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Juha Henriksson

Chasing the Bird

Functional Harmony in Charlie Parker's Bebop Themes

Suomen Musiikkitieteellinen Seura

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To Laura,

My One and Only Love

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Unfortunately, I was not allowed to print here the analysed themes in their entirety. Therefore, I advise the reader to have a copy of Jamey Aebersold's *Charlie Parker Omnibook* available when reading the analyses. The *Omnibook* contains complete transcriptions of all analysed themes. All musical examples are printed as permitted by Finnish law and the Bern Convention.

Abstract

The main goal of my study is to develop a new method for the harmonic and melodic analysis of jazz which makes up for the weaknesses of the earlier ones. My book is also a study of Charlie Parker's compositional style, because I have tested my analytical method by analysing 37 bebop themes composed by Parker.

My analytical method is based on the theory of harmonic function. I have mainly used Diether de la Motte's notation. However, the chord notes are numbered in accordance with common jazz practice, and new functional symbols are introduced for the various dominant substitute chords used in jazz and for the second degree of the minor mode.

The functional theory turned out to be a very promising method for harmonic and melodic analysis of bebop. The major benefit of the functional method, as compared to the system of scale degrees, is the labelling of substitute chords, especially dominant substitutes, because Roman numerals do not necessarily reveal the function which the chord performs. Other benefits are the notation of third-related chords and the flexible notation of secondary chords. Furthermore, such analysis is more than just description because the analyst is obliged to explain the functions of the various chords.

Harmonically, Parker's compositions turned out to be almost too simple to fully test the functional theory. His themes are based on simple, functional progressions, with preference given to principal functions and secondary dominants. Parker very rarely uses dominant substitutes other than bII7, bIIm7, and bVII7 chords.

It is noteworthy that Parker uses the major scale against the tonic chord in his blues compositions while many other jazz musicians use the blues scale. Melodically, Parker favours the chord notes of the underlying harmony. He treats the ninth as a chord note. Also, he sometimes uses altered chord notes and other extended-chord notes besides the ninth. The altered and extended notes are usually selected in such manner that they imply some substitute chord sequence. Parker quite often follows the voice leading rules of Western classical music, but sometimes uses unorthodox resolutions.

Contents

1	Introduction	1
2	Problems of jazz study	5
2.1 2.2 2.3 2.4 2.5 2.6	The object of study Western and African elements in jazz The musical and social context of jazz Pre-composition and improvisation The soloist and the rhythm section Transcription of jazz rhythm and harmony analysis	5 6 8 9 11 12
3	Melodic and harmonic analysis of jazz	12 14
3.1 3.1.1 3.1.2 3.1.3 3.1.4 3.2 3.2.1 3.2.2 3.2.3 3.2.4 3.2.5 3.2.6 3.2.7	Concepts The paraphase and the chorus phrase Motivic improvisation Formulaic improvisation Melodic coherence and main ideas Methods Absolute chord symbols The system of degrees The Schenkerian method The circle of fifths paradigm Tensions The Meyer-Narmour method Melodic contours	14 14 15 16 18 19 20 20 20 21 24 25 25 25 27
4	Functional harmonic theory	29
4.1 4.1.1 4.1.2 4.1.3 4.1.4 4.2 4.2.1 4.2.2 4.2.3	The history of functional theory Hugo Riemann Hermann Grabner Hermann Erpf and Sigfrid Karg-Elert Diether de la Motte Previous functional studies of jazz Studies of individual tunes Chord substitution and functional theory Studies of jazz harmony	29 29 31 33 34 37 38 39 39

4.3	The functional theory for jazz analysis	41
4.3.1	Chord-note numbers	41
4.3.2	Parentheses, brackets, and braces	43
4.3.3	The tonic	44
4.3.4	The subdominant	45
4.3.5	The dominant	46
4.3.6	Third-related chords	49
5	Charlie Parker	51
5.1	Parker's life	52
5.2	Parker's personality	53
5.3	Musical influences	54
5.4	Verbal musical expressions	56
5.5	The musician	58
5.6	The composer	62
6	Charlie Parker's themes	67
6.1	Themes based on the twelve-bar blues	69
6.1.1	"Billie's Bounce"	71
6.1.2	"Now's the Time"	73
6.1.3	"Cheryl"	75
6.1.4	"Buzzy"	77
6.1.5	"Another Hairdo"	79
6.1.6	"Blue Bird"	81
6.1.7	"Barbados"	82
6.1.8	"Perhaps"	85
6.1.9	"Visa"	86
6.1.10	"Blues (fast)"	90
6.1.11	"Bloomdido"	91
6.1.12	"Mohawk"	93
6.1.13	"Au Privave"	95
6.1.14	"K.C. Blues"	97
6.1.15	"Blues for Alice"	99
6.1.16	"Si Si"	101
6.1.17	"Back Home Blues"	102
6.1.18	"Laird Baird"	104
6.1.19	"Chi Chi"	106

6.2	Themes based on the "Rhythm changes"	108
6.2.1	"Red Cross"	109
6.2.2	"Shaw Nuff"	112
6.2.3	"Moose the Mooche"	115
6.2.4	"Chasing the Bird"	119
6.2.5	"Steeplechase"	121
6.2.6	"Passport"	123
6.2.7	"An Oscar for Treadwell"	127
6.2.8	"Anthropology"	130
6.3	Themes based on other standard tunes	133
6.3.1	"Ornithology"	133
6.3.2	"Scrapple from the Apple"	137
6.3.3	"Ah-Leu-Cha"	140
6.3.4	"Marmaduke"	143
6.4	Original constructions	144
6.4.1	"Yardbird Suite"	145
6.4.2	"Dewey Square"	147
6.4.3	"Cardboard"	151
6.4.4	"Segment"	155
6.4.5	"My Little Suede Shoes"	158
6.4.6	"Confirmation"	160
7	Parker's compositional style	165
7 7 1	Parker's compositional style Harmonic solutions	165
7 7.1 7.1.1	Parker's compositional style Harmonic solutions Blues compositions	165 165
7 7.1 7.1.1 7.1.2	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions	165 165 165 168
7 7.1 7.1.1 7.1.2 7.1.3	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions	165 165 165 168 174
7 7.1 7.1.1 7.1.2 7.1.3 7.2	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions	165 165 165 168 174 178
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic	165 165 165 168 174 178 178
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.1 7.2.2	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant	165 165 165 168 174 178 178 178
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression	165 165 165 168 174 178 178 181 183
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants	165 165 165 168 174 178 178 178 181 183 186
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint	165 165 165 168 174 178 178 178 181 183 186 189
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3 7.4	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint Melodic aspects	165 165 165 168 174 178 178 178 181 183 186 189 191
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3 7.4 7.4.1	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint Melodic aspects Voice-leading	165 165 165 168 174 178 178 178 181 183 186 189 191 191
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3 7.4 7.4.1 7.4.2	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint Melodic aspects Voice-leading The placement of chord notes	165 165 165 168 174 178 178 181 183 186 189 191 191 191
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3 7.4 7.4.1 7.4.2 7.5	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint Melodic aspects Voice-leading The placement of chord notes Aspects of rhythm	165 165 165 168 174 178 178 178 181 183 186 189 191 191 191 193 195
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3 7.4 7.4.1 7.4.2 7.5 7.5.1	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint Melodic aspects Voice-leading The placement of chord notes Aspects of rhythm Rhythmic formulas	165 165 165 168 174 178 178 181 183 186 189 191 191 193 195 195
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3 7.4 7.4.1 7.4.2 7.5 7.5.1 7.5.2	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint Melodic aspects Voice-leading The placement of chord notes Aspects of rhythm Rhythmic formulas Shifted harmonic accents	165 165 165 168 174 178 178 181 183 186 189 191 191 193 195 195 196
7 7.1 7.1.1 7.1.2 7.1.3 7.2 7.2.1 7.2.2 7.2.3 7.2.4 7.3 7.4 7.4.1 7.4.2 7.5 7.5.1 7.5.2 7.5.3	Parker's compositional style Harmonic solutions Blues compositions "Rhythm changes" compositions Other compositions Treatment of the functions The tonic The subdominant The Sp7-D7 progression Secondary dominants The use of counterpoint Melodic aspects Voice-leading The placement of chord notes Aspects of rhythm Rhythmic formulas Shifted harmonic accents Polyrhythmic effects	 165 165 165 168 174 178 178 181 183 186 189 191 191 193 195 195 196 197

7.6	The main ideas	198
7.7	Statements by Parker and the musical analysis	199
8	Functional theory and jazz analysis	201
8.1	Chord-note numbers	201
8.2	Extended-chord tones	202
8.3	Implied harmonies	203
8.4	Chord substitutions	205
8.5	Secondary chords	206
8.6	Parallel chord sequences	208
8.7	Melodic shape	209
8.8	Conclusions	210

References

213

If there is nothing new to be found in melody then we must seek novelty in harmony.

Georg Philipp Telemann

I used to hang around with a guitarist named Biddy Fleet. We used to sit in the back room at Dan Wall's chili joint and other spots uptown, and Biddy would run new chords. For instance, we'd find that you could play relative major, using the right inversions, against a seventh chord, and we played around with flatted fifths.

Charlie Parker

1 Introduction

Studying jazz is not an easy task because of the dual nature of the music. Jazz is essentially both Western and African (or non-Western). Jazz comes originally from an oral tradition, but it also has some written elements. The oral/ aural aspects of jazz are often much more important than the textual elements that can be notated with Western notation. Therefore, some jazz scholars have debated if it is at all possible to analyse jazz. Bruce Johnson, for instance, has argued that "the sense of the 'voice' of jazz is more vivid in the anecdotes of its exponents than in the analyses of critics" (Johnson 1993: 10).

Johnson's argument may be justified, yet I think that musical analysis of jazz based on transcriptions may be useful. First of all, not all musical processes are conscious, thus musical analysis might reveal some of the unconscious ones. And secondly, many (if not most) jazz musicians have relied on written music as an aid to development, for example, by studying pedagogical exercises, by transcribing passages too difficult to learn by ear, or by memorizing solos transcribed by others (Martin 1996: 123–124). To my mind a harmony oriented analytical method is especially suitable because jazz musicians often think of melody in terms of harmony. In the process of learning to improvise, they spend hours practising scales and arpeggiating chords of the various harmonic models.

Nonetheless, in my opinion the analysis of jazz should always be supported with original statements by the musicians themselves: interviews, anecdotes, and so forth. These statements can help to reveal the aural elements of jazz that cannot be notated. They also make it easier for the analyst to concentrate on those elements which the jazz musicians consider important. Paul Berliner's study *Thinking in Jazz* (1994) is a perfect example of how musical analysis and original statements by jazz musicians can be combined when analysing jazz. In my study I try use the original statements by musicians in a similar fashion than Berliner because I do not use any special textual analysis method. I just try to let Parker and his fellow musicians speak about him and his music. Yet, I try to be careful not only to concentrate on those musical factors that the jazz musicians speak about, because many musical processes are unconscious. Several problems arise from the dual nature of jazz where analysis is concerned: what is the object of study, wherein lies the "meaning" of jazz, what is the relation between pre-composition and improvisation, how do the soloist and the rhythm section influence each other, and so forth. These problems must be solved if one wants to study jazz successfully, and they are discussed more thoroughly in Chapter 2.

Most analytical studies of jazz have concentrated on harmony and/or melody. Still, in my view a better analytical method is needed. The methods thus far applied to jazz are mainly borrowed from Western music theory. These methods work quite well in a diatonic setting, but are more problematic when analysing jazz because it has become more and more chromatic since the 1940's. Short modulations and substitute chords, which are very important in jazz harmony, may also cause problems when analytical methods are directly adopted from Western music theory. Chapter 3 reviews the strengths and weaknesses of the various concepts and methods which up to now have been applied to jazz analysis.

The main goal of my study is to introduce a new analytical method for jazz harmony and melody which makes up for the weaknesses of previously used methods, such as Schenkerian and scale-degree analysis. My method is based on the theory of harmonic function that was originally developed for the analysis of Western art music. Functional theory views all progressions as deriving ultimately from the progression: tonic–subdominant–dominant–tonic. The theory was developed by Hugo Riemann from the music of Beethoven, but has been later applied to Western art music from Bach to Wagner. Functional theory has been applied to jazz analysis to only a small extent. The history of functional theory and previous functional studies of jazz are reviewed in Chapters 4.1 and 4.2.

I used functional harmonic theory in my study of chord substitutions in jazz (Henriksson 1995, 1996), and it turned out to be very promising for the harmonic analysis of jazz. It helped me to explain some harmonic solutions of jazz better than, for instance, the system of degrees. But functional theory needs some alterations before it can be applied successfully to harmonic and melodic analysis of jazz. I introduce my own version of functional theory in Chapter 4.3.

To test my version of functional theory, it has to be applied to real musical examples. I have chosen to analyse bebop from the 1940's and the early 1950's because it exhibits more chromaticism and substitute chords than do previous styles of jazz. However, bebop is still tonal music. It is of no use to apply functional theory to non-tonal idioms such as modal jazz or free jazz. It should be noted that a very large portion of jazz performed and recorded after the early 1950s is based on bebop harmony. If my functional theory turns out to be successful for analysing bebop, it can also be applied to more modern jazz.

I focus on music by only one artist because of my belief that biographical information and original statements by him and his fellow musicians should be used to lend support to the musical analysis. If I had chosen music from various artists, the amount of biographical information would have become too unwieldy. Therefore, I decided to concentrate on Charlie Parker's music. Parker is generally regarded as one of the most important, if not the most important developer of bebop. Other possible choices would have been, for example, Dizzy Gillespie, Bud Powell, or Thelonius Monk, but I chose Parker because as a saxophonist I have played his tunes many times and thus have a personal relationship with his music. It should, however, be noted that no single musician can be regarded as the archetypal representative of a certain musical style. Yet it seems likely that if functional theory proves efficient for studying Parker's music, it can also be applied to other bebop-style jazz.

There are two main reasons why I have analysed Parker's compositions and not his improvisations. First, his compositions have been analysed very little as compared to his improvisations. The most thorough study of Parker's music is Thomas Owens's dissertation (1974a), in which the author analyses no less than 250 solos by Parker. Also, other jazz scholars have analysed Parker's improvisations, but there are no large-scale studies of Parker's compositions (but, see Martin 1996; Koch 1988; Patrick 1975; Williams 1982 and 1988). Second, Parker's compositions perhaps better reveal his harmonic and melodic thinking than do his improvisations. Even though many of his themes were composed very rapidly in recording sessions and were actually more like improvisations than compositions in a "classical" sense, he at least had some time beforehand to think about what to play for the thematic statement. When improvising, especially at the fast speeds of bebop, Parker - as well as any other jazz musician - had to rely more on "easier" solutions such as the traditional blues scale, memorized figures, and musical quotations. Lawrence Koch, for instance, has noticed that Parker's resourceful use of the major scale sets his blues themes melodically apart from the blues of earlier years; but when improvising, he often used the traditional blues scale (Koch 1988: 293).

Coincidences, accidents, and the physical characteristics of the instrument play a greater role in improvisations than in pre-composed themes. These factors are usually ignored in analytical studies of jazz. When analysing compositions, these factors are not so important, although the physical characteristics of the instrument may sometimes affect pitch selection in themes, especially when it is an instrument such as the saxophone, where not every note is equally easy to play.

