidence. Of the live European version of “So What” Putschögl has observed: “It is worth noting that Coltrane ... begins to explore tonal areas which are only sparsely hinted at in the two recordings from 1959.”²³ These comments echo earlier observations by Porter of the same performance, that Coltrane “... superimposes a barrage of harmonic layers over the ‘monotonal’ foundation.”²⁴

Clearly, Coltrane’s new approach to linear chromaticism, as in the expanded use of motives, did not suddenly appear in his improvising but developed over time; and while its origins remain the subject of conjecture, they may lie, as Demsey suggests, as far back as 1956. Whatever their origins, however, the motivic processes and thirds-cycle chromaticism associated with Coltrane’s modal style had a lengthy gestation period and the introduction of neither into his improvisatory arsenal should be taken to delineate the commencement of the modal period.

How then should the modal period be delineated? Because motivic processes and thirds-cycle chromaticism were chiefly observed in compositions of reduced harmonic rhythm, aspects of repertoire may yield a more meaningful chronology. Three events could be seen as significant in this regard: the moment compositions of reduced harmonic rhythm entered Coltrane’s repertoire, the time at which they became prominent within it, or the time at which they became its dominant component.

²³ Putschögl 153. Translated by Barbro Piculell. The “two recordings from 1959” are the studio version of “So What,” recorded in March and a television broadcast version, recorded one month later.

²⁴ Porter, *John Coltrane’s Music* 110.

The commencement date of the modal period offered by White and Porter of April 1960, the time at which, after leaving the quintet of Davis, Coltrane assumed the leadership of his own group, focuses on the issue of repertoire. However, it would be misleading were this date to imply that compositions of reduced harmonic rhythm became Coltrane's main focus from this point. The repertoire of the Coltrane quartet, immediately on Coltrane's departure from the Davis group, remained a balanced mixture of bebop compositions (including thirds-cycle) and compositions of reduced harmonic rhythm.²⁵ For approximately twelve months, Coltrane's modal innovations (including experimentation with linear chromaticism) practiced in compositions of reduced harmonic rhythm coexisted alongside bebop repertoire that he was reluctant to relinquish (as Porter has noted in detail²⁶).

Indeed, Coltrane's decision to let go of bebop appears to have been arrived at with some difficulty. He explained in 1960: "I haven't completely abandoned this approach [the use of thirds-cycle vocabulary in a bebop idiom], but it wasn't broad enough. I'm trying to play these progressions in a more flexible manner now."²⁷

The break did come, however, and of it Coltrane said:

At first I wasn't sure, because I was delving into sequences, and I felt that I should have the rhythm play the sequences right along with me, and we all go down this winding road. But after several tries and failures and failures at this (sic), it seemed better to have them go free—as free as possible. And then you superimpose whatever

²⁵ Fujioka 150-194.

²⁶ Porter, *John Coltrane* 145-170.

²⁷ Coltrane, with DeMicheal. "Coltrane on Coltrane."

sequences you want to over them.²⁸

Coltrane is speaking retrospectively in the above quotation and does not specify the time at which he decided to abandon bebop and let his rhythm section “go free.” However, this can be deduced with reasonable accuracy from Fujioka’s data, which indicate that bebop compositions had exited Coltrane’s repertoire by May 1961. During the six months prior to this date, Coltrane performed twenty-three bebop compositions typical of his second style period; during the four months after May 1961, he performed only one.

By the establishment of Coltrane’s modal period, the musical potential glimpsed in 1955 had blossomed into an innovative style of remarkable force. Porter’s and Putschögl’s elucidations of the formulaic elements of this style present a useful summary of many characteristic features of its large and complex vocabulary.

The expanded role of linear chromaticism in Coltrane’s improvisation is an important feature of his modal style. Selected studio recordings prior to 1960, comments by Coltrane and the recordings he made immediately following his departure from the Miles Davis Quintet, indicate that an important source of modal-period chromaticism, at least in its early stage, lay in the use of thirds-cycle vocabulary.

Locating the origins of Coltrane’s use of motivic processes or thirds-cycle chromaticism does not offer as meaningful a dating of the third style period as does the redirection of Coltrane’s repertoire. From this perspective, it is May 1961 that Coltrane’s third style period can most meaningfully be said to have commenced; not because he

²⁸ Porter, *John Coltrane* 166. Interview with Michel de Ruyter, November 11, 1961, England, transcribed from tape.

began to employ compositions of reduced harmonic rhythm, expand the improvisatory use of motives or experiment with new forms of chromaticism from this date—these practices began much earlier—but because, from May 1961, Coltrane effectively stopped playing bebop. Finally, the repertoire balance had tipped in favour of compositions of reduced harmonic rhythm, thus, elevating the improvisatory innovations that were to dominate the remainder of his career to the primary means of musical expression. In light of these observations, the closure of the second style period may be revised from 1959 to April 1961, and the commencement of the third style period revised from 1960 to May 1961.

Coltrane's improvisations from the European tour of 1960 are located within his second style period. The analysis in Chapter 3 of Coltrane's OGDS improvisations from this tour expands on the cursory observations of Porter and Putschögl and elucidates aspects of the innovative use of linear chromaticism in a manner similar to that which has been revealed about motivic processes through the example of "So What." Thus, the OGDS performances may shed light on an aspect of Coltrane's influential style that warrants greater understanding.

Chapter 3

Coltrane's "On Green Dolphin Street" Improvisations:

Improvisatory Vocabulary

Chapter 3 examines three improvisations of Coltrane on the bebop standard, "On Green Dolphin Street," identifying the melodic vocabulary employed in each improvisation and the manner in which that vocabulary is organised. The first improvisation to be considered was recorded on 26 May 1958, at the "30th Street Studio" (New York City), while Coltrane was a member of the "Miles Davis Quintet." It was originally released on the album, *Jazz Track*.¹ The remaining two improvisations were from concerts performed on 22 March 1960, at the "Konserthuset" theatre (Stockholm) and on 9 April 1960, at the "Kurhaus" theatre (Holland), respectively, while Coltrane was on a tour of Europe with the Davis band.²

It is probable that White was the first to cite the existence of recordings from the European tour, when, in 1981, he noted: "I have heard a private tape of Miles in Europe during this time and Coltrane's playing does supply the missing link in my historical account of his music..."³ Two years later, in 1983, Porter reinforced White's assessment

¹ *Jazz Track*. Miles Davis. LP record (Columbia CL 1268) 1958.

² Fujioka's data indicates that the Davis band performed OGDS five times during the European tour of 1960; however, his information is incomplete and additional performances were likely. The two versions that have had general commercial release are considered in Chapter 3. They are from *Miles Davis Quintet: Green Dolphin Street*. Miles Davis. Compact Disc (Natasha Imports NI-4002) 1992; and *Miles Davis and John Coltrane*, Miles Davis and John Coltrane Compact Disc (Giants of Jazz CD 53014) 1990.

³ White, *Trane 'n Me* 42.

of the live European recordings, stating the Coltrane's playing "... fills a gap during a crucial transitional time in his career, as he made no commercial recordings between December 2, 1959 and July 8, 1960."⁴

It was noted in Chapter 2 that Coltrane's treatment of linear chromaticism and the use of motivic processes were characteristics that defined the improvising of his modal period. It was also noted that these characteristics constituted areas in which experimentation with improvisatory vocabulary came to be focused during his transition to the modal period. Furthermore, scholars observed in Coltrane's improvising on the live European versions of "So What," the exploration of tonal areas not heard in earlier renditions of that composition, or, as Porter put it, the use of "a barrage of harmonic layers over a monotonal foundation."⁵

However, Coltrane's live European improvisations have yet to be thoroughly investigated. If, as White and Porter assert, these performances are valuable documents that provide a missing link in the understanding of Coltrane's transition from bebop to a modal style, then the vocabulary noted by Porter and others in Coltrane's live "So What" improvisations might well be observable in other of Coltrane's improvisations from that tour.

In light of such claims concerning the relevance of the European performances to an understanding of Coltrane's stylistic transition, the analysis that follows identifies improvisatory vocabulary in common use throughout the second style period and newly emerging vocabulary that presents itself late in Coltrane's second style period. Third-cycle-derived chromaticism is a manifestation of the latter vocabulary type, while the use

⁴ Porter, *John Coltrane's Music* 112.

⁵ See Chapter 2, page 74.

of motives straddles both types.

Each OGDS improvisation is performed by Coltrane on the tenor saxophone and is in the key of E-Flat major. The 1958 version is two choruses in length and is performed at the tempo of crotchet equals 168. The March 1960 version is seven choruses in length and performed at the tempo of crotchet equals (circa) 200. The April 1960 version is five choruses in length and performed at the tempo of crotchet equals (circa) 200.

Improvisatory vocabulary

In identifying elements of Coltrane's OGDS vocabulary that are derived from the large and varied body of melodic patterns constituting his bebop style of the late-1950s, it is useful first to make a distinction between those that are quaver-based and those that are semiquaver-based. Examples of quaver-based vocabulary patterns employed in Coltrane's OGDS improvisations are shown below.

Example 3.1 Commonly used quaver-based vocabulary



a) May 1958: Chorus 2, B Section, bars 9-11



b) March 1960: Chorus 1, A1 and C Sections, bars 24-27

Example 3.1 (continued)



c) March 1960: Chorus 7, A Section, bars 4-7



d) April 1960: Chorus 4, B Section, bars 9-12



e) April 1960: Chorus 5, A and B Sections, bars 8-11

The excerpts shown above are characterised by an underlying quadruplet formation that states the prescribed harmonies clearly. They include a range of chromatic passing notes that sometimes imply the use of added chords, such as the C7 (c – d – e – g) that appears in the second half of bar 9 in Example 3.1 (e). The excerpts above are typical of the vocabulary employed by Coltrane during the late-1950s in the key of E-Flat major

and the secondary keys of OGDS.⁶ In the improvisation of 1958, quaver-based passages occupy the A and B Sections of Chorus 1 and the first half of the B Section of Chorus 2. In quantity, this amounts to approximately half of one chorus, or one quarter of the improvisation. In the March 1960 improvisation, quaver-based passages occupy the A, B and C Sections of Chorus 1, the A1 Section of Chorus 2, the A and B Sections of Chorus 3 and Chorus 6, and the first half of the A Section of Chorus 7. In quantity, this amounts to two choruses, or approximately one quarter of the improvisation. In the April 1960 improvisation, quaver-based passages occupy the A and B Sections of Chorus 1, the A1 and half the C Section of Chorus 3, and A and half the B Section of Chorus 5. In quantity, this exceeds one full chorus, or approximately one fifth of the improvisation. Commonly used quaver-based vocabulary occupies the early part of each OGDS improvisation, forming a kind of exposition from which improvisatory intensification proceeds.

Commonly used vocabulary in semiquavers is prominent throughout Coltrane's OGDS improvisations. Spread throughout the chorus structure, this vocabulary is employed over the ii-V-I progression in the key of G-flat major—the second half of the B Section—and over the ii-V-I progressions in the keys of C minor and G minor

⁶ For further examples of commonly used vocabulary cited above, see “Blue Train.” *Blue Train*. John Coltrane. Compact Disc (Blue Note CDP 7243 8 53428 0 6) 1997, (WJC: Vol. 2, No. 8, 77); “Good Bait.” *Soultrane*. John Coltrane. LP record (Prestige LP 7142) 1958, (WJC: Vol. 2, No. 4, 60); “Countdown #1.” *Countdown: The Savoy Sessions*. John Coltrane and Wilbur Harden. LP record (Savoy SJL 2203) 1958, (WJC: Vol. 9, No. 7, 365); “Grand Central.” *Cannonball & Coltrane*. Cannonball Adderley and John Coltrane. Compact Disc (Emarcy 834 588-2) 1988, (WJC: Vol. 14, No 6, 155); “Freddie Freeloader.” *Kind of Blue*. Miles Davis. Compact Disc (Columbia CDCBS 62066) 1986, (WJC: Vol. 3, No. 1, 94); “Giant Steps.” *The Heavyweight Champion: The Complete Atlantic Recordings*. John Coltrane. Compact Disc Boxed Set. (Rhino R2 71255) 1995, (WJC: Vol. 2, No. 10, 86); and “But Not for Me.” *The Heavyweight Champion*. (WJC: Vol. 3, No. 3, 106).

respectively, of the C Section. However, the majority of such vocabulary is centred on the tonic chord of E-flat major and the ii-V-I progression in the key of E-Flat major.

Of the E-Flat major vocabulary employed in Coltrane's OGDS improvisations, a predilection for two patterns is apparent. The first pattern is distinguished by its ending of an ascent to the tonic note, E \flat ; the second pattern states the notes A \flat and A in close proximity, in a manner suggestive of a F dorian or B \flat mixolydian bebop scale. In almost all instances, these patterns have a descending/ascending scalar contour that pivots around the note, G.

Example 3.2 "High E \flat " formulas



a) 1958: Chorus 1, C Section, bars 30-31



b) April 1960: Chorus 4, C Section, bars 30-32



c) March 1960: Chorus 5, B Section, bars 11-12



d) April 1960: Chorus 3, A Section, bars 7-8

Example 3.2 (continued)



e) March 1960: Chorus 7, A1 Section, bars 17-18



f) April 1960: Chorus 4, A1 and C Sections, bars 24-26



g) March 1960: Chorus 4, B Section, bars 11-13



h) March 1960: Chorus 5, A1 Section, bars 18-19



i) 1958: Chorus 2, A1 Section, bar 23

When employed at the end of a chorus, as in Examples 3.2 (a), (b), (c) and (d), “high Eb” formulas produce emphatic cadences. Only once, in Example 3.2 (e), is this formula stated at the beginning of a section. When the formula is employed in B sections, as in

Example 3.2 (g), the cadential effect is reduced by the addition of Db, with which the formula elides to vocabulary interpreting the ii-V-I progression in G-flat major.

In Examples 3.2 (h) and (i), the contour of the formula is preserved, but the target note, Eb, is replaced by Db, reducing the cadential effect still further.

Example 3.3 “Bebop scale” formulas



a) April 1960: Chorus 2, A Section, bars 1-2



b) April 1960: Chorus 4, A Section, bars 1-2



c) 1958: Chorus 2, A Section, bars 7-8



d) March 1960: Chorus 3, C Section, bars 30-32

Example 3.3 (continued)

The image shows three staves of musical notation in 4/4 time with a key signature of two flats (Bb and Eb). The first staff contains three triplet markings over groups of three eighth notes. The second staff contains two triplet markings over groups of three eighth notes. The third staff contains one triplet marking over a group of three eighth notes. The notation includes various rhythmic values such as eighth notes, quarter notes, and quarter rests.

e) March 1960: Chorus 5, A and B Sections, bars 5-9

Like the “high Eb” formulas, the “bebop scale” formulas of Example 3.3 present a clear statement of the tonic key and on three occasions produce strong cadences: once at the close of a chorus (Example 3.3 (d)), and twice at the end of A sections (Examples 3.3 (c) and (e)). In two remaining occurrences, Examples 3.3 (a) and (b), the formula does not lead to a cadence, but elides to other semiquaver-based vocabulary.

Example 3.4 “Low Bb” formulas

The image shows a single staff of musical notation in 4/4 time with a key signature of two flats (Bb and Eb). It features eighth notes, quarter notes, and two triplet markings over groups of three notes.

a) March 1960: Chorus 4, C Section, bars 30-31

The image shows a single staff of musical notation in 4/4 time with a key signature of two flats (Bb and Eb). It features eighth notes, quarter notes, and three triplet markings over groups of three notes.

b) April 1960: Chorus 1, A1 Section, bars 23-24

Example 3.4 (continued)

c) April 1960: Chorus 4, B Section, bars 15-16



d) March 1960: Chorus 3, B and A1 Sections, bars 16-17

A further tonic pattern recurs throughout Coltrane's live OGDS improvisations, in which scalar movement descends to low Bb on the saxophone. "Low Bb" patterns occur at the end of various sections, or, as shown in Example 3.4 (a), at the end of the fourth chorus, producing a strong cadence in each instance.

Example 3.5 Tonic key formula fragments

a) 1958: Chorus 1, A1 Section, bar 24



b) March 1960: Chorus 4, A and B Sections, bars 7-9

Example 3.5 (continued)

c) April 1960: Chorus 3, A Section, bars 2-3



d) April 1960: Chorus 4, A1 Section, bars 18-19

The examples above show fragments either of the “high Eb” or “bebop scale” formulas. Their full statement has been cut short by the dense, sometimes highly chromatic, vocabulary that surrounds them. Thus, these excerpts produce only fleeting references to the tonic key in the climactic choruses of each improvisation in which they appear.

Commonly used semiquaver-based vocabulary patterns in the tonic key appear a total of twenty-five times throughout the three OGDS improvisations, of which the “high Eb” and “bebop scale” formulas account for sixteen appearances. In the improvisation of 1958, these formulas occupy eight bars, or one full section. In the March 1960 improvisation, semiquaver-based formulas occupy approximately three sections. In the April 1960 improvisation, these formulas occupy approximately two sections.

Within the heightened rhythmic activity established by semiquaver-based vocabulary in middle and late choruses, the formulas shown above act as tonal anchoring points or reference points within chromatically complex phrases the harmony of which travels far and wide of the prescribed chords. Indeed, in improvisations as rich in chromaticism as

the live OGDS performances, Coltrane's bebop formulas are the primary mechanism by which a sense of the tonic key is preserved.

Through a range of commonly used quaver- and semiquaver-based formulas, Coltrane's OGDS improvisations demonstrate his command of the bebop style. While the excerpts shown in Example 3.1 may be considered personalised variants of a broadly used body of vocabulary patterns, they cannot be considered experimental in any other sense. Similarly, the semiquaver-based excerpts shown above could not be described as transitional. Indeed, neither group of vocabulary patterns point to stylistic movement of any kind. Allowing for variations in the length of each improvisation, and allowing for the possible impact of performance settings, either studio or live, there is little difference between the 1958 and 1960 improvisations in regard to the content and organisation of the commonly used bebop vocabulary shown above. In this respect, these excerpts differ from the remaining vocabulary types heard in Coltrane's OGDS improvisations, particularly in the live versions, where the contrast between commonly used bebop vocabulary and the experimental late-period vocabulary is stark.

Motives

The practice of treating vocabulary fragments motivically was an element of Coltrane's improvising traceable, both in the performance of ballads and, to a lesser extent, in repertoire of faster tempos, from his first style period.⁷ In looking for precursors to Coltrane's use of motives—following its prominence in the “So What” improvisations of 1959—Kernfeld identified “bits of motivic development” throughout a

⁷ See Kernfeld, *Adderley, Coltrane, and Davis* 69-70.

range of Coltrane's improvisations dating back to 1956.⁸

Like the formulaic patterns of Coltrane's bebop vocabulary during these years, certain types of motives occur repeatedly. Prominent among these types are sequences, short antecedent-consequent figures and more freely shaped recurrences, such as successive ascending scale runs.

Notwithstanding their recurrence, the motives employed in Coltrane's bebop improvisations are often discrete figures that do not constitute a significant departure from the formulaic vocabulary of bebop, nor signal a uniquely different compositional orientation from that typically required in bebop improvisation. Indeed, the motives that Coltrane employed throughout the bebop period do not point to significant experimentation nor to stylistic transition. Indeed, they rarely suggest the degree to which motivic processes would come to feature in Coltrane's improvising, even though some bebop motives provide the source of this later development.

By comparison with the motivic elaborations of Coltrane's modal period improvising, bebop motives are rather fleeting occurrences, and, as such, are distinguished from the more expansive technique, by the classification of "proto-motives." Example 3.6 identifies proto-motives from Coltrane's OGDS improvisations.

Example 3.6 Commonly used proto-motives



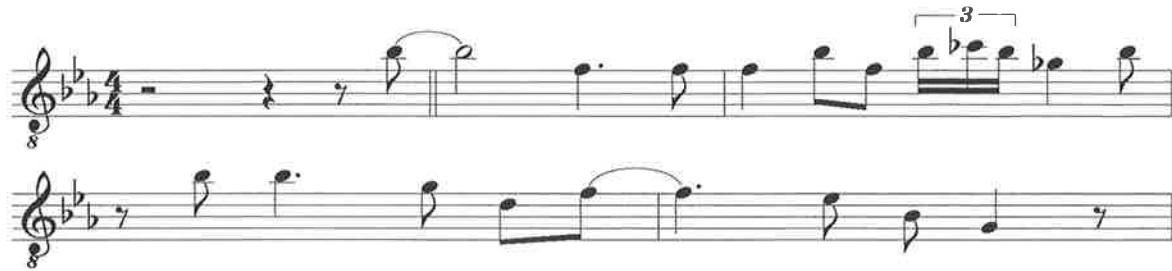
a) 1958: Chorus 2, A1 Section, bars 17-18

⁸ See Kernfeld, *Adderley, Coltrane, and Davis* 72.

Example 3.6 (continued)



b) March 1960: Chorus 1, A Section, bars 5-6



c) April 1960: Chorus 1, A and B Sections, bars 8-12



d) March 1960: Chorus 3, A Section, bars 5-6

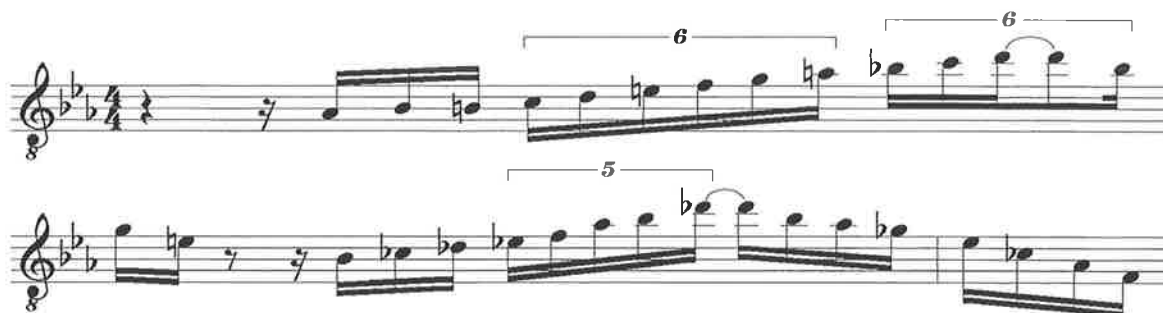


e) 1958: Chorus 1, A Section, bars 5-8

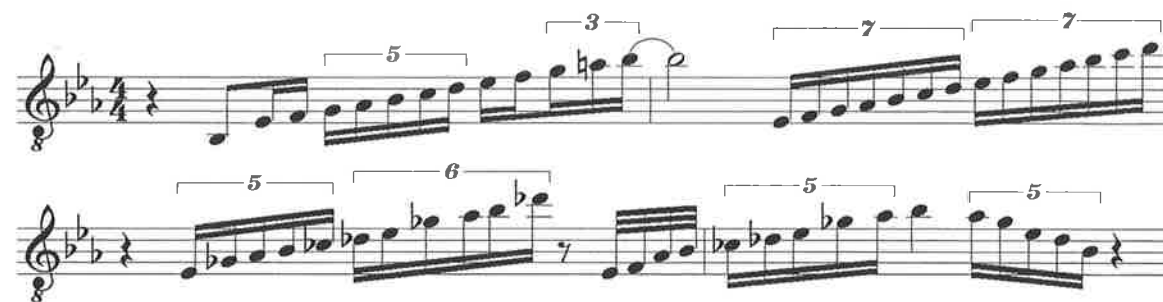
Sporadically, throughout Coltrane's first and second style periods, the motivic treatment of vocabulary patterns produced more elaborate phrases than the comparatively short excerpts of Example 3.6. Example 3.7 shows two such motivic elaborations in the

OGDS improvisation of 1958.⁹

Example 3.7 Commonly used motivic elaborations



a) 1958: Chorus 1, A1 Section, bars 21-23



b) 1958: Chorus 2, A Section, bars 1-4

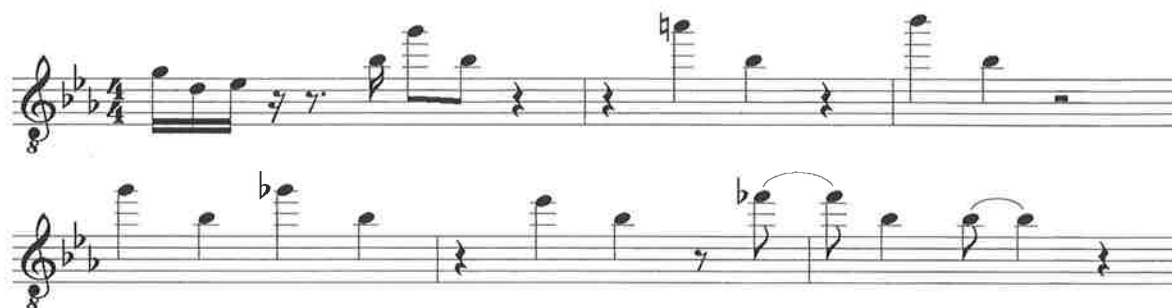
Motives of the kind shown in Example 3.6 and Example 3.7 occupy seventeen bars, or approximately one quarter of Coltrane's OGDS improvisation of 1958. In the March 1960 version, they occupy eleven bars and in the April 1960 version they occupy ten bars.

The emergence of repertoire of greatly reduced harmonic rhythm, inaugurated by the recording *Kind of Blue*, gave new impetus to the use of motives in Coltrane's

⁹ Perhaps the best-known example of the motivic treatment of recurrent ascending scales may be heard in the opening bars of Coltrane's improvisation on "Bye, Bye Blackbird." *Round About Midnight*. Miles Davis. Compact Disc (Columbia CK 40610) nd. See White, WJC: Vol. 1, No. 10, 44.

improvising. As noted in Chapter 2, this development was a gradual one that has been difficult to observe in detail, however, it can be seen clearly in the live OGDS improvisations. A comparison of the short antecedent-consequent motive built on the interval of a third shown in Example 3.6 (a), with the elaborated passage of linear counterpoint shown in Example 3.8 (c), reveals the extent of the contrast in the treatment of the same motive represented by this development.

Example 3.8 Late second-period motives



a) March 1960: Chorus 6, A1 Section, bars 17-22



b) April 1960: Chorus 3, B Section, bars 9-16

Example 3.8 (continued)

c) April 1960: Chorus 4, A Section, bars 1-8

d) April 1960: Chorus 5, A1 Section, bars 19-24

In the excerpts shown in Example 3.8, motives are expanded to produce longer phrases. Example 3.8 (a) shows a lengthy repetition of freely applied linear counterpoint in which the recurring note, B \flat , forms a pedal above which a second line rises and falls. This process is reversed in Example 3.8 (d), where an interval of a minor sixth is repeated in a gradually descending movement (D \flat – F, C – E, B – F \sharp , B \flat – F).

The most striking indication of the increased range of Coltrane's technique of motivic elaboration is shown in Example 3.9. Here, he employs the ornamental turn of the

prescribed melody of an original composition entitled “Like Sonny”¹⁰ as a motive, the varied repetitions of which fill thirty-one bars of Chorus 2, in the improvisation of March 1960. In the first two bars, a target note, D, is embellished with upper and lower neighbour notes. In bars 3 and 4, the target note rises to Eb. In bar 5, it rises to E, then falls back to Eb in bar 6, and finally to D, in bars 7 and 8. The target notes, E and Eb, receive similar embellishment throughout the B Section. In the A1 Section, the target notes become D and F, then E, Eb and then D once more. In the C Section the target note remains Eb.

¹⁰ Also known as “Simple Like.” Rollins employed this ornamental turn during the late 1950s and Coltrane’s use of it constitutes a form of programmatic reference to the music of Rollins.

Example 3.9 Extended motivic elaboration

The musical score consists of ten staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' above a bracket). The music is written in a single melodic line on a treble clef staff.

a) March 1960: Chorus 2, A, B, A1 and C Sections, bars 1-32

Although proto-motivic vocabulary occurs in each of Coltrane's OGDS

improvisations, the live improvisations show a marked increase in the use of motivic elaboration. The March 1960 improvisation has four passages of motivic elaboration, each of eight bars duration, and the April improvisation has three passages, each of eight bars duration. Furthermore, in the March improvisation Coltrane elaborates a motive to the point where it occupies an entire chorus, apparently unhampered by the harmonic rhythm of OGDS in his application of this burgeoning improvisatory technique.

Thirds-cycle vocabulary

The barrage of harmonic layers that Porter noted in Coltrane's "So What" improvisations from the European tour of 1960 may also be observed in the OGDS improvisations from that tour. Rapid scalar runs and dense linear pitch-clusters are heard throughout the two live OGDS improvisations. While the relationship of these highly chromatic passages to the prescribed harmonies is extremely difficult to decipher aurally, transcriptions reveal them to be based on vocabulary derived from Coltrane's use of thirds-cycle harmony.

Evidence that Coltrane produced chromaticism in his improvisations by experimenting with melodic vocabulary derived from thirds-cycle harmony was noted in Chapter 2, as were reasons why the extent of this practice remains the subject of some speculation. The following examination of the live OGDS improvisations provides an opportunity to explore this subject in detail.

Between 1959 and 1960, Coltrane recorded a number of compositions the harmonic structure of which was derived from a system of thirds-cycle relationships. In some compositions this system was employed to reharmonise a pre-existing repertoire piece.

Prominent among these compositions are “Countdown,” based on “Tune Up;” “Fifth House,” based on “What Is This Thing Called Love;” and “Exotica,” based on “I Can’t Get Started.” Other thirds-cycle compositions, such as “Giant Steps,” were unconnected to pre-existing repertoire.

The structure of Coltrane’s thirds-cycle compositions, whether based on pre-existing models or not, is the product of a complex harmonic process.¹¹ While Coltrane’s use of thirds-cycle relationships in the process of composition influenced the harmonic settings of his compositions in a variety of ways, their manifestation to which musicians pay particular attention is the cycle of V - I chords that move in descending major thirds. Indeed, it is this cycle that pedagogical texts focus on in their efforts to assist in the arduous task of mastering thirds-cycle vocabulary in improvisation.

Example 3.10 Thirds-cycle reharmonisation of a ii-V-I progression

Commonly used ii-V-I progression	Dm7	G7	Cmaj7	Cmaj7
Thirds-cycle sequence	Dm7	Eb7 Abmaj7	B7 Emaj7	G7 Cmaj7

Example 3.10 describes Coltrane’s cycle of V – I chords as it applies to a ii-V-I progression in the key of C major. From both the performance and pedagogic perspective, this cycle is regarded as a generic structure that may be approached from the preceding harmony in a number of ways. Indeed, it is often the root movements taken from the preceding chord to the first chord of the descending V – I cycle that produces its particular effect. These root movements consist of intervals either of a semitone or a

¹¹ For example, see the analysis of key relationships in “Giant Steps” in David Demsey, “Chromatic Third Relations in the Music of John Coltrane.” *Annual Review of Jazz Studies*. 5 (1991): 168-175.

third, as shown in Table 1.

Table 1

Use of thirds-cycle sequences in five compositions of Coltrane

“Countdown”	<u>Emin7</u> F7 Bbmaj7 Db7 Gbmaj7 A7 Dmaj7
“Countdown”	Dmin7 <u>Eb7</u> Abmaj7 B7 Emaj7 G7 Cmaj7
“Countdown”	<u>Cmin7</u> Db7 Gbmaj7 A7 Dmaj7 F7 Bbmaj7
“Giant Steps”	<u>Bmaj7</u> D7 Gmaj7 Bb7 Ebmaj7
“Giant Steps”	<u>Gmaj7</u> Bb7 Ebmaj7 F#7 Bmaj7
“Fifth House”	<u>Cmaj7</u> Ab7 Dbmaj7 E7 Amaj7 C7
“Fifth House”	Dmin7 <u>Eb7</u> Abmaj7 B7 Emaj7 G7 Cmaj7
“Exotica”	E7 <u>Eb7</u> Abmaj7 B7 Emaj7 G7
“Exotica”	<u>Cmaj7</u> Bb7 Ebmaj7 Gb7 Bmaj7 D7
“Satellite”	<u>Gmaj7</u> Bb7 Ebmaj7 Gb7 Bmaj7 D7

In Table 1, five thirds-cycle compositions of Coltrane have their root movements, from a preceding chord to the first chord of the descending V – I cycle, underlined. In “Countdown,” the cycle is approached by root movement of an ascending minor second (Emin7 to F7); in “Giant Steps,” an ascending minor third (Bmaj7 to D7); in “Fifth House,” two separate movements: a descending major third (Cmaj7 to Ab7) and an ascending semitone (Dmin7 to Eb7); in “Exotica,” two separate root movements: a descending minor second (E7 to Eb7) and a descending major second (Cmaj7 to Bb7); and in “Satellite,” an ascending minor third (Gmaj7 to Bb7).

The point to be emphasised from Table 1 is that, in the process of composition, Coltrane sought a broad application of thirds-cycle harmony; while during performance he sought greater manipulation of the melodic vocabulary employed to improvise on the sequences in their various contexts. The astonishing flexibility that he developed with this latter goal needs to be born in mind when investigating occurrences of thirds-cycle vocabulary in the live OGDS improvisations. Because the melodic vocabulary and the harmonic sequences from which they originate are closely linked, both need to be examined to gain an understanding of the uses of thirds-cycle vocabulary in the live OGDS improvisations.

While Coltrane's live OGDS improvisations appear, on first hearing, to feature an endless stream of chromatic invention, closer inspection reveals many recurrences of thirds-cycle vocabulary patterns. In most excerpts below, the particular vocabulary patterns and corresponding harmonic sequence that each defines may be found in Coltrane's improvisations on prominent thirds-cycle compositions. A comparison of the two groups is illuminating.

Recurrent thirds-cycle vocabulary patterns are shown in order of frequency throughout the following six examples. The harmonic sequences they define are shown in chord symbols below each stave.

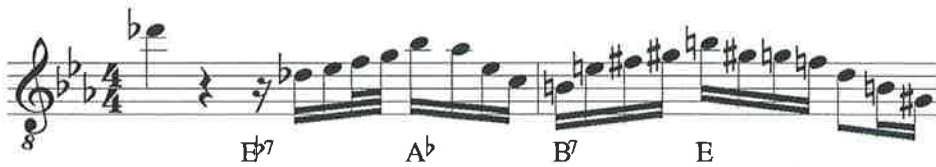
Example 3.11 Thirds-cycle vocabulary: Group 1



a) March 1960: Chorus 4, A Section, bar 6



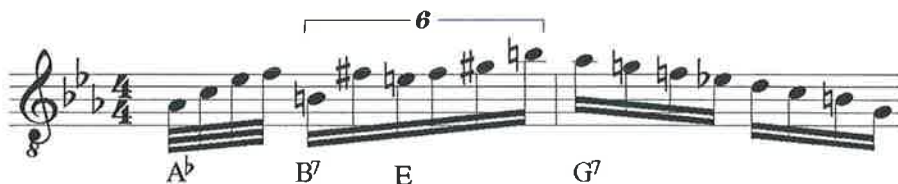
b) March 1960: Chorus 4, A1 Section, bars 22-23



c) March 1960: Chorus 3, C Section, bars 25-26



d) April 1960: Chorus 1, C Section, bars 29-30



e) April 1960: Chorus 2, C Section, bars 26-27



f) April 1960: Chorus 3, C Section, bars 30-31

Example 3.11 (continued)



g) April 1960: Chorus 2, A1 and C Sections, bars 24-25



h) March 1960: Chorus 4, A1 Section, bars 17-18



i) March 1960: Chorus 5, A Section, bars 3-5

The vocabulary patterns shown in Example 3.11 are heard nine times throughout the live OGDs improvisations. Transcriptions reveal that Coltrane employed these patterns in improvisations up to twelve months before the European tour, on thirds-cycle compositions “Countdown” (5 May 1959) and “Fifth House” (24 November and 2 December 1959), and up to five months after the tour, on “Exotica” (8 September 1960) and “Untitled Original” (24 October 1960).¹² In these five improvisations, the relevant vocabulary patterns occur over the prescribed chords of Eb7 - Abmaj7 - B7 - Emaj7 -

¹² Although “Untitled Original” is a later and erroneously titled version of Coltrane’s composition “Exotica,” the title is maintained throughout this chapter to avoid confusion with the earlier recordings.

G7.¹³ However, the figures shown in Examples 3.11 (b) and (c) elide from chromatic lines in such a manner that the approach movement is uncertain. Group 1 patterns employ approach movements from the chords of Fmaj7 (Examples 3.11 (a) and (j)), Fmin7 (Examples 3.11 (c) and (f)) and C7 (Examples 3.11 (d) and (g)). Thus, Group 1 patterns may be seen to define the harmonic sequences, Fmaj7 Eb7 | Abmaj7 B7 | Emaj7 G7, Fmin7 Eb7 | Abmaj7 B7 | Emaj7 G7 and C7 Eb7 | Abmaj7 B7 | Emaj7 G7.

In the above harmonic progressions the V – I cycle is approached by root movements of a descending major second and a descending minor second. Thus, they follow the same root movements employed in “Exotica,” recorded by Coltrane five months after the European tour.

Example 3.12 Thirds-cycle vocabulary: Group 2



a) April 1960: Chorus 3, A Section, bars 1-3



b) April 1960: Chorus 1, A1 Section, bars 21-22

¹³ For “Fifth House” see White, WJC: Vol. 4, No. 7, 161, Chorus 1, bars 6-7 and 32-30, Chorus 2, bars 14-15 and Chorus 3, bars 5-7 and 29-31; for numerous examples in “Countdown” (first-release and alternate-take versions) see White WJC: Vol. 2, No 10, 88 and Vol. 7, No. 7, 283; for “Untitled Original” see White WJC: Vol. 5, No. 6, 188, A1 Section, bars 2-3; for “Exotica” see White WJC: Vol. 3, No. 4, 107, page 2, line 7, bars 2-3.

Example 3.12 (continued)



c) April 1960: Chorus 1, A1 Section, bar 18



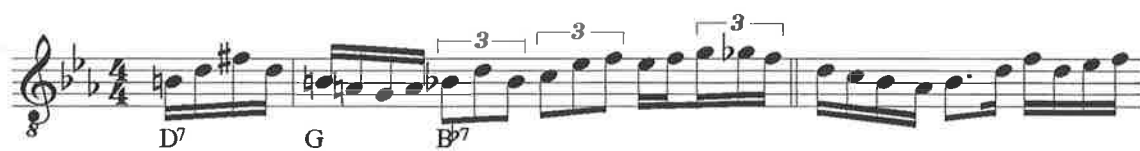
d) April 1960: Chorus 4, A1 Section, bars 17-18



e) April 1960: Chorus 3, C Section, bar 32



f) April 1960: Chorus 1, C Section, bar 32 and Chorus 2, A Section, bar 1



g) April 1960: Chorus 4, A1 and C Sections, bars 23-25



h) March 1960: Chorus 4, A Section, bars 1-2

Example 3.12 (continued)

i) March 1960: Chorus 3, C Section, bars 29-30

The vocabulary patterns shown in Example 3.12 are heard nine times throughout the live OGDS improvisations. Transcriptions reveal that Coltrane employed these patterns up to six months after the European tour in improvisations on “Exotica”, “Untitled Original,” “But Not For Me” (26 October 1960) and “Body and Soul” (recorded two days before “But Not For Me”).¹⁴ In the above compositions relevant patterns are played over the prescribed chords of Emaj7 - Fmaj7 - G7, and G7 - Cmaj7. In the live OGDS improvisations, Group 2 patterns occur in A, A1 and C sections, over the prescribed chord of Ebmaj7 and the ii-V-I progression in E-Flat major. Thus, Group 2 vocabulary may be said to define the thirds-cycle sequences, Ebmaj7 D7 | Gmaj7 Bb7 | Ebmaj7, F7 Bmaj7 D7 | Gmaj7 Bb7 | Ebmaj7 and Gmin7 D7 | Gmaj7 Bb7 | Ebmaj7. The cycle of V – I chords is approached by root movements of a descending minor second and an ascending minor second respectively, once again, the same approach movements as those employed in “Exotica.”

¹⁴ For “But Not For Me,” see White WJC: Vol. 3, No. 3, 106; for “Body and Soul,” see White WJC: Vol. 5, No. 7, 195.

Example 3.13 Third-cycle vocabulary: Group 3

a) March 1960: Chorus 4, B Section, bars 9-10

b) March 1960: Chorus 5, A1 Section, bars 17-18

c) March 1960: Chorus 4, A1 Section, bars 19-20

d) March 1960: Chorus 4, C Section, bars 29-30

e) April 1960: Chorus 3, A Section, bar 6

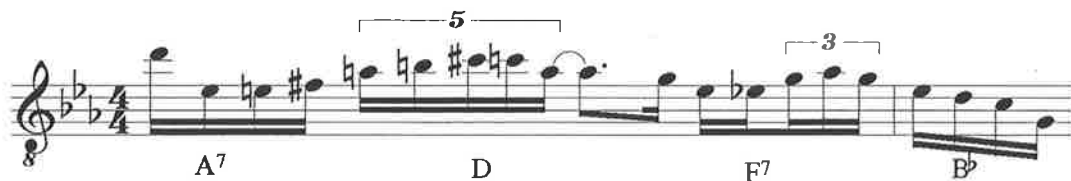
The vocabulary patterns shown in Example 3.13 are heard five times throughout the live OGDS improvisations. Transcriptions reveal that Coltrane employed patterns shown in Examples 3.13 (b), (c) and (e) up to fourteen months before the European tour in improvisations on “Limehouse Blues,” played over an F7 chord, and “Giant Steps,”

played over Ebmaj7 F#7 | Bmaj7, and Example 3.13 (a) up to six months after the tour, on “But Not For Me,” played over Gmaj7 Bb7 | Ebmaj7.¹⁵ In the live OGDS improvisations, Group 3 patterns occur over the Fmaj7 chords of A1 and C sections, the Fmin7 chord of A1 and C sections and the C7 chord of the ii-V-I progression in the key of E-Flat major of B sections. Thus, they define the progression Fmin7 F#7 | Bmaj7 D7 | Gmaj7 Bb7 and, Ebmaj7 F#7 | Bmaj7 D7 | Gmaj7 Bb7. These V – I cycles are approached by the same root movements as those employed in “Countdown” and “Satellite.”

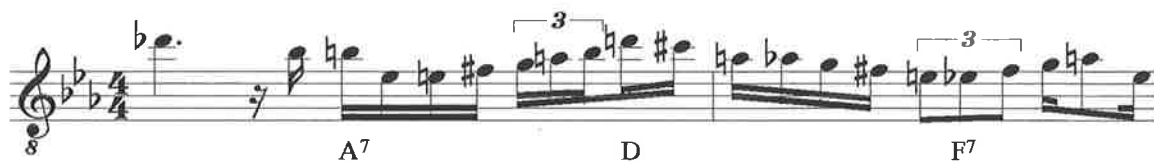
Example 3.14 Thirds-cycle vocabulary: Group 4



a) April 1960: Chorus 4, B Section, bars 14-15



b) March 1960: Chorus 3, B Section, bars 14-15



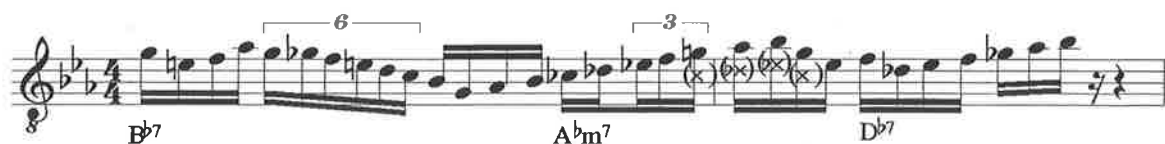
c) March 1960: Chorus 4, B Section, bars 13-14

¹⁵ For “Limehouse Blues,” see White, WJC: Vol. 4, No. 6, 153, Chorus 1, bars 6-7. For “Giant Steps,” first-release and alternate-take versions, see Demsey, *John Coltrane*, takes 3, 4 and 5; for “But Not For Me,” see White, WJC: Vol. 3, No. 3, 106, page 3, line 3, bar 1.

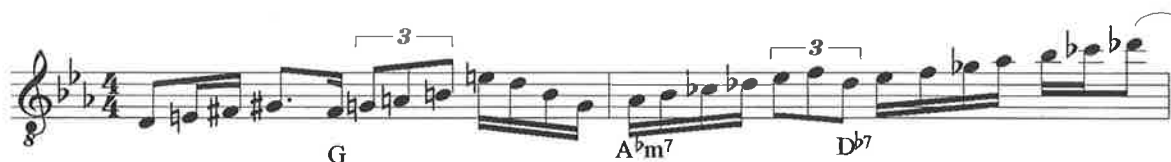
Example 3.14 (continued)

d) March 1960: Chorus 5, B Section, bars 13-14

The vocabulary patterns in Example 3.14 are heard four times throughout the live OGDS improvisations. Transcriptions reveal that Coltrane employed the figure shown in Example 3.14 (c) up to six months after the European tour in improvisations on “Exotica” and “Untitled Original.”¹⁶ Group 4 patterns occur in B sections over the ii-V-I progression in the key of G-Flat major. These patterns are derived from the thirds-cycle sequence, Db7 A7 | Dmaj7 F7 | Bbmaj7 Db7 | Gbmaj7, employing the same approach movement as “Fifth House.”

Example 3.15 Thirds-cycle vocabulary: Group 5

a) April 1960: Chorus 3, A Section, bars 3-4



b) April 1960: Chorus 1, A1 Section, bars 18-19

¹⁶ For “Untitled Original” see White, WJC: Vol. 5, No. 6, 188, page 2, line 2, bar 3 (over Emaj7 Eb7 | Abmaj7) and page 3, line 2, bar 2 (over Bb7 A7 | Dmaj7); for “Exotica,” see White, WJC: Vol.1 No. 4, 107, page 2, line 5, bars 1-2 (over A7 | Dmaj7 C7 | Fmaj7) and page 3, line 7, bar 1 (over A7).

Example 3.15 (continued)

c) March 1960: Chorus 4, A Section, bars 3-4



d) March 1960: Chorus 4, A Section, bar 5

The vocabulary patterns shown in Example 3.15 are heard four times throughout the live OGDS improvisations. Transcriptions reveal that Coltrane employed patterns similar to those shown in Example 3.15 (d) up to five months earlier on “The Night Has A Thousand Eyes” (2 December 1959) and four months later on “Exotica.”¹⁷

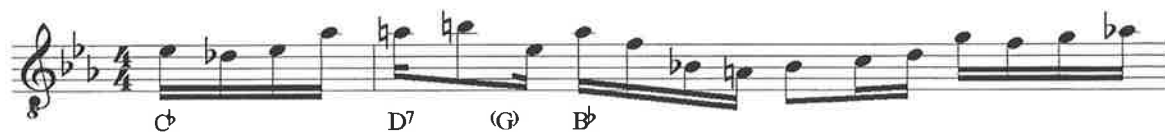
Group 5 patterns are the only type in either live improvisation in which a minor seven chord is used in a thirds-cycle phrase. They occur in A and A1 sections over the chords of Ebmin7 and F7. The harmonic sequences they define are, Bb7 Abmin7 | Db7 (Ebmin7), Gmaj7 | Abmin7 | Db7, Fmaj7 Abmin7 | Db7 and Bbmaj7 Db7 | Db7.

Although the Abmin7 chord cannot be explained as an example of thirds-cycle vocabulary in the strict sense, the root movement of each progression is consistent with its use. Furthermore, minor seven chords appear in a similar context (and in the same key) in Coltrane’s thirds-cycle composition “Untitled Original” (“Exotica”), recorded

¹⁷ For “Exotica,” see White, WJC: Vol. 3, No. 4, 107, page 2, line 7, bars 2-3, page 2, line 9, bars 1-2, page 4, line 1, bars 1-2; and page 4, line 4, bars 1-2. Of these patterns, page 2, line 7 bears the closest resemblance to Group 5 patterns. For “The Night Has A Thousand Eyes,” see White, WJC: Vol. 5, No. 7, 192, page 1, line 12, bar 2.

four months after the European tour. Note that the chords E7 - Amaj7 - C7, Cmaj7 - Eb7, and Gmaj7 - Bbmin7 - Ebmaj7 display typical thirds-cycle root movements.

Example 3.16 Thirds-cycle vocabulary: Group 6



a) April 1960: Chorus 4, A1 Section, bars 21-22



b) April 1960: Chorus 4, C Section, bars 29-30

The vocabulary patterns in Example 3.16 are heard twice in the improvisation of April 1960. They have not been found in transcriptions of Coltrane's improvisations on thirds-cycle compositions and, with no known precedents, the link between these patterns and thirds-cycle vocabulary is less clear. However, the vocabulary is consistent with a harmonic movement of Bmaj7 - D7 - Gmaj7 - Bb7 for Example 3.16 (a) and D7 - Gmaj7 - Bb7 for Example 3.16 (b), both thirds-cycle fragments.

The flexibility with thirds-cycle vocabulary that Coltrane displays throughout the live OGDS improvisations may be gauged by comparing the number, variety and placement of thirds-cycle sequences from which vocabulary patterns have arisen, to the use of thirds-cycle sequences in recordings prior to 1960. For example, how are V - I chord cycles approached from the preceding harmony, and how many approach movements are employed in a single improvisation? Do the same sequence types recur in transposition,

and how much variation is there in the metrical position of vocabulary in relation to them?

The opening bars of Coltrane's improvisation on "Limehouse Blues" are derived from one full thirds-cycle sequence and make brief reference to a second.¹⁸ The improvisations on "Giant Steps" define one full sequence, with one transposition.¹⁹ The improvisations on "Countdown" define one sequence, with two transpositions.²⁰ The chromatic excerpt from "All Blues" is derived from one part-sequence.²¹ The improvisation on "Fifth House," the recording chronologically closest to the live OGDS improvisations, defines two sequences, with one sequence transposed.²² Thus, the maximum number of thirds-cycle sequences in a single improvisation prior to 1960 is three, while the number of approach movements is one, with the exception of "Fifth House," in which there are two. Furthermore, while in "Limehouse Blues" and "Fifth House," Coltrane's improvisations employ thirds-cycle vocabulary chromatically, in each instance the harmonic sequences from which improvisatory vocabulary is derived are metrically prescribed and strictly adhered to. Only in the brief example of "All Blues" does the thirds-cycle vocabulary appear to be free of metrical constraint.

In contrast, the live OGDS improvisations employ no fewer than fourteen different thirds-cycle sequences or sequence fragments, with nine different approach movements: an ascending semitone (with one transposition), an ascending minor third (with two

¹⁸ See Chapter 2, Example 2.8 (a).

¹⁹ See Chapter 3, Table 1.

²⁰ See Chapter 3, Table 1.

²¹ See Chapter 2, Example 2.8 (b).

²² See Chapter 3, Table 1.

transpositions), an ascending perfect fourth, an ascending diminished fifth, an ascending perfect fifth, a descending semitone, a descending tone (with one transposition), a descending minor third and a descending major third. Never before in a studio recording had Coltrane employed so much variety in the use of thirds-cycle sequences. Not only is there an increased use of approach movements of semitones and thirds, but wider movements of fourths and fifths as well, loosening the constraints of the prescribed harmony by exploring applications of thirds-cycle vocabulary in the widest possible way.

Table 2

Number and location of thirds-cycle sequences in the live OGDS improvisations

Thirds-cycle sequence	Month	Section	Total
a) F7 Eb7 Abmaj7 B7 Emaj7 G7	March	A	
	April	A	2
b) Fmin7 Eb7 Abmaj7 B7 Emaj7 G7	March	C	
	April	C	2
c) C7 Eb7 Abmaj7 B7 Emaj7 G7	April	C, C	2
d) Ebmaj7 D7 Gmaj7 Bb7 Ebmaj7	March	A	
	April	A, A1, A1	4
e) F7 D7 Gmaj7 Bb7 Ebmaj7	April	A1	1
f) Gmin7 D7 Gmaj7 Bb7 Ebmaj7	March	C	1
g) Fmin7 F#7 Bmaj7 D7 Gmaj7 Bb7	March	B, A1	2
h) Ebmaj7 F#7 Bmaj7 D7 Gmaj7 Bb7	March	A1, C	2
i) Db7 A7 Dmaj7 F7 Bbmaj7	March	B, B, B	
	April	B	4
j) Bb7 Abmin7 Db7 (Ebmin7)	April	A	
	March	A	2
k) Gmaj7 Abmin7 Db7	April	A1	1
l) Fmaj7 Abmin7 Db7	March	A	1
m) Fmaj7 Bmaj7 D7 Gmaj7 Bb7	April	A1	1
n) Gmin7 D7 Gmaj7 Bb7	April	C	1

Table 2 summarises data relating to the number, variety and placement of thirds-cycle sequences from which melodic vocabulary is derived throughout Coltrane's live OGDS improvisations. Vocabulary patterns based on sequence (a) occur in two A sections with recurrent placement. Sequence (b) patterns occur in two C sections, with varied placement. Sequence (c) patterns occur in two C sections, with varied placement.²³ Vocabulary patterns based on sequence (d) occur in two A and two A1 sections, with recurrent placement. The sequence (e) pattern occurs in one A1 section. The sequence (f) pattern occurs in one C section.²⁴ Vocabulary patterns based on sequence (g) occur in one B and one A1 section. Patterns based on sequence (h) occur in one A1 and one C section. There is recurrent placement between the A1 examples of (g) and (h). Vocabulary patterns based on sequence (i) occur in B sections four times, with recurrent placement. Vocabulary patterns based on sequences (j), (k) and (l) occur in three A sections and one A1 section, with recurrent placement. Patterns based on sequence (m) and (n) occur in one A1 section and one C section.

The data above indicates that there is a high degree of variation in the placement of thirds-cycle sequences throughout each live OGDS improvisation. Sequences occur in every section of the form. Where sequences are repeated, twelve repetitions occur in the same locations, while six repetitions are in diverse locations. If the excerpts cited in footnotes twenty-three and twenty-four are included in this tally, then the instances of diverse positioning of repeated sequences rises to ten. Coltrane's exploration of a variety

²³ The V – I chord cycle for (a), (b) and (c) is Eb7 - Abmaj7 - B7 - Emaj7 - G7. It occurs in an additional A1 and C Section (see Examples 3.11 (b) and (e)); however, the approach movements cannot be determined reliably.

²⁴ The V – I chord cycle for (d), (e) and (f) is D7 - Gmaj7 - Bb7 - Ebmaj7. It occurs in an additional C and A1 Section (see Examples 3.12 (d) and (i)); however, the approach movements cannot be determined reliably.

of sequences used in a variety of metrical locations is comprehensive.

While Coltrane's use of thirds-cycle vocabulary in the live OGDS improvisations constitutes a significant departure from previous recorded practice, how significant an activity is it in terms of the overall improvisations of March and April? Not all of the prominent chromaticism heard in the March improvisation is produced by thirds-cycle vocabulary. For example, in bars 5 and 6 of the A Section of Chorus 5, Coltrane ignores the prescribed chords of F7 and E7, and defines a ii-V-I in F major by playing an extended semiquaver line based on elements of "high Eb" and "bebop" formulas. In bar 19 of the A1 Section of Chorus 5, a "high Eb" formula is extended for three beats over the prescribed chord of Ebmin7. In bar 25 of the C Section of Chorus 4, a brief passage with no obvious thirds-cycle derivation is chromatic to the prescribed chord of Fmin7. However, these three excerpts account for less than eight bars of the March improvisation. How prominent is thirds-cycle vocabulary in this and the April improvisation?

Table 3 locates the thirds-cycle vocabulary throughout the live improvisations. By counting bars in which this vocabulary appears, an approximate quantification may be arrived at. In the March improvisation, thirds-cycle vocabulary occupies thirty-six bars, in excess of one full chorus of the seven-chorus improvisation. In the April improvisation, thirds-cycle vocabulary occupies thirty-two bars, or the equivalent of one full chorus in the five-chorus improvisation. Thus, thirds-cycle vocabulary constitutes a significant proportion of each live improvisation, accounting for eighty percent of the chromaticism in the March version and all extended chromatic passages in the April version. The exploration of chromaticism derived from the application of thirds-cycle

vocabulary must be regarded as one of the activities on which Coltrane's attention is focused in the live OGDS improvisations.

Table 3

Thirds-cycle vocabulary in Coltrane's live OGDS improvisations

Month	Chorus	Section	Bars	
March	3	B	14 - 15	
		C	25 - 26	
		C	29 - 30	
	4	A	1 - 2, 4 - 7	
		B	10	
		B	13	
		A1	17-20, 22-23	
		C	29 - 30	
		5	A	1 - 5
			B	9 - 10
B	13 - 15			
A1	17 - 18			
C	27 - 28			
April	1	A1	17 - 22	
		C	29 - 32	
	2	A	1	
		A1	23 - 24	
		C	25 - 26	
	3	A	1 - 3, 6 - 7	
		C	30 - 32	
	4	B	14 - 15	
		A1	17 - 18	
		A1	21 - 24	
C		29 - 30		

Table 3 highlights the use of thirds-cycle vocabulary in the intensification of each live OGDS improvisation. Thirds-cycle vocabulary is introduced gradually into these improvisations. In the March version, it does not appear until the B Section of the third

chorus; in the April version, it begins to appear in the middle and end of the first chorus. As the improvisations progress, use of thirds-cycle vocabulary increases. In the middle choruses of each improvisation, thirds-cycle vocabulary appears in almost every section, and its use becomes starker as harmonic intensity is raised by the reharmonisation of the first bar of the chorus (March, Choruses 4 and 5 and April, Chorus 3). These are points in each improvisation where the pull of the tonic key is strong, yet Coltrane's improvisations divert from the tonic key through the application of thirds-cycle vocabulary almost immediately on seven occasions.

In the April version intensification is acute in the fourth chorus, from the middle of the B Section to the end of the C Section, where the improvisation produces a relentless stream of semiquaver lines with few rests and dense chromaticism. As intensity relaxes at bar 7 of the C Section, a new phrase is heard starting on the last beat of the chorus that greatly reduces rhythmic motion by the return of commonly used quaver-based bebop vocabulary. In the final chorus of each live OGDS improvisation, commonly used vocabulary and motives are returned to.

The live OGDS improvisations of Coltrane reveal a much more experimental use of thirds-cycle vocabulary than ever before recorded. Here, their chromatic potential is thoroughly investigated by employing a large number of thirds-cycle sequences, with varying approach movements, to produce chromaticism in significant quantity and spread throughout the OGDS form. Furthermore, as a part of the architectural design of each improvisation, this material is employed thoughtfully to build intensification. Both in the starker dissonance it produces and in its metrically fluid placement, the use of thirds-cycle vocabulary represents an approach to chromaticism new to bebop at this time, and

one which would continue to fascinate Coltrane throughout his modal period.

It is significant that the approach to chromaticism displayed in the live OGDS improvisations was, in a sense, formalised in the next two recordings Coltrane made as leader, both of which were intended for commercial release. In the September and October 1960 recordings of "Exotica" and the October 1960 recordings of "Summertime" and "But Not for Me," Coltrane continued to produce chromaticism from thirds-cycle vocabulary played in the metrically fluid manner of the live OGDS improvisations. Coltrane's reluctance to document this experimentation with thirds-cycle vocabulary in the recording studio had finally been overcome.

Conclusion

In many ways, Coltrane's OGDS improvisations are typical bebop performances. Each shares a number of vocabulary patterns widely used during the bebop period but which nonetheless demonstrate Coltrane's personalised approach to that style. While there are a variety of bebop patterns throughout each improvisation, there is considerable repetition of a small number of semiquaver patterns. This does not reveal a lack of imagination on Coltrane's part but rather suggests that his attention may be focused on other aspects of these improvisations. Indeed, the recurrence of semiquaver patterns in the tonic key takes on special significance in the live improvisations, characterised as they are by such unprecedented dissonance.

The live OGDS improvisations display significant experimental elements that do not feature in the earlier studio recording. Chief among these elements are an increase in the use of motives and chromaticism. The expansion in the use of motives and chromaticism

accounts for approximately half of the vocabulary employed in each live improvisation. The sound created by this new vocabulary is stylistically novel and clearly transitional.

In addition to a range of proto-motives shared by each OGDS improvisation, the live versions employ motives that extend to passages of eight-bar duration. The recurrence of extended passages of linear counterpoint is an example of this practice. Appearing as elongated versions of a proto-motive, these passages signal a shift away from the fleeting motivic treatment given to such figures in Coltrane's bebop improvisation, towards the extended motivic treatment that came to characterise his modal style.

Still further away from the proto-motives found in bebop vocabulary, is the extended treatment of a motive based on the ornamental turn of an original melody, "Like Sonny," that expands to occupy a full chorus in the live OGDS improvisation of March. This passage, more than any other, points to the kind of motivic elaboration that would become commonplace in Coltrane's later improvising.

The live OGDS improvisations are striking for the quantity and prominence of chromaticism they exhibit. This chromaticism is significant both because of its starkness and because of its source. Hitherto the subject of speculation, the live OGDS improvisations of Coltrane clearly demonstrate the prominence given to chromaticism produced by the application of thirds-cycle vocabulary. While Coltrane's prior experiments with thirds-cycle vocabulary—when played over a pedal point accompaniment—resulted in highly chromatic improvisations, in those instances the thirds-cycle sequences played by Coltrane were metrically fixed. In the live OGDS improvisations, however, thirds-cycle vocabulary breaks those metrical bonds and is employed with a degree of fluidity not documented before that date.

The live OGDS improvisations do not show Coltrane edging towards a new improvisatory approach to chromaticism; they show the approach enthusiastically embraced. The chromaticism produced by this new improvisatory approach is both novel and challenging to bebop as practiced in 1960.

Chapter 4

John Coltrane's "On Green Dolphin Street" Improvisations:

Ensemble Context

Chapter 4 discusses the three previously examined OGDS improvisations of Coltrane in the light of the musical interaction that occurs between soloist and rhythm section. Of special interest is variations in the accompanying responses of pianist and bass player to the types of melodic vocabulary employed by Coltrane that were identified in Chapter 3: commonly used bebop formulas, motives and thirds-cycle chromaticism. Because of the extent to which the live OGDS improvisations of 1960 employ the latter two vocabulary types—those associated with Coltrane's modal period—the live versions feature prominently in what follows. Furthermore, because the live versions occur at a mid-point in the transition to Coltrane's modal period, an inspection of the pianist and bass player's responses to the commonly used and innovative melodic vocabularies of Coltrane may illuminate aspects of ensemble interaction pertinent to the commencement of that period.

The three OGDS improvisations in question were performed while Coltrane was a member of the groups of Miles Davis. In the version of 1958, the Davis group was a sextet that included saxophonist, Julian "Cannonball" Adderley, pianist, Bill Evans, bass player, Paul Chambers and drummer, Jimmy Cobb. With Adderley's departure from the Davis group towards the end of 1959, a quintet undertook the European tour of 1960, the rhythm section of which comprised Chambers, Cobb and pianist, Wynton Kelly.

It was argued in Chapter 2 that the commencement of Coltrane's modal period be predicated on his relinquishment of bebop repertoire. This followed consideration of various assessments of the origins both of the period itself and of Coltrane's improvising style that developed during it. Jost and Kernfeld sought to define Coltrane's modal period by a sudden shift in melodic vocabulary, causally linked to the advent of modal repertoire. Porter's research emphasised that changes linked to Coltrane's modal style were gradual and that the improvisatory innovations associated with it, most notably the expanded use of motives, co-existed with established vocabulary throughout a transitional period; established vocabulary concentrated in bebop repertoire, innovative vocabulary concentrated in modal repertoire.

Demsey's research on Coltrane's thirds-cycle innovations observed that its melodic vocabulary was employed "outside" the prescribed harmony in several of Coltrane's improvisations of 1959. Furthermore, Demsey's speculation suggested that such experimentation might have extended as far back as 1956. These observations advanced the important subject of chromaticism in the consideration of Coltrane's transitional vocabulary, a subject hitherto overshadowed by the attention given to motivic processes.

The live OGDS improvisations of 1960 examined in Chapter 3 demonstrate unequivocally that Coltrane's application of chromatic and motivic innovations, by then both well developed, was a significant preoccupation in each performance; and that Coltrane was able to employ freely each technique throughout improvisations on this bebop repertoire piece. Thus, not only did established and innovative vocabulary co-exist throughout Coltrane's transition to the modal period, but also—during 1960 at least—each vocabulary type was capable of application both in modal and selected bebop

repertoire. Any suggestion, therefore, that the development of Coltrane's innovative improvisatory practices, as they unfolded during his transition to the modal period, necessitated settings of reduced harmonic rhythm for their development could hardly be sustained.

There is no doubt, of course, that modal repertoire provided a congenial and stimulating setting for Coltrane's improvisatory experiments at the end of the 1950s and into the 1960s, and that distinctive improvisations are heard on modal repertoire during this time. Furthermore, it would be erroneous to hear Coltrane's improvisations on his major Impulse recordings other than as products of their modal ensemble settings.¹ However, during 1960 Coltrane's improvisatory innovations did not demand the use of modal settings, as the live OGDS improvisations clearly reveal. Moreover, Coltrane proved both willing and able to explore his innovative vocabulary on selected bebop repertoire, which, as he himself acknowledged, he was reluctant to relinquish. Attempts, therefore, to define Coltrane's transition to the modal period in terms of the exigencies of his improvisatory vocabulary fail to come to grips with what remains, perhaps, the most relevant question of all: What led to Coltrane's exclusive embrace of modal repertoire at the expense of bebop?

In the attempt to understand Coltrane's improvising during his transition to the modal period, little attention has been given to the role of the ensembles accompanying him throughout this time. Yet, comments by Coltrane suggest that this was a pivotal factor in the transition. While Coltrane's thirds-cycle innovations must have challenged those

¹ For example, any of Coltrane's improvisations from *Coltrane Live at Birdland*. John Coltrane. LP record (Impulse A[S]50) 1963; *A Love Supreme*.; *The John Coltrane Quartet Plays*. John Coltrane. LP record (Impulse A[S]85) 1965; or *Transition*. John Coltrane. LP record (Impulse AS9195) 1965.

rhythm section members required to employ them in their improvisations, it appears that Coltrane's innovations may also have presented a challenge to rhythm section members when accompanying his improvisations.

Commonly used bebop vocabulary

The melodic vocabulary of Coltrane considered in the excerpts below was shown in Chapter 3 to be typical of the formulaic patterns that characterised the improvising of his first two style periods. Notwithstanding Coltrane's musical individuality during this time, the formulaic patterns were conventional in terms of the prevailing language employed by bebop saxophonists in these keys during the second half of the 1950s. Coltrane's use of such commonly used formulas was shown to be extensive throughout each of his three OGDS improvisations.

Example 4.1 shows the final bars of Chorus 1 from Coltrane's OGDS improvisation of 1958. In this excerpt, Coltrane brings the chorus to a close by playing a "high Eb" formula, beginning on beat 3 of bar 30. The nine chords played by Evans—Ebmaj69, C7#9, Fmin9, Bb7alt, Ebmaj69, Gbmin6, Fmin7, Bb7 and Ebmaj69—constitute two of the most commonly used harmonic formulas of bebop: the first four chords, a I-VI-ii-V progression in the tonic key; the final three chords, a ii-V-I progression in the same key. Evans colours the latter progression by approaching its ii chord, Fmin7, with a minor chord a semitone above, Gbmin6. Throughout this passage, the crotchet bass line of Chambers lays down the harmonic foundation of the prescribed harmony: a cadence in the tonic key.

Example 4.1 Ensemble excerpt: OGDS (1958)

The musical score for Example 4.1 consists of three systems. The first system shows the T. Sax, Pno, and Db. parts. The T. Sax part features a melodic line with three triplet markings. The Pno part provides harmonic support with chords and arpeggios. The Db. part provides a steady bass line. The second system continues the T. Sax, Pno, and Db. parts, with the T. Sax part featuring a triplet marking. The Pno part provides harmonic support with chords and arpeggios. The Db. part provides a steady bass line.

Chorus 1, C Section, bars 29-32 to Chorus 2, A Section, bar 1

Example 4.2 shows the final bars of Chorus 5 from Coltrane's OGDS improvisation of March 1960. In this excerpt, Coltrane brings the chorus to a close in bars 31-32 with a "bebop scale" formula on the dominant, Bb7; this is preceded in bar 30 by an elaborate semiquaver run based on an F dorian mode.² Kelly's accompaniment may be divided into two parts: the first—Ebmaj/Bb, Amin7, D7/A and Gmin7—articulates the prescribed

² The first three bars of the saxophone improvisation in this excerpt will be considered shortly.

harmony in a chord sequence that descends via root movement from Bb through to G; the second—Fmin11, Bb, Fmin11, Ebmaj69—delivers a cadence on the tonic. The dominant pedal point played in octaves in the left hand, heard in beat 2 of bar 30 and again throughout the final two bars, is a favourite gesture of Kelly's and is repeated in Choruses 1, 3 and 4 of the March version and Choruses 3 and 4 of the shorter April version. Throughout this passage Chambers' bass line emphasises the root notes and/or chord tones of the prescribed harmony, and closes with a formulaic scalar ascent in crotchets of the bebop scale that is employed by Coltrane in quavers at virtually the same moment.

In Example 4.3, showing the opening bars of the B Section of Chorus 5 from Coltrane's OGDS improvisation of April 1960, quaver-based vocabulary from the saxophone articulates the prescribed chords with a minimum of chromatic embellishment. Kelly's statement of the first ii-V-I progression of this section—Fmin7, Bb13 and Eb69—displays a similar lack of embellishment, the exception being the transition to the second ii-V-I progression of the section, in G-Flat major, through the chord of B7, arrived at through a process of tritone substitution. Once again, Chambers' bass line emphasises the root notes and/or chord tones of the prescribed harmony and stresses the minor third of Bbmin7, Db, by stating it three times in bar 12 in anticipation of the piano and saxophone.

Example 4.2 Ensemble excerpt: OGDS (March 1960)

T. Sax.

Pno

Db.

T. Sax.

Pno

Db.

T. Sax.

Pno

Db.

Chorus 5, C Section, bars 27-32

Example 4.3 Ensemble excerpt: OGDS (April 1960)

Chorus 5, A Section, bar 8 to B Section, bars 9-12

Just as Coltrane's commonly used bebop vocabulary may be regarded as conventional within the melodic idioms of bebop, so too may the accompaniment it receives in Examples 4.1 to 4.3 be regarded as stylistically conventional. Both in its adhesion to the prescribed harmony and its commonly used collection of harmonic embellishments—such as step-wise and tritone substitutions—it displays the hallmarks of the harmonic accompaniment idiomatic to bebop of the period. A high degree of stylistic convergence is evident between soloist and accompanists in these examples, in which Coltrane's

bebop formulas are supported unambiguously by the harmonic accompaniment of Evans, Kelly and Chambers. Furthermore, this accompaniment typifies the approach of these rhythm section members to Coltrane's use of commonly used bebop vocabulary at cadence points and elsewhere throughout each OGDS improvisation.

Motives

The melodic vocabulary of Coltrane considered in the excerpts below was noted in Chapter 3 to be employed extensively throughout the live OGDS improvisations of 1960. It was further noted in Chapter 2 that vocabulary of this type was typical of the extended motives that came to characterise the improvising of Coltrane's modal period. While instances of the motivic figure shown in Example 4.4 may be found in Coltrane's improvisations from his first style period, occurrences of such elaborations were relatively uncommon during this time. Throughout the modal period, however, such figures as those shown in Example 4.5 and Example 4.6 had become an increasingly prominent feature of Coltrane's improvising. Because of this, the excerpts shown in Example 4.5 and Example 4.6 constitute a characteristic of Coltrane's improvising that accompanying rhythm sections were increasingly required to accommodate.

Example 4.4 shows the opening bars of Chorus 2 from Coltrane's OGDS improvisation of 1958. Here, a new chorus of the improvisation commences with a series of ascending scale runs, a motivic gesture that concludes on beat 3 of bar 4 with a short descending figure. The nine chords played by Evans constitute inverted repetitions of the chords of the prescribed harmony. The first chord, Ebmaj69, is stated four times in inversion. The second chord, Ebmin11, is stated four times—firstly with no third, then

with the third added, then with the ninth added. The final chord is Fmaj69. The repeated pattern of Evans's syncopated chord placement—mirroring a swing pattern as played on the ride cymbal of the drums—creates a complementary rhythmic accompaniment to the ascending motive of the saxophone. Throughout this passage, the bass line of Chambers lays down an harmonic foundation in the form of an Eb pedal the repeated rhythm of which partly matches the syncopated rhythm placement of the piano's chords.

Example 4.4 Piano accompaniment in OGDS, 1958 version

The image displays two systems of musical notation for a piano accompaniment. Each system includes three staves: T. Sax. (Tenor Saxophone), Pno (Piano), and Db. (Double Bass). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system shows the T. Sax. staff with an ascending melodic line featuring slurs and fingerings (5, 3, 7, 7). The Pno staff features complex, syncopated chordal textures with many beamed notes. The Db. staff provides a steady bass line with a prominent Eb pedal point. The second system continues this pattern with similar syncopated piano chords and saxophone melodic fragments.

Chorus 2, A Section, bars 1-4

Example 4.5 shows the A1 Section of Chorus 5 from Coltrane's OGDS improvisation of March 1960. Here, the improvisation states the "Like Sonny" motive that is employed throughout the second chorus, modifying it slightly in this section to make the melodic line more convergent with the prescribed harmony of bars 21-22. In the previous section of the saxophone improvisation, however, Coltrane's treatment of this motive over the two ii-V-I progressions of the B Section had created considerably more dissonance. Perhaps in response to that harmonic divergence, Kelly colours his statement of the tonic chord by adding an augmented eleventh and by voicing this Ebmaj#11 chord in semitones to create the effect of a chromatic cluster. The remaining chords played on the piano are Ebmin9, Fmaj#11 and, omitting the prescribed E major chord, Ebmaj#11. The rhythmic placement of Kelly's chords is loosely arranged into three phrases emphasising repeated statements of each chord in two-beat durations. Throughout the passage shown in Example 4.5, Chambers' bass line emphasises the root notes and/or chord tones of the prescribed harmony, maintaining an uninterrupted flow of crotchets throughout.

Example 4.5 Ensemble excerpt: OGDS (March 1960)

T. Sax. 

Pno 

Db. 

T. Sax. 

Pno 

Db. 

T. Sax. 

Pno 

Db. 

Chorus 2, A1 Section, bars 17-24

Example 4.6 shows the A1 Section of Chorus 5 from Coltrane's OGDS improvisation of April 1960, in which an extended motive occupies its entire length. In the example, Coltrane employs the figure played in bars 17-18 repeatedly with increasingly elaborate embellishment. The chords played by Kelly—Ebmaj#11, Ebmin11, Fmaj#11, Emaj6, Ebmaj6 and Edim—enunciate the prescribed harmony of the section. Chord durations are long and their placement is rhythmically patterned up to the final bar of the section. Once again, Chambers' bass line emphasises the root notes and/or chord tones of the prescribed harmony, maintaining a nearly uninterrupted flow of crotchets throughout.