I have collected a large sample of original statements by Parker and his fellow musicians from numerous jazz history books and biographies in order to better understand his music. I would have preferred interviews, but unfortunately Parker and most of his fellow musicians are no longer with us. The problem with biographical information about Parker is that his life story is mostly told more as a mythical legend than as a contemporary biography. Most anecdotes about Parker concentrate on his eccentric behaviour, his drug addiction and drinking, and his sexual appetite. In contrast, I have tried to collect especially those statements which shed light on what kind of musician and composer Parker was.

The largest section of my study contains analyses of 37 of Parker's total of 49 original compositions. My analyses are based on Parker's original recordings and the transcriptions published in Jamey Aebersold's *Charlie Parker Omnibook* (1978). My analytical method is described in Chapter 4.3 and at the beginning of Chapter 6. I concentrate on the harmonic and melodic aspects of Parker's compositions because my analytical method is based on functional theory. Also,

I make some comments about Parker's use of rhythm, because the main ideas of his compositions are sometimes more rhythmic than melodic or harmonic.

Functional harmonic theory helped me to draw conclusions about Parker's compositional style (see Chapter 7). Yet I faced some problems when applying the functional theory to bebop, especially when analysing parallel chord sequences. I discuss the benefits and shortcomings of my analytical method in Chapter 8. I find functional theory very useful when analysing Parker's compositions that are based on Western tonal harmony; and functional theory may turn out to be particularly useful for explaining complicated chord substitutions of modern jazz. It may also be applied to the functional sections of modern jazz tunes that combine bebop harmonies with modal thinking.

There is something in music which is more than melody and more than harmony: music.

Giuseppe Verdi

2 Problems of jazz study

2.1 The object of study

Jazz was originally transmitted orally. Initially, there was little need for jazz to be notated. Much of it was improvised, and players relied on certain shared musical conventions, learned through imitation (Tucker 1988: 545). As time went on, more and more jazz musicians became familiar with Western notation. Many musicians started to write down the theme, structure and harmony for future performances. In most cases, however, these notations are only sketches, not complete scores. Even when complete scores exist, they give only a faint idea of the distinctive sounds of jazz. Therefore, I must agree with the following argument of Gunther Schuller, that the only reasonable object of study in jazz is its recorded sound (Schuller 1968: x):

Verbal explication and notated musical examples are of course no substitute for the music itself. If this is true of histories of "classical" music, it is even truer of jazz, a basically improvised music defying notation and in which recourse to the written score is both impossible and - if scores existed - irrelevant. Despite the limitation of musical notation, a score by Beethoven or Schoenberg is a definitive document, a blueprint from which a slightly differing interpretation can be derived. A jazz recording of an improvised performance on the other hand is a one-time thing, in many instances the only available and therefore "definitive" version of something that was never meant to be definitive. ... The jazz historian therefore is forced to evaluate the only thing that is available to him: the recording. Whereas we are interested primarily in the *Eroica* and only secondarily in someone's performance of it, in jazz the relationship is reversed.

Still, it must be remembered that studio recordings are not the same thing as live performances. The recording may have been edited, or the recording technique may have altered the sound of the instruments. In the past musicians had to adapt the presentation of their music somewhat because of the time limits of the ten-inch 78 rpm commercial record. For instance, Charlie Parker's group played solos that could last as long as 10 or 15 minutes in live performances, if not longer. For commercial records, the performance time could not exceed three minutes, so the number of choruses for solos was severely limited (Komara 1995: 87). It must also be noted that the approved "master takes" do not necessarily contain the best solos that were played during the recording session. Charlie Parker, for instance, usually seemed to play less interesting solos on each succeeding take, but very often the latter takes were chosen because the supporting band played better together during the ensemble's theme statements (Komara 1995: 102). Therefore, the "master takes" might not be the best choice when analysing improvisations, though they are very suitable for compositional analysis.

Most jazz studies are originally based on recordings, but after the recording has been transcribed, the transcription is treated as the equivalent of a score. But Western notation is weak in its ability to represent the rhythmic and timbral complexities of jazz. Therefore, most analytical studies of jazz have concentrated on the melodic and harmonic properties - the elements that can be most easily transcribed. Yet very often the timbral and rhythmic elements of jazz are much more important than harmony and melody.

How can this problem be solved? Nowadays it is possible to make accurate transcriptions of rhythm by using electronic devices. There are also special notational symbols for different timbral variations and other expressive devices, such as vibrato, slides, and pitch inflection. However, abundant use of special notation symbols and multi-flagged notes and rests make the notation very hard to read. Luckily, there is also an easier solution, which is perhaps closer to the very nature of jazz than is the use of complicated notational symbols. The recording should not be ignored after it has been transcribed. On the contrary, the scholar should listen to it carefully while analysing the transcription. Harmonic and melodic analysis of the transcription should be combined with an aural, descriptive analysis of the whole performance.

2.2 Western and African elements in jazz

Many scholars have argued that jazz instrumentation and harmony are derived from Western musical tradition, whereas rhythm and phrasing are derived from African music; but this might be an over-simplification. Both the Western and African roots of jazz can be heard in every musical element of jazz, although their proportion may vary from one musical parameter to another. This dual heritage of jazz will most certainly cause problems for a scholar whose analysis is only based on Western musical tradition.

Western musicians try to avoid mistakes. But in jazz expressivity is often emphasized at the expense of faultlessness. Miles Davis is a good example of a musician who wanted to maximize timbral variations even at the expense of occasional, sometimes even numerous, false notes. Miles's solos have caused troubles for jazz scholars using traditional analytic methods. Their analyses often show that Miles's solos contain many mistakes and shortcomings. But in spite of the analytical results, most people find Miles's solos excellent when listening to them. Pianist Chick Corea, who played with Miles in the late 1960's, has stated (Mandel 1991: 18–19):

Miles's solos are really interesting to look at on paper, because there's nothing to them. On a Trane solo or Charlie Parker solo, you can string

the notes out and see all these phrases and harmonic ideas, patterns, all kinds of things. Miles doesn't use patterns. He doesn't string notes out. It's weird. Without the expression, and without the feeling he puts into it, there's nothing there.

It should therefore be clear that Miles's solos cannot be analysed merely by traditional means. Robert Walser has discussed this "problem" of Miles Davis in his article, "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis" (1993). Walser has applied the literature theories of Henry Louis Gates to jazz. Gates argues in his book, *The Signifying Monkey: A Theory of African-American Literary Criticism* (1988), that there are two contrasting ways of creating cultural meanings: by white *signifying* and by black *Signifyin'*. White signifying is logical and rational, and the meanings are absolute, permanent, exact, and exclusive. Black *Signifyin'* works through gesture, reference, improvisation, and dialogue to suggest multiple meanings. Walser argues that the power of Miles Davis's music is based on the fact that Miles creates many black *Signifyin'* meanings. Miles himself once said: "Sometimes you run out of notes. The notes just disappear and you have to play a sound" (Walser 1993: 360). Therefore, analytic methods based solely on transcriptions can never explain every aspect of Miles Davis's music, nor of jazz in general.

The concept of *signifying* vs. *Signifyin*' is not the only dichotomy that has been applied to jazz analysis. Perhaps the most famous example is *embodied* meaning vs. engendered feeling. This dichotomy was defined by Charles M. H. Keil (1966), who attacked the ideas of Leonard B. Meyer. Keil argued that jazz improvisation is unlike traditional Western composition because it does not depend heavily on syntactical relationships and can be understood better through a study of process. Keil suggested that *engendered feeling* should be substituted in the analysis of jazz improvisation for Meyer's embodied meaning, the meaning that arises when "within the context of a particular musical style one tone or group of tones indicates - leads the practised listener to expect - that another tone or group of tones will be forthcoming" (Meyer 1967: 7). Meyer's embodied meanings are syntactic and coherent, whereas Keil's engendered feelings are spontaneous and processive. Embodied meanings are formed by composing repeated performances which embellish harmony and melody, while engendered feelings are constructed by single improvisations which emphasize pulse and meter (Keil 1966: 338; Rinzler 1983: 125).

How can the problems caused by the dual heritage of jazz be solved? In my opinion the only solution is to use several analytical methods. The Signifyin' meanings (engendered feelings) cannot be analysed by using methods based solely on Western music theory. Instead, qualitative methods should be used to complement the musical analysis. One solution is to combine analytical results with biographical information and interviews of jazz musicians. Paul Berliner's *Thinking in Jazz. The Infinite Art of Improvisation* (1994) is an excellent example of a study that combines both musicological and ethnomusicological methods. Berliner interviewed jazz musicians in order to search out the processes that lie behind jazz improvisation, but he also transcribed and analysed musical examples.

2.3 The musical and social context of jazz

A jazz scholar - like any music scholar - needs to know thoroughly the musical and social contexts of the music he studies. But in jazz studies the importance of a thorough knowledge of musical and social practices is even more important than, for instance, in Western art music research, because most analytical methods applied to jazz were not originally designed for it, but for Western art music. The musical and social contexts of Western art music are, so to speak, "built into" these methods. Therefore, they can only be applied to jazz if the scholar is well aware of the jazz context.

Many academic studies of jazz have received bitter criticism from jazz musicians, who claimed that scholars have made false interpretations and even obvious errors when analysing the music. In some cases these misinterpretations and errors could have been avoided if the scholar had known the jazz context well enough. For example, William Austin analysed Charlie Parker's twelve-bar blues, "Perhaps", in his book, The Music of the 20th Century (1966). Austin argues that "at one point in each chorus, measure 8, there is a writhing of the harmony that resembles Bartók, whose music Parker claimed to admire" (Austin 1966: 291). Austin states that the harmony that Parker's melody implies in the eighth and ninth measures is V/ii-V/bii-ii. Austin's interpretation may be justified because the notes Parker plays in the latter half of m. 8 can be analysed as the ninth, seventh, and fifth of the V/bii chord. However, it is perhaps better to interpret them as the fifth, third, and root of the biii chord, because the parallel minor chord progression iii-biii-ii is a widely-used convention of bebop harmony. Austin's suspect interpretation resulted from his inadequate understanding of the harmonic language of bebop.



EXAMPLE 2.1 Austin's analysis of Parker's blues solos; "Perhaps", mm. 8–9

2.4 Pre-composition and improvisation

Ekkehard Jost analyses John Coltrane's "Giant Steps" in his book *Free Jazz*, and he draws the following conclusion (Jost 1974: 25):

At first hearing, Coltrane's improvisatory treatment sounds very impressive, but a more detailed analysis is disillusioning. The exaggerated tempo suggests a stream of melodic ideas, but what in fact occurs is an uninterrupted sequence of arpeggiated chords - in the final analysis, a masterfully presented, well-planned etude. Some melodic patterns in the first chorus ... also appear note for note in the following choruses.

First of all, Jost's statement that "it sounds impressive, but when analysed, it turns out to be bad," seems erroneous to me. Carl Dahlhaus has argued that "in every musical work, even the simplest, a foreground to be clearly perceived stands in relief against a background half lying in shadow" (Dahlhaus 1983: 55). Dahlhaus thinks that without turning to the score, anyone trying to appreciate every detail in Wagner's *Magic Fire Music*, or in many pieces by Debussy, hears incorrectly, aesthetically speaking. Dahlhaus may be right as far as Western art music is concerned, but in my opinion aesthetic judgements of jazz - music that is mainly based on improvisation and a non-written tradition - must be based only on those musical elements that can be heard. Music analysis should serve to find out *why* something sounds good or bad. If something is wrong with the analytical method, not the music.

Second, it is obvious that Jost finds "spontaneous" improvisation aesthetically superior to anything pre-composed (i.e., composed and memorized melodic figures). Many scholars share Jost's view. Barry Kernfeld, for instance, writes that "there are at least two Coltranes, the mechanical formulaic and the imaginative motivic soloist" (Kernfeld 1983: 59). It seems to me that scholars like Jost and Kernfeld have misunderstood the whole essence of improvisation. Jazz improvisation relies both on pre-composed melodic figures and on new ideas. No one can constantly come up with entirely new ideas at the fast pace required for improvisation. As Paul Berliner has stated, over the course of a solo, players typically deal with the entire spectrum of possibilities embodied by these separable but related applications of improvisation - pre-composed melodies and new ideas (Berliner 1994: 222).

Pre-composed figures are crucial when an artist practices improvisation. Great masters of jazz, such as Charlie Parker and John Coltrane, spent hours and hours practising various melodic figures that could be used in different harmonic settings. However, this maturation of musical ideas can also take place during performance. A working musician who often performs five to seven nights a week replays tunes and ideas with relative frequency. As Frank Tirro has argued, past performances can be considered as preparation for the present event (Tirro 1974: 297–298).

Why do so many jazz scholars disapprove of pre-composed solos? This phenomenon can be traced back to the first writers on jazz in the 1930's. Often limited in their understanding of the musical underpinnings of jazz, they focused on the vitality and energy of the "hot" soloist. They saw the jazz artist as a creature of inspiration who, in his own rough and unskilled way, would "forge a musical statement that was of the hearth and not necessarily of the mind" (Gioia 1988: 29).

In my view, aesthetic judgement should not hinge on whether the artist uses pre-composed figures or not. Instead, it should be based on how the musician uses these figures, and whether or not the figures are original. Most jazz musicians borrow figures from older artists whom they admire. But sooner or later the best musicians begin to compose their own figures. Usually, these pre-composed figures are carefully planned. For instance, John Coltrane's precomposed figures, which Kernfeld and Jost criticised, are not only original, but also melodically and harmonically very interesting. And even more important is how the pre-composed figures and fresh material are linked together. For example, even though Charlie Parker's solos mainly consist of familiar motives, his music is far from monotonous, unduly repetitive, or uninteresting. Thomas Owens has stated (1974a, I: 35):

> The mix of familiar motives is always different and some phrases, or portions of phrases, are always unfamiliar. Each new chorus provided him [Parker] an opportunity, which he invariably took, to arrange his stock of motives in a different order, or to modify a motive by augmenting or diminishing it, by displacing it metrically, or by adding or subtracting notes.

The artist who only copies figures from other musicians will never be ranked among the masters. Thousands of saxophonists have copied the playing styles of Lester Young, Charlie Parker, and John Coltrane, but only those who have managed to create something original have attained the first rank of playercomposers. Of course, the best musicians also quote other musicians. Sometimes this is done as a mark of honour. Red Garland, for instance, once played a notefor-note solo as originally performed by Miles Davis in the 1940's, when Garland was recording "Straight No Chaser" in the late 50's with Miles. But too much copying is condemnable and can even lead to unconscious self-parody, as the following anecdote about one of Lester Young's admirers shows (Bailey 1980: 69):

> There is an unlikely-sounding but probably true story about Lester Young. One of his admirers, a tenor player whose style of playing was based exclusively on Lester's, made the pilgrimage to listen to his idol. Young, a musician of beautiful unpredictability very rare in jazz, produced a quite uncharacteristic performance. The disciple, enraged, shouted at him "You ain't you, I'm you."

2.5 The soloist and the rhythm section

It is surprising that so many studies of jazz treat a solo transcription as if the solo were played in a vacuum. The transcription is provided with the chords of the "original" tune, not with the chords that the rhythm section actually played. Sometimes the chords played by the rhythm section are thoughtlessly ignored, but other times the scholar has tried to justify his solution, as Barry Kernfeld has done in his study of melodic coherence (Kernfeld 1981: 21):

> Because in improvisation a traditional model can mediate between soloist and accompanists, who need not be in exact agreement with each other as long as they both refer to the model, my first pragmatic solution ... will be to interpret improvised melodies in relation to fixed compositions, rather than in relation to changing accompaniments; thus we will ignore to some extent the specifics of improvised accompanimental harmony in our study of melodic coherence.