It has been noted that Coltrane's motivic elaborations, such as the excerpts shown in Examples 4.4 to 4.6, were novel to improvisation in the bebop style. While no longer solely focused on enunciating the detail of individual chords, such elaborations did not necessarily deviate from the prescribed harmony. Accompanists were not, therefore, challenged to deviate from the prescribed harmony in order to provide an effective accompaniment to this melodic vocabulary. What is perhaps novel about the accompaniment in these excerpts is the rhythmic treatment of the prescribed harmony by pianists and bass player that, if not a mirror image of the rhythmic contour of the saxophone's motivic elaborations, is at least complimentary in its tightly organised rhythmical design. Thus, notwithstanding the novelty of Coltrane's motivic elaborations, a high degree of convergence is displayed in the accompaniment to the above excerpts in which Coltrane's innovative vocabulary is supported strongly in the accompaniment of Evans, Kelly and Chambers. Furthermore, the accompaniment of Kelly and Chambers in Examples 4.5 and 4.6 is typical of the approach of these rhythm section members to Coltrane's use of motivic elaboration throughout the live OGDS improvisations of 1960.

Example 4.6 Ensemble excerpt: OGDs (April 1960)

T. Sax.

Pno

Db.

T. Sax.

Pno

Db.

T. Sax.

Pno

Db.

Chorus 5, A1 Section, bars 17-24

Thirds-cycle chromaticism

The thirds-cycle vocabulary of Coltrane considered in the excerpts below was shown in Chapter 3 to be the source of extensive linear chromaticism in the live OGDS improvisations of 1960. Unlike commonly used bebop formulas, Coltrane's use of thirds-cycle vocabulary in these improvisations was highly unconventional in terms of the common practices of bebop saxophonists of the period. Coltrane's use of this material was shown to be a significant preoccupation of each live improvisation; a preoccupation that produced substantially different harmonic effects from those associated with the use of motivic elaboration.

Example 4.7 shows the A1 Section of Chorus 4 from Coltrane's OGDS improvisation of March 1960. The excerpt is dominated by the saxophone's use of thirds-cycle vocabulary that forms a highly chromatic relationship to the prescribed harmony. The melodic figures in bars 17-18 and bars 22-23 were identified in Chapter 3 as Group 1 patterns based on the progressions Fmaj7 Eb7 | Abmaj7 B7 | Emaj7 G7, Fmin7 Eb7 | Abmaj7 B7 | Emaj7 G7 and C7 Eb7 | Abmaj7 B7 | Emaj7 G7.³ Kelly's and Chambers' accompaniment adheres to the prescribed harmony closely in this excerpt. In bars 17-18 Kelly's comping is sparse, colouring the tonic chord with an augmented eleventh, Ebmaj7#11. In bars 19-20 Kelly plays an Ebmin chord with a major seventh and perfect fourth added, Ebmin(maj7)sus. The following chord is Fmaj with an upper structure that may be described as Gmin9. The remaining chords are Emaj9, Ebmaj9, Fmin7 and Edim. Once again, Chambers' bass line emphasises the root notes and/or chord tones of the prescribed harmony in an unbroken line of crotchets.

³ See Chapter 3, 101.

Example 4.7 Ensemble excerpt: OGDS (March 1960)

T. Sax. 

Pno 

Db. 

T. Sax. 

Pno 

Db. 

T. Sax. 

Pno 

Db. 

Chorus 4, A1 Section, bars 17-24

Example 4.7 (continued)

The musical score for Example 4.7 (continued) is written in 4/4 time and features three staves: T. Sax., Pno., and Db. The key signature is B-flat major (two flats). The T. Sax. part begins with a melodic line in the treble clef, starting on G4 and moving through various intervals, including a triplet of eighth notes in bar 10. The Pno. part consists of two staves (treble and bass clefs) with a dense harmonic accompaniment, including repeated Fmin7 chords in bars 9-10 and chromatic inner voice movements in subsequent bars. The Db. part is a simple bass line in the bass clef, primarily consisting of quarter notes on the root notes of the chords.

Example 4.8 below, shows the B Section of Chorus 5 from Coltrane's OGDS improvisation of March 1960, where the saxophone is again preoccupied with thirds-cycle vocabulary. The melodic figures in bars 9-10 are Group 3 patterns based on the progressions Fmin7 F#7 | Bmaj7 D7 | Gmaj7 Ab7 and Ebmaj7 F#7 | Bmaj7 D7 | Gmaj7 Ab7.⁴ The melodic figure in bars 13-14 is a Group 4 pattern based on the progression Db7 A7 | Dmaj7 F7 | Bbmaj7 Db7 | Gbmaj7.⁵ Kelly's and Chambers' accompaniment follows the prescribed harmony closely throughout this excerpt. However, Kelly's chord construction, beginning with repeated Fmin7s in bars 9-10, is dense; and from bar 11 chromatic movement in an inner voice of each chord begins. This chromatic movement continues in bar 13 producing chordal variations Abmin6, Abmin (b6) and Abmin7, and in bar 14 producing the variations G9 and G(b9). This feature of Kelly's accompaniment is in all likelihood a response to the chromatic complexity of Coltrane's improvisation at this point. Once again, Chambers' uninterrupted crotchet bass line emphasises the root notes and/or chord tones of the prescribed harmony.

⁴ See Chapter 3, 106.

⁵ See Chapter 3, 107.

Example 4.8 Ensemble excerpt: OGDS (March 1960)

T. Sax. 

Pno 

Db. 

T. Sax. 

Pno 

Db. 

T. Sax. 

Pno 

Db. 

Chorus 5, B Section, bars 9-16

Example 4.8 (continued)

The musical score for Example 4.8 (continued) consists of three staves. The top staff is for the Tenor Saxophone (T. Sax.), the middle two staves are for the Piano (Pno.), and the bottom staff is for the Double Bass (Db.). The key signature is B-flat major (two flats) and the time signature is 4/4. The T. Sax. part features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The Pno. part provides harmonic accompaniment with chords and some melodic fragments. The Db. part plays a steady bass line with quarter notes.

Example 4.9 below shows the A1 Section of Chorus 5 from Coltrane's OGDS improvisation of April 1960. The saxophone figures in bars 17-18 are a Group 2 pattern. The figure in bars 21-22 is a Group 6 pattern based on the progression Bmaj7 - D7 - Gmaj7 - Bb7.⁶ Throughout this excerpt, Kelly's and Chambers' accompaniment follows the prescribed harmony closely. Kelly's densely constructed chords are Ebmaj7#11, Ebmin9, Fmaj7 and Ebmaj7#11. Once again, Chambers' uninterrupted crotchet bass line emphasises the root notes and/or chord tones of the prescribed harmony.

While, in Examples 4.7 to 4.8, Coltrane begins and ends his phrases articulating the prescribed harmony, the bulk of what he plays inside these phrases is far removed from it; as are the excerpts shown in Example 4.9 and the first three bars of Example 4.2. Kelly and Chambers, however, remain steadfast in their enunciation of the prescribed harmony throughout. Kelly sometimes embellishes his chordal treatment in response to Coltrane's heightened chromaticism; however, a high level of harmonic divergence remains between soloist and accompanist. Furthermore, these excerpts are typical of Kelly's and Chambers' accompanying throughout passages of thirds-cycle chromaticism.

⁶ See Chapter 3, 110.

Example 4.9 Ensemble excerpt: OGDs (April 1960)

T. Sax.

Pno

Db.

T. Sax.

Pno

Db.

T. Sax.

Pno

Db.

Chorus 4, A1 Section, bars 17-22

How do the excerpts shown in Examples 4.1 to 4.9 compare with stylistic common practices at the close of the 1950s governing the extent of harmonic convergence between soloist and accompanist in the context of jazz improvisation? Elucidation of these common practices is provided throughout the popular pedagogical text, *The Jazz Piano Book*, in which Mark Levine notes: “The best players keep a balance of ‘playing the right changes,’ [the prescribed harmony] and not being imprisoned by them.”⁷ Significantly, to demonstrate what he considers to be a desirable balance, Levine cites the playing of Kelly when accompanying Coltrane: “Even though Wynton Kelly for the most part ‘comped’ the same chords that Coltrane soloed on, there were times when Wynton played C7b9 and ‘Trane played C7alt.”⁸ Levine sees this rather subtle variation in colouration of a dominant seven chord as a noteworthy example of harmonic divergence between soloist and accompanist. He prefaces further explanation of this subject by the comment: “When they diverged briefly from playing exactly the same changes...”⁹ Clearly, Levine sees the extent of harmonic divergence between Kelly and Coltrane as taking the form of short—both in duration and distance—excursions from otherwise closely convergent positions. Levine praises Kelly for his almost telepathic ability to anticipate other aspects of Coltrane’s improvising and, in terms of accompanying ability, sees Kelly as an inspiring model who is “Number One on the all-time ‘comping parade...” Kelly “always seemed to be harmonically in the right place at the right

⁷ Mark Levine. *The Jazz Piano Book*. (Petaluma, CA: Sher Music Co., 1989) 121.

⁸ Levine 121.

⁹ Levine 121.

time.”¹⁰ Others share the general thrust of Levine’s assessment of Kelly. Bill Dobbins, for example, has noted that Kelly “had exceptional skill as an accompanist.”¹¹ Thus, it may be concluded that while the prescribed harmony might be embellished or deviated from in a variety of ways during improvisation, the goal of harmonic convergence between soloist and accompanist remains constant throughout.

While the excerpts shown in Examples 4.1 to 4.6 bear out Levine’s summary of stylistic common practice in terms of harmonic convergence between soloist and accompanist throughout the bebop style up to 1960, the excerpts shown in Examples 4.7 to 4.9 clearly do not. Kelly’s and Chambers’ accompaniment of thirds-cycle passages in Coltrane’s live OGDS improvisations is far removed from any such convergence. Kelly is not oblivious to the chromatic complexity of these passages, however, and employs two strategies in response to them. Firstly, he temporarily stops playing, a practice known colloquially as “laying out”. Kelly employed this strategy one year earlier when accompanying Coltrane on “Limehouse Blues”, in which a passage of thirds-cycle chromaticism introduced the saxophone improvisation, under which the bass articulated the prescribed chord, F7. Kelly takes the unusual step of “laying out” for the first eight bars of this improvisation; it appears likely that either through a rehearsal process or discussion with Coltrane, Kelly knew what to expect at the commencement of this improvisation. During Coltrane’s OGDS improvisations of 1960, Kelly “lays out” on a number of occasions, all of which correspond to passages of dense chromaticism in the saxophone improvisation. These occur toward the end of the A Section and into the B

¹⁰ Levine 234.

¹¹ Bill Dobbins. “Kelly, Wynton.” In *New Grove* 647.

Section of Chorus 4, and in the A, A1 and early C Sections of Chorus 5 in the March version; and in the A Section of Chorus 5 in the April version. The “layout” in the April version follows a climactic fourth chorus and it is probable that Kelly expected this dense chromaticism to continue. However, the improvisation returns to the prescribed harmony in what becomes its final chorus. In a second strategy for accompanying the dense chromaticism of the saxophone improvisation, Kelly adds subtle chromatic colouration to his treatment of the prescribed chords. In spite of this, however, Kelly’s accompanying remains harmonically far removed from Coltrane’s improvisation at these points.

Thus, while Coltrane’s thirds-cycle chromaticism constitutes a major departure from stylistic common practice, Kelly’s accompanying response does not. He neither attempts a convergent harmonisation of chromatic passages in Coltrane’s OGDS improvisations of 1960, nor departs significantly from a scrupulous enunciation of the prescribed harmony.

Kelly’s response to Coltrane’s use of thirds-cycle chromaticism in the OGDS improvisations of 1960 does not reflect adversely on Kelly’s ability as an accompanist. Coltrane’s use of such dense chromaticism makes it virtually impossible for any accompanist to predict when it is to be employed or what form it will take. Furthermore, Kelly may have had little choice in how he accompanied Coltrane’s thirds-cycle chromaticism. He was, after all, a member of Davis’s band and the bandleader’s opinion about such stylistically challenging practices may have been decisive. Indeed, Davis complained in his autobiography:

I didn’t personally like a lot of the things that were happening, not even the things that Trane was doing; I preferred what he had done in my band, maybe during the first two or three years. Now it seemed like he was just playing for him-self (sic) and not for the group.¹²

¹² Davis 262.

Although Davis refers above to the rise of avant-garde jazz around the year 1964, it is noteworthy that he favours the first two or three years of Coltrane's tenure with his band. Davis may well have felt that the extravagant chromaticism in Coltrane's OGDS improvisations of 1960 was another example of Coltrane "playing for himself" and discouraged Kelly from complementary experimentation.

Notwithstanding the stylistic challenge that Coltrane's use of thirds-cycle chromaticism in the live OGDS improvisations represented to the accompanying idioms of bebop, it did not signal his readiness to relinquish these idioms altogether. Upon returning from Europe, Coltrane provided his newly formed group with a repertoire that included compositions in which thirds-cycle progressions constituted all or part of the prescribed harmony. Thus, the practice of harmonic convergence between soloist and accompanist idiomatic to bebop was preserved in these compositions, albeit with a somewhat broader understanding of what constituted convergence, and a greatly reduced reliance on the commonly used harmonic formulas of bebop. Together with these compositions were others of reduced harmonic rhythm, many employing ostinato bass figures, that frequently—but by no means exclusively—provided the accompanying setting for Coltrane's further explorations of linear chromaticism.

Of the two accompanying settings above, the former proved to be short lived. Coltrane's direction to his rhythm section to go "as free as possible" is clear in what it pointed to in this regard: the rhythm section's accommodation of thirds-cycle harmony had run its course. Although Coltrane had experimented widely with thirds-cycle vocabulary in his improvising prior to this direction, when it came to the rhythm section, his chief concern was in all probability its ability to employ thirds-cycle vocabulary

effectively as the prescribed harmony of the composition and, thus, as the accompaniment to his improvisations. A “free” approach directed the rhythm section to depart from a convergent harmonisation idiomatic to bebop, inviting it to experiment with alternative forms of harmonic accompaniment. In the absence of close harmonic convergence between soloist and accompanist, subsequent occurrences of thirds-cycle vocabulary in Coltrane’s improvising took the form of linear chromaticism exclusively. Thus, the use of thirds-cycle vocabulary as a source of linear chromaticism, experimented with so extensively by Coltrane throughout the live OGDS improvisations of 1960, became a formalised practice in his ensemble, now with a very different harmonic accompaniment to that provided by Kelly some months earlier.

Because of the requirement placed on Coltrane’s rhythm sections throughout this time to accommodate his experimental improvisatory language, the two years leading up to Coltrane’s modal period may be seen not only as a transitional time in his improvising but also as a transitional time in the harmonic accompaniment practiced by his rhythm sections. What it meant to be “harmonically in the right place at the right time” when accompanying Coltrane’s improvisations was being redefined.

Conclusion

The ensemble excerpts discussed throughout Chapter 4 reveal a number of the accompanying responses of pianist and bass player to the various types of improvisatory vocabulary employed by Coltrane throughout three renditions of OGDS. The accompanying fragments of pianist and bass player typify their accompanying practices throughout these renditions. Moreover, the stature that these individual rhythm section

members within the jazz milieu of the mid-twentieth century makes them valuable representatives of the common practices of rhythm section accompaniment throughout the bebop style of the period.

In each set of examples, pianist and bass player enunciate the prescribed harmony with little deviation. The clarity with which interaction with the soloist may be heard to affect this accompaniment varies from example to example. However, many variations coalesce around the rhythmic contour of chord placements and the subtle colouration of individual chords. Coltrane's commonly used bebop vocabulary states clearly the quality of individual chords of the prescribed harmony. Because there is little disagreement between soloist and accompanists about this harmony throughout passages where commonly used bebop vocabulary is employed, there is a high degree of harmonic convergence between soloist and rhythm section at these points.

Those elements of Coltrane's improvisatory vocabulary concerned with motivic elaboration produce melodic lines less focused on the definition of individual chords. Instead of the chord structure providing the shape to the melodic line in these excerpts, it is the motive itself, and the processes of motivic elaboration that governs the content of the improvised line. In these instances, Coltrane's improvisation is best thought of as moving across the prescribed harmony rather than moving through it. Although these saxophone lines do not define the prescribed chords in detail, they nonetheless generally remain consonant to them and the rhythm section is able to produce an harmonically convergence accompaniment as a result.

In passages where Coltrane's improvisation is focused on the use of thirds-cycle vocabulary to produce linear chromaticism, harmonic convergence between soloist and

accompanist is neither achieved nor attempted. Thus, a fundamental stylistic parameter of bebop is breached in these excerpts. The result is a curious one: a thorough demolition of the prescribed harmony by the soloist, juxtaposed over an unfaltering enunciation of the prescribed harmony by the piano and bass.

The inventive improvisatory vocabulary that developed during Coltrane's transition to the modal period and flourished thereafter had implications far wider than those pertaining to the practice of improvised melody making alone. It represented an assault on the most fundamental common practices of harmonic accompaniment that defined the collective interaction of the bebop style. Coltrane's insistence on exploring such linear chromaticism, evidenced so strikingly in the live OGDS improvisations of 1960, became a catalyst for a stylistic transition in rhythm section accompaniment that may not have been satisfactorily resolved until Coltrane finally directed his rhythm section to "go free". This direction not only helped cement a new style of improvisation but helped usher in an innovative style of jazz that was characterised by a new musical vocabulary of ensemble interaction.

Chapter 5

Jerry Bergonzi's "On Green Dolphin Street" Improvisations:

Improvisatory Vocabulary

During the southern autumn of 1989, Jerry Bergonzi toured Australia with his then Boston-based rhythm section consisting of bass player, Bruce Gertz, drummer, Bob Gulotti and pianist, Salvatore Bonafede. Throughout Bergonzi's tour a range of standards from the bebop and modal repertoires, and a small number of original compositions, were performed. Among the bebop repertoire selections were renditions of "On Green Dolphin Street," performed on 10 March at "The Limerick Alms" (Melbourne), and on 12 March at "Club Foote" (Adelaide). It is likely that OGDS was performed on other occasions throughout Bergonzi's Australian tour of 1989.

Chapter 5 examines Bergonzi's live OGDS improvisations from his 1989 tour of Australia, considering the melodic vocabulary they employ and the manner in which that vocabulary is organised. Chapter 3 argued for the recognition of various novel practices in Coltrane's live OGDS improvisations as examples of incipient stylistic innovation. However, the post-Coltrane historical context in which Bergonzi's OGDS improvisations are situated is characterised by the existence both of a clearly delineated bebop language and a now long-established modal vocabulary of Coltrane. Thus, the identification of either stylistic vocabulary in Bergonzi's improvisations is unencumbered by considerations of stylistic transition that informed the analysis of Coltrane's live OGDS improvisations of 1960.

The following examination of Bergonzi's OGDS improvisations distinguishes examples of the melodic vocabulary of both bebop and modal jazz. Under the headings of "motives" and "blended vocabulary", the examination then identifies instances of the inventive treatment of these vocabularies in Bergonzi's improvisatory language.

Each OGDS improvisation is performed by Bergonzi on the tenor saxophone and is in the key of E-Flat major. The 10 March version is nine choruses in length, with an extended saxophone interlude following the drum solo, and is performed at the tempo of crotchet equals 208. The 12 March version is six choruses in length and is performed at the tempo of crotchet equals 192.

Bebop vocabulary

The transcriptions of Bergonzi's OGDS improvisations reveal numerous melodic figures that constitute part of a common vocabulary of patterns employed by saxophonists when improvising in the bebop style.¹ In the following two examples such figures employed in Bergonzi's OGDS improvisations are distinguished by rhythmic contour as either quaver- or semiquaver-based.

Example 5.1 Quaver-based bebop vocabulary



a) 12 March: Chorus 2, B Section, bars 9-11

¹ Substantial elements of this vocabulary (further to those already noted in Chapter 3) are now on display within the pedagogical literature, of which the following are exemplary: David N. Baker. *The Giants of Jazz Series* (Florida: Columbia Pictures Publications); Jerry Coker. *Patterns for Jazz*. (Indiana: Studio P/R, Inc., 1970); and Mark Levine. *The Jazz Theory Book*. (California: Sher Music Co, 1995).

Example 5.1 (continued)

i) 10 March: Chorus 5, A1 and C Sections, bars 24-26

The melodic figures shown in Example 5.1 are characterised by their detailed articulation of the prescribed harmony and reveal many similarities to the commonly used vocabulary employed throughout Coltrane's second style period for this purpose. Similarities may be observed, for instance, in Bergonzi's use of an augmented fifth, F# (Gb), over the dominant chord of the ii-V-I progression in E-Flat major, as shown in Examples 5.1 (a) and (b). This embellishment was employed frequently in various keys by Coltrane prior to the modal period and is heard in each of Coltrane's OGDS improvisations cited above.²

In Examples 5.1 (c), (f), (h) and (i), the notes B, C#, Eb and E respectively, reveal Bergonzi's use of a major seventh over a minor seven chord, in figures that imply the dominant of that chord. Examples 5.1 (c), (d) and (e) contain bebop scale fragments that pivot around the note, Bb. All of the melodic practices shown in Example 5.1 were employed regularly throughout the improvisations of Coltrane and other jazz saxophonists throughout the pre-modal period.

² See Appendix II; 1958, Chorus 2, B Section, bar 16; March 1960, Chorus 4, B Section, bar 16; April 1960, Chorus 2, B Section, bar 16, Chorus 5, A Section, bar 8 (implying the dominant of Fmin7). A variation of this figure is heard in the live OGDS improvisations, taking the form of a proto-motive; see Example 3.6 (c).

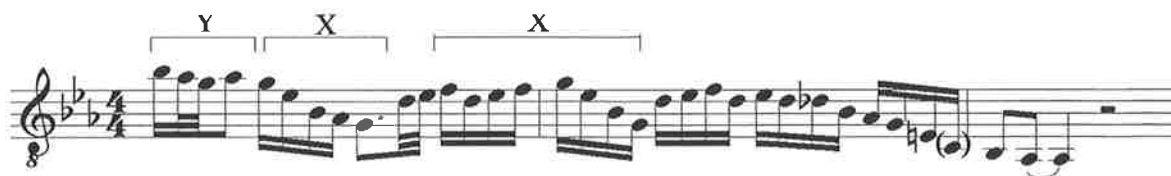
Example 5.2 Semiquaver-based bebop vocabulary



a) 12 March: Chorus 4, A1 Section, bars 17-18



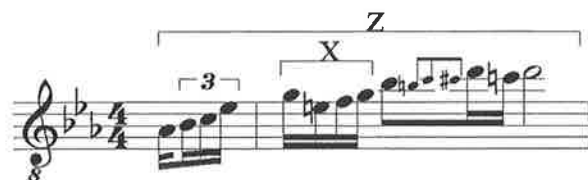
b) 12 March: Chorus 1, C Section, bars 29-31



c) 12 March: Chorus 4, A1 Section, bars 23-25



d) 12 March: Chorus 1, A1 Section, bars 17-18



e) 12 March: Chorus 1, C Section, bar 31

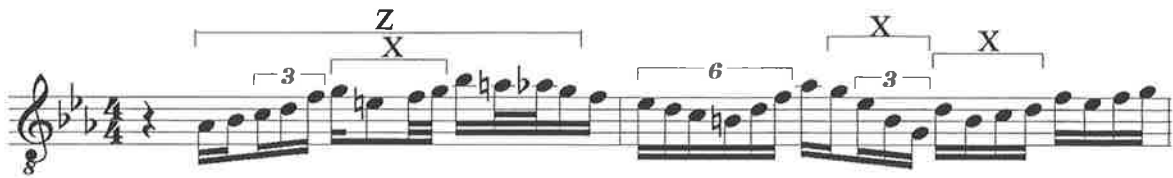


f) 12 March: Chorus 4, B Section, bar 16



g) 10 March: Chorus 7, A1 Section, bars 20-21

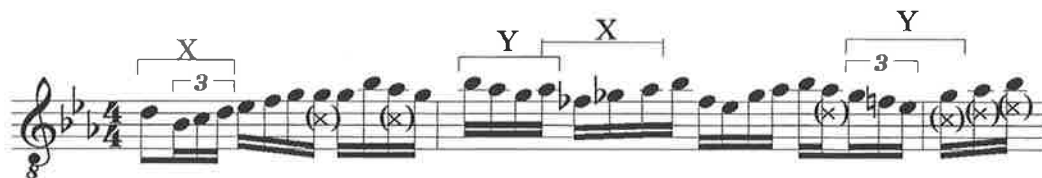
Example 5.2 (continued)



h) 12 March: Chorus 5, C Section, bars 28-29



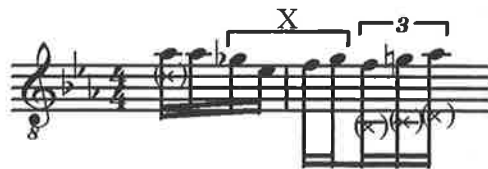
i) 12 March: Chorus 1, C Section, bars 25-26



j) 10 March: Interlude, bars 37-38



k) 10 March: Chorus 3, C Section,
bars 4-5



l) 10 March: Chorus 3, B and A1 Sections,
bars 16-17

The excerpts shown in Example 5.2 are semiquaver-based figures in the key of E-Flat major. They are employed over the chord of Ebmaj7 and the ii-V-I progression in the key of E-Flat major. From markings of “X”, “Y” and “Z” above the staff in each excerpt, a network of repeated quadruplets may be recognised easily. Figures marked “X” consist of two quadruplets: the first leaps down from the starting note and returns by step; the second is an arpeggiated descent. The complete figure, or its first quadruplet, occurs in

Examples 5.2 (a), (b), (c), (d), (e), (h), (i), (j) and (l), in various transpositions. Similar figures recur throughout the live OGDS improvisations of Coltrane, excerpts of which are shown in Examples 3.2, 3.3, 3.4 and 3.5.³ Figures marked “Y” descend by stepwise movement and return to the starting note via an ascending leap. They are shown in Examples 5.2 (a), (c), (j) and (k), and may be heard as inversions of the figures marked “X”. Throughout the OGDS improvisations of Coltrane occurrences of “Y” figures are numerous.⁴

Figures marked “Z” in Examples 5.2 (e), (f), (g) and (h) show four manifestations of a cadential pattern in the key of E-Flat major employed by Bergonzi throughout each OGDS improvisation. These figures mirror the ascending portion of Coltrane’s “high Eb” formulas shown in Example 3.2, sharing the ascent of a diatonic line from the note, Ab, passing through and generally pausing on the note, E, before continuing to ascend. Further examples from the live OGDS improvisations of Coltrane may be found in Examples 3.5 (c) and (d), Example 3.2 (b) and Example 3.4 (b).

While there are two extended semiquaver passages throughout Bergonzi’s OGDS improvisation of 10 March and three throughout the version of 12 March, quaver-based vocabulary is predominant in each performance. The quaver- and semiquaver-based vocabularies cited in the examples above tend to be juxtaposed in blocks, semiquaver passages acting as one of a range of constructive devices that contribute to intensification

³ Also see Appendix II; March 1960, Chorus 3, C Section, bar 27; and April 1960, Chorus 4, C Section, bars 25 and 28.

⁴ See Appendix II; 1958, Chorus 1, A1 Section, bar 24; March 1960, Chorus 3, C Section, bars 30-31; Chorus 4, A Section, bar 7; Chorus 5, B Section, bar 12; April 1960, Chorus 1, A1 Section, bars 18-19; Chorus 2, A Section, bars 1-2, Chorus 3, A Section, bars 7- 8 and Chorus 4, A1 Section, bars 18-19.

throughout each improvisation. The construction and use of much of Bergonzi's commonly used bebop vocabulary adheres closely to stylistic norms, mirroring the role of quaver-based vocabulary in Coltrane's OGDS improvisations, as that of a tonal anchoring or reference point away from which more vigorous improvisatory exploration takes place. Whatever innovative practices may be occurring throughout Bergonzi's OGDS improvisations, such practices are not to be heard in his use of the commonly used bebop vocabulary discussed in Examples 5.1 and 5.2.

Despite similarities in the bebop vocabulary employed by Coltrane and Bergonzi in their OGDS improvisations, Bergonzi's reliance on Coltrane as its source must not be overstated. While it may be observed that Bergonzi's use of bebop vocabulary mirrors aspects of its treatment by Coltrane very closely, it must be remembered that both Bergonzi and Coltrane have drawn on a commonly used melodic vocabulary the use of which has extended well beyond either saxophonist. Indeed, the shared network of semiquaver-based figures in Coltrane's and Bergonzi's OGDS improvisations has remained ubiquitous among bebop saxophonists.⁵ While it is not possible to trace the origin of this vocabulary with certainty, its source may not be claimed to lie solely in Coltrane's music. Care must therefore be taken not to attribute too much influence to Coltrane in this regard. It is perhaps best simply to acknowledge that Bergonzi's

⁵ Spanning the period from Coltrane to Bergonzi.

employment of commonly used bebop vocabulary displays many similarities to the individual approach taken to this vocabulary by Coltrane.⁶

Of equal importance to the issue of how much of Bergonzi's bebop vocabulary cited above is derived directly from Coltrane, is the acknowledgement that Bergonzi's use of this material, both quaver- and semiquaver-based, follows idiomatic norms with little exception. Bergonzi's musical personality is stamped on this material through the subtle treatment of instrumental tone, articulation and rhythmic placement; however, there is little sense in which, in Bergonzi's hands, the vocabulary shown in Examples 5.1 and 5.2 is being significantly extended.

⁶ For a representative sample of this vocabulary from saxophonists other than Coltrane see Sonny Rollins' improvisation on "Slow Boat to China," from *Sonny Rollins and the All Stars*, Sonny Rollins (Prestige 7269) 1957, transcribed by David N Baker in *The Jazz Style of Sonny Rollins* (Florida: Columbia Pictures Publications, 1980) page 37, line 4, bars 2-3; and "Blue Seven," from *The Complete Prestige Recordings*, Sonny Rollins (Prestige 7PCD-4407-2) 1949, transcribed by Blancq in *Melodic Improvisation*, Appendix 2, page 142, line I, bar 2. In transcriptions from the same source, see "I Feel a Song Coming On," page 160, line I, bars 1-2, and "St. Thomas," page 205, line VI, bars 1-2. Also see "The Eternal Triangle," from *The Sonny Rollins/Sonny Stitt Sessions*, Dizzy Gillespie (Verve, VE-2-2505) 1976, transcribed by Matt Eve in "Tenor Saxophone Solos: Rhythm Changes" Chorus 1, bars 4-5 and repeatedly thereafter. Also see Sonny Stitt's improvisation in the same performance and transcription, page 3, line 32, bars 1-3. Also see "Just You, Just Me," from *Sonny Stitt: In Style*, Sonny Stitt (Muse-SPM) 1999, transcribed by Gary Keller in *Sonny Stitt: Improvised Tenor Saxophone Solos* (Florida: Columbia Pictures Publications, 1985) page 21, line 6, bars 3-4, and line 12, bars 2-3. See Charlie Parker's improvisation on "Koko," from *The Smithsonian Collection of Jazz Classics* (Smithsonian RD 033/A5 19477) 1945, transcribed in *The Charlie Parker Omnibook* (USA: Atlantic Music Corp, 1978), page 64, line 20, bars 2-3 (Bb edition). See Joe Henderson's improvisation on "Homestretch," from *Page One*, Joe Henderson (Blue Note BST 84140) 1963, transcribed by Don Sickler in *The Artistry of Joe Henderson* Bobby Porcelli (ed) (New York: The Big 3 Music Corporation, 1978); and "Punjab," from *In 'N Out*, Joe Henderson (Blue Note BST 84166) 1964, page 33, line 2, bar 2. See George Coleman's improvisation on "Four," from *Miles Davis: The Complete Concert: 1964*, Miles Davis (Col 471246 2) 1992, Chorus 2, bars 12-13, and Chorus 4, 29-30.

Modal Vocabulary

The broad currency of bebop vocabulary among jazz saxophonists makes an exclusive link between Bergonzi's and Coltrane's use of its melodic patterns difficult to sustain. However, the modal vocabulary of Bergonzi's OGDS improvisation may be attributed to the music of Coltrane unreservedly. The following four examples show excerpts of Bergonzi's modal vocabulary under the headings of "pentatonic patterns," "altissimo register," "timbral variation" and "chromaticism."

Example 5.3 Pentatonic patterns



a) 12 March: Chorus 2, A Section, bars 3-5



b) 12 March: Chorus 3, A Section, bars 2-4



c) 12 March: Chorus 6, B Section, bars 9-11



d) 12 March: Chorus 6, A Section, bars 3-4

Example 5.3 (continued)

e) 10 March: Chorus 3, A1 Section, bars 19-20



f) 10 March: Interlude, bars 17-19



g) 10 March: Interlude, bars 47-50

The excerpts shown in Example 5.3 above are derived from pentatonic scales and scale patterns. Examples 5.3 (a), (c) and (d) are characterised by the targeting of the low register of the saxophone through a quasi-arpeggiated descent that emphasises intervals of perfect fourths and perfect fifths. When compared to the excerpts of Coltrane's pentatonic vocabulary shown in Chapter 2, Examples 2.10 (a), (b), (c), (d) and (e), the resemblance becomes clear. The figures shown in Example 5.3 (b), and the last bar of Example 5.3 (c), display the same quasi-arpeggiated construction of perfect fourths and fifths, but now ascend from the lowest notes of the saxophone.

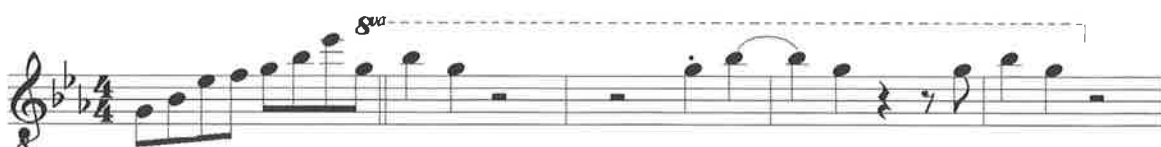
Example 5.4 Altissimo register



a) 12 March: Chorus 3, B Section, bars 10-13



b) 12 March: Chorus 4, C Section, bars 30-31



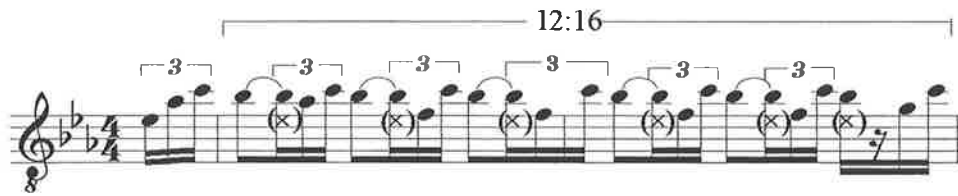
c) 10 March: Chorus 4, A1 and C Sections, bars 24-28



d) 10 March: Chorus 5, A1 Section, bars 20-22

In Example 5.4, the excerpts reach beyond the traditional range of the saxophone and into the altissimo register. Such figures are typical of Coltrane's modal period, clearly seen when compared to the excerpts shown in Chapter 2, Examples 2.6 (b), (d) and (f). Similarities also emerge from a comparison of Example 5.4 (d) with the figure in Coltrane's live OGDS improvisations shown in Example 3.8 (a). Here, each phrase consists of repeated high notes that descend by wide leaps to a gradually changing melodic line beneath.

Example 5.5 Timbral variation



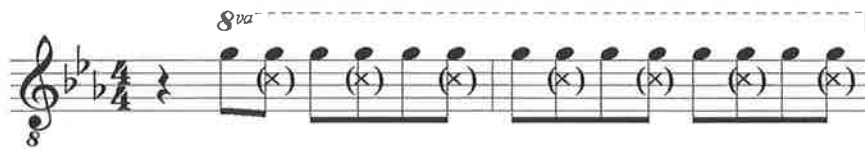
a) 12 March: Chorus 5, A1 Section, bars 18-20



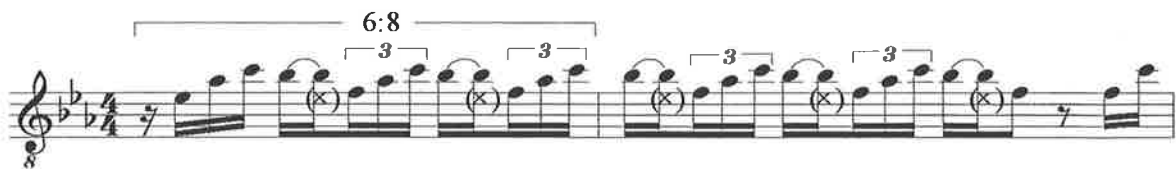
b) 12 March: Chorus 3, A1 Section, bars 23-24



c) 10 March: Chorus 3, B and A1 Sections, bars 16-17



d) 10 March: Chorus 4, C Section, bars 29-30

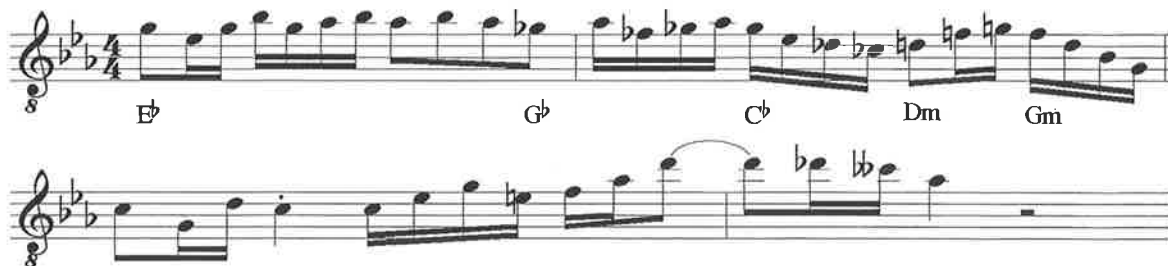


e) 10 March: Chorus 6, A Section, bars 1-2

Coltrane's exploitation of timbral variation through the use of alternate fingerings was not absent from his pre-modal improvising. Indeed, there is a long history of this practice within the world of the jazz saxophone that extends at least as far back as the improvising of Lester Young. However, during Coltrane's modal period, the use of such

timbral variations greatly increased in prominence and complexity. Instances of this use have been shown in Example 2.5 under the heading of “Note clusters/glossolalia.” Thus, it is the frequency with which these vocabulary patterns occur and the extended phrases they sometimes produce, that identifies Bergonzi’s use of timbral variation with the modal style of Coltrane. Timbral variations of this kind occur in excess of twenty occasions throughout Bergonzi’s OGDS improvisation of 10 March and on eight occasions in the version of 12 March. Similar occurrences are heard throughout Coltrane’s live OGDS improvisations.⁷ These instances of Bergonzi’s use of timbral variation do not include the more pronounced and extended passage shown in Examples 5.5 (a) and (e) that mirror the expansion of this technique in Coltrane’s modal period, as shown in Examples 2.5 (b), (c) and (e).

Example 5.6 Chromaticism



a) 12 March: Chorus 4, A Section, bars 6-9



b) 12 March: Chorus 4, A1 Section, bars 19-20

⁷ See Appendix II; 1958 version, Chorus 1, A1 Section, bar 18; March 1960 version, Chorus 3, A Section, bar 4; and April 1960 version, Chorus 4, B Section, bar 15.

Example 5.6 (continued)

c) 12 March: Chorus 5, C Section, bars 28-29



d) 12 March: Chorus 5, C Section, bars 30-31



e) 12 March: Chorus 3, B Section, bars 15-17



f) 10 March: Interlude, bars 37-38



g) 10 March: Prescribed melody (closing) A1 Section, bars 23-24

The chromaticism exhibited in the excerpts shown above is pronounced. In almost all of these excerpts—Examples 5.6 (a), (b), (c), (e), (f) and (g)—chromaticism is the result of melodic material that articulates elements of the thirds-cycle harmony of Coltrane. In Example 5.6 (a), the improvised line articulates chord movement of an ascending minor third, from the tonic Ebmaj7 to Gb7 followed by another third movement, from Cbmaj7

to Dmin7. While the qualities of the final chords do not follow the thirds-cycle pattern literally, chord root movements accurately define V – I progressions descending by major thirds. This pattern is repeated in Example 5.6 (c). The figure in Example 5.6 (b) steps away from the prescribed chord of Ebmin7 via movement of a semitone to E7 and continues with the thirds-cycle formula to Amaj7, before following root movement down another fifth to Dmin7. In Examples 5.6 (e) and (f) the initial step from Eb to Gb7 – Dbmaj7 is followed; and in Example 5.6 (g) the step from Eb to Gb7 occurs.

The modal vocabulary cited above from Bergonzi's OGDS improvisations displays little that might be regarded as novel or innovative on the eve of the 1990s.⁸ This is apparent even in Bergonzi's strategies for producing chromaticism, which follow a Coltrane model with a notable degree of similarity. Modal vocabulary enters Bergonzi's improvisations gradually and, because of its contrasting intervallic structure, use of instrumental range and timbre, contributes to the intensification of each improvisation. However, the particular placement of modal vocabulary and the persistent recurrence of bebop cadential figures, even within extended passages of modal vocabulary, ensure that the use of modal vocabulary does not lead to a sustained reduction in the harmonic rhythm employed in either improvisation. Thus, in spite of the prominence given to modal vocabulary throughout, Bergonzi's OGDS improvisations maintain an affinity with this fundamental feature of the bebop style.

⁸ Similar observations may be made about the modal vocabulary appearing throughout the transcriptions presented by Osland in *Jerry Bergonzi: Setting Standards*.

Motives

A cursory listening to Bergonzi's OGDS improvisations reveals motivic processes throughout much of their melodic vocabulary. A close inspection of the transcriptions of Bergonzi's improvisations confirms and enhances this initial impression. The occurrence of motivic processes investigated below follows the same outline as that employed in Chapter 3 to examine the occurrence of motives in the OGDS improvisations of Coltrane. This involves identifying motivic processes typical of the bebop style, including a range of proto-motives such as sequences, and short phrases coupled in antecedent/consequent relationships. Motivic practices idiomatic to the modal style add to these processes the use of repetitive melodic fragments, either elaborated in extended passages or employed briefly as links between discrete improvised statements. Examples of each practice are displayed below in Example 5.7 through to Example 5.11.

Example 5.7 Proto-motives



a) 12 March: Chorus 3, B Section, bars 9-12



b) 12 March: Chorus 3, A1 and C Sections, bars 23-27

Example 5.7 (continued)

c) 10 March: Chorus 5, A Section, bars 4-7



d) 10 March: Chorus 6, C Section, bars 29-32 and Chorus 7, A Section, bar 1

In Example 5.7 (b), a sequential pattern employing lower neighbour note decoration descends for six beats. This sequence follows a short anacrusic phrase in the preceding two bars that is characterised by an elongated note, G, with ascending neighbour note decoration, Ab. This pattern is repeated in crotchets in bar 14 and then answered by three quadruplets built from the neighbour-note figure, now descending. The two phrases form an antecedent/consequent relationship. The excerpt shown in Example 5.7 (b) is a commonly used bebop vocabulary pattern. Examples 5.7 (a), (c) and (d) employ similar motivic processes, now, however, across both bebop and modal vocabulary patterns.

Example 5.8 Linking figures

a) 12 March: Chorus 2, A and B Sections, bars 8-16

b) 12 March: Chorus 3, A1 Section, bars 17-25

c) Chorus 3, A Section, bars 1-9

The melodic motives used to link together successive phrases of commonly used bebop vocabulary in Bergonzi's OGDS improvisation of 12 March are shown in Example 5.8 to Example 5.10. In Example 5.8 (a), the descending leap of a diminished fifth, Db - G, heard at the end of the first phrase, is echoed at the end of the second phrase by the descending leap of a major sixth, F - Ab. These fragments establish an antecedent/consequent relationship within the nine-bar passage, the two parts of which would be otherwise less obviously contiguous. In Examples 5.8 (b) and (c), consecutive phrases are linked directly when a variant of the last fragment of the first phrase is repeated at the beginning of the second phrase.

Example 5.9 Linking across sections

The image shows two staves of musical notation in 4/4 time with a key signature of two flats. The top staff contains a melodic line with two bracketed sections labeled "Link". The bottom staff contains a bass line with a double bar line in the second measure, indicating a section change. The "Link" brackets connect the end of the first phrase in the top staff to the beginning of the second phrase in the top staff, and the end of the first phrase in the top staff to the beginning of the second phrase in the bottom staff.

a) 12 March: Chorus 2, B and A1 Sections, bars 14-18

Example 5.9 (continued)

The musical score consists of six staves of music in 4/4 time with a key signature of two flats. The first staff contains two triplet markings (indicated by a '3' above a bracket) over eighth-note runs. The second staff has a 'Link' annotation above a bracketed eighth-note phrase. The third staff continues the melodic line. The fourth staff features a 'Link' annotation above a bracketed eighth-note phrase. The fifth staff has a 'Link' annotation above a bracketed eighth-note phrase. The sixth staff includes a 'sw' (sustained weight) annotation above a dashed line and a 'Link' annotation above a bracketed eighth-note phrase at the end of the line.

b) 12 March: Chorus 4, A1 and C Sections, bars 17-31

In Example 5.9, linking figures are heard between the melodic activities of separate sections. In Example 5.9 (a), the linking figures are contiguous; while in Example 5.9 (b)—where a long semiquaver passage comprising commonly used bebop vocabulary places considerable distance between them—repetition of the figure is delayed. In Example 5.9 (b), however, the linking gesture is reinforced by a second repetition stated emphatically in the altissimo register at the close of the extended passage.

Example 5.10 Linking between choruses

a) 12 March: Chorus 1, C Section, bars 31-32 to Chorus 2, A Section, bars 1-2

b) 12 March: Chorus 3, C Section, bars 30-32 to Chorus 4, A Section, bars 1-5

c) 12 March: Chorus 5, C Section, bar 31 to Chorus 6, A Section, bar 1

In Example 5.10, the cohesive effect of linking figures is amplified when the figures are employed to connect the C and A sections of successive choruses, effectively bridging the improvisatory activity of one chorus with that of the next.

In Example 5.10 (b), repeated minims, B \flat - B \flat , are heard in the final figure of the C Section. The following phrase, beginning the next chorus, adopts the repeated-note figure as a motive, stating it five times with rhythmic diminution: in bar 1 as, G - G, (crotchet and minim, respectively), and an additional four times, D \flat - D \flat (low), D \flat - D \flat (high), A \flat - A \flat , E \flat - E \flat (as quavers), maintaining its downbeat quality in all but one repetition throughout an otherwise syncopated passage.

Example 5.11 Motivic elaboration

a) 12 March: Chorus 3, A1 Section, bars 19-24

b) 12 March: Chorus 5, A1 Section, bars 18-24

Example 5.11 (continued)

c) 12 March: Chorus 5, B Section, bars 9-16

d) 12 March: Chorus 3, A1 and C Sections, bars 19-25

e) 12 March: Chorus 3, B Section, bars 9-15

The recurring dyads, C - B \flat , shown in Example 5.8 (b) and Example 5.10 (a), act as linking figures employed in passages made up of both bebop and modal vocabularies. These figures are a manifestation of phrases frequently employed by Coltrane throughout

the modal period and listed in Chapter 2 under the heading of “alternating notes/running-note stalling.”⁹ They are the subjects of elaboration twice in Bergonzi’s OGDS improvisation of 12 March. In Example 5.11 (d), the dyad is expanded from a major second to a major third, B - G, with which a downward movement commences through Bb - Gb, Ab - E, and G - Eb, with rhythmic diminution. The lower line then begins a cadential descent (Eb - D - Db) to the target note, C, ending the phrase at the beginning of the C Section.

In Example 5.11 (a), the dyad, C - Bb, is heard in a six-bar passage of modal vocabulary. Its timbral variation and rhythmic contour resemble the glossolalia of Coltrane’s modal vocabulary.¹⁰ The sonic characteristics of this passage, not clearly revealed in notation, accent the pivotal dyad in the second and third bars, and its variant, C - B, in the following bar. In the last two bars the figure returns to C - Bb, before being transposed to Eb - Db at the end of the passage.

In Example 5.8 (c), the dyad consisting of a wide descending leap is the subject of elaboration in the A1 Section of Chorus 2. In this passage, the linking figure from the preceding section, the descending interval F - Ab, becomes the subject of motivic elaboration, being stated with variation seven times. The character of the linking figure is maintained throughout by the retention in each restatement of the note, F, while the lower line follows a gradual oblique movement in observance of the prescribed harmony.

The seven statements of the dyad shown in Example 5.8 (c) are subject to additional motivic treatment. The first statement (F, falling through two conjunct passing notes to G) and the second statement (F, approaching the target note from a lower neighbour note)

⁹ In particular, see Examples 2.2 (c), (e) and (g).

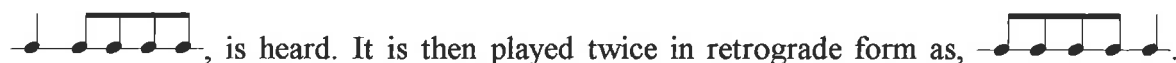
¹⁰ See Examples 2.5 (a), (c) and (e).

form an antecedent/consequent relationship the contour of which is repeated with variation in each successive couplet.

The proto-motive shown in Example 5.11 (e) forms part of a longer phrase in an antecedent/consequent relationship. Here, the elements of pitch and rhythm combine to enhance the cohesion of the extended passage. In this excerpt a figure ascends to the altissimo register and is repeated with variation in bars 9 - 12. These figures are answered in bars 12 - 15 by a descending statement that is also repeated with variation.

Rhythmic organisation also plays a part in motivic activity throughout Bergonzi's OGDS improvisations. In Example 5.8 (c), a pattern of downbeat accents forms a rhythmic motive throughout an eight-bar passage of modal vocabulary. The motive spans two bars and consists of accents on beats 1 and 3 of the first bar, and beat 1 of the following bar. When pitch contour is considered, its two parts combine in an antecedent/consequent relationship. The rhythmic motive is repeated in the next two bars with variation. The conjunct quaver line that follows represents an elaboration of the motive, in that the downbeat pattern is temporarily suspended by syncopated articulation until the final two bars, at which point downbeat accents return.

In Example 5.11 (c), a similar pattern of accents is employed in a passage that combines bebop and modal vocabularies. In the opening bar, an initial rhythmic pattern,



, is heard. It is then played twice in retrograde form as,



The fourth bar returns to a varied form of the original pattern, from which elaboration takes place in a fifteen-beat stream of quavers, the concluding figure of which echoes the retrograde form.

Motivic practices permeate the melodic vocabulary employed throughout Bergonzi's

OGDS improvisations. Considered in isolation, these practices are not of equal prominence; their appearance may be fleeting, as in the use of proto-motives such as sequences. However, when motivic practices are elaborated, producing extended passages of up to sixteen bars in length, or when more than one motivic practice is applied (for example, when pitch and rhythmic motives combine in a single phrase), their appearance is pronounced.

Table 4 locates passages of motivic elaboration throughout Bergonzi's OGDS improvisation of 12 March. By tallying the sections in which this activity occurs, an approximate quantification may be arrived at, placing motivic processes in nine sections, or in excess of two full choruses of this six-chorus improvisation. Furthermore, if phrases that are connected by motivic linking figures are added to this tally, then the sum of affected sections increases by four, or an additional full chorus. Thus, when looked at collectively, motivic processes inform a significant proportion of Bergonzi's OGDS improvisation of 12 March and constitute an important feature by which it may be characterised.

Table 4

Motivic elaboration in Bergonzi's OGDS improvisation of 12 March 1989

Chorus	Section	Bars
2	A1	17-22
3	A	1-8
	B	9-15
	A1	17-25
4	A	1-6
5	A	1-8
	B	11-16
	A1	18-22
6	A1	17-22

Motivic processes also inform a significant proportion of Bergonzi's OGDS improvisation of 10 March, where the sum of passages treated motivically, both in short and extended processes, constitutes approximately one third of the improvisation's total length.

Bergonzi's use of motives is not thematic in the sense that Schuller has described in analysis of selected improvisations of Sonny Rollins.¹¹ No portion of the prescribed melody is discernible in either improvisation, beyond the first A Section of the 12 March version, nor does the reiteration of particular vocabulary patterns act in the comprehensive unifying manner typically associated with the function of a theme. Rather, both in their bebop and modal vocabularies, and in the processes applied to each, Bergonzi's motivic practices are modeled on the episodic structure of motivic elaboration employed throughout the modal style of Coltrane.

The prevalence of motives throughout Bergonzi's OGDS improvisations far exceeds the use of this technique in bebop improvising prior to the modal period of Coltrane. Of special significance is the manner in which Bergonzi's commonly used bebop vocabulary is the subject of motivic processes derived from Coltrane's modal language. This blending of bebop and modal styles marks the point at which Bergonzi's improvisation deviates from stylistic norms and ventures into the realm of innovation, producing what may be heard, in stylistic terms, as a modernised bebop.

In displaying the placement of motives throughout Bergonzi's OGDS improvisation of 12 March, Table 4 shows how their pattern of use corresponds to a process of intensification occurring throughout each version. Beginning in a relaxed manner with an

¹¹ See Chapter 1, p. 28.

oblique reference to the prescribed melody, intensification may be observed through parameters that include, the reduction of space between phrases, expansion of instrumental range, heightened rhythmic activity and the shift from bebop to modal vocabulary. It may also be observed that motives are introduced gradually into each improvisation; they do not appear until the A1 Section of the second chorus of the 12 March version. As that improvisation unfolds, the use of motives increases, until the middle choruses are reached (Choruses 3 and 5), in which motives appear in A, B and A1 Sections. The complementarity between these patterns is not coincidental. The motivic processes of Coltrane's modal style provide Bergonzi's OGDS improvisations with an architectural design that is both coherent and intensifying.

Blended Vocabulary

The comprehensive use of motives throughout the bebop vocabulary employed in Bergonzi's OGDS improvisations is accompanied by a further manifestation of stylistic blending, which produces melodic lines the pitch content of which is novel in terms of the commonly used vocabulary of bebop and modal jazz. Excerpts of these patterns are shown in Example 5.12.

Example 5.12 Blended vocabulary



a) 12 March: Chorus 3, A Section, bars 4-6

Example 5.12 (continued)

b) 12 March: Chorus 6, A and B Sections, bars 5-9

c) 12 March: Chorus 5, A Section, bars 6-8

d) 10 March: Chorus 3, B Section, bars 13-15

e) 10 March: Chorus 4, A Section, bars 1-2

Example 5.12 (continued)

f) 10 March: Chorus 7, B Section, bars 13-16

g) 10 March: Chorus 1, A1 Section, bars 22-23

h) 12 March: Chorus 3, A and B Sections, bars 6-9

In Examples 5.12 (a) and (b), Bergonzi's melodic lines articulate the prescribed harmony closely. Yet, the lines have gradually ascending contours that reveal the influence of the sweeping ascending lines of Coltrane's modal period. The resemblance to Coltrane's modal style may be seen by comparing this pattern to the figures shown in Chapter 2, Examples 2.3 (c), (d) and (e). In Example 5.12 (b), Bergonzi's line follows an uninterrupted movement to the first chord of the B Section, Fmin7. Here, the pitch layout, emphasising wide intervals such as perfect fourths, perfect fifths and sixths (B – C#, D – B, C# – G#, F – C, Ab – G, Bb – F), is reminiscent of the pentatonic vocabulary of Coltrane. In Example 5.12 (a), chromatic passing notes, such as Cb over the Ebmin7

chord and an augmented fourth in both the F7 and E7 chords (bars 5 and 6 respectively), add further tonal ambiguity consistent with post-1960 practices of harmonic colouration.

Example 5.12 (h) shows four quadruplets, the first two of which articulate the prescribed chord of Ebmaj7 with timbral variation. The third quadruplet steps out of the key by an ascending semitone movement, while the fourth returns in anticipation of the B Section, by articulating an Eb7 chord or a C7#9b9 chord.

In Examples 5.12 (e), (f) and (g), highly chromatic lines weave through the prescribed harmony, not substituting chords but producing highly embellished patterns that reiterate prescribed chord tones throughout.

The blended vocabulary patterns of Bergonzi's OGDS improvisations shown in Example 5.12 produce innovative melodic lines that enunciate the prescribed chords of this bebop repertoire standard. Their novel sound is either the result of the combination of various aspects of modal and bebop vocabulary, or of the use of modal vocabulary in a context of accelerated harmonic rhythm. In the version of 10 March, blended vocabulary patterns constitute approximately one chorus, while in the version of 12 March such patterns amount to approximately half of one chorus. However, when the effect of this vocabulary is combined with the prominent use of motives, the result is a modernised treatment of bebop.

Conclusion

The influence of Coltrane's music on Bergonzi's OGDS improvisations is clear and pervasive. Bergonzi's OGDS improvisations draw heavily on the modal style of Coltrane. Nowhere is this more evident than in Bergonzi's extensive use of motives. While some of

these motives are an integral part of the modal formulas of Coltrane that Bergonzi quotes liberally throughout the performance, others are woven into the fabric of bebop vocabulary not otherwise solely attributable to Coltrane. This less obvious but no less direct borrowing suggests the extent to which Bergonzi has internalised some, at least, of the processes of motivic elaboration employed extensively by Coltrane throughout the 1960s.

The influence of motivic processes explored by Coltrane in compositions of reduced harmonic rhythm on improvisatory vocabulary required to negotiate the increased harmonic rhythm of bebop (of which OGDS is an example), produces subtle variations in that vocabulary and forms part of a process through which Bergonzi produces a distinctive bebop vocabulary.

The chromaticism of Coltrane's modal style has provided another source of distinction to Bergonzi's bebop vocabulary. Throughout Bergonzi's OGDS improvisations this process is apparent in the sideslipping movements within bebop vocabulary in quavers which display the influence of Coltrane's pentatonic sideslipping—a procedure well-known to Bergonzi—and produce a novel form of passing note more closely reflecting the expanded harmonic language of jazz since 1960 than of the previous two decades. The use of timbral alteration, a further borrowing from Coltrane, provides additional novelty within this enriched chromatic context.

The influence of Coltrane's chromaticism is less visible in Bergonzi's bebop vocabulary in semiquavers, which more closely follows idiomatic conventions established throughout the 1940s and 1950s. Bergonzi's references to the thirds-cycle

vocabulary, fascinating because of their synchronicity with Coltrane's live OGDS improvisations, are minor exceptions to this practice.

Bergonzi's use of modal vocabulary throughout the OGDS improvisations of March 1989 does not produce a stylistic interpretation that is modal. His exploration and extension of modal vocabulary remains within a bebop idiom, key features of which are adhered to closely throughout Bergonzi's improvisations. The novelty pertaining to Bergonzi's use of modal vocabulary is a function of this adherence. Thus, Bergonzi's OGDS improvisations of March 1989 are bebop performances distinguished by what may be best heard as a modernised bebop vocabulary.

Chapter 6

Jerry Bergonzi's "On Green Dolphin Street" Improvisation of 12 March 1989:

Ensemble Context

Chapter 6 examines the musical interaction that takes place between the rhythm section and featured soloist in Bergonzi's OGDS improvisation of 12 March 1989. Of particular interest is the extent to which the accompanying activity of the rhythm section supports the stylistic orientation of Bergonzi's improvisation, as described in the previous chapter. In order to discuss the various actions of the rhythm section, a range of interactive exchanges is identified, both as a function of intensification at a macro level—over sections and choruses—and as exercising an influence at a micro level—for example, on the motivic structure of the improvisation. The OGDS improvisation of 12 March is focused on below because the 10 March recording, while revealing a very similar performance, is incomplete. Thus, the architectural design of the earlier OGDS improvisation and the rhythm section's relationship to it may not be assessed in its entirety.

The more egalitarian forms of interaction that characterise the role of the rhythm section in contemporary jazz have been documented in the research of Monson and Berliner. This work identifies a number of attitudinal stances with regard to the accompanying rhythm section's interaction with the soloist, which translate, in musical terms, into different types of instrumental activity. For example, drummer Akira Tana is quoted in Berliner as acknowledging; "different levels at which you can play, different

ways and different times in which the drummer can express himself.”¹ Tana distinguishes; “a supportive role, just playing time, or ... a more aggressive role, introducing a lot of different figures and not concerning yourself with playing time.”² The underlying nature of this process is alluded to in the colloquial heading—“Give and Take”—under which Berliner discusses a range of such practices in contemporary jazz.³

Bergonzi’s accompanying ensemble is situated within this contemporary context and takes advantage of the expanded role rhythm sections have come to enjoy in the small jazz group. Bergonzi, therefore, both welcomes and expects a considerable degree of accompanying engagement with his improvisation. This engagement may be understood in terms of different levels of interaction.

In the discussion that follows, three levels of interaction are identified: firstly, a primary level consisting of supportive accompanying rhythmic patterns employing both “walking” bass lines and ostinato patterns that are referred to as “primary groove patterns”; secondly, a level of greater responsive activity, including phrasing independent of the primary groove patterns (“walking” bass and ostinato), that are referred to as “conversational responses.”

Within conversational responses a further distinction is made between exchanges that place the rhythm section in a mode responsive to the soloist, and those improvisatory additions of the rhythm section that are independent of the featured solo at a micro or motivic level. These additions momentarily elevate individual rhythm section members to

¹ Berliner, 338.

² Berliner, 338.

³ Berliner, 338.

a role more equivalent to that of the soloist him/herself and are referred to as “independent improvising.”⁴

Of relevance to Chapter 6 is the extent to which independent improvising in the rhythm section engages Bergonzi as the principal soloist in response, and the significance of that response to the course of his improvisation.

The arrangement employed by Bergonzi in his OGDS improvisation of 12 March is a conventional one. A commonly used harmonic scheme is followed closely throughout. The structure of four eight-bar sections is adhered to, with the rhythm section employing ostinato patterns in A and A1 Sections and “walking” bass lines in B and C Sections.⁵ The perimeters of each section are not disguised or intentionally modified and, with few exceptions, the improvised episodes of the saxophone fall clearly within them.

The prescribed melodies that frame the OGDS version of 12 March are accompanied by a trio consisting of piano, bass and drums. The piano, featured in the performance with the first lengthy improvisation, withdraws from the following two improvisations (saxophone and bass), leaving the saxophone accompanied solely by bass and drums.⁶

⁴ In Bergonzi’s OGDS improvisation of 12 March such a role is more apparent in the activity of the drummer. Stylistic conventions governing the use of the bass, accentuated here somewhat by the absence of piano, restrict its participation in these accompanying variations.

⁵ There are two exceptions to the use of ostinato patterns in A1 Sections during the saxophone improvisation. These occur in Choruses 2 and 4, where the bass and drums maintain the “walking” rhythmic feel employed in the previous sections.

⁶ The temporary withdrawal of the chordal instrument during a featured improvisation has many precedents within the small jazz ensemble. However, Bergonzi’s improvisation recalls the piano-less sound of Sonny Rollins’ trio performances, of which those at the Village Vanguard in 1957 exemplify.

Primary groove patterns

A primary groove pattern is established when the bass employs a steady line of crotchets, and when the drum kit produces repetitive, lightly varied swing figures on the cymbals that are ornamented by drum punctuation throughout. In pedal point passages (A and A1 Sections), the primary groove pattern takes the form of syncopated repetitions of the tonic note by the bass, with complementary embellishment on the drums.⁷ These patterns are punctuated by a variety of structural markers the placement of which corresponds to the formal design of the prescribed composition.⁸

The rhythm section constantly improvises variations to the primary groove patterns.⁹ These variations are produced in the “walking” rhythm by the use of triplets and anticipated crotchets in the bass lines, syncopation in the cymbal patterns of the drum kit and a range of drum kicks and fills that vary in number and texture. Variation within the ostinato patterns includes similar minor interruptions and embellishments to the rhythmic contour. Many of these variations take the form of exchanges with the featured soloist.

⁷ The categorisation of ostinato patterns that occurs early in the improvisation is somewhat problematical because, in almost every instance, ostinato bass figures elicit from the drummer an accompaniment more active than that of the “walking” rhythm. While the bass player’s use of pedal point varies in intensity throughout the improvisation, a similar distinction in drum embellishments is not as apparent. By Chorus 2, these embellishments have clearly become conversational responses. However, in Chorus 1 they are best situated within the ambit of primary grooves because, at this point, drum embellishments are motivically linked to the pedal point rhythms of the bass line, they act to support those lines and do not depart from them in significant ways, and there are no drum embellishments motivically derived from the saxophone improvisation.

⁸ The term “structural marker” is employed by Berliner to describe a figure that encloses and/or anticipates a point of formal significance in a prescribed composition. See Berliner, 296ff.

⁹ Berliner, 353.

Primary groove patterns occur in five of the six choruses of the saxophone improvisation, in eleven of the twenty-four sections. They form the basis of all of Chorus 1, the first and last sections of Chorus 2, the second and last sections of Chorus 3, the last section of Chorus 4; and the second and last sections of Chorus 6. Within the eleven sections in which primary groove patterns are heard, eight take the form of “walking” bass lines and three employ ostinato patterns.¹⁰

Example 6.1 shows a primary groove pattern of the rhythm section as it is employed near the beginning of the saxophone improvisation. Throughout this excerpt, Bergonzi employs commonly used bebop vocabulary, prolonging the introductory mood established in the first eight bars. In this example, a swing pattern played on the ride cymbal is maintained in the first four-bar segment and is only slightly varied in the four-bar segment that follows. The intensity of the cymbal pattern, embellished in the initial bars by sparse snare drum punctuation, expands to include the bass drum in the latter bars. The first bass drum kick in bar 13 may be in response to the ornamental turn played by the saxophone in the previous beat. The drum activity is rounded off in the final two bars of the section by an antecedent/consequent figure that acts as a structural marker.

¹⁰ See Table 5. Complete drum activity is not shown in every transcribed excerpt that follows. In denser passages, which often highlight drums instead of cymbals, cymbal activity is approximated in notation.

Example 6.1 Primary groove pattern – “walking” bass line

The musical score consists of three systems, each with three staves: T. Sax (Tenor Saxophone), Bass, and Dr. (Drum). The key signature is two flats (B-flat major/E-flat minor) and the time signature is 4/4. The first system shows the T. Sax playing a melodic line with a triplet in the first bar and a dotted quarter note in the second. The Bass plays a steady eighth-note walking line starting on the root of Fmin7. The Dr. plays a simple eighth-note groove. The second system shows the T. Sax playing a more active line with a triplet in the fourth bar. The Bass continues the walking line. The Dr. groove remains consistent. The third system shows the T. Sax playing a melodic line with a triplet in the fourth bar. The Bass continues the walking line. The Dr. groove remains consistent. A 'Structural marker' is placed below the Dr. staff, with a bracket labeled 'call' under the first two bars and a bracket labeled 'response' under the last two bars of the system.

12 March: Chorus 1, B Section, bars 9-16

Throughout Example 6.1 a largely unembellished “walking” bass line is heard. Opening with the root note of the prescribed chord, Fmin7, played in octaves, the line descends chromatically through the key of E-Flat major for four bars, to arrive at the modulation into G-Flat major in bar 13. The bass line becomes more active in the second

four bars as wider melodic leaps are introduced and triplets in bars 13 and 15 respond to similar rhythmic variations in the saxophone line.

Example 6.2 Primary groove pattern – “walking” bass line

The musical score for Example 6.2 consists of three systems of staves. The first system shows the T. Sax. (Tenor Saxophone) in the treble clef, Bass in the bass clef, and Dr. (Drum) in the drum clef. The T. Sax. part features a triplet in bar 13. The Bass part shows a steady eighth-note pattern. The Dr. part shows a consistent kick drum pattern. A bracket labeled "Introductory kicks" spans the first four bars of the drum part. The second system continues the same parts, with a structural marker in bar 32 of the drum part.

12 March: Chorus 3, C Section, bars 25-32

In the excerpt shown in Example 6.2 the improvisation is approaching its mid-point, by which time considerable intensification has been generated. However, the melodic activity of the saxophone in this example displays a cadential quality, bringing the improvising throughout this chorus to completion.¹¹ In bars 25-27 of the saxophone improvisation, bebop vocabulary is employed in an arching line of quavers that broadens

¹¹ Throughout this chapter the term “cadential” is employed to designate a general sense of closure or conclusion.

to minims in bars 27-31, producing some of the longest rhythmic values employed in the improvisation.

With introductory kicks on the snare drum in bars 25-26, the remainder of the section consists of an unadorned swing pattern on the ride cymbal, with sparse drum punctuation and a brief structural marker to complete the section. The bass introduces syncopation to its line of crotchets in bars 27-30 and supports the broadening rhythmic activity of the saxophone by slowing its line with the use of minims in bars 28 and 32, a crotchet rest in bar 29 and repeated notes in bars 30-32.

In Example 6.3 the saxophone improvisation is once more establishing a cadential mood, enunciating the prescribed harmony while concluding a motivic figure begun nearly two full sections earlier. The bass line is shaped by a descending semitone sequence in syncopated rhythm and in the drum kit, a loud crash cymbal is heard at the end of bar 25 that serves to enclose the preceding nine-bar passage of semiquavers in the saxophone.¹² Following the crash cymbal, the drummer's re-established swing pattern is disturbed in the last bar by three bass drum kicks marking the end of the section, and a snare drum roll anticipating the next chorus. The saxophone then plays an anacrusis to the phrase occupying the A Section of the new chorus, Chorus 5, the rhythmic contour of which is an adaptation of the bass drum kicks of the drummer's structural marker.¹³

¹² The drummer interprets the low Ab as the end of the saxophone's phrase and returns, in bar 27, to a primary groove pattern. However, Bergonzi continues in semiquavers with an ascent to the upper register in bar 26, stating a linking motive a second time. He then employs bebop vocabulary in quavers that concludes in the altissimo register, where, in bar 31, a third statement of the linking motive serves to end the episode.

¹³ The three syncopated notes of this anacrusis (bar 32) contrast with the main subject of the following phrase—a heavily accented downbeat rhythmic motive, emphasising the first beat of the bar.

Example 6.3 Primary groove pattern – “walking” bass line

The musical score for Example 6.3 consists of three systems, each with three staves: T. Sax. (Tenor Saxophone), Bass, and Dr. (Drum). The music is in 4/4 time and has a key signature of two flats (B-flat and E-flat).

- System 1:** The T. Sax. part begins with a melodic phrase. The Bass part features a walking bass line with a triplet of eighth notes. The Dr. part has a simple groove pattern with eighth notes and rests.
- System 2:** The T. Sax. part continues with a melodic line. The Bass part maintains the walking bass line. The Dr. part continues the groove pattern.
- System 3:** The T. Sax. part has a melodic phrase. The Bass part continues the walking bass line. The Dr. part continues the groove pattern. A bracket labeled "Structural marker" spans the bottom of the drum staff in this system.

12 March: Chorus 4, C Section, bars 25-32

Example 6.4 shows the primary groove pattern producing an ostinato pattern in the A1 Section of Chorus 1, bars 17-24. The section begins with the bass establishing an harmonic foundation through the use of the tonic and dominant pitches in the key of E-

Flat major, which are repeated with rhythmic variation. The ride cymbal begins in rhythmic unison with the bass and remains close to its rhythmic contour throughout.

Example 6.4 Primary groove pattern - pedal point

The musical score for Example 6.4 is presented in three systems, each with three staves: T. Sax (Tenor Saxophone), Bass, and Dr. (Drum). The key signature is two flats (B-flat major), and the time signature is 4/4. The first system shows the T. Sax playing a melodic line with eighth notes and a triplet of eighth notes. The Bass plays a steady eighth-note groove. The Dr. part features a complex rhythmic pattern with eighth notes and rests, marked with 'x' symbols. The second system continues the melodic and rhythmic patterns. The third system shows the T. Sax playing a melodic line with a triplet of eighth notes, while the Bass and Dr. parts continue their respective parts.

12 March: Chorus 1, A1 Section, bars 17-24

The primary groove patterns played by the rhythm section in Bergonzi's OGDS improvisation of 12 March are fundamentally concerned with support, underpinning

passages of commonly used bebop vocabulary in quavers employed throughout the saxophone improvisation. This kind of rhythm section interaction with the saxophone improvisation takes the form of simple antecedent/consequent exchanges—where the rhythm section is the responding partner—the use of which enlivens the performance and adds cohesion, while causing minimal disruption to the primary groove patterns themselves. The subtle intensification heard within these patterns throughout the performance mirrors the growing intensification in the saxophone improvisation. Embellishments are employed sparsely throughout early choruses; while further into the improvisation embellishments increase in number, especially on the drum kit.¹⁴

More significant intensification occurs, however, when the rhythm section begins to depart from primary groove patterns to produce lengthier elaborations in the form of conversational responses.

Conversational responses

Conversational responses involve the rhythm section in activity that varies more significantly or departs momentarily from primary groove patterns. In this accompanying posture, emphasis shifts from support to discursive interaction with the soloist. This form of accompaniment is characterised by re-stating, paraphrasing, anticipating or otherwise commenting on various elements of the saxophone improvisation as they appear.

Conversational responses take place in five of the six choruses of the saxophone improvisation and in nine sections. They occur in the second and third sections of Chorus

¹⁴ Dynamics play a part in this build-up; the primary groove patterns heard towards the middle of the improvisation are louder than those in the early choruses. However, only generalised dynamic movements are observable because of restrictions inherent in the recording process.

2, the first section of Chorus 3; the third section of Chorus 4; the first, second and fourth sections of Chorus 5; and the first and third sections of Chorus 6.¹⁵

Example 6.5 shows a number of shorter conversational responses, the cumulative effect of which is an eight-bar passage of almost continuous interaction. This activity begins when the opening quaver figure played on the saxophone is imitated on the snare drum. Drum fills played in the space between this and the next quaver figure of the saxophone phrase take the form of three bass drum kicks in bars 2-3, and a group of quavers played on the snare drum followed by a bass drum kick and a loud cymbal crash. In a second phrase beginning in bar 4, a long line of quavers is produced on the saxophone. The drummer responds with a matching rhythm played on the snare drum, in bars 7-8. The bass provides support in bars 4-7 with a tonic note, Eb, repeated in a long line of crotchets.

Example 6.6 shows the response of the bass to a prominent sequence played by the saxophone in bars 11-15 of the B Section of Chorus 5.¹⁶ The bass line begins by following the saxophone's quaver line with an undisturbed line of crotchets, dispensing with prior syncopation. In bar 12, the imitation is most direct, with the bass line ascending by step for three beats before descending. In bars 13-14, the bass varies this shape by having the step-wise movement descend. In bar 14, the bass line follows the saxophone improvisation through the harmonic movement of a tritone substitution. In bars 12-14, a pattern of light accents in the bass imitates the downbeat accents emphasised throughout the saxophone sequence. The drummer employs a primary groove

¹⁵ See Table 5.

¹⁶ This sequence recurs in a wide range of Bergonzi's improvisations and would have been well known to the bass player.

pattern in the first four bars, while in the second four bars he plays complementary rhythmic figures on cymbals and inserts syncopated snare drum fills at the end of each bar of the sequence from bars 11-15.

Example 6.5 Conversational responses: a group of short exchanges

The musical score consists of three systems, each with three staves: T. Sax (Tenor Saxophone), Bass (Bass), and Dr. (Drum). The key signature is two flats (Bb, Eb) and the time signature is 4/4. The first system shows a saxophone line with eighth notes and a quarter rest, followed by a bass line with eighth notes and a quarter note, and a drum line with eighth notes and a quarter note. Brackets under the drum line label the first four bars as 'Rhythmic imitation' and the last four bars as 'Fill'. The second system shows a saxophone line with a quarter rest followed by eighth notes, a bass line with eighth notes, and a drum line with eighth notes and a quarter note. A bracket under the drum line labels the first four bars as 'Fill'. The third system shows a saxophone line with eighth notes and a quarter note, a bass line with eighth notes, and a drum line with eighth notes. A bracket under the drum line labels the first four bars as 'Rhythmic imitation'.