It runs against the very nature of jazz if the scholar separates the solo from the accompaniment. In reality both the soloist and the rhythm section are constantly exchanging melodic, harmonic, and rhythmic ideas. Paul Berliner has studied the interaction between the rhythm section and the soloist, stating that, in addition to setting forth melodic and rhythmic options, pianists stimulate soloists through selected chord voicings (Berliner 1994: 360). Ultimately, both soloists and pianists need to grasp each other's interpretation of harmony, the former through chord voicings and the latter through the melodic line. Therefore, the transcription of a solo should always include at least the chord symbols of the chords actually played by the rhythm section. Better still if the voicings of the chords are also transcribed.

If the scholar ignores the actual chords played by the rhythm section, he risks serious misinterpretations in his analysis. I will give just one example. Frank Tirro has made a serious error when analysing Charlie Parker's melody "Scrapple from the Apple" (Tirro 1967: 323). In his transcription, Tirro uses the chords of the "original" tune, "Honeysuckle Rose", by Andy Razaf and Thomas "Fats" Waller. However, only the A-section of Parker's melody is based on "Honeysuckle Rose". The B-section is based on George Gershwin's "I Got Rhythm". This would have been easily noticed if Tirro had transcribed the actual chords played by the rhythm section. If one examines the notes Parker plays in the B-section with respect to the chords provided with the transcription, one gets the impression that Parker plays surprisingly many notes that clash with the underlying harmony, especially in measures 17-20. Yet in reality Parker is mainly arpeggiating the chords played by the rhythm section. In the following example, the chords provided by Tirro are presented above the staff. Chords below the staff are the chords that Parker's melody implies (that is, the chords of the B-section of "I Got Rhythm").



EXAMPLE 2.2 Tirro's transcription of "Scrapple from the Apple", mm.17–20

2.6 Transcription of jazz rhythm and harmony analysis

In jazz styles like swing, bebop, and modal jazz the beat is usually divided unequally in "a lilting fashion that implies three, rather than two subunits, though the subdivision is executed with such flexibility and variety as to give only an impression (and not an exact statement) of these values" (Kernfeld 1988: 86). However, a common practice in jazz research is to transcribe these uneven sub-units as even eighth-notes, because they are much easier to read. Another reason for the notation of even eighth-notes is that jazz musicians are accustomed to them. They will intuitively know how to interpret or adjust the notated rhythms in order to make them sound like the rhythms in the recorded performance (Tucker 1988: 545).

The difference between the aural image and the transcription will not only affect analysis of rhythm, but also melody and harmony. The bebop style of playing is very similar to classical music in the way that chord notes are usually played on the beat. But the phrasing is often very different. Whereas the classical musician usually plays quite evenly and accents the consonant downbeats, the jazz musician normally plays the downbeat notes a little longer and attacks the shorter off-beats, which are often dissonant passing notes. This changes the aural harmonic image completely when compared to classical phrasing, in which the consonant chord notes are accented. This phenomenon is often ignored when the analysis is based solely on transcriptions. It should also be noted that classical musicians never play exactly as the score states, but also they take rhythmic liberties.



EXAMPLE 2.3 "Bebop" phrasing: the accentuation of dissonant off-beats

If the jazz musician plays "laid back" or "behind the beat", his playing sounds even more dissonant, because the resolutions of the dissonant off-beats are delayed slightly. Therefore, the analysis of a transcription will sometimes suggest that a certain melodic line is very conservative and consonant when in fact the aural image is much more dissonant.



The greatest beauties of melody and harmony become faults and imperfections when they are not in their proper place.

Christoph Willibald Gluck

3 Melodic and harmonic analysis of jazz

The analytical tools for melodic and harmonic analysis of jazz can be divided into two categories: concepts and methods. First, concepts are used in order to reveal the structure of the tune or the improvisation. Melody is categorized and divided into smaller fragments. Second, these fragments may then be analysed with various melodic and harmonic analytical methods. Although many jazz scholars have devised methods for jazz analysis in order to understand *how* jazz musicians play and improvise, in reality most of the methods can only reveal *what* is played (Brownell 1994: 12). More recently, some scholars influenced by literary theory or linguistics have tried to understand the mental processes that produce jazz improvisation.

3.1 Concepts

Most of the concepts for melodic and harmonic analysis of jazz are adopted from Western music theory. Music is transcribed, then the transcription is treated as the equivalent of the score. The transcription is examined for evidence of those elements which have come to be considered indicators of quality in composed music, such as theme and variation, thematic development, and melodic coherence. During the last 15 years, however, some jazz scholars studying formulaic improvisation have been influenced by theories of epic poetry. Whereas traditional concepts for jazz analysis treat the improvisation as an object or artifact, analytical models based on an understanding of the formulaic improvisation of epic poetry have concentrated on the process of improvisation rather than its product, the transcription (Brownell 1994: 12).

3.1.1 The paraphase and the chorus phrase

Frenchman André Hodeir was perhaps the first jazz scholar to develop concepts for jazz analysis that are still useful. Hodeir introduced two concepts for the analysis of the improvised melody, which he called "the variation phrase", in his book *Jazz: Its Evolution and Essence* (Hodeir 1956: 144):

Two types of phrase exist side by side in jazz, just as in European music; one might be called *theme phrase* and the other *variation phrase*. ... The latter may be subdivided into two principal types, the *paraphrase* and the *chorus phrase*. The first retains definite melodic affinities with the theme phrase from which it springs; the second, which is a kind of free variation, gets away from it completely. Thus, it may be said that the first eight bars of Hawkins's "Body and Soul" are of the first type, the paraphrase; the main notes of the melody clearly correspond to those of the theme. On the other hand, in the second chorus of the famous improvisation may be found good examples of the chorus phrase, in which the only thing the theme and the variation have in common is the harmonic foundation.

Many jazz scholars have applied Hodeir's concepts of *paraphrase* and *chorus phrase* in their musical analyses. There are also certain types of jazz improvisations which do not fall into Hodeir's categories. Perhaps the best example is "motivic" improvisation, which is based on a new melody that is not directly derived from the original melody, but is invented and then developed. Motivic improvisation techniques have been widespread in later bop and modal jazz by artists such as Sonny Rollins and John Coltrane, but also earlier artists, like Lester Young and Charlie Parker, have used motivic development in their solos.

It should be noted that Hodeir's concepts of the *theme phrase* and the *variation phrase* are somewhat problematic, because it is often difficult to make a distinction between a theme phrase and a variation phrase in jazz. There are always some elements of variation and elaboration in the performance of the themes of standard tunes.

3.1.2 Motivic improvisation

Many jazz scholars have borrowed the term *motive* from writers on Western art music to describe the type of improvisation where an intervallic or rhythmic idea recurs with modifications as a partial basis of improvisation. Usually harmony shapes pitch selection in transformations based on "motivic" improvisation.

Gunther Schuller (1958) was the first to apply the concepts of motivic improvisation in his analysis of Sonny Rollins's "Blue 7". Schuller called this type of improvisation *thematic*, but this was later replaced by the term *motivic* improvisation, by other jazz scholars whose studies were based on Schuller's ideas. In the process of motivic (or thematic) improvisation, a new melody might take shape through the modification of certain intervals and rhythms drawn from the theme. This new melody might even be unrelated to the original theme (Schuller 1958: 215).

Many jazz scholars have adopted the idea of motivic or thematic improvisation. Lawrence Koch, for instance, uses the term *motif* when writing

about Charlie Parker's recordings of the ballad "Embraceable You" (Koch 1988: 324–325):

... it is obvious that the motif, both melodic and rhythmic, was an important part of Bird's thinking. It is one of the factors which made an organized whole out of his ideas. Some of the best examples for analysis lie in his improvisational phrases on the opening bars of Gershwin's "Embraceable You". ... The same general motif is used throughout but developed differently ... In the first example, the motif is used against the tonic, repeated against the diminished chord, then transposed up a perfect fourth, used against the supertonic, and repeated with embellishment.

Quite often jazz scholars have emphasized the aesthetic value of motivic improvisation when compared to the chorus-phrase type of improvisation. For instance, it is obvious that Gunther Schuller finds thematic improvisation aesthetically superior, although he tries to emphasize that a thematically related improvisation is not *necessarily* better than a free, harmonically based one (Schuller 1958: 251).

3.1.3 Formulaic improvisation

When improvising at fast tempos, it is very difficult for the player to come up with entirely new ideas constantly. Therefore, most jazz musicians have memorized a personal stock of certain melodic figures which they can use when they run out of fresh ideas. Many jazz scholars have called these melodic figures *formulas*. Each musician has a slightly different repertoire of formulas, either developed by himself or borrowed from others. Lewis Porter has defined a formula as follows (Porter 1985: 57):

> A formula - called a "lick" by jazz musicians - is a brief idea that is functional rather than compositional. It is, for example, a pattern that fits a particular chord, chord sequence, or cadence. Formulas recur in similar contexts regardless of the song. (In contrast, a motive is a short idea used compositionally, perhaps developed and varied, that cannot be transferred haphazardly from one song to another.)

Porter makes a clear distinction between a formula and a motive. However, some other jazz scholars have used the term *motive* in two different senses, sometimes referring to the temporal presentation of related melodic ideas, and sometimes to association among pieces, a collection of shared responses to harmonic or formal events. Lawrence Koch, for instance, used the term *motif* when referring to a temporal presentation of related melodic ideas within a piece in his analysis of Charlie Parker's recording of "Embraceable You" (Koch 1988: 324–325). Yet Koch has also used the term *motif* in a very different sense, referring to shared responses to harmonic or formal events in a collection of pieces (e.g., Koch 1988: 298). For clarity's sake, it is very important not to use the same term in two different senses. *Formula* is an appropriate term for memorized melodic licks which are used in similar contexts in a collection of pieces; and *motive* should designate a certain melodic idea that is used compositionally in a single piece, with some recurrence and variation. Of course, a formula shared by various pieces might be analysed as a motive in a particular instance.

The first large study of formulaic improvisation was Thomas Owens's dissertation, *Charlie Parker: Techniques of Improvisation* (1974a), though it must be noted that Owens used the term *motive* instead of the term *formula*. Owens transcribed 250 saxophone solos of Charlie Parker and compiled a catalogue of Parker's musical devices (motivic cells). Owens argues that the key to the process by which Parker actually put his improvisations together "lies in the construction and placement of his favourite melodic figures" (Owens 1974a, I: 16).

Formulaic jazz improvisation may have at least as much in common with oral poetry as with Western composition. Therefore, some jazz scholars have borrowed definitions and methods from research in epic poetry. The most influential work has been Albert Lord's *The Singer of Tales* (1960), which was the first study that tried to reveal the mechanism for the reproduction of epic poetry in a culture without writing. Other influential works include Leo Treitler's (1974, 1975) studies of formulaic systems in plainchant. Treitler has suggested a direct parallel between the formulaic re-creation of epic poetry and the formulaic production of medieval plainchants.

Gregory Smith (1983, 1991) is perhaps the jazz scholar most directly influenced by theories of the formulaic composition of epic poetry. Smith has stated that the parallels between the creative process of epic poetry and that of the improvising jazz musician are one-to-one (Smith 1991: 37). Although Smith is interested in improvisation as a process, he admits that a very significant question remains unanswered: "The logic which governs the sequence of melodic formulas ... remains to be worked out in detail" (Smith 1983: 210).

One of the biggest problems in the analysis of formulaic improvisation is the question, "How can formulas be identified?" Defining recurrent patterns in jazz is not a simple task. Solos composed mostly of formulas will never be ranked with the great solos of all time. Therefore, the best jazz musicians try to hide their formulas by using some kind of rhythmic or melodic displacement. In fact, the problem of developing reasonable guidelines for the identification of formulaic relationships is as perplexing for jazz as for oral poetry. The definition of a formula must be sufficiently flexible, as Kernfeld has stated (1983: 17):

> A simple numeric standard, such as "five pitches," provides an unsatisfactory answer to the question "How long must a formula be?" A more flexible principle obtains here: the minimum length of a formulaic response depends on its distinctiveness, that is, on its dissimilarity to commonplace rhythms, harmonic implications, or intervallic contours.

Kernfeld argues that the concept of formula is perhaps best described as a network of linked melodic ideas with major and minor variants (1983: 26–27).

As Henry Martin has stated, Kernfeld's solution is similar conceptually to Wittgenstein's *family portrait* model of overlapping relatedness (Martin 1996: 38). The formula may vary widely, but will usually retain significant enough features to be identified. Yet the definition of formulas has caused trouble for many jazz scholars. Thomas Owens, for instance, in his dissertation (1974a), has difficulty defining Parker's formulas because they are often so brief as to lose a sense of shape and identity. Furthermore, Parker's formulas overlap in ways that make it impossible to differentiate clearly among them (Martin 1996: 37). Another problem arising from the concept of formula, is that sometimes it may prove difficult to make a distinction between formulaic and motivic improvisation because a formula *can* relate thematically to the melody (e.g., see Martin 1996: 36–37).

In addition to the practical issue of identifying formulas, there is the problem of how the different formulas can be analysed. Why has the musician built his formulas in a particular way? Finding a jazz musician's repertory of formulas will give some hints about his musical style, but each formula must still be analysed melodically, and its relation to the underlying harmony examined. Gregory Smith, for instance, has argued that the relation between melodic formulas and the chord structure of an improvisation requires further investigation because an identical series of pitches can be harmonized in different ways (Smith 1983: 210). Therefore, the analyst using a formulaic approach needs appropriate melodic and harmonic analytical methods.

3.1.4 Melodic coherence and main ideas

Some jazz scholars have attempted to combine the principles of both motivic improvisation and formulaic improvisation in their analytical models. Barry Kernfeld (1981) has developed the concept of *melodic coherence*, which is a combination of the four different concepts discussed above: the chorus phrase, the paraphrase, motivic improvisation, and formulaic improvisation. Kernfeld has tried to apply all these concepts simultaneously when analysing melodic coherence of improvisations by John Coltrane, Julian "Cannonball" Adderley, and Miles Davis. It should be noted that Kernfeld finds motivic improvisation: "there are at least two Coltranes, the mechanical formulaic and the imaginative motivic soloist" (Kernfeld 1983: 59).

Kernfeld concentrates mainly on the melodic aspects of the solo line, and the relation between that line and the harmonic model of the tune. Rob van der Bliek has expanded Kernfeld's ideas of melodic coherence by introducing the concept of *main ideas* (Bliek 1991: 119):

I have selected sets of related local ideas (i.e. motives, formulas, cells) and labelled them "main ideas", thus ensuring that a distinction be made between the abstraction of the set and references to a specific member of the set. ... Criteria for selecting these ideas by and large can

be reduced to two factors: recurrence and prominence. Prominence of an idea is a result of its attention value, a context-sensitive attribute which hinges on a number of conditions, such as placement of function within the chorus structure, articulation or accent, register, density of attacks, or instrumental technique. Recurrence has to do with statistical prevalence.

Main ideas may range from the repetition of specific motives or rhythmic figures to more general notions such as a mode of melodic construction. General concepts, such as melodic coherence and main ideas, have many advantages. It is obvious that jazz musicians will not stick to a single type of improvisation. Even one chorus of improvisation can contain chorus phrase, paraphrase, motivic, and formulaic types of pitch selection. Furthermore, van der Bliek's concept of main ideas is not restricted to pitch selection. It can be applied also to timbral and rhythmic elements. In many cases timbral and rhythmic effects can be much more significant than the melodic and harmonic properties of the tune. Defining the main ideas of a solo or a composition helps the analyst to choose the proper rhythmic, melodic, or harmonic analytical method which concentrates on the important musical factors of that particular performance. Still, it should be noted that general concepts, such as main ideas, are always very subjective, because almost any musical factor can be regarded as a main idea. The concept of main ideas should only be used when a certain musical event is clearly recurrent or prominent.