12 March: Chorus 3, A Section, bars 1-8

Example 6.6 Conversational responses: bass sequence

The musical score for Example 6.6 consists of three systems of music, each featuring three staves: T. Sax (Tenor Saxophone), Bass, and Dr. (Drum). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system shows the T. Sax playing a melodic line with accents, the Bass providing a steady eighth-note accompaniment, and the Dr. playing a consistent eighth-note pattern. The second system continues this pattern, with the T. Sax introducing some chromaticism and the Dr. adding some syncopation. The third system shows the T. Sax playing a more complex, eighth-note melodic line, while the Bass and Dr. continue their respective parts, with the Dr. incorporating some syncopated rhythms.

12 March: Chorus 5, B Section, bars 9-16

In Example 6.7 the drummer responds to the repeated notes, D-C, heard in bars 1-2 of the saxophone improvisation with a repeated figure of its own in bars 2-4, but in triple metre (3/4). In the second half of the section, the saxophone plays a long anacrustic phrase into the following B Section. After a brief snare drum fill in bar 5, the drummer produces another polyrhythmic figure, this time built on a 3/8 rhythm, before concluding

with a structural marker. The bass supports this activity by underlaying the tonic note, repeated in long rhythms.

Example 6.7 Conversational responses: drum polyrhythms

The musical score consists of three systems, each with three staves: T. Sax (Tenor Saxophone), Bass, and Dr. (Drum set). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4.

- System 1:**
 - T. Sax:** Features a melodic line with a bracketed section labeled "Repeated notes".
 - Bass:** Features a long, sustained note (the tonic) with a slur over it.
 - Dr.:** Features a rhythmic pattern with a bracketed section labeled "Repeated figure in 3/4".
- System 2:**
 - T. Sax:** Features a melodic line with a triplet of eighth notes marked with a "3" above the bracket.
 - Bass:** Features a melodic line with a slur over it.
 - Dr.:** Features a rhythmic pattern with a bracketed section labeled "Fill" and another bracketed section labeled "Rhythmic figure in 3/8".
- System 3:**
 - T. Sax:** Features a melodic line with a slur over it.
 - Bass:** Features a long, sustained note (the tonic) with a slur over it.
 - Dr.:** Features a rhythmic pattern with a bracketed section labeled "Structural marker".

12 March: Chorus 6, A Section, bars 1-8

Throughout Bergonzi's OGDS improvisation of 12 March, conversational responses from the bass are evident in interruptions to the flow of either the crotchet lines in the "walking" rhythm, or in ostinato patterns. These interruptions are achieved through a range of practices that include greater use of syncopation, notes of irregular length and rests. Conversational responses from the drum kit are heard in a range of figures that shift from cymbals to drums and that mark or enclose saxophone phrases and elaborate their rhythmic features.

Conversational responses are of longer duration than the brief exchanges that embellish the primary groove patterns. A conversational response of several bars length may be the result of a single action, a drum fill for example, or the stringing together of a number of shorter exchanges. When a conversational response is provided by the drummer an increase in texture generally results, which, in turn, furthers the growth of intensification throughout the performance.

Conversational responses by the rhythm section, while introduced in the early choruses, become more pronounced as the improvisation progresses, developing into a continuous commentary throughout Choruses 5 and 6. Their departure from the primary groove patterns corresponds to passages of the saxophone improvisation where Bergonzi's bebop vocabulary in quavers is also departed from or varied through the use of motives, rhythmic alterations or chromaticism. Conversational responses produce a significant growth in intensity that is closely synchronised with that of the saxophone improvisation. However, intensification in the rhythm section is not solely achieved through motivic elaborations derived from the saxophone improvisation, and from these

passages emerges conversational accompaniment the nature of which is not imitative but motivically independent of the saxophone improvisation.

Independent improvising

In many respects the accompanying practices characterised as independent improvising are similar to conversational responses. They produce phrasing that departs from the primary groove patterns, are varied in similar ways and make a comparable contribution to intensification. The key difference is, however, that while independent improvising in the rhythm section retains a conversational quality, there is no longer a direct motivic link between it and the saxophone improvisation. Rather, the rhythm section supplies its own commentary. Within independent improvising, imitative rejoinders have become inventive interjections.

The independent improvising of the rhythm section begins toward the middle of Bergonzi's OGDS improvisation of 12 March and is heard in four sections: the A1 Section of Chorus 3; the A and B Sections of Chorus 4; and the A1 Section of Chorus 5.¹⁷ On each occasion a direct response from the soloist is elicited. Three responses take the form of direct rhythmic imitation and a fourth is concerned with regaining metric balance following an error.

¹⁷ See Table 5.

Example 6.8 Independent improvising with saxophone response

The musical score consists of three staves: T. Sax (Tenor Saxophone), Bass, and Dr. (Drum). The key signature is B-flat major and the time signature is 4/4. The T. Sax part begins with a five-measure phrase marked with a bracket and the number 5. The Dr. part features a six-measure passage of heavy drum figures marked with a bracket and the text "Polyrhythmic figures". A dashed arrow points from the drum figures to the saxophone's "Rhythmic imitation" phrase in bars 19 and 20.

12 March: Chorus 3, A1 Section, bars 17-22

Example 6.8 shows the opening of the A1 Section of Chorus 3, in which is heard a six-bar passage of heavy drum figures in 3/8 metre. In bars 19 and 20 the saxophone engages with the rhythm section by imitating this polyrhythm in a phrase, the subject of which is the transposition of a two-note motive.¹⁸ This motivic passage is embellished by several rhythmic variations, one of which is derived from the drum figures in bars 17 and 18.

¹⁸ See Chapter 5 for a discussion of this passage.

Example 6.9 Independent improvising: metric ambiguity

The first system of musical notation features three staves: T. Sax (Tenor Saxophone), Bass (Bass), and Dr. (Drum). The T. Sax staff is in treble clef with a key signature of two flats and a 4/4 time signature. The Bass staff is in bass clef with the same key signature and time signature. The Dr. staff uses a drum set notation. A bracket under the T. Sax staff from the second measure to the end of the system is labeled "2/4 rhythm".

The second system continues the musical notation. A bracket under the T. Sax staff from the first measure to the end of the system is labeled "Displaced bar line".

The third system continues the musical notation. A bracket under the Dr. staff from the first measure to the end of the system is labeled "Drummer's save".

The fourth system continues the musical notation. A bracket under the T. Sax staff from the first measure to the end of the system is labeled "Soloist pauses for balance".

12 March: Chorus 4, A and B Sections, bars 1-12

Example 6.9 shows a sequence of events that involve a high degree of interaction the impact of which on the improvisation is considerable. These events begin in bar 1 of the A Section, where the bass and drums employ an ostinato passage in 3/8 metre. Bergonzi responds to this figure on beat 2 of bar 3 with a variation in 2/4 metre. This rhythmic figure, built on accented repeated notes, is strident and compelling in the absence of a countering rhythm from the bass, which plays semibreves in bars 3 and 4. The saxophone phrase ends with a long E, ornamented by four semiquavers. However, the placement of these semiquavers is awkward metrically because the bar line of bar 6 appears to have been displaced by one beat. Ambiguity increases when the bass line emerges from a six-beat double-stop into a line of crotchets begun in the middle both of the prescribed 4/4 bar and the superimposed 2/4 bar.¹⁹ Uncertainty continues throughout the remainder of the section and is not clarified until the drummer, intending to resolve the dilemma, produces a loud cymbal crash on the downbeat of beat 1 in bar 1 of the B Section.²⁰ Bergonzi then pauses between bars 10-12—the longest pause in the improvisation—to regain metric balance before finishing the B Section with bebop vocabulary in quavers.

In the following A1 Section, beginning at bar 17, the bass takes the unusual step of abandoning the pedal point pattern in favour of a “walking” line, in all probability with the intention of reinforcing metric composure still further. Bergonzi responds in kind, filling the section with an uninterrupted passage of semiquavers that carefully avoids metric variation.

¹⁹ It is difficult to tap the foot to the bass line throughout bars 5 and 6.

²⁰ The notion of the “musical save” in jazz is discussed in Berliner (382).

Example 6.10 Independent improvising: soloist responds to rhythm section

The musical score is arranged in four systems, each with three staves: T. Sax (Tenor Saxophone), Bass, and Dr. (Drum). The key signature is B-flat major (two flats) and the time signature is 4/4. The saxophone part is marked with an '8' in a circle, indicating eighth notes. The first system shows the saxophone playing a melodic line, with a 'See-sawing' annotation over the bass line and a 'Rhythmic imitation' annotation over a triplet in the saxophone line. The second system features a '12:16' annotation over a series of triplets in the saxophone part. The third system continues the saxophone improvisation with more triplets. The fourth system shows the saxophone playing a melodic phrase with a triplet, while the bass and drum parts provide a steady accompaniment.

12 March: Chorus 5, A1 Section, bars 17-24

Example 6.10 shows the A1 Section of Chorus 5, in which thickly textured repetitions of the notes C and Bb build motivically in the saxophone. The rhythmic contour of this phrase imitates a drum and bass figure begun near the end of bar 16.²¹ In this figure, the bass plays a recurring melodic pattern of seesawing leaps between the pitches Bb - Bb and F- Eb, with emphasis given to the up-beat placement of the second notes. The drummer accents this syncopation with snare drum hits on the up-beat of beat 2, and bass drum and cymbal hits on the up-beat of beat 4. This syncopation and melodic seesawing are the two distinguishing features of the saxophone passage that follows in bar 18.

Bergonzi is quick to engage with the rhythm section's independent improvising by producing a range of imitative rhythmic responses. However, in only one instance, the A1 Section of Chorus 5, may these exchanges be heard within a prominent extended passage in the saxophone improvisation. In another instance, the B and A1 Sections of Chorus 4, the influence is considerable; however, it is the loss of metric definition that drives this passage, not the development of the imitated polyrhythmic figure itself. In the remaining instances, responses are fleeting; promoting cohesion between soloist and rhythm section, while evincing little direct influence on the improvisation's prominent motives or their elaboration.

Bergonzi's OGDS improvisation of 12 March begins with a broad introductory statement before adopting, what may be considered its primary vocabulary: commonly used quaver-based bebop vocabulary. At the same time, the rhythm section accompanies with primary groove patterns, re-established following the conclusion of the preceding piano improvisation, enunciating the chorus structure of the composition as it does so.

²¹ The excerpt shown in Example 6.10 begins at bar 17.

Subtle embellishments are improvised within these patterns, forming cohesive ties with the soloist while remaining in an essentially supportive role.

In the second chorus, the saxophone improvisation begins to depart from commonly used bebop vocabulary by introducing pentatonic vocabulary and motives. In turn, variation in the rhythm section's patterns begins to lead away from the "walking" bass and ostinato patterns towards more elaborate responses to the soloist. These responses may no longer be considered simple embellishments to the primary groove patterns.

In Chorus 3, the saxophone improvisation becomes still more varied, allowing rhythmic motives to shape much of its vocabulary. Interaction increases further in the accompaniment; in the A Section a string of short responses is produced, and in the A1 Section the drummer injects a vigorous polyrhythmic figure that elicits the first direct response from the soloist to the rhythm section.

Throughout Choruses 4 and 5, exchanges between the soloist and rhythm section increase in number. In only one of these eight sections, Chorus 4, C Section, is the "walking" bass line prominent. In the remaining seven sections the responses of the soloist and accompanists are almost equal in number.

In Chorus 4, a polyrhythm stated in the bass and imitated by the drummer and saxophonist, sets off a chain of events leading to confusion and involves each part in the restoration of balance to the performance. At the opening of Chorus 5 a saxophone passage begins with a three-note anacrusis at the end of the preceding chorus. The syncopated rhythm of this passage imitates the closing bass drum figure of the preceding chorus. Further into Chorus 5, a drum polyrhythm provides the rhythmic contour to an improvised passage that features prominent timbral effects on the saxophone.

The frequency of exchanges within the ensemble begins to subside in Chorus 6, where, in the B Section, the accompaniment returns to primary groove patterns. The rhythm section interacts further in the A1 Section, perhaps thinking at this point that the soloist will continue into a seventh chorus, but once again returns to primary groove patterns for the C Section and short “Tag” section.

Table 5 shows the distribution of the rhythm section’s various interactive stances as they occur chorus by chorus throughout the saxophone improvisation and places these instances alongside of a summarised list of saxophone activity. Beginning at a relatively low level in the first chorus, interaction builds gradually to a peak in Choruses 4 and 5, where the level of exchange between parts becomes contiguous. In the final chorus these exchanges recede and the rhythm section assumes its supporting role once more.

Throughout the saxophone improvisation, the contour of interaction within the ensemble is one of steady growth. This growth, as primary groove embellishments become conversational responses and independent improvising, is an important element in the processes of intensification that apply during the saxophone improvisation.

Table 5

Ensemble interaction throughout Bergonzi’s OGDS
improvisation of 12 March 1989

	Interactive stances	Saxophone vocabulary
Chorus 1		
A	1	introductory melody
B	1	bebop (quavers)
A1	1	bebop (quavers)
C	1	bebop (semiquavers)

Table 5 (continued)

Chorus 2

A	1	mixed vocabulary
B	2	bebop (quavers)
A1	2	motives
C	1	bebop (semiquavers)

Chorus 3

A	2	mixed vocabulary
B	1	bebop (quavers)
A1	3	motives / bebop (quavers)
C	1	bebop (quavers)

Chorus 4

A	3	motives / thirds-cycle
B	3	bebop (quavers)
A1	2	bebop (semiquavers)
C	1	bebop (quavers)

Chorus 5

A	2	motives / bebop (quavers)
B	2	bebop sequence (quavers)
A1	3	timbral effects
C	2	thirds-cycle

Chorus 6

A	2	pentatonics
B	1	pentatonics / bebop (quavers)
A1	2	altissimo / sequence
C	1	bebop (quavers)

KEY:

- 1 ... primary groove patterns
- 2 ... conversational responses
- 3 ... independent improvising

Conclusion

Chapter 6 has investigated the role played by the rhythm section in the realisation of Bergonzi's OGDS improvisation of 12 March 1989. Rhythm section accompaniment has been characterised by its interactive stances; supportive in the subtle exchanges of primary groove patterns, while animated and discursive in conversational responses. A third interactive stance has been recognised that takes account of the reactions of the soloist within this context, somewhat broadening conventional notions of accompanying practice by acknowledging in the rhythm section a more effecting dialogue with the soloist: independent improvising. This saw the improvised elaborations of the rhythm section no longer imitating events in the featured improvisation but emerging as independent statements in their own right.

A comparison between the analysis in Chapters 5 and 6 affirms the importance of ensemble interaction within Bergonzi's OGDS improvisation of 12 March. Chapter 5 identified Choruses 4 and 5 as the point at which Bergonzi's improvisation is both most tightly organised and climactic in intensity. In Chapter 6, the same choruses are identified as the point at which interactive exchanges are highly concentrated. It is clear, therefore, that interaction within Bergonzi's ensemble has an important role to play in the growth of intensity throughout the improvisation.

In addition to supporting broad movements in intensification, the influence of the rhythm section may be recognised at a micro level as well, drawing the soloist into the position of responder from whom motivic imitation is elicited. These responses were considered in terms of their significance within the motivic formulations of the completed improvisation, but this was found to be minimal. The imitative responses of

the soloist are positioned at the beginning of improvised statements or episodes and, with possibly one exception, may not be said to have become the subject of those statements.

Thus, Bergonzi's improvised responses to the interaction of the rhythm section do not produce prominent motivic elaborations in his OGDS improvisation of 12 March. However, the combined effect of micro-level interactions within the ensemble remains significant. The use of motives by the soloist not only promotes cohesion within the improvisation, but also promotes cohesion within the ensemble as a single unit, as motivic imitation spreads between parts. Even in fleeting exchanges within primary groove patterns, these otherwise commonly used rhythmic formulas adopt an obvious specificity to Bergonzi's improvisation. Secondly, the "give and take" of exchanges between parts adds a dramatic quality to the performance, a quality intrinsic to the musical relationships within the small jazz ensemble. Thirdly, the rhythm section's independent improvising provides the soloist with an additional musical source from which to draw for the construction of his improvisation.

However, Bergonzi's improvisation is built, only in part, on a musical dialogue with his accompaniment. Although the rhythm section has moments of almost equal input during Bergonzi's improvisation—to which the soloist responds inclusively when he wishes—the rhythm section's independent improvising never acts prescriptively on the stylistic orientation of the performance. Just as Bergonzi is able to adapt freely patterns from the vast vocabulary of bebop, so too may he adapt a musical interjection produced from within his rhythm section. Furthermore, throughout Bergonzi's OGDS improvisation of 12 March, robust interaction does not undermine the primacy of the

soloist's invention but supports its overall stylistic orientation, always remaining within the idiomatic boundaries of a modernised bebop style.

Chapter 7

David Liebman's "On Green Dolphin Street" Improvisations:

Improvisatory Vocabulary

Chapter 7 examines the influence of Coltrane's musical legacy on the melodic vocabulary and style of four improvisations by Liebman on the bebop standard, "On Green Dolphin Street." With the earliest version recorded twelve years after Coltrane's death, Liebman's OGDS improvisations are, in an historical sense at least, post-Coltrane performances. By considering the distribution and organisation of the commonly used vocabulary patterns of bebop and modal jazz employed in these improvisations, and of vocabulary patterns marked by the stamp of Liebman's improvisatory invention, an evaluation is made of the manner in which Coltrane's musical legacy is manifested in the style of each performance and, thus, the extent to which Liebman's OGDS improvisations may be understood as being post-Coltrane in a stylistic sense.

The four OGDS improvisations of Liebman are performed on the soprano saxophone in the key of E-Flat major.¹ The first improvisation, recorded on 9 June 1978 at "Onkio Haus" (Tokyo), is two choruses in length and is performed at the tempo of crotchet equals (circa) 160.² The second improvisation, recorded on 21 April 1985 at "studio 39" (Copenhagen), is three choruses in length and is performed at the tempo of crotchet

¹ The soprano saxophone sounds an octave higher than the tenor.

² *Omerta*. Richard Beirach and David Liebman. Compact Disc (Storyville STCD 4154) 1978.

equals (circa) 168.³ The third improvisation, recorded in January 1991 at “Red Rock Studios” (Pennsylvania), is one chorus in length and is performed at the tempo of crotchet equals (circa) 132.⁴ The fourth improvisation, recorded on 2 May 1991 at “The Willow” (Boston), is six choruses in length and is performed at the tempo of crotchet equals (circa) 160.⁵

Bebop vocabulary

In Liebman’s OGDs improvisations of 1978, 1985 and the live version of 1991, dense semiquaver-based passages feature prominently. The melodic vocabulary employed in these passages contains a number of recurring bebop figures, of which three commonly used types may be identified: E-Flat major patterns, “Latin” and “Sheets of Sound” patterns, and discrete quadruplets the contours of which, while often mirroring quadruplets employed in the E-Flat major patterns, appear in these improvisations in other keys.

The excerpts in Example 7.1 show vocabulary patterns that articulate the chord of E-Flat major or elements of a ii–V–I progression in the key of E-Flat major.

Example 7.1 E-Flat major patterns



a) 1991: Chorus 5, C Section, bar 32 and Chorus 6, A Section, bar 1

³ *Double Edge*. David Liebman and Richard Beirach. LP record (Storyville SLP 4091) 1985.

⁴ *Classic Ballads*. David Liebman. Compact Disc (Candid CCD79512) 1991.

⁵ Private tape.

Example 7.1 (continued)



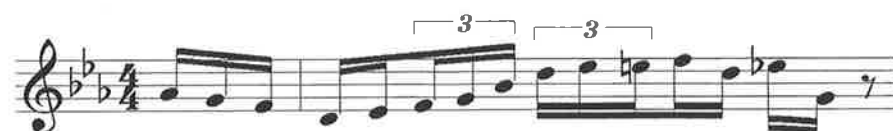
b) 1985: Chorus 2, A1 Section, bars 17-18



c) 1985: Chorus 2, B Section, bars 10-11



d) 1985: Chorus 2, B Section, bars 9-10



e) 1991: Chorus 4, C Section, bars 26-27



f) 1978: Chorus 1, C Section, bars 27-28



g) 1991: Chorus 5, C Section, bars 30-31



h) 1978: Coda, bar 7

Example 7.1 (continued)

i) 1985: Chorus 2, A1 Section, bar 20



j) 1985: Chorus 2, A1 Section, bar 23

In Examples 7.1 (a), (b), (d), (e), (i) and (j), an E-Flat major chord, stated either as a triad or with an added second, ascends from its root note. In Examples 7.1 (a), (b), (c), (f) and (h), semiquaver-based figures descend to a pivot note, G, before ascending diatonically. In Examples 7.1 (f), (g) and (h), the ascending section of a similarly arching figure articulates the chord of Fmin7, while the quadruplet G, E, F and G implies the chord of C7. The origins of these figures lie in the wide-ranging body of bebop vocabulary in the key of E-Flat major that has been discussed in Chapters 3 and 5. Moreover, elements of Liebman's E-Flat major patterns resemble the specific treatment of this wide-ranging vocabulary by Coltrane in his bebop improvising. For instance, the figures shown in Examples 7.1 (a) and (b)—and fragments of (c) and (e)—replicate the “high Eb” formulas the use of which in Coltrane's OGDS improvisations has already been noted.⁶ Similarly, fragments of Examples 7.1 (f) and (g) bear close resemblance to “Bebop scale” formulas employed repeatedly by Coltrane throughout the same improvisations.

⁶ See Examples 3.2 and 3.3.

While heard in each of the three relevant OGDS improvisations of Liebman, only in the 1985 version do E-Flat major patterns constitute a significant portion of the vocabulary employed in semiquaver passages. E-Flat major patterns are heard on two occasions in the OGDS improvisation of 1978 and on four occasions in the extended performance of 1991. However, these patterns are heard continuously throughout the semiquaver passage in the 1985 version.

The excerpts shown in Example 7.2, here dubbed “Latin” and “Sheets of Sound” patterns, recur throughout the three OGDS improvisations in which semiquaver passages are heard.

Example 7.2 Liebman’s “Latin” and “Sheets of Sound” patterns



a) 1978: Chorus 1, C Section, bars 29-30



b) 1978: Chorus 2, A1 Section, bars 30-32



c) 1985: Chorus 2, B Section, bars 16-17



d) 1991: Prescribed melody (opening), A Section, bars 5-6

Example 7.2 (continued)



e) 1991: Prescribed melody (opening), B Section, bar 16



f) 1991: Chorus 2, A Section, bars 4-5



g) 1991: Chorus 2, A Section, bars 6-7



h) 1991: Chorus 2, B Section, bars 13-14



i) 1991: Chorus 4, A1 Section, bars 21-22



j) 1991: Third "8", bars 6-7

In Example 7.2 (a), the chords of Gmin7, Gbmin7 and Fmin7 are articulated through arpeggiated descents that end with a quasi-turn on the sixth degree of each chord. A shortened version of this figure appears in Example 7.2 (b), articulating the chords of

Amin7 and Gmin7. In Example 7.2 (c), a similar figure articulates the chords of D7 and Db7. In Examples 7.2 (d), (e), (f), (g) and (h), the “Latin” figure articulates a single chord in inversion.

Within the jazz idiom, the figures shown in Example 7.2 may be traced back to the music of Parker, the influence of which assured them broad currency among saxophonists.⁷ Parker’s preferred use of these figures is shown in Example 7.3 (a)—a simple form, here articulating the chord of C minor in second inversion, ending with a quasi-turn on the sixth degree—and Example 7.3 (b)—an elaborated form, incorporating the major seventh degree in a second statement of the chord and the minor seventh degree in the closing turn.⁸ Coltrane absorbed Parker’s “Latin” figures into his own bebop vocabulary, extending them further in the manner shown in Example 7.3 (c). Here, the elaborated form of Example 7.3 (b) is subdivided, with the rhythmic contour of each half articulating a different chord. When the figure is repeated, a descending sequence of rhythmically varied chords is produced.⁹

Example 7.3 “Latin” and “Sheets of Sound” figures



a) Parker: Motive M.11A

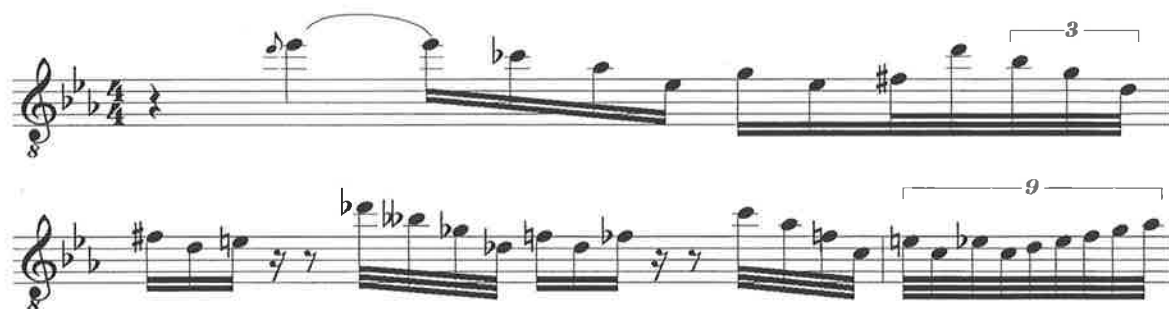
⁷ For the harmonic formula from which these “Latin” figures are derived, see Don Sickler. *The Artistry of John Coltrane*. Bobby Porcelli, ed. (New York: Big 3 Music Corporation, 1979) 9.

⁸ Examples 7.3 (a) and (b) are cited as M.11A and M.11B, respectively, in Owens’ catalogue of Parker’s motives; see *Charlie Parker* Vol. 2, “Motives” 3.

⁹ The phrase “Sheets of Sound,” was coined by Ira Gitler to describe the novel rhythmic effect that these figures (and others like them) produced in Coltrane’s bebop improvisations; see liner notes to *Soultrane*. John Coltrane. LP record (Prestige LP 7142) 1958. White has also noted Coltrane’s use of these figures; see *Trane ’n Me* 13.

Example 7.3 (continued)

b) Parker: Motive M. 11B

c) Coltrane: “Good Bait” Chorus 1, bars 11-13, from *Soultrane*.

Throughout his OGDS improvisations, Liebman employs variants of Parker’s “Latin” figures on six occasions and “Sheets of Sound” figures on a further four occasions. The latter figures once again indicate the influence of Coltrane’s individualised treatment of a widespread bebop vocabulary pattern in Liebman’s OGDS improvisations.

The excerpts in Example 7.4 display a range of semiquaver-based quadruplets in common use throughout the bebop style.

Example 7.4 Discrete quadruplets

a) 1978: Chorus 1, A1 Section, bar 23

Example 7.4 (continued)

b) 1978: Chorus 1, A1 Section, bars 21-22



c) 1985: Chorus 2, A1 Section, bars 21-22



d) 1991: Second "8", A Section, bar 7



e) 1991: Second "8", A Section, bar 8 and B Section, bar 9



f) 1991: Third "8", A Section, bars 2-3



g) 1978: Coda, bar 3



h) 1978: Coda, bar 7

The above excerpts feature quadruplets that consist of triads or triadic fragments, expanded or otherwise embellished by the addition of a fourth note. These figures display the same intervallic contour as many of the tonic-based quadruplets already noted in the network of figures identified in the OGDS improvisations of Coltrane and Bergonzi.¹⁰

The melodic legacy of bebop is clearly evident in Liebman's OGDS improvisations from 1978, 1985 and the live version of 1991. The use of its vocabulary, most notably the E-Flat major patterns, conforms to stylistic common practices of bebop, and while it will be shown shortly that, in certain instances, bebop figures appear in highly chromatic relationships to the prescribed or stated accompanying harmony, Liebman's commonly used bebop vocabulary is not systematically subjected to stylistic modification or transformation. Rather, the function of commonly used bebop vocabulary corresponds to that of similar vocabulary in the live OGDS improvisations of Coltrane: that is, as a tonal anchoring point or reference point within a more harmonically ambiguous setting.

Commonly used bebop vocabulary is prominent in the bebop passages of the first and second OGDS improvisations of Liebman, but plays a diminished role in the more expansive bebop passages of the live version of 1991.

¹⁰ See Chapter 5, pp 151-152.

Modal vocabulary

The improvisatory vocabulary identified in the following three examples displays a close affinity with that of Coltrane's modal style, the influence of which is investigated below with a focus on the parameters of "Pentatonic figures," "Timbre and Range" and "Chromaticism." The excerpts in Example 7.5 show a selection of pentatonic figures from each of Liebman's OGDS improvisations.

Example 7.5 Pentatonic figures



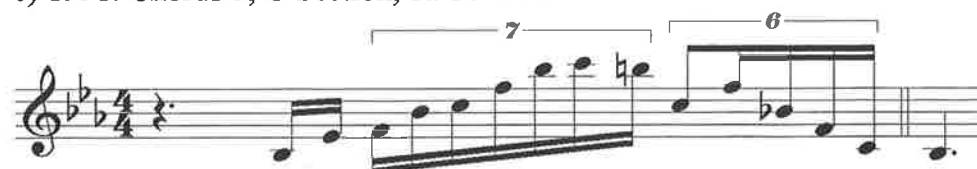
a) 1991: Chorus 1, B Section, bars 13-15



b) 1991: Third "8", A and B Sections, bars 7-9



c) 1991: Chorus 5, C Section, bars 29-30



d) 1985: Chorus 2, A and B Sections, bars 8-9



e) 1991 (studio): Chorus 1, A1 Section, bars 23-24

Example 7.5 (continued)



f) 1991: Chorus 3, C Section, bars 30-32



g) 1991 (studio): Chorus 1, B Section, bars 13-15



h) 1985: Chorus 1, A1 Section, bars 21-22



i) 1978: Coda, bars 14-16



j) 1991: Chorus 2, B Section, bars 13-14



k) 1991: Chorus 4, A Section, bars 6-7



l) 1991: Chorus 6, A Section, bars 3-5

Example 7.5 (continued)

m) 1991: Chorus 3, A1 Section, bars 19-20

The thirteen excerpts in Example 7.5 draw on pentatonic scales and scale patterns in various ways. Examples 7.5 (a) and (b) show unadorned pentatonic scales. In the first figure, a D-Flat major pentatonic scale ascends without embellishment over two octaves. In the second figure, F minor, E-Flat minor and D-Flat minor pentatonic scale fragments descend in sequence. In Examples 7.5 (c), (d), (e), (f), (g), (h) and (i), arpeggiated figures emphasise intervals of perfect fourths and fifths, reflecting the close bond between the quartal harmony and linear pentatonicism of the modal style. Similar treatment of pentatonic scales and scale patterns in Coltrane's modal-period improvising is shown in Chapter 2, Example 2.8. In Examples 7.5 (j), (k), (l) and (m), pentatonic patterns integrate fragmentary elements of commonly used bebop vocabulary into broad, varying pentatonic figures. For instance, in Example 7.5 (j) the "Latin" figure cited in Example 7.2 (h) is integrated into a sweeping ascending figure built on an E-Flat minor pentatonic scale.

Melodic vocabulary constructed from pentatonic scales and scale patterns occurs in each of Liebman's OGDS improvisations. In the versions of 1978 and 1985 this takes the form of arpeggiated figures employing wide intervals that occupy approximately twenty bars of each improvisation. Similar figures occupy five bars in the studio version of 1991. In the live version of 1991, the three manifestations of pentatonic material shown in Example 7.5 are employed, occupying approximately forty-four bars.

The influence of the modal style of Coltrane on Liebman's OGDS improvisations is apparent in aspects of instrumental use pertaining to tone colour. The excerpts shown below in Example 7.6 display vocabulary patterns in which the conventional sonic parameters of the saxophone are extended conspicuously.

Example 7.6 Timbre and Range



a) 1985: Prescribed melody (closing), A Section, bars 3-4



b) 1991: Prescribed melody (closing), A1 Section, bars 20-23



c) 1991: Chorus 5, C Section, bar 32 and Chorus 6, A Section, bar 1

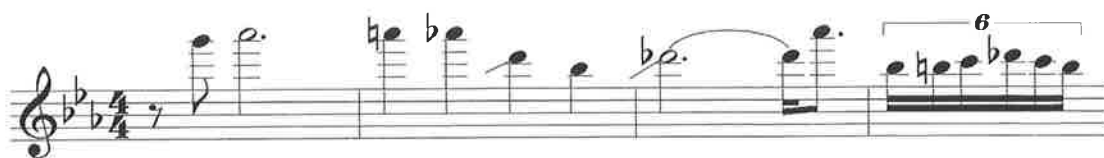


d) 1991: Third "8", A Section, bar 3

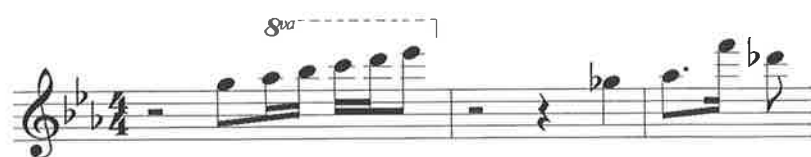


e) 1991 (studio): Chorus 1, A1 Section, bar 18

Example 7.6 (continued)



f) 1991: Chorus 6, B Section, bars 9-12



g) 1991: Chorus 4, B Section, bars 11-13



h) 1991: Prescribed melody (opening), A1 Section, bars 19-21

Examples 7.6 (a), (b), (c) (d) and (e) show the use of alternative fingerings to vary the timbre of selected notes. Examples 7.6 (f) and (g) are pertinent both for their use of the altissimo register and for the timbral intensity that results from oral tract manipulations approximating that of vocalisation. In Example 7.6 (h), the extended note, A, of bars 19-20 is sounded with the octave key depressed, producing an unusually harsh effect. Similar treatment of instrumental range and timbre in Coltrane's modal-period improvisations is shown in Chapter 2, Examples 2.5, 2.6 and 2.7.

Liebman has attributed his concept of sonic design to the influence of Davis, noting that "... every tone, every pitch, every time you play it can have, should have, must have, a different expressive nuance behind it—a color... I learned this from him."¹¹ This

¹¹ Fisher 127-128.

concept manifests itself in Liebman's OGDS improvisations as a broad continuum of timbral manipulation; subtle and delicate at one end, harsh and abrasive at the other. The excerpts shown in Example 7.6 represent the latter end of this continuum, at which a range of timbral effects developed by Coltrane during his modal period are exploited and explored.

The linear chromaticism that characterised Coltrane's modal-period improvisations is a complex phenomenon that resists simple codification. Nonetheless, its basic features, such as those considered in Chapter 2, are sufficiently well defined in the literature to provide a reliable indicator for identifying the influence of this phenomenon in the improvisations of other jazz saxophonists. Of Coltrane's modal-period chromaticism, Porter has noted:

By November of 1961, Coltrane frequently ventured out of the home key altogether, playing in another key than his accompanists for a measure or more. At first, during late 1960 and early 1961, he briefly moved to a scale a half step away or a third away from that on which the piece was based. Musicians sometimes call this "sideslipping"... By late 1961,... he interpolated whole phrases that were outside the key.¹²

Coltrane's "sideslipping of whole phrases," noted above by Porter, was often the result of the superimposition of vocabulary patterns based on chords, chord sequences or pentatonic scale patterns that were outside the keys of the prescribed harmony. Indeed, generating chromatic lines through the technique of chord substitution was shown in

¹² Porter, *John Coltrane* 222.

Chapter 3 to have become highly developed in Coltrane's improvisations by the time of his live renditions of OGDS in March and April 1960.¹³

In the OGDS improvisations of Liebman, harmonic excursions resulting from the superimposition of non-diatonic vocabulary patterns abound. The excerpts in Example 7.7 show a selection of such passages in which the techniques of Coltrane's modal-period chromaticism are closely adhered to. Similar treatment of chromaticism in Coltrane's modal-period improvisations is shown in Examples 2.9 and 2.11 of Chapter 2.

Example 7.7 Chromaticism

a) 1991: Chorus 3, A Section, bars 2-6

b) 1991: Chorus 3, A1 Section, bars 19-21

¹³ For this reason, Porter's date of "late 1961" as the inception of this practice may be revised forward by some eighteen months.

Example 7.7 (continued)

Example 7.7 (continued) musical notation showing three staves of music. The first staff has chords $E^b\text{maj}7$ and $E^b\text{maj}7$. The second staff has chords $E^b\text{m}7$ and $E^b\text{m}7$. The third staff has chords F^7 and E^7 . The music features various rhythmic patterns, including triplets and sixteenth notes.

c) 1991: Chorus 4, B and A1 Sections, bars 16-22

Example 7.7 (continued) musical notation showing two staves of music. The first staff has chords $E^b\text{maj}7$ and $E^b\text{maj}7$. The second staff has chords $A^b\text{m}7$ and D^b7 . The music features various rhythmic patterns, including triplets and sixteenth notes.

d) 1991: Second "8", A and B Sections, bars 7-10

Example 7.7 (continued) musical notation showing one staff of music. The chord is E^b Pedal. The music features various rhythmic patterns, including triplets and sixteenth notes.

e) 1978: Introduction, bars 16-17

The excerpts in Example 7.7 display the prescribed chords above each bar. The harmonic model provided by the prescribed chords is an important ingredient, albeit of varying potency, of the improvised excerpts above and thus remains relevant to an

understanding of each excerpt's structure, even though the harmony stated in the accompaniment may be a variant of these chords, or completely unrelated to them.¹⁴

In bar 2 of Example 7.7 (a), the improvised line moves away from the prescribed chord of E-Flat major with an embellished figure based on what may either be an E minor or A major pentatonic scale. In the last beat of bar 4, the line arrives at the prescribed chord of Ebmin7, stating its arpeggio in descending form. The next prescribed chord, F7, is then stated, its quality altered to major by the use of the note, E. A closing figure steps away from Fmaj7, stating the major sixth, root note, major seventh and perfect fifth of the next prescribed chord, E7. Thus, in this excerpt, the improvised line begins consonant to the prescribed harmony, "sideslips" to a scale a semitone or tritone away, and then returns to the prescribed chords to end the phrase. In Example 7.7 (b), a pattern derived from a A major pentatonic scale "sideslips" a tritone from the prescribed chord, Ebmin7, until the last two beats of bar 20, where the next prescribed chord of F7 is stated (again as Fmaj7). In Example 7.7 (c), the prescribed chord of Ebmaj7 is ignored for a pattern derived from a G-Flat minor pentatonic scale. In bar 3, a gradual descent begins in which arpeggiated figures diatonic to the prescribed chord, Ebmin7, are surrounded (and overshadowed) by figures that are not. Here, the "sideslipping" is a minor third. The figure in Example 7.7 (d) generates chromaticism by employing Coltrane's system of thirds-cycle substitutions. The improvised line begins with a quadruplet stating the prescribed chord of Ebmaj7, and then ascends by a major third to state the chord of G7. The next six semiquavers state a C major pentatonic scale (its first note displaced by an octave), a minor third above the previous G7. In the next bar, the

¹⁴ Variations between the prescribed chords and the chords stated in the accompaniment will be considered further in Chapter 8.

line returns to Ebmaj7, but then ascends by a minor third to the chords of Gb7 – Cbmaj7, to end on the chord of Emaj7.

The excerpts above reveal a range of the “sideslipping” techniques, pentatonic scale patterns and fragments of thirds-cycle vocabulary that derive from the melodic legacy of Coltrane’s modal-period chromaticism. While the influence of this chromaticism is strong across Liebman’s OGDS improvisations, it is not uniform in all versions. For example, it is absent from the studio version of 1991 and slight in the version of 1985, where only three bar-length figures employ this technique. However, its influence is strong in the version of 1978, where such chromatic figures appear in the Introduction and in approximately fifteen bars, or half, of the extended Coda; and in the live version of 1991, where six passages of such figures appear, occupying approximately thirty-two bars or the equivalent length of one chorus. Four of these passages are shown in Example 7.7. The remaining passages appear in Chorus 4, A Section, bars 1-6; Chorus 6, A Section, bars 3-6; and the third “8”, bars 1-10. By the extent of their chromaticism and their disregard for the prescribed chord, they display a modal stylistic orientation.

The pentatonic figures, timbral effects and use of chromaticism derived from Coltrane’s modal-period improvising shown in Example 7.5 to Example 7.7 are central to the improvisatory vocabulary employed throughout the OGDS improvisations of Liebman. Concentrated in the Introduction and Coda of the version of 1978, this commonly used modal vocabulary becomes prominent in the main body of the improvisation of 1985 and both studio and live versions of 1991.

Motives

A number of motivic processes may be observed throughout the OGDS improvisations of Liebman, ranging in scope from short figures repeated in sequence or coupled in antecedent/consequent relationships (proto-motives), to extended elaborations expanding to a section or more in length. The excerpts in Example 7.8 present a sample of proto-motives drawn from the four OGDS improvisations of Liebman.

Example 7.8 Proto-motives



a) 1978: Chorus 2, A Section, bars 1-4.



b) 1985: Prescribed melody (opening), B and A1 Sections, bars 16-18



c) 1985: Chorus 1, A Section, bars 1-4



d) 1991: Chorus 4, B Section, bars 9-11



e) 1991: First "8", A Section, bars 1-4

Example 7.8 (continued)

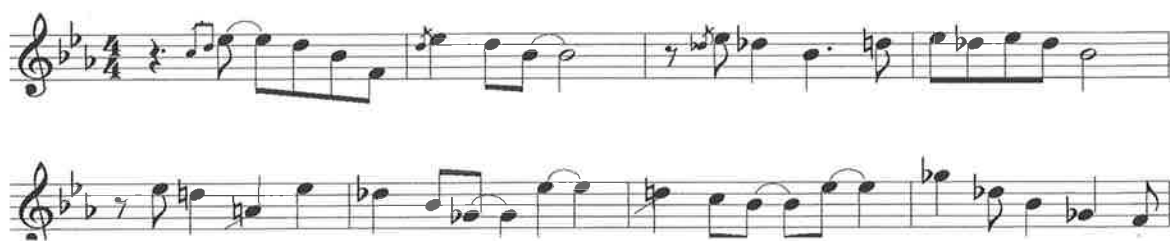
f) 1991 (studio): Chorus 1, A Section, bars 5-8



g) 1991 (studio): Chorus1, A1 Section, bars 21-22

In Examples 7.8 (a), (b), (c) and (e), two-part figures are coupled in antecedent/consequent relationships. In 7.8 (b), the coupling crosses the B and A1 Sections of the chorus, forming a motivic link between them. In Examples 7.8 (d) and (f), short figures are repeated with pitch and/or rhythmic variation. In Example 7.8 (f), the detached two-beat figure is paraphrased in the first bar of the following section, forming a link between the A and B Sections of that chorus. In Example 7.8 (g), a four-note quaver figure is repeated sequentially a semitone lower. Proto-motives such as those in Example 7.8 occur throughout the quaver-based vocabulary of Liebman's OGDS improvisations. When considered in isolation, a single proto-motive is by definition a fleeting gesture (as its span may be as short as one bar). However, the recurrence of proto-motives throughout the quaver-based vocabulary of Liebman's OGDS improvisations adds an important element of cohesion to otherwise disparate vocabulary patterns. More elaborate motivic processes are shown in Example 7.9.

Example 7.9 Motivic elaboration



a) 1978: Chorus 1, A Section, bars 1-8



b) 1978: Introduction, bars 17-24



c) 1985: Chorus 3, A Section, bars 4-8

Example 7.9 (continued)

d) 1985: Coda, bars 6-18

e) 1991: Chorus 5, A Section, bars 1-6

In Example 7.9 (a), a series of paraphrastic repetitions of the opening phrase of the prescribed melody, in quaver-based figures descending from the note, Eb, forms an eight-bar passage. In Example 7.9 (b), rhythmically varied repetitions of an F major arpeggio, in second inversion, conclude the Introduction, from which follows the opening statement of the prescribed melody. The dotted-crotchet rhythm employed in the last three bars of this example is heard again in the opening statement of the prescribed melody and forms a subtle motivic link between the two sections. In Example 7.9 (c), four rising figures,

each varied rhythmically, produce a sequence the descent of which is articulated by the notes, C, Cb, Bb and G#. In Example 7.9 (d), an eleven-bar passage results from varying repetitions of a detached dyad. In Example 7.9 (e), a highly embellished six-bar passage is built from five statements of the notes, Db and D. The passage begins to ascend as the semitone figure is transposed to the notes, Eb-E, F-Gb, before coming to rest on G- Ab.

Example 7.10 Extended motivic elaboration

f) 1991: Prescribed melody (opening), C Section, bar 32 and Chorus 1, bars 1-32

The extended passage in Example 7.10 is again the result of paraphrastic repetitions of a figure heard in the prescribed melody. In it, a bar-length figure opening the C Section of the prescribed melody is stated with variation on twelve occasions throughout Chorus 1 of the live improvisation of 1991: four in the A Section, two in the B Section, four in the A1 Section and two in the C Section. Its final statement, at the close of Chorus 1, is paraphrased a final time in the first figure of Chorus 2, forming a motivic link between the two choruses. In total, the motive is reiterated from bar 25 of the prescribed melody to bar 1 of the A Section of Chorus 2, forming an elaborate passage of forty bars duration.

The excerpt in Example 7.10 is similar to the extended motivic passage in Coltrane's OGDS improvisation of March 1960 in two ways. Firstly, both passages consist of varied reiterations of a small figure, departed from only briefly, that extend over the prescribed harmony of the chorus structure. Secondly, both passages appear early in each improvisation and have an introductory quality that anticipates the considerable intensification that is to follow.

In addition to the motivic linking of sections that has been noted above, further examples may be heard in Liebman's OGDS improvisation of 1985: between the C Section of Chorus 2 and the A Section of Chorus 3 and between the A and B Sections of Chorus 3. In the studio version of 1991, an example may be heard between the B and A1 Sections of the prescribed melody (closing). In the live version of 1991, examples occur between the B and A1 Sections of Chorus 2, the B and A1 Sections of Chorus 3, the C Section of Chorus 3 and the A Section of Chorus 4, the A and B Sections of Chorus 4, and the A and B Sections and B and C Sections of Chorus 5.

Throughout Liebman's OGDS improvisations, passages of motivic elaboration occupying all or most of an eight-bar section are numerous. There are five such passages in the version of 1978, four in the version of 1985, one in the studio version of 1991 and nine in the live version of 1991. The total number of eight-bar sections occupied by passages of motivic elaboration, amounts to the substantial figure of twenty-four.¹⁵ When proto-motives and motivic linking figures are added to this amount, the influence of motivic processes throughout these performances is increased still further. It may be noted that motivic processes are applied almost exclusively—the passage in Example 7.9 (e) being one of only two exceptions—to quaver-based vocabulary. Indeed, almost all quaver-based passages, excluding statements of the prescribed melodies, are treated motivically to some degree.

In contrast to Coltrane's OGDS renditions, where a rise in the number and prominence of motives was an indicator of stylistic movement from bebop to modal improvising, the application of motivic processes throughout Liebman's OGDS improvisations provides little evidence of stylistic movement. Rather, Liebman's use of motives is already fully developed by the earliest rendition of June 1978, and in quantity remains broadly equivalent across each version.

The prevalence of motivic processes throughout the OGDS improvisations of

¹⁵ For the improvisation of 1978, see Introduction, bars 7-24; Chorus 1, A Section, bars 1-8, B Section, bars 9-14; Chorus 2, A Section, bars 1-8; Coda, bars 16-23. For the version of 1985, see Chorus 1, A Section, bars 7-8, B Section, bars 9-11; Chorus 3, A Section, bars 4-8; Prescribed melody (closing), A Section, bars 1-8; Coda, bars 3-16. For the studio version of 1991, see Prescribed melody (closing), B Section, bars 11-16. For the live version of 1991, see Prescribed melody (opening), C Section, bars 25-32; Chorus 1, bars 1-32; Chorus 2, A1 Section, bars 17-24; Chorus 3, C Section, bars 29-32; Chorus 4, A Section, bars 1-5; Chorus 5, A Section, bars 1-6; C Section, bars 26-30; Chorus 6, A1 Section, bars 17-22; Prescribed melody (closing), A1 Section, bars 17-23.

Liebman constitutes another unambiguous example of the influence of Coltrane's modal style. The cohesion lent to each improvisation by their sophisticated use compares favourably to the motivic construction of Coltrane's most successful modal-period improvisations.

Liebman's improvisatory invention

While Liebman's OGDS improvisations employ a range of commonly used bebop and modal vocabulary patterns, they also employ vocabulary that may be considered part of a personalised improvisatory language that distinguishes these improvisations, and his improvisations generally, from those of other jazz saxophonists. Liebman's improvisatory invention is capable of novel and wide-ranging expression. In subtle forms, for example, idiosyncratic colouration may be added to the improvised line by a nuanced use of non-diatonic passing notes. In other more conspicuous expressions, the prescribed harmony may be significantly altered or replaced. While Liebman cannot take credit for the practice of chord alteration or substitution in jazz improvisation, he has broadened its range by bringing to it a greatly expanded harmonic palette. Liebman has discussed this aspect of his music making in *A Chromatic Approach to Jazz Harmony and Melody*.¹⁶

The excerpts in Example 7.11 show a range of vocabulary patterns, characterised by their unusual passing notes.

¹⁶ See Chapter 1, 44-45.

Example 7.11 Chromatic passing-note figures

a) 1978: selected excerpts¹⁷

b) 1985: Chorus 2, A1 Section, bars 19-20

c) 1985: Chorus 2, C Section, bars 28-29

d) 1991: Chorus 2, A Section, bars 3-4

¹⁷ 1) Chorus 1, A1 Section, bar 21; 2) Chorus 1, A1 Section, bar 24; 3) Chorus 1, C Section, bar 25; 4) Chorus 1, C Section, bar 26; 5) Chorus 1, C Section, bar 28; 6) Chorus 2, B Section, bar 16; 7) Chorus 2, A1 Section, bar 22; 8) Coda, bar 8.

Example 7.11 (continued)

e) 1991: Chorus 3, A1 Section, bars 21-22



f) 1991: Third "8", A Section, bars 5-6

The eight excerpts in Example 7.11 (a) are taken from the OGDS improvisation of 1978. Examples 7.11 (a) 3, 7 and 8, employ chromatic fragments that descend from the notes G or G \flat , to E \flat . Examples 7.11 (a) 4 and 6, employ this fragment an octave lower. In Example 7.11 (a) 1, 4, 5 and 7, and the remaining excerpts of Example 7.11, the intervals formed by chromatic passing notes create unusual harmonic colourations. For instance, in Example 7.11 (b), a figure articulating the chord E \flat min7, includes a D-natural in its third quadruplet. The two consonant minor third intervals produced by repetition of the notes B \flat and D \flat in this figure are separated and obscured by the major third interval created by the placement of the e-natural. In Example 7.11 (e), a figure approaches the chord E \flat min7, by first stating a D-Flat major triad (with added second). In Example 7.11 (d), the improvised line is built on an E \flat min7 chord, with the notes E and G defining a minor third interval in the first quadruplet. In the next quadruplet, this interval is transposed down a semitone with a minor third built on the major seventh of the chord, F \sharp - D \sharp , before returning to the root note in the final quadruplet.

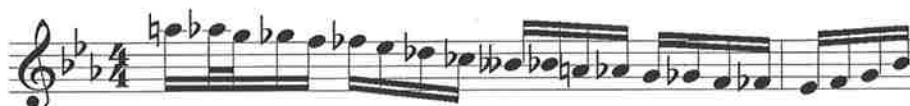
The chromatic passing-note figures shown in Example 7.11 occur in rapidly executed phrases and are quickly resolved. The impact of their harmonic colouration is slight; however, they are heard regularly, creating a light but ubiquitous wash of colour throughout each improvisation. For example, figures such as these are heard in the version of 1978 on twelve occasions; in the version of 1985, on ten occasions; in the studio version of 1991, on three occasions; and in the live version of 1991, on sixteen occasions. The origins of these figures may not lie with Liebman; for instance, certain figures recall aspects of Coltrane's improvisations on the album *Crescent*. However, by their inventive and systematic treatment Liebman has made them a characteristic feature of his improvising.

In the OGDS versions of 1978, 1985 and the live version of 1991, short chromatic figures expand into long descending lines. These non-tonal descents are not simply chromatic scale fragments, but elaborate assemblages of the intervallic gestures shown in Example 7.11.

Example 7.12 Extended chromatic descents



a) 1978: Coda, bars 9-12



b) 1985: Chorus 2, A1 Section, bars 22-23

Example 7.12 (continued)

c) 1991: Chorus 1, A1 and C Sections, bars 24-26

Within Liebman's harmonic language, the expanded excerpts shown in Example 7.12 may perhaps be positioned partway between the subtler chromatic figures of Example 7.11 and a range of more prominent polytonal practices that result in striking harmonic colourations capable of obscuring or subverting the prescribed harmony. These polytonal colourations are the result of particular improvisatory gestures, not specific sets of vocabulary patterns. Thus, they may draw on the full range of melodic vocabulary at Liebman's disposal.¹⁸ In one procedure, shown in Examples 7.13 (a), (b), (c), (d) and (e), the improvised line comes to rest on a note of long duration, the distinctive harmonic quality of which (in the first four excerpts, an augmented eleventh) invites reharmonisation by the accompanying piano.¹⁹ The single note allows a wide harmonic interpretation, with little restriction beyond that the note maintains a place in the new sonority. In a second procedure, shown in Examples 7.13 (g), (h), (i) and (j), the scope for reharmonisation is narrowed by the use of dyads or triads that spell tonal intervals in an alternative key. Thus, in bar 24 of Example 7.13 (g), an E major triad is defined; in bar 20 of Example 7.13 (h), an A major triad emerges; in bar 16 of Example 7.13 (i), an E

¹⁸ For this reason, the figure described in Example 7.4 (f) as bebop vocabulary appears again in Example 7.13 (f) as part of a polytonal phrase.

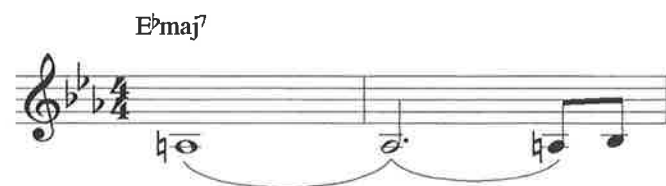
¹⁹ The role of the piano is central to the success of this procedure and is considered in detail in Chapter 8. Beirach, Liebman's pianist in three of the four OGDS improvisations examined above is cited in the chapter on page 254.

major triad is heard in second inversion; and in bar 3 of Example 7.13 (j), an A major triad is suggested by the use of its third and fifth degrees. In a third procedure, shown in Example 7.7 (c) and Example 7.9 (e), and to some extent Example 7.13 (f), the improvised line defines a new harmony by improvising freely within it for several bars. The most pronounced example of this procedure is the excerpt in Example 7.9 (e), where a repeated-note motive suspends the prescribed harmony for the entire eight-bar section, eliciting a complex harmonic response from the accompaniment.

Example 7.13 Polytonality



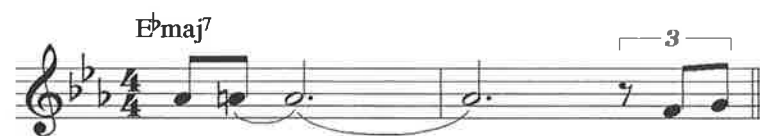
a) 1991: Chorus 2, C Section, bar 32 and Chorus 3, A Section, bar 1



b) 1985: Chorus 2, A Section, bars 1-2

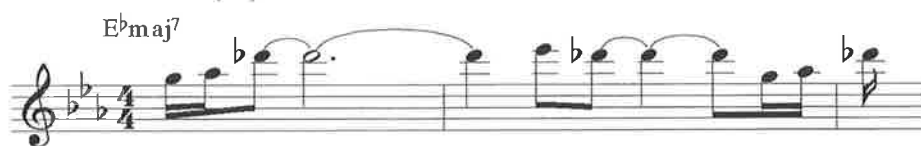


c) 1991: Chorus 6, A1 Section, bars 17-18



d) 1991: Prescribed melody (closing), A Section, bars 7-8

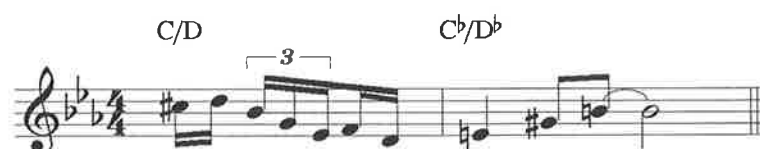
Example 7.13 (continued)



e) 1991: Chorus 3, A1 Section, bars 17-19



f) 1991: Third "8", A Section, bars 1-3



g) 1978: Chorus 2, A1 Section, bars 23-24



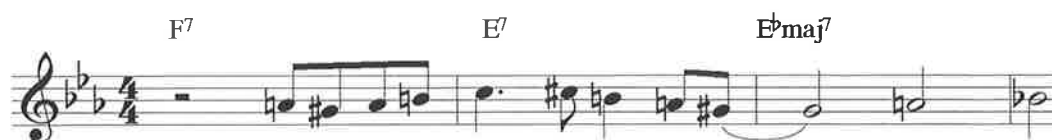
h) 1978: Prescribed melody (closing), A1 Section, bars 20-22



i) 1985: Prescribed melody (closing), B Section, bars 15-16



j) 1978: Prescribed melody (closing), A Section, bars 1-3

Example 7.13 (continued)

k) 1985: Chorus 1, A Section, bars 5-8



l) 1991: Chorus 1, B Section, bars 9-11



m) 1985: Chorus 1, A1 Section, bars 17-19

Unique harmonic colourations created by Liebman's polytonal procedures appear in each OGDS improvisation. In the version of 1978, they are heard in eleven passages; the version of 1985, in ten passages; the studio version of 1991, in five passages; and the live version of 1991, in twelve passages. Porter has noted that "Coltrane's harmonic excursions are not usually analyzable as being in a particular contrasting key, one reason that *dissonance* is the appropriate word here and not *polytonality*."²⁰ However, in Liebman's OGDS improvisations polytonality is the appropriate word, given a conventional interpretation of the term, as two or more keys sounding simultaneously. In Coltrane's modal-period improvisations striking chromatic effects generally necessitated the use of a multitude of notes, the harmonic accompaniment to which was often rendered in broad-brush sonorities. However, Liebman's polytonal procedures encourage

²⁰ Porter, *John Coltrane* 222. Emphasis in original.

chromatic complexity to build vertically in the piano. In this context, novel harmonic effects may result from the soloist's use of a sustained note or a small number of notes, as seen in the excerpts in Example 7.13. Thus, Liebman's polytonal procedures are capable of extending chromatic practices favoured by Coltrane during the modal period, aspects of which are heard in Coltrane's live OGDS improvisations of 1960.

The features of Liebman's improvisatory invention examined in the OGDS improvisations above contribute significantly to their distinctive sound. Liebman's vocabulary patterns, such as those shown in Example 7.11 and Example 7.12, are dispersed throughout the commonly used bebop and modal vocabularies of the 1978 and 1985 versions, and the live version of 1991. Polytonal procedures are dispersed throughout all four improvisations, gaining in prominence in successive versions. In the live version of 1991, for example, a wide range of polytonal procedures is heard, certain passages of which expand to occupy eight-bar sections.

While commonly used bebop and modal vocabularies, and the inventive vocabulary of Liebman are heard in each of Liebman's OGDS improvisations, their mixture is far from constant. In the versions of 1978 and 1985, commonly used bebop vocabulary is concentrated in semiquaver passages positioned towards the middle of each improvisation. Commonly used modal vocabulary is heard in the remaining sections of these improvisations. The two vocabulary groups are clearly delineated throughout. In the studio version of 1991, an aesthetic orientation suggested by the album's title, *Classic Ballads*, reduces the occurrence of commonly used bebop vocabulary to a negligible level, with only a slightly increased occurrence of modal vocabulary.²¹ Yet, harmonic

²¹ In one short climactic passage two pentatonic patterns are employed.

colourations are richly polytonal throughout. In the live version of 1991, discrete vocabulary concentrations are diluted somewhat, as commonly used patterns from bebop and modal styles become blended in various passages. In the versions of 1978, 1985 and the live version of 1991, Liebman's inventive chromatic passing-note figures appear throughout bebop and modal vocabularies. Their effect, while limited, is a modernising one; in much the same way that Bergonzi's use of modal vocabulary renovates his treatment of the commonly used melodic language of bebop.

In Liebman's OGDS improvisations of 1978 and 1985, concentrations of bebop vocabulary may, because of their relentless articulation of the prescribed chords (with an harmonic rhythm equivalent to or exceeding that set by the prescribed chords), be delineated as being bebop in stylistic orientation. In the 1978 version, a bebop passage begins in bar 5 of the A1 Section of Chorus 1 and extends throughout the C Section. A further three-bar passage occurs at the end of the A1 Section of Chorus 2. All melodic material heard in these passages is commonly used bebop vocabulary. In the 1985 version, a bebop passage begins in the B Section of Chorus 2 and extends over two sections. Once again, commonly used bebop vocabulary occupies almost all of these sixteen bars. However, the extensive use of accompanying pedal point elsewhere throughout these performances (both in the main body of the improvisations and in Introduction and Coda sections), the subversion of or disregard for the prescribed chords and the reduction of harmonic rhythm that sometimes results, are all factors additional to the prominence of modal vocabulary patterns themselves, that set the gross orientation of each improvisation towards a modal style. In the 1978 version, a modal orientation is enhanced by the accompanying pedal point of the Introduction and Coda, and the

selected omission of prescribed chords from the chorus structure. In the 1985 version, a modal orientation is maintained and extended by a lengthy coda and, in the absence of a saxophone introduction, accompanying pedal point that reaches throughout the entire prescribed melody and the first chorus of the improvisation. In addition, the treatment of the prescribed harmony is strongly influenced by Liebman's inventive harmonic language, covering the spectrum of colourations, from subtle to stark. Finally, in the versions of 1978 and 1985 the high concentration of motivic processes, heard in all but bebop vocabulary, is a further indicator of their broad modal orientation.

Thus, because of the discrete concentrations of commonly used bebop and modal vocabularies, melodic vocabulary and style may broadly be equated in Liebman's OGDS improvisations of 1978 and 1985. In these versions, the bebop style appears in sharp contrast to its modal surroundings, and its concentration of semiquaver-based vocabulary ensures that the use of this style is an intensifying gesture. However, such is not the case in the live version of 1991, where semiquaver passages, while continuing to provide intensifying contrast throughout the improvisation, are no longer exclusively bebop in stylistic orientation. Here, certain semiquaver passages are modal in style, while others retain a bebop orientation. In the live version of 1991, the longest of the four improvisations, several bebop passages are heard: one beginning in the A Section of Chorus 4 and extending to the end of the B Section; another beginning near the end of Chorus 5 and extending into bar 3 of the A Section of Chorus 6; another occupies the B Section of Chorus 6; and another occurs in the improvised passage of the second "8".²² However, the longest bebop passage in the live improvisation of 1991 begins in the A

²² Improvised eight-bar exchanges between the saxophone, piano and drums span three choruses before the closing prescribed melody.

Section of Chorus 2 and extends, with some deviation, over thirty-two bars. As in earlier versions, bebop passages continue to be modernised in the live version of 1991 by the infusion of more contemporary melodic vocabulary. Bebop passages occupy sixty-eight bars of this improvisation, or an equivalent length exceeding eight sections. Yet, commonly used vocabulary is heard in only twenty bars, comprising approximately one quarter of the bebop passages. Thus, in the live version of 1991 the linking of melodic vocabulary and style is less direct. For example, an instance in which modal vocabulary patterns appear in a phrase unambiguously oriented towards a bebop style occurs in bars 3 and 4 of the A Section of Chorus 2, where the figure shown in Example 7.11 (d) incorporates a fragment of Liebman's innovative vocabulary, followed by a fragment emphasising intervals of perfect fourths. A more prominent example occurs in bars 12-14 of the B Section, where the prescribed harmony is articulated by an extended pentatonic pattern.²³ In bars 6-7 of the A Section of Chorus 4, another elaborate pentatonic pattern articulates the prescribed harmony.²⁴ Conversely, there are several instances in which bebop vocabulary patterns are employed in phrases unambiguously oriented towards a modal style. In bar 3 of the A Section of Chorus 6, two semiquaver quadruplets begin a phrase that establishes and prolongs a chromatic relationship to the prescribed harmony.²⁵ In bars 8 and 9 of the second "8", thirds-cycle vocabulary produces a dissonant close in

²³ See Example 7.5 (j).

²⁴ See Example 7.5 (k).

²⁵ See Example 7.5 (l).

the final phrase.²⁶ In bars 1-3 of the third “8”, semiquaver figures embellish the polytonal setting established by the notes, E (played as minims), stated before and after them.²⁷

While in the live version of 1991 discrete concentrations of melodic vocabularies are somewhat broken down, the determinants of style remain largely intact. Only in one semiquaver passage, shown in Example 7.7 (c), is the dominant stylistic orientation obscured. This excerpt begins with a two-bar pattern built on a G-flat minor pentatonic scale, a minor third above the prescribed harmony. It is followed by a succession of chromatic fragments that elide to a descending chordal sequence reminiscent of, and incorporating a fragment of, a “Sheets of Sound” pattern.²⁸ The manner in which these gestures—so typical of the modal and bebop styles respectively—blend, challenges conventional stylistic categorisations and is reminiscent of the challenge to the stylistic conventions of bebop posed by chromatic experimentation in Coltrane’s OGDS improvisations of 1960. However, in this regard the passage shown in Example 7.7 (c) is exceptional; stylistic determinants are not systematically undermined in the live version of 1991.

In Coltrane’s performances, the bebop style is modernised when an inventive chromatic procedure transforms the conventional function of thirds-cycle vocabulary. Such harmonic experimentation is the central preoccupation of the OGDS improvisations of 1960, and becomes a step along the path to a major new improvising style. In Liebman’s OGDS improvisations, the bebop style is modernised by a process that

²⁶ See Example 7.4 (e).

²⁷ See Example 7.4 (f).

²⁸ See Example 7.2 (i).

encompasses the subtle modification of commonly used vocabulary through the use of inventive passing-note figures, and the supplanting of commonly used vocabulary by modal vocabulary. Thus, Liebman's modernisation of the bebop style is, in part, a result of the adaptation of modal vocabulary to the bebop style. This aspect of Liebman's OGDS improvisations is shared in common with Bergonzi's OGDS improvisations, being emphasised somewhat by its execution on the soprano saxophone.²⁹ However, the modal style itself is modernised by the use of Liebman's inventive vocabulary and, more significantly, by an inventive polytonal procedure that transforms the conventional functions both of bebop and modal vocabularies. Indeed, the harmonic experimentation underlying this procedure increases in prominence through successive versions and is a key distinguishing feature of Liebman's OGDS improvisations.

The treatment of the bebop style in Liebman's OGDS improvisations may be heard as a return to an experimental process that ceased in Coltrane's improvising when bebop repertoire was relinquished in favour of compositions of reduced harmonic rhythm. However, Liebman's treatment of bebop makes up only a part of performances that are, in essence, modal, and it is the expansion of that style that is the central focus of his OGDS improvisations.

Conclusion

The four OGDS improvisations of Liebman examined above employ a range of vocabulary patterns and procedures steeped in the melodic heritages of bebop and modal

²⁹ During the early 1980s Liebman embraced the soprano saxophone, so closely associated with Coltrane's modal style, as his primary instrument. See Liebman, *Self-Portrait* 68-70.

jazz. The melodic heritage of bebop is expressed in the recurrence of commonly used vocabulary patterns the origins of which lie in the music of Parker, Rollins and other influential bebop saxophonists. The improvising of Coltrane's bebop period is not absent from this melodic tradition. Indeed, it casts a long shadow over the commonly used bebop vocabulary employed in Liebman's OGDS improvisations. The melodic heritage of modal jazz is expressed in the recurrence of commonly used pentatonic patterns, timbral effects and chromatic procedures, of which Coltrane's modal-period improvisations are the direct source. Motivic processes range in prominence from discrete proto-motives and motivic linkages, to conspicuous elaborations such as those produced by extensive paraphrasing of the prescribed melody. Their consistent and widespread use throughout each of Liebman's OGDS improvisations is another direct influence of the modal style of Coltrane.

Yet another feature of improvisatory vocabulary is expressed in a range of chromatic embellishments and polytonal reharmonisations characterised by their idiosyncratic harmonic colouration. While emerging from and extending aspects of Coltrane's modal-period improvising, this customised vocabulary may not be described as being in common use, but is a product of Liebman's improvisatory invention.

While the use of motivic processes is consistent throughout each of Liebman's OGDS improvisations, the quantity and balance of other vocabulary patterns varies somewhat. For example, in the versions of 1978, 1985 and the live version of 1991, commonly used bebop vocabulary gathers in well-defined semiquaver-based passages, but is absent from the studio version of 1991. Modal vocabulary is spread throughout the main body of each improvisation and throughout lengthy Introduction and Coda sections. Liebman's

inventive vocabulary is heard in all versions, the quantity of its melodic patterns remaining broadly consistent, while polytonal reharmonisations increase in prominence over successive performances.

Liebman's OGDS improvisations examined above are unambiguously oriented towards the most influential of Coltrane's innovations: the modal style. In so doing, the composition itself is detached from its moorings in the standard repertoire of bebop, with the most prominent expression of this improvisatory tradition remaining in climactic passages that emerge from modal surroundings and return to them. Such bebop remnants are modernised, however, not only by the context in which they appear, but also by the treatment of their commonly used vocabulary patterns and, in the live version of 1991, by the incorporation of more contemporary melodic vocabulary.

Coltrane's and Bergonzi's OGDS improvisations are bebop performances, the former modernised through an approach to chromaticism soon to be associated with his modal style, and the latter modernised through the infusion of a, by then, commonly used modal vocabulary. Liebman's OGDS improvisations are modal performances, modernised by an inventive harmonic language in which the measured use of bebop is relegated to a contrasting and, in the live version of 1991, somewhat supplementary role. However, Liebman's OGDS improvisations follow the same trajectory as Coltrane's OGDS improvisations from 1960; that is, the expansion of a contemporary improvisatory style driven by experimentation with its harmonic language. It is through the inventive interpretation of the modal style that emerges from this experimentation, not simply the embellishment of commonly used melodic vocabularies, that Liebman's four OGDS improvisations may best be understood as being post-Coltrane in a stylistic sense.

Chapter 8

David Liebman's "On Green Dolphin Street" Improvisations:

Ensemble Context

Liebman's treatment of the established and inventive melodic vocabularies employed throughout his four OGDS improvisations may not be fully explained without reference to the activity of the accompanying ensembles. For example, each ensemble member plays an indispensable role in the numerous modifications that are made to the conventional chorus structure and harmonic scheme of OGDS, altering the context in which Liebman's improvisatory vocabulary is heard. Some modifications are fixed features of successive versions and are clearly the outcome of premeditation and planning. Other modifications are singular or irregular, the result of spontaneous activity. Chapter 8 considers Liebman's OGDS improvisations in their ensemble contexts with particular focus on the modifications made to the chorus structure and harmonic scheme of the composition. Attention is paid to the shared harmonic language of Liebman and Beirach, as mentioned in the previous chapter, and its ramifications for the determination of style.

Of the four OGDS improvisations of Liebman discussed in this research, the versions of 1978 and 1985 are accompanied by Beirach alone; the studio version of 1991 is accompanied by bass player, Steve Gilmore and guitarist, Vic Juris; and the live version of 1991 is accompanied by Beirach, drummer, Billy Hart and bass player, Ron McClure.

The musical partnership of Liebman and Beirach was in its tenth year when Liebman's OGDS version of 1978 was released on *Omerta* and, as a consequence, the

two musicians conduct a sophisticated and well-practiced musical dialogue in this their second duo recording. The added interdependence necessitated by the absence of bass player and drummer in the two duo renditions of OGDS brings the nature and efficacy of this dialogue into sharp focus. The following analysis needs, therefore, to pay particular attention to the musical language of Beirach, whose role in shaping the final outcome of Liebman's OGDS improvisations is fundamental in duo versions and scarcely less important in the live version of 1991.

Porter has observed that jazz musicians tend not to refer explicitly to notions of form or structure in improvising, preferring instead to use analogies like "a good improvisation should tell a story."¹ Thankfully, in their willingness to discuss issues pertaining to their music and share their thoughts with an interested public, Liebman and Beirach may be regarded as somewhat untypical in this regard. For example, Liebman has commented on the importance of planning in his work with Beirach from the late 1970s:

For me, it also matters how verbal the individual is. With Richie, the relationship is more intellectual. It's important that we sit down and analyze our approach to a tune and agree on rhythm, harmony and structure.²

The complementarity of the musical approach of Liebman and Beirach is, therefore, a central factor in the overall success of Liebman's OGDS improvisations. The musical style of Beirach is characterised by the breadth and depth of its harmonic resources and by a highly developed sense of structure. Beirach's harmonic language embraces polytonality that, in the somewhat restricted setting of the duo, tends towards triadic polyharmony. In the piano voicings of Beirach this is achieved when a single bass note is

¹ Porter, *Jazz Improvisation as Composition* 594.

² Liebman, *Lookout Farm* 92.

made to suggest a tonal centre different from that of the triadic formations superimposed over it in the right hand. Explanations of this accompanying technique offered by Beirach in the same year as Liebman's OGDS improvisation of 1978 shed light on this process; they emphasise the flexibility of this harmonic approach when employed accompanying Liebman:

The way that I approach harmony when we play on a pedal, is something I call "pan-diatonic chromaticism." It's a way of utilising diatonic, modal and chromatic harmony at the same time As the improvisation grows, different harmonic centres can be reached and developed, depending on the sensitivity in the ears of the soloist and accompanist.³

and again,

Dave is free to choose any note in the chromatic spectrum to play on, and if I can hear that particular note I can reharmonize it on the spot Example: We're playing over an A pedal. Franks playing an A in the bass. Dave plays an A flat which is the major seventh, a fairly unusual note, since there's a suggestion of an A dominant seventh going on. It's considered to be a wrong note in the sense of being totally out of the chord, but I hear that A flat as the root note of an A flat major triad. I play an A flat triad clearly, and we have a polytonal situation where he's playing A flat and I'm playing A flat triad over A. I might hear the A flat as the fifth of a D flat major triad so it becomes D flat over A; I could hear it as the flatted fifth of a D diminished triad, D, F, A flat. The possibilities are endless This is a constant regenerative process which allows you to play for a long time on little material.⁴

In the above quotes, Beirach describes a process of continual reharmonisation employed over a pedal point bass line. It is precisely these parameters, harmonic and rhythmic, in which are produced the significant modifications to the structure of OGDS improvised on by Liebman. Modifications affect each of the four sections of the chorus structure differently. With very little exception, individual modifications are employed

³ Liebman, *Lookout Farm* 49.

⁴ Liebman, *Lookout Farm* 76-77.

sporadically throughout each version; planned in the earliest version, but constituting a collection of musical responses to be drawn on at the soloist's discretion in later versions. While Chapter 7 described the extent to which the melodic vocabulary of Liebman's OGDS improvisations was influenced by Coltrane, the formal treatment of the composition is equally indebted to the last acoustic groups of Davis, in which were developed a highly exploratory treatment of the standard repertoire of jazz, mirroring, in a sense, the exploratory treatment of the improvised line inaugurated by the modal style.