3.2 Methods

As with the concepts, the methods for melodic and harmonic analysis of jazz are also mostly borrowed from Western music theory. Usually the borrowed methods have been used as they stand, but sometimes they have been modified slightly in order to take into consideration the special harmonic and melodic properties of jazz. However, some scholars have also introduced methods that are especially designed for jazz analysis.

Most of the analytical methods that have so far been applied to jazz concentrate on harmony. These methods usually work quite well in a diatonic setting. They become more problematic for analysing jazz styles which use many chromatic alterations or frequent modulations. Also, some melodically oriented analytical methods do exist, but to my mind these can only be used together with harmonic analysis, because such methods often neglect totally the vertical aspects of jazz melody.

3.2.1 Absolute chord symbols

Surprisingly many jazz scholars have no other "method" for melodic and harmonic analysis than to provide the transcription with absolute chord symbols. And in most cases these absolute chord symbols only represent the chords of the original tune. This kind of "analysis" hardly qualifies as analysis at all. If the scholar insists on using absolute chord symbols, then the symbols should at least represent the chords actually played by the rhythm section, and preferably also the chords implied by the melodic line.

Although musicians are very familiar with the absolute notational system, serious arguments have been made for switching to a relative notational system (e.g., Gonda 1971/72). The absolute system does not reveal the functional connections between chords. It also makes it difficult to compare tunes based on the same harmonic structure, such as the twelve-bar blues, yet in different keys. Still, the absolute notational system has its own advantages: it is simple and provides quick readability. Therefore, to my mind jazz analyses should always be supplemented with both absolute chord symbols and some kind of relative notational system.

3.2.2 The system of degrees

Perhaps the most widely used analytical method for jazz analysis is the system of scale degrees adopted from Western music theory, in which chords are symbolised with Roman numerals. These are superior to absolute chord symbols, because they usually explain the function of each chord in the harmonic progression. Roman numerals also make it easy to compare tunes in different keys.

In most cases, the system of degrees has been slightly modified when applied to jazz analysis, because jazz harmony is not necessarily diatonic. Henry Martin has even argued that "in some jazz styles, especially bop, chromaticism is more pervasive than diatonicism" (Martin 1988: 10). This may be an overstatement, but it is true that the system of degrees based on diatonic chords is quite problematic when applied to jazz. It is very common for jazz musicians to alter chord types. For instance, they often replace minor or major chords with dominant seventh chords built on the same scale degree. In many cases, chords are altered just to change the "colour" of the harmony, not to change its function. The most famous example is the twelve-bar blues, where the tonic and the subdominant triads are usually substituted with dominant seventh chords.

In the system of degrees the standard notation for chromatic alterations is quite complex. Therefore, most jazz scholars have used symbols which combine Roman numerals and absolute notation. The chord types are explicitly stated. A minor chord built on the third degree is symbolised either with IIIm, III-, or iii. This kind of notation is even more problematic than the original system of degrees, because the symbols no longer explicitly state the function of the chord. The chord bII7, for instance, clearly has a dominant function, but how about bIImaj7? Is it a dominant chord or an inversion of an altered subdominant (e.g., Fowler 1977: 61)?

To my mind the notation of the original system of degrees is preferable to the modified version. Yet even the original system is difficult to use because of the chromaticism of jazz harmony. Another problem is that many popular jazz songs project a key by arrival rather than by prolongation of a single tonality designated early on. This problem will be discussed more thoroughly in Chapter 3.2.4.

3.2.3 The Schenkerian method

Some jazz scholars have applied the Schenkerian method to jazz. Perhaps the most thorough Schenkerian analyses of jazz are Steven Leroy Larson's dissertation, *Schenkerian Analysis of Modern Jazz* (1987), and Milton Lee Stewart's "Structural Development in the Jazz Improvisational Technique of Clifford Brown" (1974/75). The Schenkerian method is reductive. For instance, Stewart's presentation of the results of the reductive analysis uses seven different staves. It consists of the following: the original melody, the solo chorus, the foreground reduction of the solo chorus, the middleground reduction of the solo chorus, the foreground reduction of the original melody, a staff showing which chord tones and which non-chord tones the soloist chose, and the bass line of the original piece. Stewart finds this arrangement useful because "it combines the original melody and the transcription of the solo with several reductive analyses of the original piece and the solo in a vertical order which permits quick comparisons between the structures" (Stewart 1974/75: 224).

Schenkerian analysis helps the scholar to simplify the harmonic structure of the tune. This might be very useful for analysing complicated and lengthy art music compositions. However, jazz tunes are usually short, 12 to 32 measures. The basic harmonic structure of jazz compositions or improvisations, such as Gershwin's "I Got Rhythm" or the twelve-bar blues, is usually simple and not very interesting when reductive analysis is applied. This basic structure is elaborated with chord substitutions, altered chords, and so forth. Therefore, the usefulness of Schenkerian method in such cases is questionable. In most cases, only the foreground level proves interesting, not the underlying structure, which is usually very trivial, harmonically.

The Schenkerian method may be problematic when jazz analysis is concerned because it completely rejects the conventional idea of modulation: key changes are viewed as harmonic elaborations of diatonic harmony (Bent 1987: 85). Yet jazz depends very much upon frequent modulations (e.g., Rinzler 1989: 92). Two famous examples are Jerome Kern's "All the Things You Are", where a modulation occurs once every four measures, and John Coltrane's "Giant Steps", where the key changes even more frequently. In these tunes short key changes are essential, and they cannot be viewed as harmonic elaborations of a diatonic harmony, especially because the temporary tonal centres are established by strong cadences such as IIm7-V7-I and V7-I.

Henry Martin (1996) uses a Schenkerian-based method, which he calls the "voice leading" method, for analysing Charlie Parker's themes and improvised choruses. Martin's method is simpler than the traditional Schenkerian method. He states that such complex and controversial issues of traditional Schenkerian theory as the status of structural levels over long time-spans rarely arise when analysing jazz (Martin 1996: 13). Furthermore, given bop's chromaticism, nondiatonic fundamental lines and other deviations from Schenkerian orthodoxy occur frequently. Thus, there is no required descent of a diatonic fundamental line from ^3, ^5, or ^8 (Martin 1996: 14).

The main problem with Martin's "voice leading" method is that he is too anxious to find neighbouring prolongation at various levels. He argues that Parker's improvised line implies an almost continuous three- to five-part polyphony (Martin 1996: 111). This is a serious misinterpretation, for bebop improvisation is mainly based on chord arpeggios and scales which are played up and down. The most common chords are the tonic and the dominant. Therefore, it is self-evident that tonic-triad pitches and their neighbour notes occur frequently. For instance, Martin argues that four-part polyphony takes place in Parker's solo chorus in "Shaw Nuff", even though the tonic triad tones and their neighbour notes might be more than one measure apart. In my opinion no listener can hear this kind of polyphony. This example reveals one of the biggest problems with the Schenkerian method: the analyst can argue almost anything because it is always possible to find notes that support the argument, and then to declare them structural tones.





⁽Martin 1996: 18)

Perhaps the major shortcoming of Schenkerian analysis, including Martin's "voice leading" method, is that it takes quite a lot of training to be able to read the analysis. One must not only learn the meaning of the symbols but also the complex underlying logic of the method. Many jazz musicians have accused jazz scholars of misinterpreting their music. One of the most famous examples is Sonny Rollins's response to Gunther Schuller's (1958) analysis of "Blue 7", when Rollins told one interviewer that he never intended to read Schuller's commentaries again (Williams 1964: 239). It most certainly will not help the situation if the scholar uses hard-to-read systems such as the Schenkerian method.

The Schenkerian method is harmonically oriented. Therefore, it fails to reveal the rhythmic properties of jazz. However, Milton Lee Stewart (1974/75, 1982) has tried to overcome this problem by using a special notational system which he calls the *grid system*. This rhythmic analytical method, based on Leonard B. Meyer's (1960) ideas, "represents an attempt to reveal some of the latent rhythmic properties of the original piece which the jazz soloist both acknowledges and thwarts during his choruses" (Stewart 1974/75: 223).

Stewart's grid system may be useful not only for Schenkerian analysis, but also with other methods. The grid system makes it possible to transcribe rhythmic variations in an easy-to-read manner. When attempts have been made to indicate the placement of notes before or after the beat, the result has usually been multi-flagged notes and rests, elaborate ties, and other potentially misleading means of rewriting. In the grid system the exact time value and placement of notes are determined by their position in the grid (Stewart 1982: 3–4):

The grid system ... represents the time value of each beat as the distance between any two adjacent, vertical lines on the grid. This system permits a spatial representation of any displacements from, or strict adherence to, the takt (or "stroke") of the performance by the jazz soloist. The solid lines represent the first beat of each measure and the dotted lines represent each successive beat. ... Short, vertical, dotted lines which appear between two full-length vertical lines are used to indicate the mid-point of a beat. These short lines are useful for indicating rhythmic displacement at submetrical levels, e.g. the upbeat of the takt.





(Stewart 1974/75: 224)
In my view, the Schenkerian method, in its original form, is not suitable for jazz analysis. However, some of its techniques can be applied to jazz. The concepts of layered analysis, prolongation, and directed motion are still relevant. It should be noted that these principles of the Schenkerian method can even be applied to non-tonal music (e.g., see Stock 1993).

3.2.4 The circle of fifths paradigm

Steven Strunk (1979) has developed a method for harmonic analysis of jazz which he calls the *layered approach*. Strunk's method is based on the "circle of fifths paradigm", which has been modified by Henry Martin (1988). The circle-of-fifths paradigm is derived from the fact that most jazz harmony is based on chord progressions down a perfect fifth (or a minor second) or up a perfect fifth. The circle-of-fifths paradigm is useful in understanding jazz harmony because it "offers a simple picture of harmonic motion in instances where traditional Roman numeral designations may be unnecessarily complicated or less apt" (Martin 1988: 12).

In addition to the normative use of seventh chords and chromaticism, much popular jazz projects a key by *arrival* rather than by prolongation of a single tonality designated early on. As an alternative to Roman numeral analysis, the circle-of-fifths model may be more suitable for songs whose keys are established only at the ends of sections, such as Jerome Kern's "All the Things You Are" or the middle sections of many jazz standards.

Strunk and Martin use symbols derived from Felix Salzer's *Structural Hearing* (1962). In their notation, N denotes a tonicized chord, N-1 a dominant chord, N+1 a subdominant chord, and so forth. Different types of arrows are used to indicate the progressions by a half step downwards, by perfect fifth downwards, by perfect fifth upwards, extensions of harmonic function by progression to the tritone substitute, and the retention of a chordal root despite a change of chord type and function (Martin 1988: 14–15).

Strunk's and Martin's method suits well the analysis of tunes based on II-V-I progressions and tritone substitutions. However, jazz harmony makes use of many chord substitutions other than that of the tritone. The dominant chord, V7, can not only be substituted with bII7, but also with bVII7 (Potter 1989: 42), or even with VII7 (Russo 1974: 243). Also the tonic chord and the subdominant chord can be substituted with chords other than their tritone substitutes (e.g., see Baker 1990: 117–119; Rinzler 1989: 92; Fowler 1977: 61). These substitute chords do not have their own symbols in the Strunk-Martin method. Therefore, the scholar faces serious problems if he tries to apply the circle-of-fifths paradigm to jazz tunes based on more complicated chord substitutions than that of the tritone.

3.2.5 Tensions

Steven Strunk (1985) has used the concept of a *tension* in analysing the tonal character of bebop melodic lines. Strunk defines a tension as follows (Strunk 1985: 98):

In a tonal diatonic setting, a tension is a pitch related to a structurally superior pitch (usually a chord tone) by step, such that the tension represents and substitutes for the structurally superior pitch, called its resolution, in the register in which it occurs. Most tensions are located a step above their resolution.

Strunk argues that the traditional terms used by jazz scholars such as *chordal extensions* and *superimposition*, meaning major sevenths, ninths, elevenths, and thirteenths of the chord, are not the best way to understand bebop melody (Strunk 1985: 97). Instead, he uses arabic numerals with carats to indicate a melodic pitch as a scale degree, followed by a slash and a Roman number indicating the chord that the tension is harmonized by (Strunk 1985: 120). For example, in the key of C major, ^3/V7 indicates a melodic pitch-class E that is harmonized by a G7 chord. Strunk's notation is very confusing because the arabic number refers to the scale degree, not to the chord it is harmonized by. For instance, ^3/V7 is a tension, although ^3 is the third degree of the scale, because ^3 is the thirteenth of the V7. It must be noted that towards the end of his study Strunk seems to become aware of this problem because he ignores his own notation and starts to speak about the sevenths, ninths, elevenths, and thirteenths, when referring to tensions.

Disregarding the confusing notation, the main problem of Strunk's method lies in its definition: "In a tonal *diatonic* setting". As discussed earlier, jazz is not necessarily diatonic. Strunk's method has the same problems as the system of degrees. Nevertheless, a more generalized concept of a tension might be useful when analysing jazz. The jazz melody, as all melodies, creates tensions and resolves them. But it seems better to use the traditional terms, such as the sevenths, ninths, elevenths, and thirteenths, when referring to tensions. It should always be remembered, however, that in jazz harmony tensions are not necessarily resolved. For instance, dominant seventh chords may be used without resolving them or the tune may end on the major seventh of the tonic chord.

3.2.6 The Meyer-Narmour method

J. Kent Williams (1988) has used a melodic analysis technique developed by Leonard B. Meyer (1973) and Eugene Narmour (1974, 1977) in studying the larger dimensions of jazz melody. The Meyer-Narmour method is based on two discoveries of eighteenth-century music: that musical forms are hierarchical in nature and that they are products of closure. Melodic closures are defined by using special symbols for initial and terminal notes, medial notes with less implication, medial notes with more implication, and gap-fill patterns (Williams 1988: 53). The Meyer-Narmour method utilizes reductive procedures to derive simpler structures of a higher order from more complex ones of a lower order.



EXAMPLE 3.3 Williams's analysis of "Yardbird Suite" (Parker), mm. 1–6

Most analyses of jazz melody have been more concerned with its vertical aspects than with its curvilinear implications. Williams might be right when he argues that "the treatment of melodic pitches solely as chord factors neglects the very qualities that distinguish melody from harmony: pitch succession and curvilinear design" (Williams 1988: 70). In my opinion Williams's procedure can only be used to complement other, more harmonically oriented methods because in most jazz styles melody is usually based on the underlying harmony. And as Williams admits, even the jazz musicians themselves are "especially prone to think of melody in terms of harmony, since in the process of learning to improvise, they spend hours 'running the changes' (arpeggiating the chords) of the various harmonic models" (Williams 1988: 50).

Williams's version of the Meyer-Narmour method also has practical problems, most of which derive from the fact that jazz rhythm is different from that of Western art music. In Williams's method notes that fall on accented beats are given stems to indicate higher metrical status. In the movement to the next-higher metrical level only the stemmed notes are retained (Williams 1988: 53). However, jazz phrasing, such as the use of off-beat accents and rhythmic displacement, can emphasize off-beat notes to the extent that they become melodically more important than those that fall on accented beats. Therefore, the scholar must listen to the performance very carefully when selecting the melodically important notes.

Even though Williams has not totally succeeded in his efforts to apply the Meyer-Narmour method to jazz, the original Meyer-Narmour method can still be quite useful for the melodic analysis of jazz. The method may be used to study

the curvilinear shape of jazz melody as a complement to other, more harmonically oriented analytical methods.

3.2.7 Melodic contours

Ethnomusicologists have developed various methods and devices for analysing melodic contour. These include manual methods like the hand graph and electronic devices such as Charles Seeger's Melograph (Nettl 1964: 121, 123). These methods and devices have also been applied to melodic analysis of jazz. For instance, Lewis Porter (1985) uses handwritten contours when he analyses Lester Young's solos, and Thomas Owens (1974b) applies Charles Seeger's Melograph to Charlie Parker's "Parker's Mood".

In my opinion, melodic contour analysis should only be used together with a more harmonically oriented analytical method, because it neglects the vertical aspects of jazz melody. However, electronic devices, especially computer-aided analysis tools, have one great advantage: they enable the researcher to transcribe rhythmic displacement very accurately, which is sometimes quite difficult if one uses traditional Western notation. Tonality is a natural force, like gravity.

Paul Hindemith

4 Functional harmonic theory

4.1 The history of functional theory

4.1.1 Hugo Riemann

The theory of harmonic function was originally developed by Hugo Riemann (1849–1919), one of the giants of late 19th-century musicology. Works that dealt with functional theory formed only a small part of his enormous production, which 10 years before his death included 58 important books (including the massive *Riemann Musik Lexikon*), 209 other publications, and original compositions numbering up to op. 68 (Hoffman 1980: 5). Riemann made original contributions to musicology, the history of music theory, music psychology, ethnomusicology, and arranging.

Riemann had many forerunners where his theory of harmony is concerned, including Gioseffo Zarlino, Jean-Philippe Rameau, Moritz Hauptmann, and Arthur von Oettingen. He never claimed to have created truth, only to have discovered, or rediscovered, much of it. He believed that his system of harmony, existing as a natural truth, was slowly being discovered through centuries by a few theorists, only to be lost again. Finally, "truth can no longer be kept down, and harmonic dualism and function are recognized as the ultimate truths within the harmonic system" (Mickelsen 1977: 5)

The cornerstone of Riemann's harmonic thinking is harmonic dualism, which construes major and minor chords as inversionally related forms of the consonant triad. Riemann tried to find the acoustic explanation for the major/ minor duality, and for a number of years he believed in the physical existence of an undertone series as a source for minor harmony. If the overtone series explains major harmony, then, Riemann conjectured, minor harmony, being just as consonant as major and being the opposite of major, must result from undertones (Mickelsen 1977: 3). Acoustical explanations for harmonic dualism turned out to be unsatisfactory. Nevertheless, Riemann did not reject the idea of the dualism which he had experienced in real music, but instead turned to psychological and philosophical explanations for it (Harrison 1994: 262–263).

Riemann created two different strains of the idea of harmonic function. In the first version, function is considered an abstract category to which various chords belong. In the second version, function is considered essentially a primary triad and those chords derived from it under certain transformations (Harrison 1994: 265–266). The abstract version of function was Riemann's first inspiration, and the more concrete version was developed later when he realized that, if his ideas were to gain acceptance, they would have to be put in a more accurate form and directed not to music philosophers but to students and teachers of theory (Harrison 1994: 274).

Riemann's abstract version of function is based on the dialectical Hegelian model of *thesis*, *antithesis*, and *synthesis*, which was first applied to music harmony by Moritz Hauptmann (Dahlhaus 1980: 184). Riemann studied the I-IV-I-V-I cadence in major and stated that the tonic represents thesis, the subdominant with the tonic six-four chord, antithesis, and the dominant with the final tonic in root position, synthesis. He argues that "this form of the cadence is the prototype of all musical form" (Mickelsen 1977: 29). He also went a step further and argued that all chords of a key, as they appear on the various degrees of the scale, fall into these three groups: thetic, antithetic, and synthetic (Harrison 1994: 268).

Riemann's *Skizze einer neuen Method der Harmonielehre* (1880) was his first step towards the more concrete functional theory, where function is no longer an abstract category, but is more or less considered to be a primary triad. However, in *Skizze* Riemann avoids naming chords as much as possible. He very seldom uses the terms *dominant* and *subdominant*, which allows him comfortably to dualize the primary-triad relationships in major and minor without switching names. The tonic chord is named, but the chords on the two dominant degrees are known only according to their scale-step attributes (Harrison 1994: 275–276).

The major/minor-duality is also evident in Riemann's chord symbols. The term *Klang* ("sound") is used by Riemann to designate a fundamental note and its overtones or undertones of the 12th and 17th, that is, the natural triad, with all three tones reducible to the same octave in the form of a single triad (Mickelsen 1977: 4). Major chords are defined as *overchords* (*Oberklänge*) and minor chords as *underchords* (*Unterklänge*), that is, the minor triad is spelled downward from the highest note. Major chords are indicated by "+", and minor chords by "o".

EXAMPLE 4.1 Riemann's dualistic key system



"The theory of the tonal functions of chords" made its official debut in *Vereinfachte Harmonielehre* (1893). The idea of function was now attached

firmly to the three primary triads, indicated by **T**, **D**, and **S** (Harrison 1994: 279). Riemann also formulated a theory for the secondary degrees II, III and VI, which would establish their differences from the primary degrees I, IV, and V more precisely than had the theory of scale-degrees (Dahlhaus 1980: 185). He observed that the secondary degrees can sometimes appear as "representatives" of primary degrees. Thus, in major keys II can fulfil the function of IV, III that of V, and VI that of I. Riemann calls these chords *Parallelklänge* and indicates them by **Sp**, **Dp**, and **Tp**. In minor key the parallels are indicated by **°Tp**, **°Sp**, and **°Dp**. Riemann uses dual sets of added-note numbers. He uses Arabic numbers for overchords (e.g., **S⁶** and **D⁷**) and Roman numerals for underchords (e.g., **S^{VII}** and **D^{VI}**). (Eggebrecht 1967: 312)

The idea of dualism is clearly present in Riemann's *Leittonwechsel* relationship. He defines it as the replacement of the root of an over- or underchord with its leading tone. In major key the root of the **T**, **S**, or **D** is replaced by its leading tone. In minor key the root (i.e., the root in Riemann's dualistic notation, the fifth in the "normal" notation) of the minor chords **°T**, **°S**, or **°D** is replaced by its upper leading tone. The *Leittonwechsel* of the major tonic chord c-e-g is b-e-g, and the *Leittonwechsel* for the minor tonic chord a-c-e is a-c-f. (Eggebrecht 1967: 311–312)

The pedagogical advantages of Weberian, fundamental progression analysis were perhaps the main motivation for Riemann to change his functional theory from an abstract idea into a more concrete version, because he was trying to invent an alternative to Weber's system (Harrison 1994: 284). He was actually quite successful, because German music theory became so dominated by Riemann-style analysis that older Roman-numeral systems were eclipsed and almost totally abandoned. It was only in the 1960's that Roman-numeral systems made a considerable comeback (Harrison 1994: 293). The theories of function and of fundamental progression are generally presented as alternatives, but they can actually be understood largely as contrary but complementary (Dahlhaus 1980: 186). Both theories have their strengths and weaknesses.

Riemann's analytical system at once exhibits a tremendous flexibility in harmonic interpretation and a lack of guidelines that would discipline this flexibility, so as to help the scholar choose the best functional designation for a given chord. Basically, any chord can be analysed into any one of the three functions should the occasion demand. This is mainly due to the fact that Riemann recognizes no limit to the number of additions or chromatic alterations of chords (Harrison 1994: 284–285).

4.1.2 Hermann Grabner

Although Riemann was a great believer in practical theory, his efforts in this area served to forward his larger philosophical aims. Despite the clear cognitive difficulties of harmonic dualism, Riemann insisted on retaining it as the basis of his harmonic theories (Harrison 1994: 302). Many later developers

of functional theory considered dualism a practical stumbling block. Hermann Grabner was perhaps the most important of those later theorists, who tried to simplify Riemann's originally quite difficult ideas and accommodate them to a wider audience.

Grabner abandons Riemann's idea of harmonic dualism. He drops the thoroughly dualist chord shorthand that Riemann uses in *Skizze* (i.e., C^+ for C-major triad and °C for F-minor triad). He also drops the dual sets of added-note numbers - Arabic for overchords, Roman for underchords (Harrison 1994: 304). Grabner prefers instead to spell out chords in full when not using the function symbols.

The most far-reaching change that Grabner perpetrated was the complete obliteration of any remnants of the idea that the three functions might be anything other than the three primary triads (Harrison 1994: 305). Grabner defines the dominant, or *Oberdominante*, as a triad built a perfect fifth above the tonic, whereas the subdominant, or *Unterdominante*, is a triad built a perfect fifth below the tonic. In C major the tonic is c-e-g, the subdominant f-a-c, and the dominant g-b-d, whereas in A minor the tonic is a-c-e, the subdominant d-f-a, and the dominant e-g#-b (Grabner 1924: 102–103).

Grabner contrasts the three principal functions with the secondary functions. Riemann took pains to define the secondary triads of a key carefully, showing the underlying affinity that these chords had for one or more of the functions, and deriving them in various ways from these functions. Grabner starts from the fact that secondary chords already exist, just as they would in a Roman numeral system, and that only their relationships to - not their derivation from - primary triads needs theoretical explanation (Harrison 1994: 305). Grabner defines the secondary functions as *under*- and *overthird* chords (*Unterterzklang* and *Oberterzklang*) of the principal triads, which have two notes in common with the principal triads (Grabner 1974: 90). The secondary functions can be used either as substitutes for the principal functions or as independent chords.

EXAMPLE 4.2 Grabner's definition of functional third relations



(Grabner 1974: 90)

Grabner uses Riemann's terminology when labelling the secondary chords, which are built below the major tonic and above the minor tonic, as *Parallelklänge* (Grabner 1974: 90, 102). However, Riemann's *Leittonwechsel* relationship was unavailable because it was clearly a dualistic construct, defined as the replacement of the root of an over- and underchord with its leading tone

(below the root in an overchord, above in an underchord). In its place, Grabner substituted the *Gegenparallel* chord, defined as a chord that lies a perfect fifth away from the *Parallel* chord (Harrison 1994: 306).

Grabner succeeded in his efforts at simplifying Riemann's quite difficult ideas. At the same time, some of the tremendous flexibility, which Riemann's original system had in harmonic interpretation, was lost. The scholar using Grabner's theory or its derivatives should always take care not to use the functional symbols only for labelling. The analytical routine should not overshadow the aural experience.

4.1.3 Hermann Erpf and Sigfrid Karg-Elert

Unlike Grabner and others, who thought it their duty to simplify Riemann's difficult ideas and accommodate them to a wider audience, Hermann Erpf and Sigfrid Karg-Elert saw opportunities for extending Riemann's theoretical ideas and applying them to newer music. Their theories are based on the idea that "if increased complexity was the cost, then it was a cost well worth paying" (Harrison 1994: 307).

Hermann Erpf's (1927) aim was to create a "historical-descriptive music theory". Erpf thought that the Roman numeral system was too prone to abuse, because extensive alteration of a chord can obliterate any sense of connection to the scale-degree root. Therefore, the Roman numeral label becomes a mere formality (Erpf 1927: 12). As a result, Erpf finds that the Roman numeral system tempts an analyst more to label chords than to interpret functionality. Yet he finds Riemann's theory of the three functions as inappropriate as Roman numerals (Harrison 1994: 308). Erpf remakes the harmonic function from a three-termed into a two-termed dualism: the tonic state versus the non-tonic state. The traditional subdominant and dominant categories are now the two basic aspects of the non-tonic state, the *underdominant* (*Unterdominante*) and the *overdominant* (*Oberdominante*), indicated by D_+ and D^+ in major, D_0 and D^0 (or D^+) in minor (Erpf 1927: 19–20).

Many of the non-tonic structures that Erpf analyses in chromatic music are functional mixtures of the two dominants, which he calls *Doppeldominanten* (Harrison 1994: 309). Erpf's notational system has the advantage of indicating which elements from each function are present in the chord. For instance, a G11(13) chord in C major can be analysed as D_{+}^{+} , G9 as D_{1}^{+} , F6 as D_{+}^{5} , and Fm6 as D_{0}^{5} (Erpf 1927: 43).

Although Erpf's notational system has its advantages, it is not very practical for analysing jazz. In jazz harmony the subdominant and dominant areas are in most cases clearly separate. And if the subdominant and dominant categories sometimes are mixed together, this can be indicated by using the traditional symbols **D** and **S**, as Diether de la Motte's notation for the diminished seventh chord ^s**D**^v indicates (see Chapter 4.1.4.).

Sigfrid Karg-Elert (1931) saw Riemann's notation as a compromise between true "polarism" and the "parallelism" that marks the Roman numeral system. Karg-Elert's system is based on extreme dualism and symmetry. The *Dominante* (**D**) is defined as the triad that is built a perfect fifth above the major tonic, and a perfect fifth *below* the minor tonic. Therefore, the dominant of the major tonic c-e-g is g-b-d, whereas the dominant of the minor tonic a-c-e is d-fa. The *Kontradominante* (**C**) is defined as the fifth related chord lying below the tonic in major, and above the tonic in minor. Karg-Elert also uses dualistic notational symbols, such that the symbols for minor are upside-down or mirror images of those for major. (Grabner 1924: 141–142)

Karg-Elert defines two basic third relationships that supplement the standard fifth relationship in the tonal system. *Mediants* are derived chords a major third away from their primary triads and are of the same mode - major or minor - as their primary chords. *Secondary mediants* are a minor third away and are also of the same mode. Karg-Elert defines the secondary mediants as a combination of *parallel* and *variant* chords. The variant chords are alterations of a triad affecting its third, thus changing a major chord to a minor chord, and vice-versa (Harrison 1994: 315–316).

Mediants and secondary mediants are very useful when analysing chromatic, non-diatonic music. However, Karg-Elert's notational system is impractical for my purposes. The notational symbols for minor - upside-down images of the symbols for major - and the dualism that lies behind the system make Karg-Elert's system very difficult to use. I must agree with Daniel Harrison's statement that the mental agility required to interpret this notation is even greater than that which Riemann's system demands (Harrison 1994: 315).

4.1.4 Diether de la Motte

Diether de la Motte's *Harmonielehre* (1976) is based on the ideas of Riemann, Grabner, and Wilhelm Maler, who was de la Motte's teacher. Applying functional theory to Western art music from Bach to Wagner, de la Motte has tried to simplify that theory even more than Grabner has done. De la Motte's notation for major and minor chords and relative chords is commendably simple and clear. It should be noted, however, that de la Motte increases the number of functional symbols, which leads to less analytical flexibility. Still, both the analytical flexibility and the guidelines for "correct" analysis which the system provides are nicely balanced in de la Motte's system, and his *Harmonielehre* is the best starting point from which to develop a functional theory for harmonic analysis of jazz.

De la Motte's designation for major and minor chords are very simple, with capital letters to indicate major chords and small letters for minor chords (Motte 1976: 84). Therefore, \mathbf{t} is the minor tonic, \mathbf{s} the minor subdominant, and \mathbf{d} the minor dominant. Gottfried Weber invented, as early as 1821, a labelling system in which major chords are indicated by capital letters and minor chords with small letters, but it was not until 1931 that Wilhelm Maler developed this system further. As stated in Chapter 4.1.1., Riemann used ^oT to indicate the minor tonic. When compared to Riemann's notation, de la Motte's labelling system appears very concise and economical.