Modifications to B Sections

The harmonic treatment of B Sections in conventional renditions of OGDS—that is, as ii-V-I progressions in the keys of E-Flat major and G-Flat major, often linked by a secondary dominant progression tonicising the ii chord of G-Flat major—is an intensifying gesture releasing the pedal point of the previous section and accelerating the harmonic rhythm. However, Liebman and Beirach's treatment of B Sections regularly subverts this convention with a reharmonisation that remains closer in harmonic rhythm to that of the preceding A Section. In the closing prescribed melody of the version of 1978, for example, Beirach replaces the first chord of the ii-V-I progression in E-Flat major with a suspended dominant chord, extending it into the second bar where the conventional harmony is again replaced by a major chord built on the supertonic. Beirach's reharmonisation at this point may be expressed as V-V bII-I in E-Flat major.⁵

⁵ See Example 8.2 for similar treatment of B Section harmony by Beirach in the version of 1978.

More transparently, the flow of Liebman's improvisations either is greatly reduced in rhythmic motion or comes to a complete halt during B-Section modifications. Liebman produces these effects simply by playing phrases of longer rhythmic values relative to those that surround them, or by sustaining single notes, inviting their reharmonisation in a manner noted earlier. Two prominent instances of the former practice are shown in Example 8.1, where, in the version of 1978, the typical flow of the opening and closing prescribed melodies is interrupted; in the opening statement by a two-bar pause, and in the closing statement by omission of the first phrase altogether. In each of the solo choruses of this version the improvised line slows and/or comes to a halt in B Sections. Similar instances of slowing and pausing occur in Choruses 1 and 3, and the closing prescribed melody of the version of 1985; in the closing prescribed melody of the studio version of 1991; and in Choruses 1, 2, 3 and 5, and the closing prescribed melody of the live version of 1991.

Example 8.1 Pauses in the prescribed melody of OGDS



a) 1978: Prescribed melody (opening), B Section, bars 9-13



b) 1978: Prescribed melody (closing), B Section, bars 9-14

In the excerpt shown in Example 8.2, Liebman reduces the rhythmic motion of his improvised line in the B Section by sustaining the note, Db, throughout the first three

bars. Beirach responds to this note with a novel harmonisation: in bar 9 the chord Ebtriad/Bb is sounded in the piano, rendering the Db chromatic to the harmony. In bar 10 an Emaj13 chord is played, harmonising the Db as the major 13th of this chord; and in bar 11, the Db is accommodated in a polytonal harmony in which elements of the right hand voicing of the previous bar are superimposed over the root and perfect fifth of the tonic, E-Flat major, in the left hand. Beirach's particular colouration of the B Section's V-bII-I progression at this point may be expressed as Ebtriad/Bb, Emaj13 and E9/Eb.

Example 8.2 Reharmonisation of B Sections

The musical score for Example 8.2 is presented in two staves. The top staff is for the Soprano Saxophone (S. Sax.) and the bottom staff is for the Piano (Pno). Both are in 4/4 time. The S. Sax. part shows a melodic line with slurs over four measures. The Pno part shows chord voicings for the same four measures, illustrating the reharmonisation from Ebtriad/Bb to Emaj13 and finally to a polytonal E9/Eb structure.

1978: Chorus 2, A and B Sections, bars 8-11

Further instances in which Liebman's OGDS improvisations reduce rhythmic motion in B Sections may be found in Chorus 1 of the version of 1978, the closing prescribed melody of the version of 1985, and in Chorus 3 and the closing prescribed melody of the live version of 1991.

Throughout Liebman's four OGDS improvisations, the conventional treatment of B Sections is modified in fourteen out of a possible twenty choruses, or approximately three quarters of the sample. In its propensity both to maintain the harmonic rhythm of the

previous section and to produce varied harmonic colourations, B-Section modifications orient each improvisation towards a modal style.

Modifications to A1 Sections

Not all of Liebman and Beirach's modifications to the conventional arrangement of OGDS suggest a modal interpretation. One alteration in particular increases harmonic rhythm and becomes a focal point of bebop vocabulary in early versions. This involves the replacement of accompanying tonic pedal point in the second four bars of A1 Sections with a four-chord sequence that descends by step in the bass to the first chord of the C Section. This descending four-chord sequence is heard in Choruses 1 and 2, and the closing prescribed melody of the version of 1978, in Choruses 2 and 3 of the version of 1985, and in Choruses 2, 4 and 5 of the live version of 1991.

In Chorus 2 of the version of 1978, the descending sequence is Ctriad/D, Dbmin11, Bbtriad/C and Atriad/Cb. Both in harmonic rhythm and "walking" rhythmic attack this sequence anticipates the C Section into which it leads. Indeed, the descending sequence might just as easily be heard as the starting point of the C Section, as it might an extended anacrusis to it. For example, in the version of 1978, Chorus 1, Beirach replaces the conventional tonic pedal in the first four bars, and its superimposed harmonisation from major to minor, with pedal point built on the sub-dominant, Ab, over which a Gbmaj7 chord is superimposed. This suspended sonority, and the gradually rising figure Liebman plays over it, anticipate the arrival of the descending sequence in the fifth bar of the section. At this moment, Liebman begins an extended semiquaver passage that flows without interruption almost to the end of the C Section. By starting this bebop passage

here the improvisation highlights the structural ambiguity the descending sequence is capable of generating, and the C Section is heard to begin at the fifth bar of the A1 Section, flowing without interruption for twelve bars to the end of the chorus. The asymmetrical structure implied by this gesture is shown in Table 6.

Table 6

Implied alterations to sectional length in first chorus of 1978 version

Section:	A	B	A1	C
Bar length:	8	8	4	12

Elsewhere in the version of 1978, the boundary separating A1 and C Sections remains distinct. In the A1 Section of Chorus 2 another semiquaver passage begins in the saxophone improvisation, coinciding with the descending sequence played in the piano. In the eighth bar, however, the sounding in the saxophone of an E major triad in relatively long rhythmic values halts the flow of semiquavers. The harmony produced by this action is shown in Example 8.3 and may be described as Etriad/Atriad/Cb. The use of the E triad by the saxophone is a cadential gesture that serves to define the C Section in its conventional position. Further definition is added by a one-and-a-half-beat rest in the improvisation at the beginning of the C Section, producing a clear break at this point. The three-bar repetition of the note, Bb, further distinguishes the melodic line of each section and establishes a calmer mood for the re-introduction of the final prescribed melody. In this passage, therefore, the descending sequence is heard as an anacrustic gesture leading to the first bar of the C Section, now articulated in its conventional length.

Example 8.3 A1 Section cadential gesture

The musical notation for Example 8.3 consists of two staves. The top staff is for the Saxophone (S. Sax.) and the bottom staff is for the Piano (Pno.). Both are in 4/4 time. The Saxophone part begins with a whole note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The Piano part features a chord of G4, B4, and C5 in the right hand, and a bass note of G2 in the left hand.

1978: Chorus 2, A1 Section, bar 24

Liebman's use of the added four-chord sequence in A1 Sections occurs in eight choruses throughout his OGDS improvisations, or between one third and one half of the sample. In the improvisations of 1978 and 1985 the added four-chord sequence is the focal point of semiquaver-based bebop vocabulary (as noted in Chapter 7) and structural variation. However, in the live version of 1991 the focal point of bebop passages is more diffuse. Only in a passage in Chorus 4 of the live version, shown in Example 7.7 (c), does the improvisation produce semiquaver-based figures in modified A1 Sections; however, in this instance the improvised line is tightly compressed by rhythmic diminution and its shaping of the line is ambiguous. In a further two instances modified A1 Sections produce a slowing in the improvised line.

Modifications to final cadence of chorus

Another of Liebman and Beirach's modifications to the form of OGDS eliminates the conventional cadential formula of ii-V-I-V in E-Flat major that closes each chorus, and replaces it with a single harmony built on the supertonic of E-Flat major. An E major chord is played in the accompaniment in every chorus of each of Liebman's four OGDS improvisations. In the version of 1978, the chord is played two-and-a-half bars before the end of each chorus. In the version of 1985, it is played two bars before the end of each chorus. In the studio version of 1991, a recurring ostinato pattern employs the substitute chord three bars before the end of each chorus. In the live version of 1991 the substitute chord is played two bars before the end of each chorus. Variations to this practice occur when, in the opening prescribed melody and Chorus 1 of the version of 1985, the E major chord is played while the tonic pedal continues to sound beneath it; and in Chorus 5 of the live version of 1991, where the bass maintains the conventional harmony in a "double-time" rhythm before sounding an E in the last bar of the chorus. In Example 8.4 below, a variant of this harmony, $E_{maj}\#11$, employed in the version of 1978, is shown.

Liebman's improvisations always articulate the modified chorus ending, but only on three occasions does he restrict this gesture to the last two bars of the chorus, preferring instead to anticipate this harmonic change by playing it three or four bars out from the end of the chorus. The net effect of these alterations is once again a reduction in the conventional harmonic rhythm employed throughout the saxophone improvisations, and a further orientation towards the modal style.

Example 8.4 Emaj#11

The musical score for Example 8.4, titled 'Emaj#11', is presented in two staves. The top staff is for the Saxophone (S. Sax.) and the bottom staff is for the Piano (Pno). The key signature is one flat (Bb) and the time signature is 4/4. The saxophone part shows a prescribed melody in the C Section, bars 29-32. The piano accompaniment features a pedal point on the tonic (E) in the right hand and a similar pedal point in the left hand, with various chords and arpeggios.

1978: Prescribed melody (opening), C Section, bars 29-32

Use of pedal point

The use of pedal point is a defining characteristic of the accompaniment to Liebman's OGDS improvisations. In the version of 1978, pedal point forms the basis of an Introduction and Coda section over which lengthy saxophone improvisations take place. As noted above, in the version of 1978 the harmonic rearrangement of B Sections tends to reduce harmonic rhythm and imply the continuation of pedal point from preceding A Sections. This implication is given direct expression in the version of 1985, where accompanying pedal point on the tonic is extended throughout the prescribed melody (opening and closing) and remains throughout the entire saxophone improvisation. In the live version of 1991, accompanying pedal point is again employed throughout the prescribed melody (opening and closing) and the first chorus of the saxophone improvisation. Examples 8.5 to 8.7 below show the layout of accompanying pedal point as it applies to the opening prescribed melody of the version of 1978, Chorus 1 of the version of 1985, and Chorus 1 of the live version of 1991. From these examples the expansion of accompanying pedal point throughout three of the four OGDS

improvisations of Liebman may be seen clearly. The examples show the bass notes as played by Beirach. In sections marked “walking feel,” forward slashes indicate the change to a swing rhythm of four crotchets per bar; although, Beirach’s rhythmic accompaniment at these points is an improvised variation and embellishment of this underlying rhythm.

Example 8.5 OGDS (1978): accompanying pedal point, prescribed melody (opening)

A

Piano

B

A1

C "walking feel"

Example 8.6 OGDS (1985): accompanying pedal point, Chorus 1

A

Piano

B

A1

C

Example 8.7 OGDS (1991 live): accompanying pedal point, Chorus 1

The musical score for Example 8.7, Chorus 1, is presented in piano accompaniment. It is divided into four sections: A, B, A1, and C. Section A consists of four staves of music, each beginning with a piano dynamic marking. Section B is a single staff. Section A1 is a single staff. Section C, labeled "walking feel", consists of two staves; the second staff features a walking bass line with slanted lines and a final melodic phrase.

The harmonisation of extended pedal point accompaniment produces widely varying harmonic colours and frequently leads to a reduction in harmonic rhythm, compared to a conventional harmonic treatment of OGDS. In a prominent example of this practice, employed throughout the three versions that feature Beirach (and maintained in the fourth version), the diminished fifth is introduced into the tonic minor chord of A and A1 Sections, treating this note, not as the fifth of a minor7-b5 sonority, but as the root note of an A major triad. Thus, in the third and fourth bars of A and A1 Sections the harmony becomes A triad/Eb. Liebman's response to this alteration is clear in his treatment of the closing prescribed melody of the version of 1978. In Example 8.8 (a), variation to the

prescribed melody in bar 3 employs the fifth and third degrees (E- C#) of an A major triad. In the A1 Section, shown in Example 8.8 (b), the conventional melody note, Db (the minor seventh of Ebmin7), sounds in the first beat of bar 19. As the Db is held into the next bar, the accompanying polychord again harmonises it as the third of A major. On this occasion, Liebman articulates the sonority more elaborately, using each note of the B major triad.

Example 8.8 Reharmonisation of closing prescribed melody (1978)

Musical score for Example 8.8 (a) showing the reharmonisation of the closing prescribed melody. The score is for Saxophone (S. Sax.) and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Saxophone part consists of three measures: the first measure has a quarter note G4, a quarter rest, and a quarter note F4; the second measure has a quarter rest, a quarter note E4, and a quarter note D4; the third measure has a quarter note C4, a quarter note B3, and a quarter note A3. The Piano accompaniment is mostly silent, with a final chord in the third measure consisting of a triad of G4, B4, and D5 in the right hand, and G2 and B1 in the left hand.

a) 1978: Prescribed melody (closing), A Section, bars 1-3

Musical score for Example 8.8 (b) showing the reharmonisation of the closing prescribed melody in the A1 Section. The score is for Saxophone (S. Sax.) and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Saxophone part consists of four measures: the first measure has a quarter note G4, a quarter rest, and a quarter note F4; the second measure has a quarter note E4, a quarter note D4, and a quarter note C4; the third measure has a quarter note B3, a quarter note A3, and a quarter note G3; the fourth measure has a quarter note F3, a quarter note E3, and a quarter note D3, with a triplet of G3, F3, and E3. The Piano accompaniment features a complex reharmonisation in the third and fourth measures, with a polychord of G4, B4, D5, G2, and B1 in the right hand and G2 and B1 in the left hand, and a triplet of G3, F3, and E3 in the right hand and G2 and B1 in the left hand.

b) 1978: Prescribed melody (closing), A1 Section, bars 17-20

The A triad/Eb reharmonisation, while only an element of the prescribed melodies in the version of 1978, becomes a feature of the saxophone improvisation in the versions of 1991. In the studio version, this substitution is heard in bars 3 and 4 of the A Section and again in the A1 Section. In the former case, the improvised line outlines an A major triad and in the latter, an arching scalar run is built from an A Lydian mode. Furthermore, if the excerpts shown in Example 7.7—in relation to Coltrane’s technique of chromatic “sideslipping”—are revisited, the first two examples reveal chromatic passages closely orbiting an A major tonality. Because of the location (bars 19 and 20 of the A1 Section) and sonority of the excerpt in Example 7.7 (b), it seems reasonable to hear the pentatonic pattern in A major as a reference to and elaboration of the A triad/Eb reharmonisation. The sextuplet in beat 2 of bar 20 defines an A major triad with the same clarity and in the same location as the excerpt shown in Example 8.8 (b) from the version of 1978. In addition, chromatic “sideslipping” in the A Sections of Choruses 2, and 6, and the second “8” of the live version of 1991, also gravitate around an A major tonality.⁶ In the opening prescribed melody of this version, the long A natural in bar 20 of the A1 Section may also allude to this polychord.⁷

Chromatic “sideslipping” based on the A triad/Eb chord occurs throughout Liebman’s OGDS improvisations in seven A or A1 Sections out of a total possible (including the “8”s) of nineteen sections. While clearly prearranged in the prescribed melodies of the version of 1978, the A triad/Eb reharmonisation is employed spontaneously in the live version of 1991. Here it is played in only a quarter of the available sections, becoming just one of several chromatic excursions taken throughout Liebman’s live improvisation.

⁶ See Examples 7.11 (d) and 7.5 (c).

⁷ See Example 7.6 (h).

Other spontaneous alterations in the saxophone improvisations include extended notes that receive chromatic reharmonisation from Beirach, or whole passages that temporarily establish an alternative tonality. For example, the use of extended A naturals at the beginning of A or A1 Sections occurs on five occasions throughout Liebman's OGDS improvisations. In Example 8.9 (a), the extended A is harmonised with a tonally ambiguous chromatic chord built on a bass note of E. In Example 8.9 (b), an extended Db is harmonised with chromatic chords built on E and G, respectively. In the A Section of Chorus 5, shown in Example 8.10, the piano harmonises a chromatic figure in the saxophone improvisation with chords based on the diminished sonority, Dtriad/Eb. In the third "8", shown in Example 8.11, a diminished sonority, here expressed as Edim/Eb, is again employed to colour the polytonal excursion of the saxophone improvisation. In a rare instance, shown in Example 7.7 (c), a chromatic passage in the saxophone improvisation based on a Gb minor pentatonic scale is left unaccompanied by the piano, its polytonal quality established by the E-Flat major tonality maintained in the double bass.

Example 8.9 Spontaneous reharmonisation

The musical notation for Example 8.9 (a) consists of two staves. The top staff is for the Saxophone (S. Sax.) and the bottom staff is for the Piano (Pno). Both are in 4/4 time and have a key signature of two flats (Bb and Eb). The saxophone part begins with a whole note A natural. The piano accompaniment consists of two chords: a triad of E, G, and Bb in the right hand, and a single E note in the left hand, both held for the duration of the saxophone's note.

a) 1985: Chorus 2, A Section, bars 1-2

Example 8.9 (continued)

Musical score for Example 8.9 (continued), showing three staves: S. Sax., Pno., and Bass. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The S. Sax. part features a melodic line with slurs and accents. The Pno. part consists of chords and rhythmic patterns. The Bass part provides a harmonic foundation with a melodic line.

(b) 1991 (live): Chorus 3, A1 Section, bars 17-18

Example 8.10 Spontaneous reharmonisation

Musical score for Example 8.10 Spontaneous reharmonisation, showing three staves: S. Sax., Pno., and Db. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The S. Sax. part features a melodic line with slurs and accents. The Pno. part consists of chords and rhythmic patterns. The Db. part provides a harmonic foundation with a melodic line.

1991 (live): Chorus 5, A Section, bars 1-2

Example 8.11 Spontaneous reharmonisation

The musical score for Example 8.11 is written in 4/4 time and B-flat major. It consists of three staves: S. Sax., Pno., and Db. The S. Sax. staff begins with a melodic line in the first bar, followed by a chromatic descent in the second bar. The Pno. staff shows a reharmonisation in the second bar, with a complex chord structure. The Db. staff shows a simple bass line.

1991 (live): Third “8”, A Section, bars 1-3

The examples of spontaneous linear chromaticism discussed above demonstrate the propensity of each of Liebman’s OGDS improvisations to depart from the conventional harmony and explore a harmonic palette that both springs from and extends that of modal jazz.

Conclusion

The examination of the melodic vocabulary employed in four OGDS improvisations by Liebman presented in Chapter 7 is better understood when considered in the context of the ensemble activity that accompanies it. The distinctive sound of Liebman’s OGDS improvisations is, in part, a result of this activity. The effectiveness of Liebman’s improvisatory invention is particularly dependent on the harmonic accompaniment it receives and because of this, the interaction between Liebman and Beirach in the versions of 1978, 1985 and the live version of 1991 has received special attention in Chapter 8.

In the four OGDS improvisations of Liebman considered in this research, numerous modifications to the conventional treatment of the composition's cyclical structure are made. Some of these modifications suggest premeditation and planning, while others are too generalised to warrant such preparation. One planned modification to the conventional treatment of the composition leads to acceleration in harmonic rhythm in an unlikely part of the chorus. This modification affects A1 Sections, where the harmonic rhythm of the first four bars is slowed by the use of pedal point, while the harmonic rhythm of the second half is quickened by the addition of a descending four-chord sequence. In Liebman's OGDS improvisation of 1978, this modification elicits clearly defined concentrations of bebop vocabulary in semiquavers, and in later versions, particularly the live version of 1991, continues to stimulate excursions into bebop improvising.

The reharmonisation of B Sections suggests a continuation of the harmonic rhythm of the preceding A Sections and often leads to a relaxation or pausing in Liebman's improvisations, at a point where typically the opposite might have been expected to occur. Modifications to the ending of each chorus remove conventional cadential formulas in favour of a single major chord, the root of which is a semitone above the tonic key of E-Flat. The extended use of accompanying pedal point throughout the versions that feature Beirach at the piano tend to "flatten" the harmonic scheme, remove selected prescribed chords and encourage novel reharmonisations, such as the polychord, Atriad/Eb, which is regularly employed as a substitute for the conventional harmonisation of bars 3 and 4 of A and A1 Sections. Notwithstanding the four-chord sequence added to certain A1 Sections, the overwhelming effect of Liebman and

Beirach's modifications (planned and spontaneous) on their renditions of OGDS is the reduction of harmonic rhythm and a widening of harmonic colouration, which precipitates striking chromatic excursions from the conventional harmonic scheme.

Once established in Liebman's OGDS improvisation of 1978, the treatment of structural modifications becomes more flexible and, in the improvisations of subsequent versions, the modifications themselves become the subject of alteration and variation. For example, modifications to A1 Sections are employed selectively: sometimes their capacity to subvert the symmetry of the four eight-bar sections of each chorus is emphasised; at other times this capacity is ignored. Likewise, modifications that retard the rhythmic motion of B Sections are employed sporadically and generate a variety of improvisatory responses. The Atriad/Eb substitution applied to A and A1 Sections is first heard in the prescribed melodies of the version of 1978, but becomes incorporated into Liebman's improvisations of 1991—in both A and A1 Sections of the one-chorus improvisation of the studio version and in spontaneous polytonal episodes in the live version of 1991. In this version, Liebman employs the Atriad/Eb substitution in only one quarter of all possible sections, but extends the gesture into other sections by exploring different harmonic sources of polytonal chromaticism.

Thus, not only do Liebman's OGDS improvisations vary the conventional harmonic and sectional structure of the composition, they also vary these variations. Indeed, it is the prominence given to the variation and extension of melodic vocabulary inherited from Coltrane, and the harmonic and formal treatment of standards inherited from Davis, by which Liebman's four OGDS improvisations may be characterised. This range of influences takes Liebman's four OGDS improvisations beyond the realm of bebop, and,

through their continual dialogue with a set of practices essentially modal in orientation, situates them firmly within the modal style.

Chapter 9

Summary and Conclusion

John Coltrane profoundly advanced the art of jazz improvisation. Through contributions to instrumental technique, improvisatory vocabulary and ensemble practice, he has secured a seat in the pantheon of jazz masters. Moreover, his influence has been felt outside the jazz milieu, reaching into the popular culture of 1960s and 1970s America and beyond. For saxophonists wishing to follow in his footsteps, the challenge was—and remains—a formidable one.

This challenge notwithstanding, Coltrane's footsteps have become a path well trodden by saxophonists, and other instrumentalists, in the years since his death in 1967. Indeed, such has been the extent of Coltrane's influence that it may require a new chapter in the history of jazz to record it adequately, perhaps registering 1967 as the birth of a post-Coltrane era. Such a chapter would benefit both from a macro and micro appraisal of his influential legacy: the former cataloguing its breadth, the latter investigating particular musicians and styles in detail.

This thesis has adopted a micro approach in its appraisal of Coltrane's influence, closely examining selected performances of Jerry Bergonzi and David Liebman, and comparing them with performances by Coltrane of the same repertoire piece. Bergonzi and Liebman were selected for investigation because both are significant contemporary saxophonists whose improvising, while authentically of its time and place, owes a substantial debt to Coltrane.

A comparison of the “On Green Dolphin Street” improvisations of Coltrane, Bergonzi and Liebman reveals musicians working innovatively within established stylistic traditions, blending vocabulary typical of these styles with vocabulary that is stylistically new. The prevailing stylistic interpretation of Coltrane’s and Bergonzi’s OGDS improvisations is bebop. Prominent bebop passages also occur in each of Liebman’s OGDS improvisations. However, in his performances the prevailing stylistic context is modal.

In Coltrane’s OGDS improvisations from the European tour of 1960, improvisatory innovation takes the form of new vocabulary—soon to be associated with the modal period—that increases the prominence of motives and linear chromaticism to levels unprecedented in bebop at that time.

While much has been written about motivic elaboration in Coltrane’s improvising on compositions of reduced harmonic rhythm, the OGDS improvisations of 1960 shed light on the use of this practice in a setting typical of the increased harmonic rhythms of bebop. The extensive use of motivic processes throughout these improvisations, in all but extended semiquaver passages, reveals that such processes were not incompatible with compositions of more active harmonic rhythm nor confined to compositions of reduced harmonic rhythm. Thus, the inference often drawn from analysis of Coltrane’s “So What” improvisations—that motivic processes were the sole preserve of modal repertoire—is, at the very least, a significant overstatement. Furthermore, its implication, that a dichotomy existed in Coltrane’s improvising during this period between the use of formulas and motives, is similarly overstated.

Rather, the OGDS improvisations of 1960 lend support to the view that in the year beginning May 1959 Coltrane employed the motivic processes that emerged so clearly in

his improvisation on the studio recording of “So What”, across his repertoire. Perhaps with respect to these processes, he was already fully armed by the European tour of 1960 for the moment in 1961 when modal repertoire would be adopted as his primary setting for improvisation, with motivic processes emerging as one of its defining features.

Although scarcely in evidence in pre-1960 recordings, and thus the subject of speculation, Coltrane’s use of thirds-cycle vocabulary as a source of linear chromaticism is clearly exposed in his live OGDS improvisations. The placement of this chromaticism—entering gradually at cadence points and becoming increasingly prominent through forward positioning within the chorus—plays an important part in the intensification of each improvisation and foreshadows aspects of the compositional planning that became increasingly evident in Coltrane’s later improvising.

It is unlikely that the rhythm section accompanying Coltrane throughout the European tour of 1960 was proficient in his idiosyncratic system of thirds-cycle substitutions. Even if it was, however, the velocity with which Coltrane executed thirds-cycle vocabulary and the difficulty in anticipating when during an improvisation he would do so, conspired to eliminate the possibility of matching harmonisation from the pianist and bass player.

Indeed, the extended chromatic passages in Coltrane’s live OGDS improvisations take on the novel character of tonally ambiguous pitch clusters, inviting in turn novel forms of harmonic accompaniment from the rhythm section. However, the pianist and bass player, not having suitable alternatives at their disposal, continued to articulate the prescribed harmonies as before. The result is curiously unsatisfactory: with the accompanying idioms of bebop placed under severe pressure during these passages, the harmonic accompaniment is threatened with redundancy in what must be one of the earliest

recorded manifestations of a clash between an established bebop style and an incipient modal vocabulary.

Coltrane's awareness of problems relating to his use of extended chromatic passages in the bebop component of his repertoire during the twelve months leading up to May 1961 is clearly alluded to in interviews conducted during the 1960s. His decision to dispense with the harmonic templates of bebop in favour of simplified compositional forms allowing the rhythm section a more broad-brush tonal approach represents his solution to the problem of stylistic cohesion, an aspect of which is exemplified in the live OGDS improvisations. Thus, the way was paved for the dominant role modal settings were to play in his subsequent output. There is little to suggest in the extensive use of motives and chromaticism throughout the OGDS improvisations of 1960 that Coltrane's decision to adjust his repertoire was motivated by an inability to apply his new vocabulary to improvisations on the standard repertoire of bebop or his complex rearrangements of them.

The OGDS improvisations of Coltrane from the European tour of 1960 are dazzling technical achievements that represented a challenge to commonly held notions of harmonic convergence between soloist and accompanists idiomatic to the bebop style of the day. They occupy a central position within a transitional period of approximately two years, during which time this challenge to accompanying practice remained unresolved, leading to the abandonment of bebop that would usher in the third style period.

By the time of the OGDS improvisations of Bergonzi and Liebman, the modal style of Coltrane had become an established tradition in its own right, with its improvising perhaps becoming the last of its kind to exert such overwhelming influence over the course of jazz.

Melodic vocabulary from Coltrane's modal style is quoted liberally, without significant alteration or variation, throughout Bergonzi's OGDS improvisations. However, it is in those passages where elements of modal vocabulary fuse with and modify the melodic language of bebop that Bergonzi's improvisations move from imitation to innovation. It is bebop vocabulary that is extended by this fusion and not the vocabulary of Coltrane's modal style.

The motivic processes that impregnate the bebop vocabulary of Bergonzi's OGDS improvisations are central to its modernisation. The coherence they produce within and between its longer episodes is of a type untypical of bebop improvising prior to the modal period. This is not the thematicism that Schuller sought to find in the bebop improvisations of Sonny Rollins and others, but a product of a range of motivic practices associated with the modal style of Coltrane that began to emerge in his improvisations, bebop and modal, towards the end of his bebop period.

The idiomatic bebop vocabulary of Bergonzi's OGDS improvisations is further modified through the parameter of chromaticism, in which a range of alterations reflects the expanded harmonic language of jazz since the modal period. Bergonzi's use of chromatic neighbour notes recalls the pentatonic sideslipping of Coltrane's modal period, while alterations employing thirds-cycle vocabulary bear an uncanny resemblance to chromatic passages found in Coltrane's live OGDS improvisations.

Throughout the live OGDS improvisations of Coltrane, chromaticism derived from thirds-cycle vocabulary constitutes a prominent intensifying feature. Bergonzi's use of this vocabulary is not as prominent, being only one of several such elements extracted from Coltrane's modal style for the purpose of intensification. The addition of textural variation

through timbral effects—another borrowing from the modal style—further distinguishes Bergonzi's improvisations from the sound of pre-modal bebop.

Notwithstanding its chromaticism, Bergonzi's improvisations are not the relentless assault on the prescribed harmony of OGDS that the live renditions of Coltrane represent. Here, Bergonzi's blending of vocabularies does not demolish bebop, but renovates it.

While the live OGDS improvisations of Coltrane reveal the pressure imposed on established accompanying procedures by a challenging process of improvisatory exploration, in the OGDS improvisations of Bergonzi the blending of vocabularies evinces no such pressure from the rhythm section.

The silence of the piano during Bergonzi's OGDS improvisation of 12 March 1989 greatly reduces the possibility of harmonic disagreement between soloist and rhythm section. However, there is no need to conclude that the absence of piano is a manoeuvre seeking to avoid such disagreement. It may be assumed that the accompanying idioms both of the bebop and modal styles are well known to Bergonzi's pianist, just as they are to the remaining duo of bass and drums, whose pattern of interaction—at times understated, at times stridently conversational—supports the intensification of the saxophone improvisation in a manner consistent with notions of musical collectivity valorised in jazz since the 1960s.

However, it is a measure of the extent to which Bergonzi's OGDS improvisation of 12 March remains rooted in the bebop idiom that the prescribed harmony, given increased scope for variation by the absence of piano, remains so rigorously adhered to.

In contrast, the stylistic pull of Liebman's OGDS improvisations is progressively toward a modal interpretation, the ensemble context for which is provided by the extended

reach of bass pedal point and the selected omission of prescribed chords from the accompaniment. Liebman's improvisations steadily replace commonly used bebop vocabulary with Coltrane's modal vocabulary, and then infuse that vocabulary with his own distinctly personalised form of it.

Bebop passages act as intensifying segments in each of Liebman's OGDS improvisations. While these segments represent a further example of the modernisation of bebop improvisation, this is not—in contrast to Bergonzi's improvisations—the result of modifications to commonly used bebop vocabulary, but of its replacement with what has become, in effect, a modernised modal vocabulary.

Motivic processes derived from the modal style of Coltrane produce broad melodic elaborations throughout Liebman's OGDS improvisations. These elaborations tend to be confined to modal passages, however, and are largely dispensed with during the contrasting passages of bebop.

Throughout the OGDS improvisations of Liebman the treatment of chromaticism constitutes both a continuation and an extension of practices employed by Coltrane during the modal period. The rich colouration of Coltrane's linear chromaticism—often a product of superimposing additional harmonies over a fixed harmonic accompaniment—is evoked throughout Liebman's improvisations.

Important too is polytonality, the effect of which is akin to transferring the exploratory chromaticism of Coltrane's horizontal lines vertically to the piano, in the form of polychordal voicings that offer the soloist a complex and evocative harmonic foundation on which to build. While the polyharmony produced by the accompaniment to Liebman's OGDS improvisations is an outgrowth of harmonic practices wider than those employed

by the Coltrane quartet, Liebman's improvisatory response to it perpetuates the spirit of Coltrane's chromatic explorations and expands its techniques.

Just as Coltrane needed appropriate ensemble accompaniment for the development of his chromatic vocabulary, so too does Liebman, and in this regard the success of Liebman's improvisatory explorations are dependent to a high degree on the sophisticated harmonic resources of accompanying pianist, Richard Beirach.

The model of ensemble interaction animating the OGDS improvisations of Liebman has much in common with that of Bergonzi; the source of both lying in notions of collectivity offering the rhythm section more scope to dialogue musically with the soloist and, thus, greater influence over the course of performance. By extending the notion of collective interaction to the point where the treatment of repertoire standards may undergo considerable modification during performance, Liebman's improvisations reveal the influence of the Davis quintet of the mid- and late-1960s.

Indeed, the OGDS improvisations of Liebman may be distinguished from those of Bergonzi because of modifications to the prescribed harmonic structure, expressed in the extension of bass pedal point across conventional sectional boundaries. Liebman's improvisations and the interaction of other ensemble members are, in part, dialogues with a modernised arrangement already at some distance from conventional treatments of the OGDS form.

The passage of Coltrane's improvising throughout the second half of the 1950s marks a movement similar to that found in Liebman's improvising: absorbing a contemporary style, then finding an individual voice within it. As a practitioner of bebop, Coltrane's

thirds-cycle vocabulary was both the culmination of this process and his final contribution to that style.

Had Coltrane not removed bebop compositions from his repertoire in May 1961, how might his contribution to bebop have continued? In light of the fact that the evolution of bebop through its absorption of Coltrane's modal vocabulary has grown to become a major preoccupation of jazz saxophonists (and other instrumentalists) since the close of the 1970s, the question may be of more than just passing interest.

For not only in the OGDS improvisations of Bergonzi and Liebman, but also in the live improvisations of Coltrane, may the use of modal vocabulary be heard to exert a modernising influence on their respective interpretations of bebop; in the case of Coltrane, however, obstacles encountered during this process precipitated the end of his involvement with that style.

Given the influence of Coltrane's modal period, it was perhaps inevitable that post-Coltrane exponents of bebop would draw on modal vocabulary to reinvent bebop as a contemporary style. The OGDS improvisations of Bergonzi and Liebman provide examples of this phenomenon.

Indeed, Bergonzi's OGDS improvisations are best understood in the context of the rejuvenation of bebop. Performed at a time when impediments such as those faced by Coltrane prior to the modal period were no longer in contention, Bergonzi's blending of bebop and modal vocabularies lends itself easily to a cohesive bebop interpretation.

The bebop passages of Liebman's OGDS improvisations, while giving greater emphasis to his personalised modal vocabulary at the expense of the vocabulary of pre-modal bebop, are also fluent and coherent interpretations of the bebop style. However,

Liebman's improvisations have deeper roots in modal soil, inhabiting the harmonic terrain mapped by Coltrane during his modal period, while expanding its borders. The bebop passages of Liebman's OGDS improvisations emerge from this modal setting.

Through differing relationships to the vocabularies and styles of bebop and modal improvising, the OGDS improvisations of Bergonzi and Liebman follow distinct pathways through the aesthetic landscape of jazz. With respect to the tradition the Coltrane legacy has come to represent, each pathway carries its own backward stylistic glance and its own modernisations. Whether these pathways are well served by the respective designations of "retrospection" and "innovation" that are commonly applied to them is a question deserving of further consideration. For the ways in which improvisers draw on the past is often a more complex phenomenon than this simple dichotomy acknowledges. Thus, while it is clear what these designations reveal about current tastes and fashions in jazz, it is far less clear what they reveal about the inspiration of contemporary jazz improvisation or the way we should hear Coltrane's music and evaluate its influence.

The question of the extent to which the OGDS improvisations of Bergonzi and Liebman are typical of their broad musical output, is one for further research. It has not been the aim of this thesis to offer comprehensive assessments of the *oeuvres* of each saxophonist. However, it is the belief of this writer, based on discussions with Bergonzi and Liebman, and on examination of their live performances and recordings, that the findings of this thesis may be applied across a broad spectrum of their music.

Now, more than a generation after Coltrane's death, his improvisations stand as benchmarks of an art form. While jazz saxophonists continue to find in his music a repository of prescribed tradition and an inspiring model of creativity, the need to better

understand it is likely to remain undiminished. In addition, tracking the influence of Coltrane on leading instrumentalists in the post-Coltrane era may bring into sharper focus their own innovative responses to it and, thus, help foster a greater appreciation of their unique contributions to the major improvisatory traditions of jazz.

Appendix I

"On Green Dolphin Street"
Commonly Used Harmonic Structure

A E^b E^b E^bm⁷ E^bm⁷ F⁷ E⁷

E^b C⁷ **B** Fm⁷ B^b7 E^b B^bm⁷ E^b7

A^bm⁷ D^b7 G^b Fm⁷ B^b7 **A1** E^b E^b

E^bm⁷ E^bm⁷ F⁷ E⁷ E^b C⁷

C Fm⁷ Dm^{7b5} G⁷ Cm⁷ Am^{7b5} D⁷

Gm⁷ C⁷ Fm⁷ B^b7 E^b B^b7

"On Green Dolphin Street"
John Coltrane
26 May 1958

♩ = 168

A Chorus 1

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The tempo is marked as ♩ = 168. The score is divided into sections labeled A, B, and A1. Section A spans the first three staves. Section B spans the next three staves, featuring a triplet of eighth notes. Section A1 spans the final four staves, including a quintuplet of eighth notes and a sextuplet of eighth notes. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.