EXAMPLE 4.3 De la Motte's labelling of tonic, subdominant, and dominant



De la Motte's symbols for the parallel chords and opposite parallels that Grabner had introduced is especially simple and clear. The chord labelling is a combination of the letters \mathbf{p} (*Parallelklang*) and \mathbf{g} (*Gegenklang*), with capital and small letters for major and minor triads (Motte 1976: 102). The subdominant parallel in a major key, for instance, is indicated by \mathbf{Sp} , because it is a minor chord, whereas the subdominant parallel in a minor key is indicated by \mathbf{sP} , because it is a major chord. In major keys the parallel chords are built below the original chords; in minor keys they are constructed above the original chords.

EXAMPLE 4.4 De la Motte's symbols for parallel and opposite parallel chords



De la Motte introduces a special symbol for the diminished seventh chord built on the seventh degree and resolving to the tonic. This chord has been previously interpreted as a dominant ninth chord without the root. However, this interpretation does not show the dual nature of the diminished seventh chord. Although the diminished chord serves mainly the dominant function, it has also some characteristics of the subdominant. Therefore, de la Motte uses the symbol ${}^{s}D^{v}$ which shows the dual nature of the chord (**D** for dominant; **s** for subdominant; **v** for *Verminderter*, i.e., diminished; Motte 1976: 97). De la Motte also provides a special symbol for the diminished seventh that is used as a secondary dominant to the dominant: ${}^{t}D^{Dv}$ (Motte 1976: 129). This symbol shows that the chord is mainly dominant of the dominant, but it has also some characteristics of the tonic.

EXAMPLE 4.5 De la Motte's symbols for diminished seventh chords



(Motte 1976: 97, 129)

Other special functional symbols that de la Motte uses are the dominant of the dominant $\mathbf{D}^{\mathbf{D}}$, the subdominant of the subdominant $\mathbf{S}^{\mathbf{S}}$, and the Neapolitan chord $\mathbf{s}^{\mathbf{n}}$ (i.e., $\mathbf{s}^{\mathbf{6}}$). One need not discuss those symbols more thoroughly because they are not useful for melodic and harmonic analysis of jazz. Those chords are not so common in jazz that they deserve their own functional symbols.

De la Motte's theory proves quite useful when analysing chromatic music because he has adopted Karg-Elert's ideas of mediants and secondary mediants. De la Motte's *third-related chords (Terzverwandten)* are built a major or a minor third above or below the original chord, and his symbols for third-related chords are simpler than those of Karg-Elert. De la Motte has divided third-related chords into the following four categories (Motte 1976: 160):

(1) The *parallels*, which have two chord notes in common with the original chord. The parallel chords of the major tonic **T** in C major are **Tp** (Am) and **Tg** (Em), and those of the minor tonic **t** in C minor are **tP** (Eb) and **tG** (Ab).

(2) The *parallels of the variants*, which have one note in common with the original chord. The parallels of the variants of the major tonic \mathbf{T} (C) are \mathbf{tP} (Eb) and \mathbf{tG} (Ab), and those of the minor tonic \mathbf{t} (Cm) are \mathbf{Tp} (Am) and \mathbf{Tg} (Em).

(3) The variants of the parallels, which have one note in common with the original chord. The variants of the parallel chords of the major tonic T (C) are **TP** (A) and **TG** (E), and those of the minor tonic **t** (Cm) are **tp** (Ebm) and **tg** (Abm)

(4) The variants of the parallels of the variants, which have no notes in common with the original chord. The variants of the parallels of the variants of the major tonic T (C) are tp (Ebm) and tg (Abm), and those of the minor tonic t are TP (A) and TG (E).



EXAMPLE 4.6 The third-related chords of the major tonic

EXAMPLE 4.7 The third-related chords of the minor tonic



(Motte 1976: 160.)

4.2 Previous functional studies of jazz

Functional theory has been used previously to study individual jazz tunes (e.g., Asriel 1966, Heister 1983) and chord substitution rules (Henriksson 1995, 1996). And there exist some functional jazz studies of a wider scope. Alfred Baresel (1953) has investigated jazz cadences, but his examples are taken more from popular music harmony than from jazz harmony. A more recent functional study of jazz harmony is Wolf Burbat's *Die Harmonik des Jazz* (1988). All the above-mentioned studies have borrowed their analytical symbols more or less directly from functional theory for Western art music. Yet there are certain harmonic solutions in jazz that cannot be analysed properly with traditional functional symbols. Therefore, a need still exists for a functional theory designed especially for harmonic and melodic analysis of jazz.

4.2.1 Studies of individual tunes

Hanns-Werner Heister has applied functional theory to Charlie Parker's and Benny Harris's "Ornithology" (Heister 1983: 82–85), and Andre Asriel has studied the functionality of "Buddy Bolden's Blues", the A-section of George Gershwin's "I Got Rhythm", and the B-section of Dizzy Gillespie's "Oop Bop Sh-Bam" (Asriel 1966: 206–209). These analyses have one major shortcoming. Functional theory is applied as it stands without adjustment to the harmonic and melodic practice of jazz. A very typical example is Heister's analysis of the first nine measures of "Ornithology" (Heister 1983: 83).

EXAMPLE 4.8 Heister's analysis of "Ornithology", mm. 1–9



First of all, it seems better to interpret Fmaj7 as a dominant parallel **dP** than as a subdominant of the subdominant ^SS, because there is no subdominant chord in "Ornithology". This interpretation also accords with the analysis of the chord Ebmaj7, which is interpreted as **sP**. But what is much more important, Heister's analysis does not reflect the use of secondary subdominant parallels, which is a very common feature of jazz harmony. The Gm7 is not a minor tonic chord, but a secondary subdominant parallel **Sp7** to the Fmaj7. And, accordingly, Fm7 is not a subdominant of the subdominant, but a secondary subdominant parallel **Sp7** to the Ebmaj7. Therefore, the chords in mm. 3 and 4 should be analysed as secondary **Sp7-D7** progressions which are used to

modulate to the key of **dP**, and the chords in mm. 7 and 8 as a secondary **Sp7**-**D7** progression which is used to modulate to the key of **sP**.

4.2.2 Chord substitution and functional theory

I use functional theory in my study of chord substitution rules in jazz (Henriksson 1996), and one finds a great variety of such rules in jazz literature. As Steven Strunk has argued, "published discussions of substitution are quite diverse and may produce the impression that any chord can be substituted for any other chord in any context" (Strunk 1988: 490). This is mainly due to the fact that there is no unified theoretical framework behind the substitution rules.

Functional theory turned out to be a very effective tool for harmonic analysis of jazz. The substitute chord is usually a parallel chord, or it shares the same function as the original chord. By means of functional theory most of the diverse substitution rules can be reduced to the following five rules (Henriksson 1996: 20–21):

(1) The dominant seventh **D7** may be substituted with the unaltered or altered diminished seventh sDv. If sDv is altered by flattening one of the notes, the flattened note is usually in the bass. The most common alteration is $sDv_{3>}$ (i.e., the tritone substitute). One of the notes of sDv may also be sharpened.

(2) The tonic may be substituted with the tonic parallels **Tg** or **Tp**, but other tonic parallels may also be used, such as **tG** or **TG**.

(3) The most common subdominant chord is the subdominant parallel Sp7 in the major key and s_{6}^{5} in the minor key. But any other subdominant chords may be used, such as S, S6, s, s6, s_{6>} and $s_{6>}^{5}$.

(4) A secondary dominant may be added in front of any other chord. The secondary dominant may be the dominant seventh or any dominant substitute.

(5) A minor seventh built a perfect 4th below may be added in front of any dominant seventh chord so that the chords form a II-V progression.

However, my study was mainly based on chord substitution rules that were formulated by other jazz scholars, and I used only a few real musical examples. Therefore, the applicability of functional theory for improvisational and compositional analysis of jazz needs further examination. The altered and expanded chords, for instance, presented no problems in my study because the analysis was based on rudimentary chord symbols without any alterations or expansions.

4.2.3 Studies of jazz harmony

Alfred Baresel applied the functional theory to jazz harmony as early as 1953 in his study of jazz cadences, *Jazz-Harmonielehre*. Baresel provided both imaginative cadences and excerpts from real tunes with functional symbols.

However, Baresel's examples came more from popular music harmony than from jazz harmony, because in most cases the dominant is preceded by the subdominant rather than by the supertonic - the normal choice in jazz.

A more recent functional study of jazz harmony is Wolf Burbat's *Die Harmonik des Jazz* (1988). Burbat's book is written for educational purposes, but it also contains some functional analyses of jazz standards. Burbat used mainly the standard functional symbols for Western art music analysis, but he also developed some new symbols especially for analysing jazz. Burbat uses the symbol \mathbf{D}^{TV} for the tritone substitute (*Tritonusvertauschung*) of the dominant (Burbat 1988: 93). He also uses special symbols for chromatic neighbour and passing chords: Vh (*Verhaltsakkord*) and Drg (*Durchgangsakkord*) (Burbat 1988: 107–109). The symbols Vh and Drg are not very useful, for in many cases chromatic neighbour or passing chords are not totally function-free, but serve as secondary dominants. But the symbols Vh and Drg do not indicate the possible dominant function of the chord. The symbol Drg is also somewhat confusing, because the letter D is used only to denote *passing* (*Durchgang*), not the *dominant* function.

EXAMPLE 4.9 Burbat's symbols for *Vorhaltsakkord* and *Durchgangsakkord*



⁽Burbat 1988: 108)

Except for the above-mentioned functional symbols, developed especially for jazz analysis, Burbat uses traditional functional symbols. It is strange that Burbat has developed a special symbol for the tritone substitute of the dominant, but not for the other very common dominant substitute - the bVII7 chord. Burbat's symbols for the bVII7 chord is ${}^{S}S^{7}$ (Burbat 1988: 83). Gary Potter has studied the possible subdominant function of the bVII7 chord. He argues that while bVII7 does maintain the linear function of subdominant (i.e., it is used between tonic and dominant), it does not unequivocally maintain the harmonic function of subdominant (Potter 1989: 40). Therefore, Burbat's symbol ${}^{S}S^{7}$ is very confusing, because it does not indicate the dominant function of the bVII7 chord.

In addition, Burbat's symbols for the IIm7b5 chord (s_6^{-5}) and the diminished seventh chord (D^v) are somewhat problematic (Burbat 1988: 70–71). Although the second degree of the minor (IIm7b5) can be interpreted as s_6^{-5} , this symbol conflicts with the symbol for the second degree of the major, which is indicated by Sp, not by S_6^{-5} . Therefore, I find the symbol sg7, to be introduced in Chapter 4.3.4, a better solution than s_6^{-5} . De la Motte uses the symbol ^sD^v to indicate the diminished seventh chord. I prefer to use de la Motte's symbol rather than Burbat's D^v, because the latter symbol does not indicate that the diminished seventh chord also has subdominant characteristics.

Burbat does not use the full range of de la Motte's symbols for thirdrelated chords. Perhaps this explains why he analyses John Coltrane's "Giant Steps" and "Countdown" only with absolute chord symbols, not with the functional ones (Burbat 1988: 103–104). It is very easy to analyse these tunes and other jazz compositions based on third-related chords - by means of de la Motte's symbols for those harmonies (see Chapter 4.3.6).

Because of the just-cited shortcomings, Burbat's labelling system is not the best choice for the analysis of jazz harmony and melody. My own system developed from de la Motte's method and presented in Chapter 4.3 - takes into account the harmonic practices of jazz better than Burbat's system does. Still Burbat's book has shown that it is possible to analyse jazz tunes from different style periods by means of functional symbols.

4.3 The functional theory for jazz analysis

My functional method for harmonic and melodic analysis of jazz is mainly based on Diether de la Motte's (1976) symbols, with some slight changes. The chord notes, for instance, are numbered in accordance with standard jazz practice. I also use some new functional symbols for chords which are more commonly used in jazz than in Western art music. These symbols include a special designations for the various dominant substitute chords and for the second degree of the minor key.

4.3.1 Chord note-numbers

I use arabic numbers to notate the chord notes, but my numbering of them differs slightly from the numbers used in traditional functional theory. I have tried to use symbology which resembles standard jazz notation. In harmonic analysis, the chord-note numbers may sometimes be omitted, but especially when analysing melody, it is better to provide each note with a chord-note number, for the sake of clarity.

Symbols # and **b** are used to indicate sharpened or flattened chord tones. The number **7** always denotes a minor seventh, even with the tonic chord. If the chord has a major seventh, it is explicitly indicated by **M7**. The number **6** always means a major sixth, even with minor chords. However, the number **3** denotes either a major third or a minor third, depending on whether the chord is major or minor. Major chords are indicated by capital letters, minor chords by small letters.

EXAMPLE 4.10 Chord-note numbers for major and minor chords



Passing, leading, and neighbour notes are placed in parentheses. The numbers 11 and 13 indicate the fourth and sixth of the scale when those notes are melodically important. However, when the fourth, augmented fourth, and sixth of the scale are used in scalewise motion as leading, passing or neighbour notes, they are numbered with 4, #4 (upward motion), b5 (downward motion), and 6, respectively.

EXAMPLE 4.11 Numbering of passing and leading notes



The only exception to the rules above is the numbering of the chord notes of diminished seventh chords sDv and tDDv (Motte 1976: 97, 129). In these

cases it seems better to follow Diether de la Motte's notation and to symbolize the chord notes with numbers 1, 3, 5, and 7, even though 5 indicates in reality a diminished fifth, and 7 a diminished seventh.

EXAMPLE 4.12 Chord-note numbers of the diminished seventh chord



4.3.2 Parentheses, brackets, and braces

Parentheses () indicate that the chords are in a functional relation to the following chord (Motte 1976: 120). A secondary dominant, for instance, is indicated by (D7). For the sake of simplicity I do not use a special indication for the dominant of the dominant D^{D} , since it is not so common in jazz as to deserve its own functional symbol. The secondary dominant of the subdominant parallel, for instance, is much more common than the dominant of the dominant.

EXAMPLE 4.13 Notation for secondary dominants



Brackets [] denote false cadences or instances where the normal chord of resolution is missing (Motte 1976: 125). The chord to which the previous chord is supposed to resolve is placed in brackets. For instance, the dominant (or secondary dominant) may resolve to a third-related chord of the tonic, instead of the tonic itself.



EXAMPLE 4.14 Notation for false cadences

The symbols () and [] are commonly used in functional theory. To those I add braces { }, which do not appear in the traditional functional analysis. A chord is placed in braces when it can be interpreted as a suspension (i.e., when the previous chord does not resolve to the chord in braces, but to the following chord, as in a sequence of II-V chords such as VIm7-II7-IIm7-V7).

EXAMPLE 4.15 Notation for suspended resolutions



4.3.3 The tonic

The major tonic chord is indicated by **T** and the minor tonic chord by **t**. In jazz harmony either the sixth or the major seventh is usually added to the tonic: **T6**, **TM7**, **t6**, and **tM7**. In harmonic analysis there is often no need to explicitly state the chord-note numbers **6** or **M7**. However, if the tonic chord has a minor seventh, as in blues harmony, the chord-note number should always be explicitly stated: **T7**. The major tonic chord is often substituted with its parallel chords

Tp7 or **Tg7**, which have three notes in common with the tonic **TM7** (Rinzler 1989: 92–93).



EXAMPLE 4.16 The tonic chords

4.3.4 The subdominant

The most common subdominants in jazz are **Sp7** (IIm7) in the major key and **sg7** (IIm7b5) in the minor key. **sg** is my own symbol for the second degree of the minor key. De la Motte interprets this chord as either a minor subdominant with a sixth added in the bass (s_{6}^{5}), or simply as II7 of the minor key, when the chord is used in cadences (Motte 1976: 113, 220). However, the second degree of the minor key is so common in jazz harmony that it deserves its own symbol. Also, the symbol **sg** is in accordance with the other opposite parallel (*Gegenklang*) chords (Motte 1976: 102).

According to William Fowler, any chord with the subdominant note (IV) and without the leading note (VII) can be used as a subdominant (Fowler 1977: 61). Fowler argues that in addition to the chords built on the 2nd and 4th degrees, major chords built on the flattened 2nd degree can also be used as a subdominant substitute.

EXAMPLE 4.17 The subdominant chords



The function of the chords bII and bIImaj7 is quite ambiguous. They can be interpreted as subdominant chords, because they resemble the Neapolitan chord, with the flattened sixth in the bass. Yet both chords also have some properties of the dominant. If the chord built on the flattened second degree has a minor seventh (bII7), then the dominant function is clear because the minor seventh acts as a leading note to the root of the tonic. But if the chord has a major seventh (bIImaj7), it is sometimes better to interpret it as a subdominant chord. In these situations the symbol sN introduced by Wolf Burbat may be used to indicate the Neapolitan subdominant chord (Burbat 1988: 112). The chord notes of the sN are numbered in relation to the minor subdominant.

EXAMPLE 4.18 Chord-note numbers of the bIImaj7 chord analysed as sN



4.3.5 The dominant

In jazz harmony the dominant **D7** is often substituted with another chord, the most common one being the *tritone substitute*. Both the original dominant (V7) and the substitute chord (bII7) share the same tritone interval between the 3rd and the 7th. In bebop harmony bVII7 is another very commonly used dominant substitute (Potter 1989). The dominant seventh can also be substituted with the diminished seventh, the half diminished seventh, or the dominant seventh built a major 3rd above the dominant (e.g., Strunk 1985: 100; Russo 1974: 243). Thus the dominant V7 can be substituted with VIIdim7, VIIm7b5, or VII7. My previous study of chord substitution demonstrated that all the above-mentioned dominant substitutes (except for VII7) can be interpreted as altered or unaltered diminished seventh chords (Henriksson 1996: 4–8).

EXAMPLE 4.19 Dominant substitutes interpreted as diminished chords



The interpretation of dominant substitutes as altered diminished sevenths may lead to complicated notation when one analyses real musical examples. Therefore, I introduce a new functional symbol E, meaning a substitute chord (*Ersatzakkord*). Major substitute chords are indicated by E and minor substitute chords by e. Thus, **DE7** indicates a dominant seventh that substitutes for the dominant, and **De7** means a minor seventh that substitutes for the dominant. The chord-note numbers that are used with **DE** and **De** do not refer to the intervals of the substitute chord, but to the intervals of the *original* dominant.

B_b7 D_b7 Bm7(♭5) B7 3 #9 5 b9 9 3 5 7 #11 7 b9 7 3 #5 #7

EXAMPLE 4.20 Notation for dominant substitutes

DE7

DE7

In my opinion this solution clearly reflects the harmonic practice of jazz, because in most cases the dominant is substituted in order to add "colour" (i.e., altered notes) to the normal dominant sound. Of course, there are other analytical possibilities for the different dominant substitutes. In C major the dominant substitute chord Bb7 can be interpreted, for instance, as **dP7**, and the B7 chord as **DG7** or as (**D7**)[**Tg**]. But these interpretations are impractical, because the chord-note numbering of **dP7**, **DG7**, and (**D7**)[**Tg**] does not show how the notes are related to the original dominant (i.e., how they change the normal dominant sound).

DE7

9

DE7

The chords mentioned above are not the only possible dominant substitute chords. The symbol **DE** can be used with any chord which is used as a dominant substitute. Sometimes it is quite difficult to decide which Roman numerals or absolute chord symbols the melody implies, if the musician combines altered and non-altered notes of the original dominant. Barry Kernfeld, for instance, finds it very problematic to analyse the chords that John Coltrane's solo line implies in m. 4 of a twelve-bar blues (Kernfeld 1983: 14). Kernfeld is unable to analyse Coltrane's melody with the Roman numeral system, because Coltrane uses so many chromatic notes in order to create different secondary dominant sounds. The secondary dominants then resolve to the subdominant in m. 5. In these kinds of situations the functional symbol **DE** is a very practical label. It is not necessary to find out which absolute chords the melody implies, but only to state that the melody implies a dominant or a secondary dominant. The separate notes can then be analysed in relation to the original dominant in order to find out which altered notes the melody uses.

There are numerous examples of the tritone substitution of the dominant in jazz standards. For instance, in the first two measures of "A Night in Tunisia" (Gillespie/Paparelli/Hendricks) the dominant V7 is substituted with the tritone substitute bII7.

EXAMPLE 4.21 Dominant substitution in "A Night in Tunisia", mm. 1–2



(Hahne 1990: 54) © Leeds Music Ltd.

In "Stella by Starlight" (Washington/Young), the dominant V7 is substituted with bVII7 in mm. 19–22.

EXAMPLE 4.22 Dominant substitution in "Stella by Starlight", mm. 19–24



(Hahne 1990: 22) © Famous Music Corporation

The substitution of the dominant with VII7 is not as common in bebop as the two substitutions mentioned above (bII7 and bVII7). But it is used occasionally, as in mm. 4–5 of "Groovin' High" (Gillespie). In this case the whole II-V progression is substituted. The example below also demonstrates the use of a special symbol **Spe** when the subdominant parallel is substituted in a II-V progression. The notes of **Spe** are numbered in accordance with the numbering of the notes of **DE**; i.e., the numbers refer to the original subdominant parallel.



EXAMPLE 4.23 Dominant substitution in "Groovin' High", mm. 4–5

(Hahne 1990: 47) © MCA Music Publ.

4.3.6 Third-related chords

The most important third-related chords in jazz are the subdominant parallels, **Sp7** (IIm7) and **sg7** (IIm7b5), and the tonic parallels **Tp7** and **Tg7** (VIm7 and IIIm7), though other third-related chords may appear in jazz harmony. De la Motte's symbols for third-related chords are especially useful for analysing jazz tunes which are based on different tonal centres separated by a third, such as John Coltrane's "Giant Steps" and "Countdown". Another example is the B-section of "Have You Met Miss Jones" (Rodgers/Hart), which can be analysed in Gb-major by means of the third-related chords **TG** and **tG**.





(Hahne 1990: 42-43) © Warner/Chappell Music Scandinavia AB

Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn.

Charlie Parker

5 Charlie Parker

Charlie Parker is one of the most important musicians in the history of jazz. His playing style has influenced almost every jazz musician since the 1940's. Parker's influence reached its peak in the late 1940's and early 1950's, when almost every jazz musician was trying to copy his ideas. Lennie Tristano, a brilliant jazz pianist who was well ahead of his time in the late 1940's, said: "If Charlie Parker wanted to invoke plagiarism laws, he could sue everybody who's made a record in the last ten years" (Gitler 1966: 246).

In the 1950's bebop was transformed into two different jazz styles: hard bop and cool. Marshall Stearns heard the foundations of both hard bop and cool already present in Parker's playing (Stearns 1956: 228):

Parker's "hot" style, with its tortured, searing, blasting beauty, reminiscent of the shouting congregations of the South, fits well with the power and flash of Gillespie's playing. Parker's "cool" style, with its oblique lyricism, gentle indirection, and almost apologetic nuances, helped to found a new "cool" school of jazz.

Parker's life story has been recounted often and at length, but it has been mostly told as a mythical legend rather than a contemporary biography. Parker is perhaps the best example of a stereotype which has lingered with jazz from the 1930's until the present day - a stereotype which views jazz as a music charged with emotion but largely devoid of intellectual content, and which sees the jazz musician as the inarticulate and unsophisticated practitioner of an art which he himself scarcely understands. Ted Gioia has called this view the "Primitivist Myth", arguing that this myth has its roots in the primitivism prized by French culture at the beginning of the 1900's (Gioia 1988: 21, 30–31). The idealization and theorization of primitivism was soon followed by an equally enthusiastic - and equally abstract - reception for another import from foreign soil: American jazz. Gioia might have a point, for most of the first jazz critics were French. Their views, assumptions, and biases served as starting points for the next generation of jazz critics both in France and the United States.

The cult of personality which is so common in jazz has its roots not only in French primitivism, but also in the Romanticism of the late eighteenth and nineteenth centuries, when the artist often became more important than his creations. The romanticization of the jazz musician began with Louis Armstrong, who was the first to develop jazz into a more individualistic art form. Armstrong's personal following anticipated the increasingly obsessive and introverted reception given by the jazz community to later artists such as Charlie Parker and John Coltrane. In order to really understand Parker's music, I have tried to take a critical view of the stereotype of him as promulgated in most jazz history books. I have especially concentrated on Parker's own and his fellow musicians' statements of him as a musician and a composer.

5.1 Parker's life

Charles Parker Jr. (1920-1955) was born in Kansas City on August 29, 1920. He spent most of his early years in a Catholic day school. In Lincoln High School he showed an interest in music, and the school's band director persuaded him to try the baritone horn. However, Parker wanted to play the saxophone, and at the age of 13 he got his first alto saxophone as a gift from his mother. He joined his first band, The Deans of Swing, in 1934, and left school in 1935 to become a full-time musician. Working mainly with the local Kansas City bands, he developed his playing style mainly through practical experience, though also took some lessons from musicians he played with.

In early 1938 Parker joined the Jay McShann band. He worked the following five years on the road with McShann and other bands. Then he lived for a while in New York in 1939, where he often jammed with other young musicians while trying to develop his own musical ideas. In 1942 Parker returned to New York as a member of Andy Kirk's band. In December of that year he joined the Earl Hines Orchestra, in which Dizzy Gillespie was playing trumpet. This led to Parker and Gillespie playing theoretical exercises together. In May 1944 Parker and some other young modernists from the Hines Band joined Billy Eckstine's band.

In early 1945 Parker, with Dizzy Gillespie, made the first recordings that can be called bebop. In November 1945 he was recording for Savoy Records, his first time as a leader. These recordings introduced Parker to a wider public. In December 1945 he and Gillespie went to Hollywood for a six-week engagement, but when the other band members returned to New York, Parker stayed in Los Angeles. There he began to use large amounts of alcohol and heroin, and in June 1946 he suffered a nervous breakdown and was confined to the Camarillo State Hospital.

After his release from Camarillo in January 1947, Parker worked for some time in Los Angeles before returning to New York. There he formed his "classic" alliance with Miles Davis, The Parker-Davis Quintet, which recorded many of Parker's most famous tunes. Davis left the band in December 1948, complaining that "Bird makes you feel about one foot high" (Vail 1996: 47). Parker replaced Davis with Kenny Dorham and later with Red Rodney.

The years 1947 to 1951 were perhaps the most fertile period for Parker. After Camarillo he played better than ever, and he began to attract a very large following, which also helped him economically. At the same time, he was still having problems with drugs and alcohol. Yet his unhealthy life-style did not influence his playing then as much as it would later. From 1949 onward Parker recorded and performed with his own string orchestra. He visited Europe in 1949 and 1950 with great success. However, in the early 1950's he became frustrated both physically and musically. He tired of the string orchestra concept and became aware of the limitations of his compositional forms, the twelve-bar blues and the 32-measure popular song. In July 1951 his cabaret license was revoked at the request of the New York narcotics squad. Therefore, he was not allowed to play in New York nightclubs until the license was reinstated in autumn 1953. His heavy use of alcohol and narcotics began increasingly to affect his playing, along with his mental and physical state.

Parker was shocked by his daughter's death in 1953, and he tried to commit suicide twice in 1954. He committed himself voluntarily for some time to Bellevue Hospital in New York. But even in his last years Parker was occasionally playing brilliantly, and almost never below a mediocre level. Parker died in March 12, 1955. He was only 35 years old, but Dr. Freyman, who had treated him during his last days, thought that he was in his early 60's (Reisner 1977: 135)! The high life of Charlie Parker had taken its toll.

5.2 Parker's personality

There are numerous stories about Parker's personality: his eccentric behaviour, his drug addiction and drinking, and his sexual appetite. Perhaps the most accurate ones are the medical reports of the doctors who treated him. When Parker was in Camarillo in 1946, the hospital staff suspected he was schizophrenic. However, Richard Freeman, a psychiatrist, did not consider Parker a psychotic but diagnosed him as having a classic psychopathic personality (Russell 1973a: 232):

A man living from moment to moment. A man living for the pleasure principle, music, food, sex, drugs, kicks, his personality arrested at an infantile level. A man with almost no feeling of guilt and only the smallest, most atrophied nub of conscience. One of the army of psychopaths supplying the populations of prisons and mental institutions. Except for his music, a potential member of that population. But with Charlie Parker it is the music factor that makes all the difference. That's really the only reason we're interested in him. The reason we're willing to stop our lives and clean up his messes. People like Charlie require somebody like that, to follow them through life and clean up the shit.

In 1954 Parker voluntarily committed himself to Bellevue Hospital, where the admitting diagnosis was "acute alcoholism and undifferentiated schizophrenia." His personality was described as "ingratiating", and assessments of him were similar to those at Camarillo: "high average intelligence, a hostile evasive personality, primitive and sexual fantasies associated with hostility, and gross evidence of paranoid thinking" (Russell 1973a: 334). Was Parker psychotic or a psychopath? Maybe Ross Russell has a point when he asks "how valid are the counters of the psychiatry game when applied to black Americans?" (Russell 1973a: 365.) Whatever is the truth, it must be also remembered that Parker often experienced a transformation the moment he started to play. Miles Davis recalls (1989: 58):

> I was amazed at how Bird changed the minute he put his horn in his mouth. Shit, he went from looking real down and out to having all this power and beauty just bursting out of him. It was amazing the transformation that took place once he started playing.

There were also happier moments in his life, for instance, after his stay in Camarillo, but usually these moments did not last long. Again Miles Davis remembers (1989: 107):

It seemed to me that every time Bird was just about to get himself together, he always fucked up. It was as if he were afraid of living a normal life; people might think he was square or something.

Perhaps jazz was the only arena where a personality like Parker could fulfil himself. Parker did not have the patience and perseverance to compose, say, symphonic scores. But to an art form like jazz that relies heavily on improvisation, his personality seemed to be more than suitable. Ted Gioia argues (1988: 56):

> Only a particular type of temperament would be attracted to an art form which values spur-of-the-moment decisions over carefully considered choices, which prefers the haphazard to the premeditated, which views unpredictability as a virtue and sees cool-headed calculation as a vice. If Mingus, Monk, Young, and Parker had been predictable and dependable individuals, it seems unlikely that their music could have remained as spontaneously unpredictable or as innovative.

5.3 Musical influences

Parker spent his childhood and youth in Kansas City where he lived in a rich musical environment. The Kansas City jazz style forms the basis of his own musical style, because the influence of Kansas City blues and riff tunes can be heard even in his harmonically most modern improvisations and compositions. Benny Bailey has summarized Kansas City's influence on Parker's music (Gitler 1985: 63):

A place I particularly enjoyed visiting was Kansas City, Charlie Parker's hometown. There were so many good musicians there that K.C. had an aura, an atmosphere very conducive to playing. I can't really explain it, but it was all very loose and happy-go-lucky, and I could see where Bird had benefited when he was young. There was a mixture of blues, country music, and jazz which all added up to that special flavour that Charlie Parker had. His music was deeply rooted in the blues, even hillbilly music, it was *all* there in his playing.