C



A Chorus 2



B





"On Green Dolphin Street"

John Coltrane
24 March 1960

♩ = 160

A Chorus 1



B



A1



C

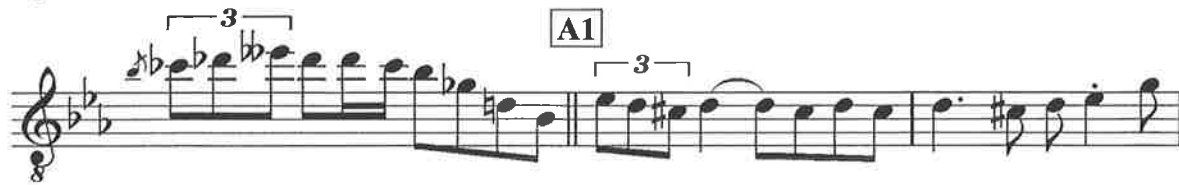


A Chorus 2





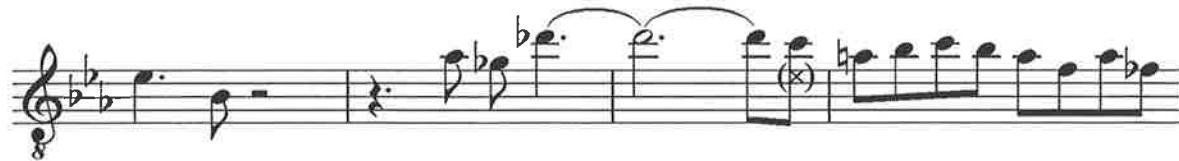
B



C

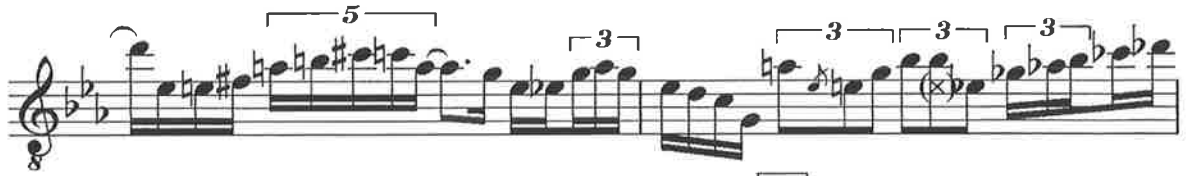


A Chorus 3

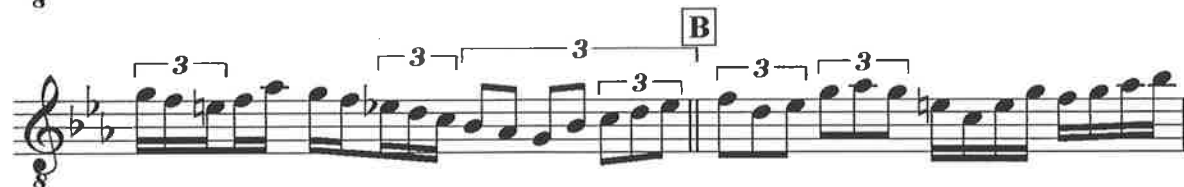


B

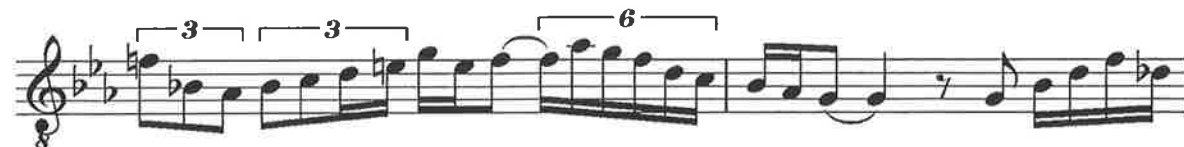




A Chorus 4



A1





C



A Chorus 5

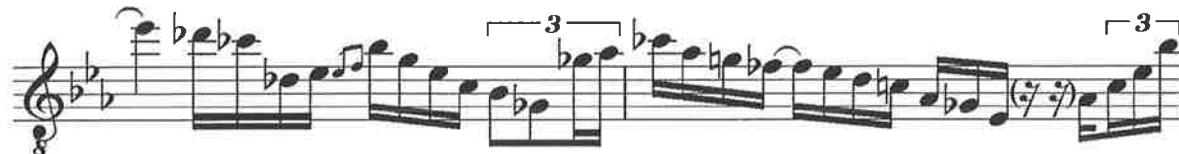


B

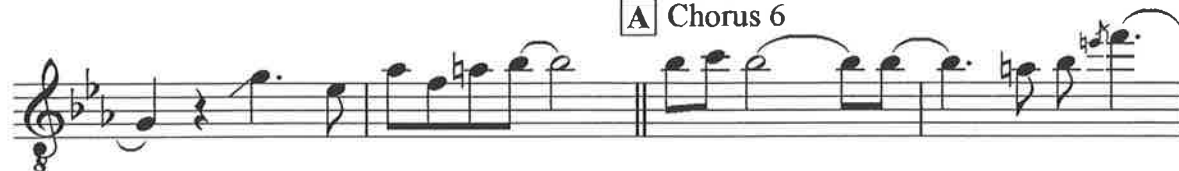




A1



A Chorus 6



Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes at the end.

B

Musical staff 2: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

A1

Musical staff 4: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

C

Musical staff 6: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

A Chorus 7

Musical staff 8: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

B

Musical staff 10: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.

Musical staff 11: Treble clef, key signature of two flats. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes at the end.



A1



"On Green Dolphin Street"

John Coltrane

9 April 1960

♩ = 160

A Chorus 1

Two staves of musical notation for the first two measures of the chorus. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first measure contains a whole rest. The second measure begins with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

B

Two staves of musical notation for the next two measures. The first measure starts with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The second measure begins with a quarter rest, followed by quarter notes G4, F4, E4, D4, C4, and B3. A triplet of eighth notes (G4, F4, E4) is marked above the first three notes of the second measure.

A1

Four staves of musical notation for the next four measures. The first measure starts with a quarter rest, followed by quarter notes G4, F4, E4, D4, C4, and B3. The second measure begins with a quarter rest, followed by quarter notes G4, F4, E4, D4, C4, and B3. The third measure starts with a quarter rest, followed by quarter notes G4, F4, E4, D4, C4, and B3. The fourth measure begins with a quarter rest, followed by quarter notes G4, F4, E4, D4, C4, and B3. Triplet markings are present above the first three notes of the second, third, and fourth measures. A sextuplet of eighth notes is marked above the first six notes of the fourth measure.

C

Two staves of musical notation for the final two measures. The first measure starts with a quarter rest, followed by quarter notes G4, F4, E4, D4, C4, and B3. The second measure begins with a quarter rest, followed by quarter notes G4, F4, E4, D4, C4, and B3. A triplet of eighth notes (G4, F4, E4) is marked above the first three notes of the second measure.

Musical staff with a 6-measure slur and a 3-measure slur.

Musical staff with a 3-measure slur.

A Chorus 2

Musical staff with multiple 3-measure slurs.

Musical staff with a 3-measure slur.

Musical staff with a 3-measure slur.

B

Musical staff with a single note.

Musical staff with 3-measure slurs and circled notes.

A1

Musical staff with a slur.

Musical staff with a slur.

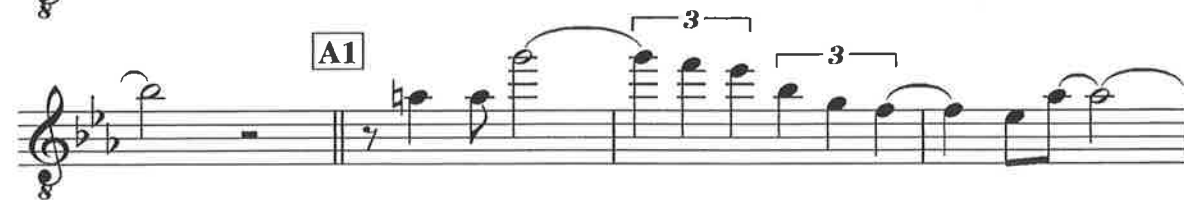
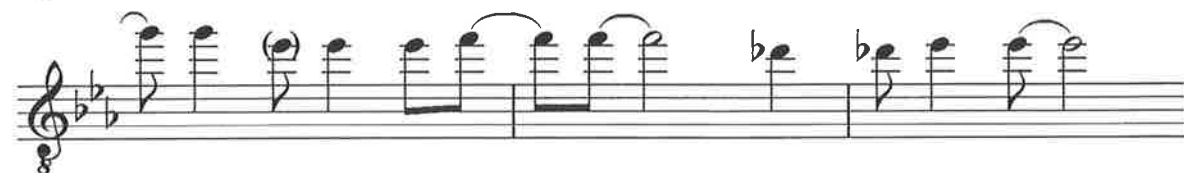
Musical staff with 3-measure slurs and an 8:6 ratio.

C

Musical staff with 3-measure and 6-measure slurs.



A Chorus 3



C

A Chorus 4

B

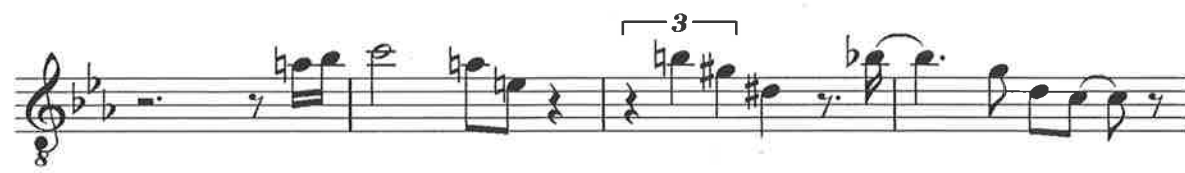
A1



C

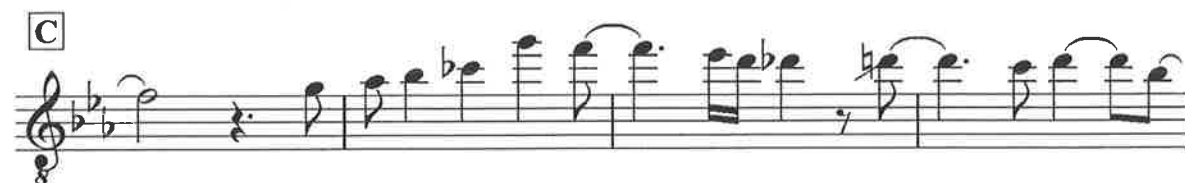


A Chorus 5



B





"On Green Dolphin Street"

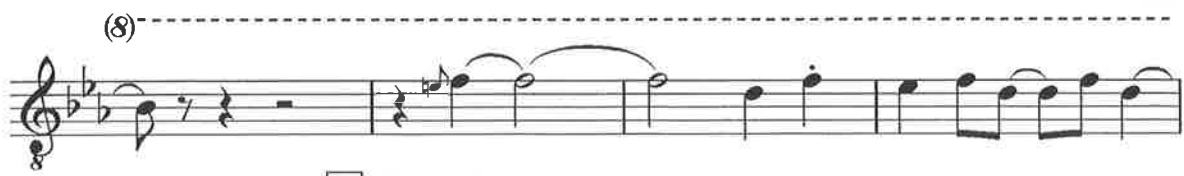
Jerry Bergonzi

10 March 1989

♩ = 195



(8) -----



(8) | **A** Chorus 2



B



A1



C



A Chorus 3



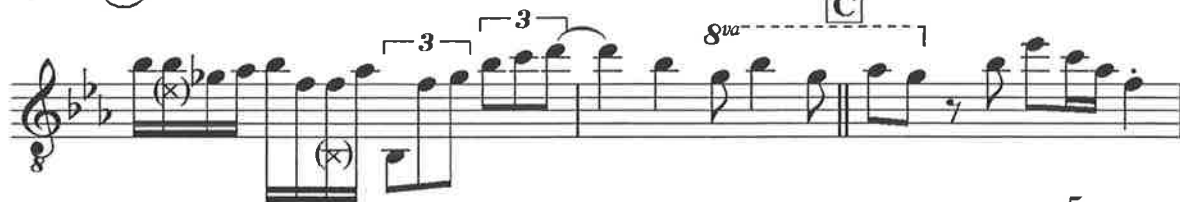
B



A1



C





A Chorus 4



B



A1



C (8)



(8)



A Chorus 5

(8)

First system of musical notation for Chorus 5, measures 1-2. The key signature has two flats (B-flat and E-flat). Measure 1 contains three chords marked with an 'x' in a circle. Measure 2 contains two chords, one marked with an 'x' in a circle. The melody consists of eighth and quarter notes.

B

Second system of musical notation for Chorus 5, measures 3-4. The key signature remains two flats. Measure 3 contains two chords, one marked with an 'x' in a circle. Measure 4 contains two chords, one marked with an 'x' in a circle. The melody continues with eighth and quarter notes.

A1

Third system of musical notation for Chorus 5, measures 5-6. The key signature remains two flats. Measure 5 contains two chords, one marked with an 'x' in a circle. Measure 6 contains two chords, one marked with an 'x' in a circle. The melody continues with eighth and quarter notes.

(8)

Fourth system of musical notation for Chorus 5, measures 7-8. The key signature remains two flats. Measure 7 contains two chords, one marked with an 'x' in a circle. Measure 8 contains two chords, one marked with an 'x' in a circle. The melody continues with eighth and quarter notes.

C

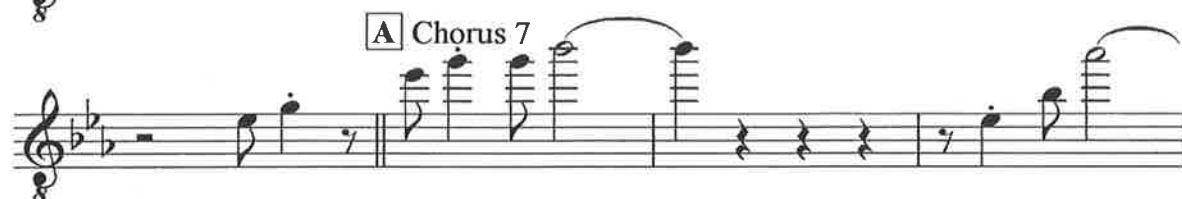
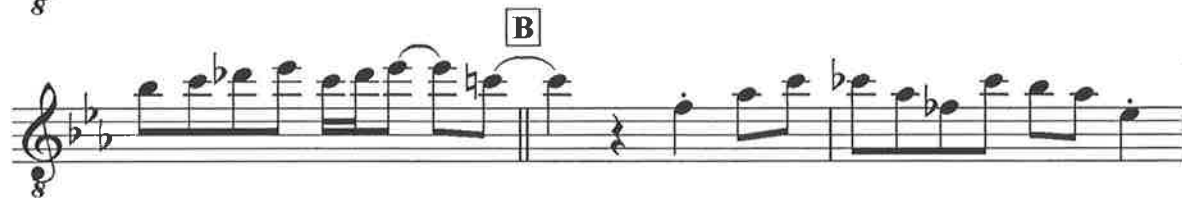
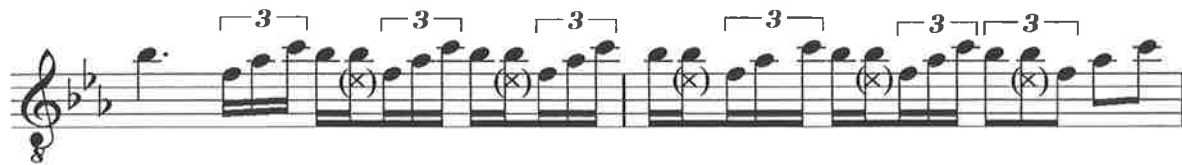
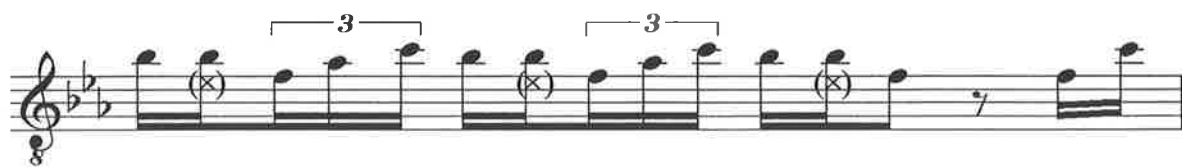
Fifth system of musical notation for Chorus 5, measures 9-10. The key signature remains two flats. Measure 9 contains two chords, one marked with an 'x' in a circle. Measure 10 contains two chords, one marked with an 'x' in a circle. The melody continues with eighth and quarter notes.

Sixth system of musical notation for Chorus 5, measures 11-12. The key signature remains two flats. Measure 11 contains two chords, one marked with an 'x' in a circle. Measure 12 contains two chords, one marked with an 'x' in a circle. The melody continues with eighth and quarter notes.

A Chorus 6

12/16

Seventh system of musical notation for Chorus 5, measures 13-14. The key signature remains two flats. Measure 13 contains two chords, one marked with an 'x' in a circle. Measure 14 contains two chords, one marked with an 'x' in a circle. The melody continues with eighth and quarter notes.



This musical score is written for guitar and consists of several staves. The key signature is two flats (B-flat major or D-flat minor). The score includes various rhythmic patterns and techniques:

- Staff 1:** Treble clef, starting with a natural harmonic marked with a circled 'x'.
- Staff 2:** Treble clef, featuring a 10:8 time signature and a triplet of eighth notes.
- Staff 3:** Treble clef, featuring a 12:8 time signature and a triplet of eighth notes.
- Staff 4:** Treble clef, featuring a 12:8 time signature and a triplet of eighth notes.
- Staff 5:** Treble clef, featuring a triplet of eighth notes and a circled 'x' marking a natural harmonic.
- Staff 6:** Treble clef, featuring a triplet of eighth notes and a circled 'x' marking a natural harmonic.
- Staff 7:** Treble clef, featuring a circled 'x' marking a natural harmonic and a triplet of eighth notes.
- Staff 8:** Treble clef, featuring a circled 'x' marking a natural harmonic and a triplet of eighth notes.
- Staff 9:** Treble clef, featuring a circled 'x' marking a natural harmonic and a triplet of eighth notes.
- Staff 10:** Treble clef, featuring a circled 'x' marking a natural harmonic and a triplet of eighth notes.
- Staff 11:** Treble clef, featuring a circled 'x' marking a natural harmonic and a triplet of eighth notes.
- Staff 12:** Treble clef, featuring a circled 'x' marking a natural harmonic and a triplet of eighth notes.

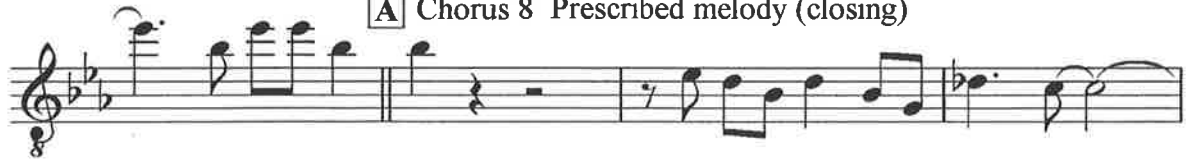
The score is divided into two main sections: **B** (marked with a 'B' in a box) and **A1** (marked with 'A1' in a box). The notation includes treble clefs, key signatures, time signatures, and various rhythmic markings such as triplets and sixteenth-note runs. Some notes are marked with an 'x' in a circle, indicating natural harmonics.

C

Piano, Bass, Drum solos



A Chorus 8 Prescribed melody (closing)



B



A1

Musical staff 1: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

Musical staff 2: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

Musical staff 3: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

C

Musical staff 4: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

A Chorus 9

Musical staff 5: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

Musical staff 6: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

B

Musical staff 7: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

Musical staff 8: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

Musical staff 9: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

A1

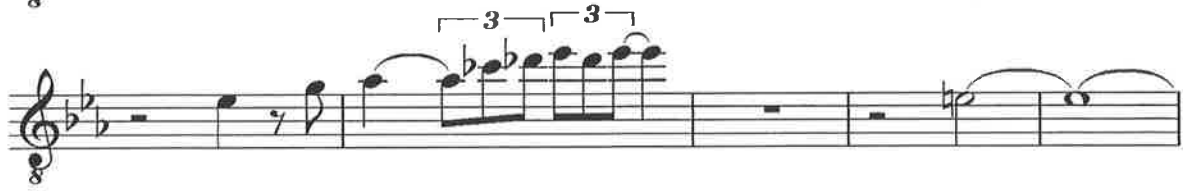
Musical staff 10: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

Musical staff 11: Treble clef, key signature of two flats, 8/8 time signature. Features a triplet of eighth notes and a half note.

C



Tag





A Chorus 2



B



A1





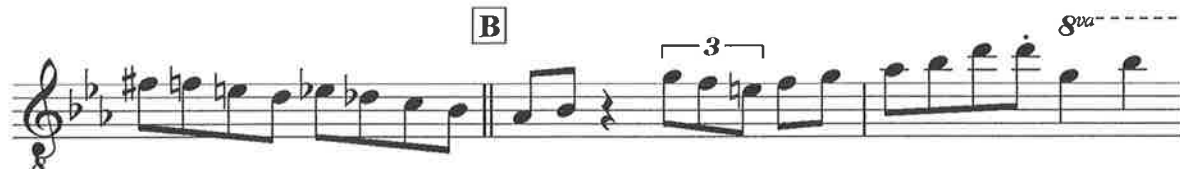
C



A Chorus 3



B



(8)-----

8va-----



A1





C



A Chorus 4



B



A1





C



A Chorus 5



B



A1

Musical staff 1: Treble clef, key signature of two flats. Starts with a quarter rest, followed by eighth notes and a triplet of eighth notes.

Musical staff 2: Treble clef, key signature of two flats. Features a 12:16 ratio and several triplets.

C

Musical staff 3: Treble clef, key signature of two flats. Starts with a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two flats. Features a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of two flats. Features a circled 'x' and various note values.

Musical staff 6: Treble clef, key signature of two flats. Features a 5:6 ratio and a triplet of eighth notes.

A Chorus 6

Musical staff 7: Treble clef, key signature of two flats. Starts with a quarter rest and eighth notes.

Musical staff 8: Treble clef, key signature of two flats. Features a triplet of eighth notes.

Musical staff 9: Treble clef, key signature of two flats. Features a circled 'x' and various note values.

B

Musical staff 10: Treble clef, key signature of two flats. Features a triplet of eighth notes.

Musical staff 11: Treble clef, key signature of two flats. Features a circled 'x' and various note values.



C



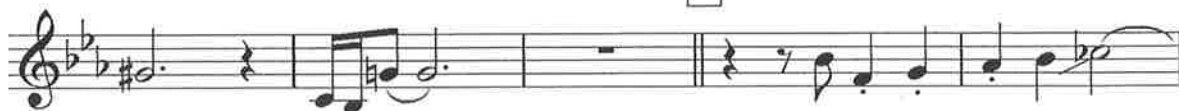
"On Green Dolphin Street"
David Liebman
9 June 1978

♩ = circa 160

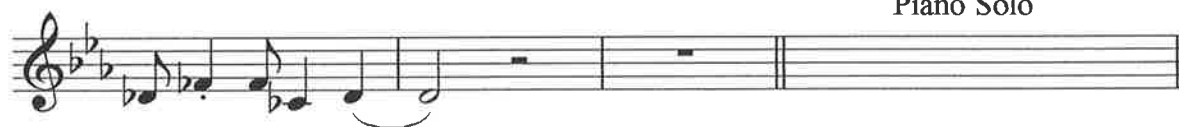
Introduction

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a measure of rest followed by an eighth rest, then a series of eighth notes. The second staff continues with eighth notes and rests. The third staff features a steady eighth-note pattern. The fourth staff includes a triplet of eighth notes and a quarter note. The fifth staff contains two triplet markings over eighth notes and a sextuplet of eighth notes. The sixth staff has a sextuplet of eighth notes, a quintuplet of eighth notes, and a quarter note. The seventh staff features a triplet of eighth notes and a quarter note. The eighth staff is a simple melody of quarter notes. The ninth staff continues with quarter notes and rests. The tenth staff concludes with a quarter note, a half note, and a quarter note.

A Prescribed
Melody

B**A1****C**

Piano Solo

**A** Chorus 1**B****A1**



C



A Chorus 2



B



A1



C

Coda

3

3

3

6

3

3

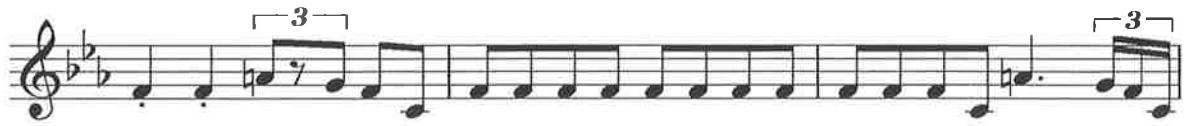
3

3

5

3

Detailed description: This page contains a musical score for a piece in C major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. A box containing the letter 'C' is positioned above the first few notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melodic line with eighth notes and some slurs. The third staff shows a similar melodic progression. The fourth staff is labeled 'Coda' and contains a double bar line followed by a key signature change to C major (no sharps or flats). This section includes several triplet markings (indicated by a '3' in a bracket) and a sextuplet (indicated by a '6' in a bracket). The fifth staff continues with more triplet markings. The sixth staff features a complex rhythmic pattern with many sixteenth notes and triplet markings. The seventh staff has a triplet marking and a five-note slur. The eighth staff continues with triplet markings. The ninth staff features a five-note slur and a triplet marking. The tenth and final staff concludes the piece with a series of eighth notes and rests.



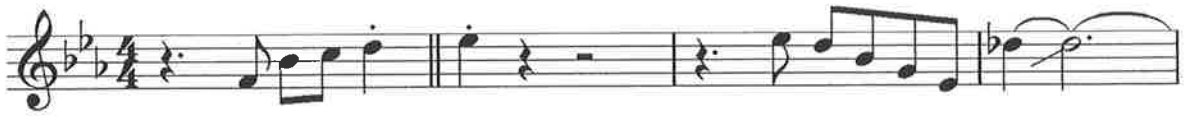
"On Green Dolphin Street"

David Liebman

21 April 1985

♩ = 168

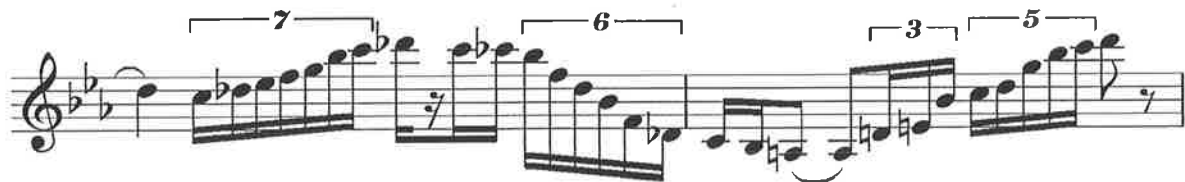
A Prescribed Melody



B



A1



C



A Chorus 1



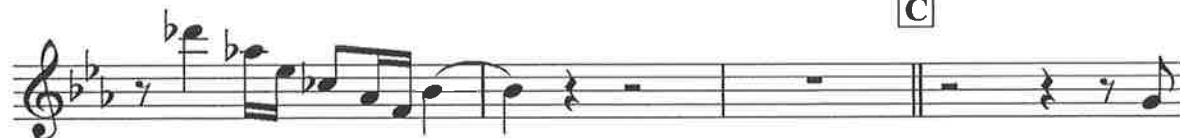
B



A1



C



A Chorus 2



This page of musical notation is written for guitar in a key signature of three flats (B-flat major or D-flat minor). It consists of ten staves of music. The first staff begins with a melodic phrase. The second staff contains a complex sixteenth-note run with a '7' and a '6' indicating fingerings, followed by a section marked 'B'. The third and fourth staves feature multiple triplet markings. The fifth staff has a '6' marking. The sixth staff includes a '6' and a '3' marking, followed by a section marked 'A1'. The seventh staff shows a melodic line with a slur. The eighth staff has a triplet marking. The ninth and tenth staves continue the melodic and harmonic development, ending with a final chord.

[C]

[A] Chorus 3

[B]

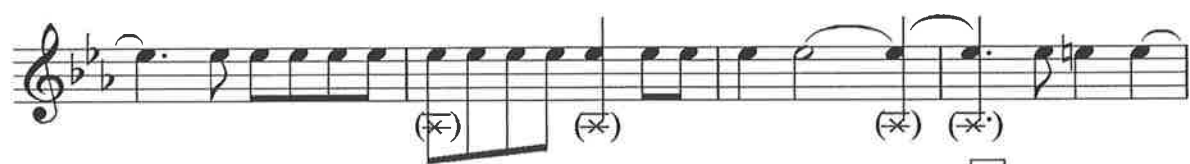
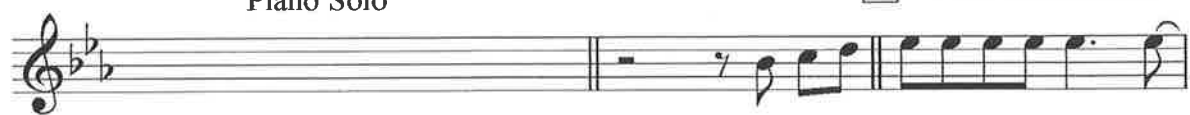
[A1]

[C]



Piano Solo

A Prescribed Melody



B



A1



C





"On Green Dolphin Street"

David Liebman

January 1991

♩ = circa 132

A Prescribed Melody



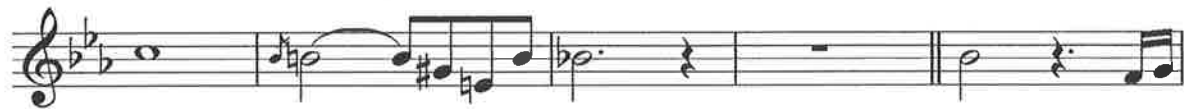
B



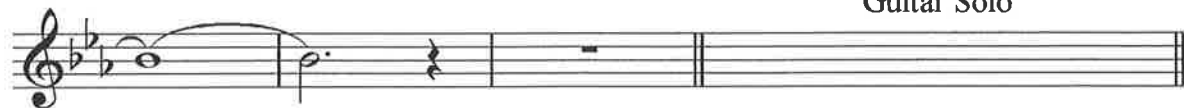
A1



C



Guitar Solo



A Chorus 1





B



A1



C



A Prescribed Melody



B



A1



C



The image displays a musical score for four staves, all in G minor (one flat). The notation is as follows:

- Staff 1:** A single note G4 (one flat) followed by two measures of rests, then a half note G4, a quarter note A4, and a half note G4.
- Staff 2:** A quarter note G4, followed by a sextuplet of eighth notes: G4, A4, Bb4, Cb5, D5, Eb5, F5, G5, A5, Bb5, Cb6, D6. The sextuplet is followed by a quarter note G5 and a quarter rest.
- Staff 3:** A quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note Cb5. This is followed by a triplet of eighth notes: D5, Eb5, F5. The staff concludes with a quarter note G4, a quarter note A4, and a quarter note Bb4.
- Staff 4:** A quarter note G4, a quarter note A4, a half note G4, a half note F4, a half note E4, and a half note D4. The piece ends with a double bar line.

"On Green Dolphin Street"

David Liebman

337

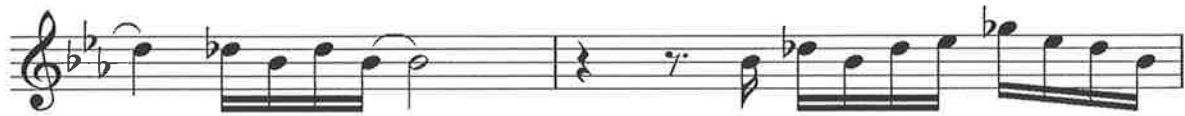
2 May 1991

♩ = circa 160

A Prescribed Melody



B



A1



C





A Chorus 1



B



A1



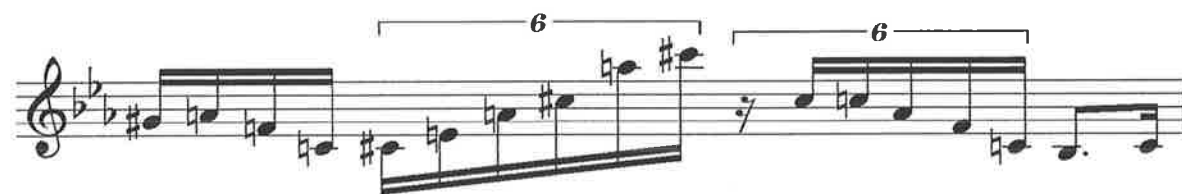
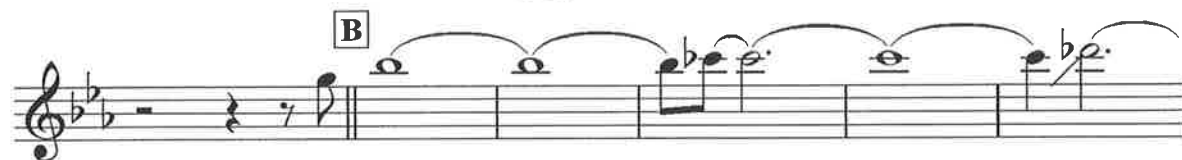
C



A Chorus 2



**B****A1****C****A** Chorus 3



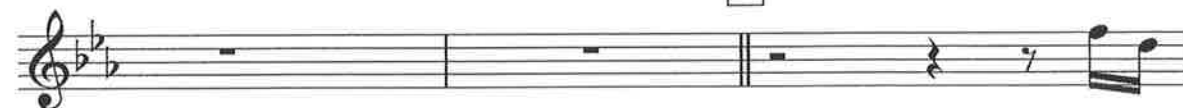
A Chorus 4

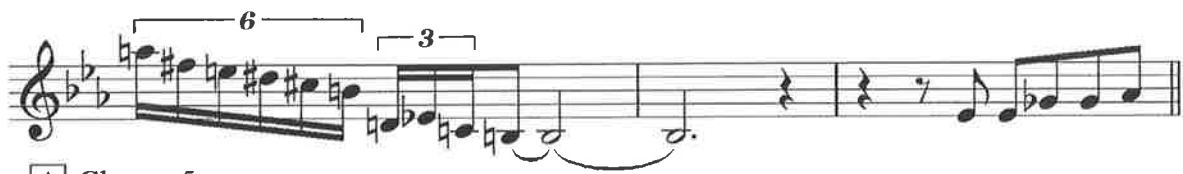


A1



C

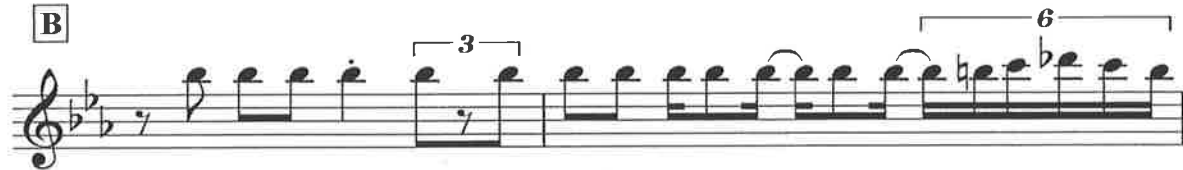




A Chorus 5



B



A1



C



This musical score is written for guitar in a key signature of three flats (B-flat major or D-flat minor). It consists of ten staves of music. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1-4 above notes. Specific techniques are marked with brackets and numbers: triplets (3), sextuplets (6), and quintuplets (5). A section labeled 'A Chorus 6' begins on the third staff, and a section labeled 'B' begins on the sixth staff. The score concludes with a double bar line on the tenth staff.

3

3

6

A Chorus 6

3

5

7

B

6

3

5

6

3

A1

Two staves of musical notation in G-flat major (two flats). The first staff contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The second staff continues the melody with eighth and sixteenth notes, including a triplet of eighth notes.

C

First staff of musical notation for section C, starting with a whole rest followed by a quarter note, then a half note and a quarter note.

Second staff of musical notation for section C, featuring a half note, a quarter note, and a triplet of eighth notes.

First staff of musical notation for the Piano Solo section, containing two triplet markings over eighth notes.

Piano Solo

Bass Solo

A Saxophone First "8"

First staff of musical notation for the Bass Solo section, starting with a quarter rest followed by a quarter note, then a half note and a quarter note.

Second staff of musical notation for the Bass Solo section, featuring a half note, a quarter note, and a triplet of eighth notes.

Third staff of musical notation for the Bass Solo section, including a triplet of eighth notes and a sextuplet of sixteenth notes.

B

Drum-Piano-Drum Solo

First staff of musical notation for the Drum-Piano-Drum Solo section, starting with a quarter note, a half note, and a quarter note, followed by a quarter rest.

A Second "8"

First staff of musical notation for the second '8' section, featuring a quarter note, a half note, and a quarter note, followed by a quarter rest.

Second staff of musical notation for the second '8' section, containing a triplet of eighth notes and a quarter note.

Musical staff with two triplet markings (3) over groups of notes.

Musical staff with a box labeled 'B' and a sextuplet marking (6) over a group of notes.

Drum-Piano-Drum Solo

Musical staff with a triplet marking (3) over notes.

A Third "8"

Musical staff with a circled 'x' marking under a note.

Musical staff with five triplet markings (3) over groups of notes.

Musical staff with a box labeled 'B' above it.

Drum-Piano-Drum Solo

Musical staff with a triplet marking (3) over notes.

A Prescribed Melody

Musical staff with a triplet marking (3) over notes.

Musical staff with a box labeled 'B' and two triplet markings (3) over notes.

Musical staff with a triplet marking (3) over notes.

Musical staff with a box labeled 'A1' and a triplet marking (3) over notes.

The image displays a musical score for guitar, consisting of five staves of music in the key of E-flat major (three flats). The notation includes various rhythmic and melodic patterns, with specific techniques indicated by markings.

- Staff 1:** Contains a melodic line with several notes marked with an 'x' in a circle, indicating natural harmonics. The markings are: (x) (x) (x) (x) (x).
- Staff 2:** Features a melodic line with notes marked with an 'x' in a circle: (x) (x). A square box labeled 'C' is positioned above the staff, indicating the placement of a capo.
- Staff 3:** Shows a melodic line with rests and notes, including a half note followed by a quarter note.
- Staff 4:** Contains a melodic line with three triplet markings (indicated by a bracket and the number '3') over groups of three notes.
- Staff 5:** Contains a melodic line with four triplet markings (indicated by a bracket and the number '3') over groups of three notes.

Appendix III

Discography

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