The most influential musicians to Parker's playing during the Kansas City years were most likely saxophonists Lester Young and Buster Smith. Lester Young had set new standards for jazz-style emphasis on melody, a lighter sound ideal, and a longer improvised line. Parker studied Young's style mostly from the recordings. His portable phonograph had a set screw that could be tightened to lower the speed of the turntable, and this adjustment made it easier for him to analyse the solos and study the nuances of tone (Russell 1973a: 91).

Lester Young's influence on Parker's style is described everywhere in jazz literature, but perhaps the influence of Buster Smith was even more important. Parker said that he "used to quit every job to go with Buster" (Feather 1980: 15). He admired Smith's double-time phrases, his "bluesy" sound, and his rhythmic drive (Giddens 1987: 38), and Parker worked for some time in Smith's band in the 1930's. Jay McShann describes once having mistaken Parker for Smith when the former was replacing the latter on a radio broadcast (Berliner 1994: 280). Buster Smith has stated (Reisner 1977: 214):

He used to call me his dad. I called him my boy. I couldn't get rid of him. He was always up under me. In my band, we'd split solos. If I took two, he'd take two; if I took three, he'd take three; and so forth. He always wanted me to take the first solo. I guess he thought he'd learn something that way. He did play like me quite a bit, I guess. But after awhile, anything I could make on my horn, he could make too - and make something better out of it.

Although Parker studied jazz mainly by himself, he got some assistance during his Kansas City days. When playing at Lake Taneycomo in George Ewing Lee's band he received daily instructions in harmony from pianist Carrie Powell and guitarist Efferge Ware (Russell 1973a: 90–91). Even more important were the lessons that Tommy Douglas gave him during the winter of 1936. Douglas, a clarinetist and band leader, was perhaps the best-trained jazz musician in Kansas City. Before Parker studied with Douglas, he had only the merest smattering of harmonic theory, and most of it was wrong. Parker listened carefully to Douglas's use of passing tones and added chords. (Russell 1973a: 83)

Parker thought that his style was defined already in the Kansas City years: "I was playing the same style years before I came to New York. I never consciously changed my style" (Feather 1980: 15). But of course his style did change and mature - though maybe unconsciously - after he came to New York. The foundations of his style were strongly laid before he left Kansas City, but it was in New York that he began experimenting with new harmonic ideas (Feather 1980: 12).

In New York Parker met other young pioneers of the bebop revolution. There he could adapt the innovations of musicians like Thelonius Monk and Dizzy Gillespie to his own musical style. Parker credited Monk with many of the harmonic ideas that were incorporated into bebop (Feather 1980: 15). And he had a love-hate relationship with Dizzy Gillespie, who recounts (Gitler 1966: 26):

At first we stressed different things. I was more for chord variations and he was more for melody, I think. But when we got together each influenced the other.

Like so many modern jazz musicians, Parker listened intently to music outside the world of jazz: he studied Schoenberg, admired Debussy's *Children's Corner*, Stravinsky and Shostakovitch. Bill Coss has recalled that in the fifties Parker, when at home, listened mainly to modern classical music, and never to jazz (Gitler 1966: 48). In a press conference in Stockholm Parker was asked to name his favourite classical composers. He said Hindemith, Ravel, and Debussy, in that order, and named Jascha Heifetz as his favourite artist (Russell 1973a: 293). In an interview with Michael Levin and John Wilson Parker argued that his music eventually may be construed as atonal. He insisted, however, that bop was not moving in the same direction as modern classical music. He felt that it would become more flexible, more emotional, more colourful. He wanted to "emulate the precise, complex harmonic structures of Hindemith, but with an emotional colouring and dynamic shading that he felt modern classical [music] lacks." (Levin 1994: 24)

In my view, however, the influence of art music on Parker's own music is generally overestimated. Parker said in an interview with John McLellan in 1953 that bebop was developed spontaneously and not inspired at all by classical composers such as Bach, Brahms, Beethoven, Chopin, Ravel, Debussy, Shostakovitch, and Stravinsky (Vail 1996: 130). Ted Gioia may be right when he argues that Parker's relationship with the classical modernists can be seen as more "spiritual" than musical (Gioia 1988: 72). This lineage showed up in many ways. Parker sometimes quoted classical works in his solos, such as Stravinsky's Introduction from *The Rite of Spring*, Grieg's *In the Hall of the Mountain King* from *Peer Gynt*, Rossini's Overture to *William Tell*, and the first phrase of the *Habañera* from Bizet's *Carmen* (Owens 1974a, I: 29). At his daughter's funeral Parker asked that the music of Bartók be played, and towards the end of his own life he approached the contemporary classical composer Edgard Varèse requesting classical composition lessons (Komara 1995: 79).

5.4 Verbal musical expressions

An integral part of Parker's legend is the common belief that he never talked about music. Some scholars even think that Parker was not *able* to talk about his musical principles. These arguments may be justified with this famous Miles Davis quote (Carr 1982: 25):

He never did talk about music. I always even had to show Duke Jordan, the pianist in the band, the chords. ... The only time I ever heard Bird

talk about music was an argument he had with a classical musician friend of mine about the naming of chords. Bird said you could do anything with chords. And I disagreed. "You can't play D natural in the fifth bar of a B flat blues." "Yes you can", said Bird. Well one night in Birdland, I heard Lester Young do it, and it sounded good. But he bent it.

Miles Davis's words are not the only evidence we have that Parker did not talk about music. Many other musicians have said the same, such as saxophonist Sonny Criss (Gitler 1985: 171):

I remember one night I was playing - he had played and I played behind him - and I was really trying hard. He said to me, "Don't think. Quit thinking." That's the only thing he ever told me about playing. He was very strange, in the sense that I never knew him to tell another saxophone player how to do anything. Now maybe he did with some people, but he never told me anything. During the whole time I knew him, that was the only thing that he ever said.

On the other hand, there are numerous statements by Parker's friends that he was in fact a great conversationalist, at least when not speaking about music. Dizzy Gillespie, for instance, remembers that Parker could talk about almost everything (Jones 1980: 233):

> No, he wasn't a big conversationalist about music ... But he would talk. Oh, he was a great talker ... about any subject you'd want to talk about. Like philosophy, or if you wanted to talk about art he'd talk with you. History, African History, or Middle Ages, or Stone Age History. Oh, he knew about current events and things like that.

In New York Parker mingled with people of every sort. He seemed to know something about everything, from science to chess to politics (Giddens 1987: 85). Miles Davis says in his autobiography (1989: 76–77):

He was an intellectual. He used to read novels, poetry, history, stuff like that. And he could hold a conversation with almost anybody on all kinds of things. So the motherfucker wasn't dumb or ignorant or illiterate or anything like that.

It would be very strange if Parker could talk about philosophy and arts, but at the same time was not able to verbalize his musical concepts. In fact, there is evidence that sometimes Parker *did* talk about music. Roland Hanna, for instance, recalls that when Parker once played in Detroit with some local musicians, he spent his entire intermission talking to them about "bass lines and chords and the whole idea of orchestration". Hanna states that "It was a tremendous teaching experience. He didn't keep anything to himself." (Giddens 1987: 102) In an interview with jazz critic Leonard Feather, Parker made these remarks (Feather 1980: 12):

I used to hang around with a guitarist named Biddy Fleet. We used to sit in the back room at Dan Wall's chili joint and other spots uptown, and Biddy would run new chords. For instance, we'd find that you could play relative major, using the right inversions, against a seventh chord, and we played around with flatted fifths.

There is one very famous statement of Parker, where he speaks of using the higher intervals of a chord as a melody line and backing them with appropriately related changes when playing "Cherokee". This statement is quoted in numerous jazz history books. Although it is a very dramatic statement, it is not authentic, but apparently an imaginative enchancement by Shapiro and Hentoff in *Hear Me Talkin' to Ya* (Patrick 1988a: 207). The original statement was published in *Down Beat* in 1949 and is mostly in the third person. However, the use of the third person does not change the fact that Parker was speaking of his musical principles in this interview (Levin 1994: 24):

> Charlie's horn first came alive in a chili house on Seventh Avenue between 139th Street and 140th Street in December 1939. He was jamming there with a guitarist named Biddy Fleet. At the time, Charlie says, he was bored with the stereotyped changes being used then. "I kept thinking there's bound to be something else," he recalls. "I could hear it sometimes, but I couldn't play it." Working over "Cherokee" with Fleet, Charlie suddenly found that using higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play this thing he had been "hearing". Fleet picked it up behind him and bop was born.

Henry Martin has quite rightly noted that the melody of "Cherokee" already uses chordal extensions (Martin 1996: 144). Therefore, it is probably the case that Parker found a way to expand his improvisational style by making use of what was already present in the song's melodic structure. However, this statement of "using higher intervals of a chord" and "backing them with appropriately related changes" is in fact a very concise summary of bebop's harmonic basis, that is, chord extensions and chord substitutions.

One can conclude from the previous quotes that Parker had at least some way of verbalizing his musical principles, although he did so quite seldom. Most of the quotes in which Parker speaks about his music derive from situations where he is talking with people other than his band members. It seems that Parker could to some extent verbalize his musical principles, but he believed that it was better to inspire and direct his group by example than by explicit verbal instructions. He was once asked about his music in a television appearance and answered: "They say music speaks louder than words, so we'd rather voice our opinion that way" (Giddens 1987: 10).

5.5 The musician

The Parker legend sees him as the "Mozart of jazz" who could invent fresh melodies over and over again. Ross Russell shares this common view: "No two were alike. Charlie often quoted but never repeated himself. Every solo was unique" (Russell 1973a: 182). Yet Parker, like every other jazz musician, used certain memorized licks or phrases. One of the most frequently used is a supertonic-dominant figure that Lionel Grigson calls the "corkscrew" (Grigson 1989: 10). Parker used this figure in numerous improvisations, but the freshness with which he employed it made it more than just a memorized lick. Although he used this figure always with the same harmonic background, Gm7-C7, he usually varied the figure melodically, or used a different rhythmic placement, often in double-time.

EXAMPLE 5.1 The "corkscrew", "Scrapple from the Apple" (-47), mm. 23–24



⁽Grigson 1989: 16)

Thomas Owens (1974a, 1995) has analysed Parker's melodic formulas, arguing that well-practised melodic patterns are essential identifiers of Parker's style (1995: 30):

Parker's formulas fall into several categories. Some are only a few notes long and are adaptable to many harmonic contexts. They tend to be the figures he (and his imitators) used most often, for they occur in many different keys and pieces. Others form complete phrases with well-defined harmonic implications, and are correspondingly rare. Most occur on a variety of pitches, but others appear on only one or two pitch levels. A few occur only in a single group of pieces in a single key.

Although Parker's style is largely formulaic - especially in uptempo situations - his playing does not sound mechanical because he uses formulas in a very musical and innovative way. Henry Martin has stated that Parker was able to integrate his formulas into a coherent whole which is characterized by voiceleading fluency and subtle interconnection (Martin 1996: 118).

Usually both musicians and scholars argue that Parker's music was mainly formulated from a harmonic basis. The famous quote of using "higher intervals of a chord" and "appropriately related changes" also suggests that harmony was the foundation of Parker's music. Parker's fellow musicians appreciated his ability to use modulations and substitute chords. Biddy Fleet, one of his admirers, had this to say (Gitler 1985: 69): There was a lot of guys who played an awful lot of horn. But, they were playing the *right* horn. They were playing right changes and doing a beautiful job at it. What Bird did, Bird played the right changes and, where they would go from one chord to another, Bird played that inbetween. And *that* made his playing sound different.

Parker was also admired for his ability to shift the harmonic accents over the barlines by implying a harmonic rhythm different from that of the rhythm section. Miles Davis's famous quote illustrates this aspect of Parker's playing (Carr 1982: 24):

> I remember how at times he [Parker] used to turn the rhythm section around. Like we'd be playing the blues, and Bird would start on the eleventh bar, and as the rhythm section stayed where they were and Bird played where he was it sounded as if the rhythm section was on one and three instead of two and four. Every time that would happen, Max Roach used to scream at Duke Jordan not to follow Bird, but to stay where he was. Then, eventually it came around as Bird had planned and we were together again.

Parker was not the only musician to use harmonic innovations. What distinguished him from most of the other bebop musicians, was the fact that he could combine advanced harmonies with catchy melodies. George Russell has made a distinction between jazz musicians who think horizontally, concentrating on the forward motion of the melodic line, and those who think vertically, articulating each individual chord. Russell argues that Charlie Parker had a well-developed sense of both the horizontal and the vertical approaches to jazz (Russell 1959: xx–xxi).

In a press conference in Stockholm Parker was asked to define his own aims. He replied: "I am aiming at beautiful tones" (Russell 1973a: 293). Dizzy Gillespie has described Parker's ability to invent catchy melodies (Carr 1982: 29):

> He'd play a phrase, and people might never have heard him before. But he'd start it, and the people would finish it with him, humming. It would be so lyrical and simple that it just seemed the most natural thing to play.

Parker was admired because he was able to absorb into his music all the sounds that surrounded him while he was playing. He also offered musical commentary on the changing character of the audience through melodic quotations evoking the titles or lyrics of tunes (e.g., see Berliner 1994: 469). Thomas Owens argues that Parker's use of musical quotations dates back to 1938 when he played at a taxi-dance hall in New York City. There he had to learn the melodies of a large repertory of popular songs, and often quoted one while playing another in order to break up the monotony of the dull dance-band job (Owens 1974, I: 274). Parker frequently used quotations in live performances but was more sparing with unrelated quotations in the recording studio. This is likely due to the fact that most of the quotations were reactions to the unpredictable circumstances of live performance milieus. Furthermore, with
only one or two choruses of playing time available in a studio session, Parker perhaps found quotations too intrusive - they might have deflected the listener's attention from other aspects of the solo (Martin 1996: 114).

Not to downplay Parker's harmonic and melodic innovations, perhaps the most unique feature of his music was his sense of rhythm. Marshall Stearns has argued that Parker's rhythmic sense seemed to be "more sophisticated than the Afro-Cuban and yet remained four-square within the jazz tradition" (Stearns 1956: 228). Parker's rhythmic phrasing made it very difficult to copy him. Miles Davis, for instance, remarked that "you could learn the notes but it won't sound the same" (Davis 1989: 69). The central role of rhythm in Parker's music makes it very difficult to analyse it, at least when using Western notation and analytic methods. Lawrence Koch has stated (1988: 312):

Much of Parker's "drive" was gained by a "breath push" or pulse on the second half of the beat, which cannot be notated. It is a rhythmic feeling rather than a usage and is of extreme importance in the interpretation of Bird's music.

His fellow musicians admired Parker for his uncanny playing technique. Parker was not born with the talent of playing fast, however, but it resulted from intensive training in his youth. When Paul Desmond asked Parker about his fantastic technique in 1954, Parker answered (Vail 1996: 145):

... I can't see where there's anything fantastic about it all. I put quite a bit of study into the horn, that's true. In fact, the neighbours threatened to ask my mother to move once. We were living in the West. She said I was driving them crazy with the horn. I used to put in at least 11 to 15 hours a day. ... I did that for over a period of 3 or 4 years.

Parker and his Quintet pioneered a new approach to the presentation of their music. They had no interest whatever in the compromises of show business, and their performances revolved around inside jokes and private gestures. Parker led the assault on conventional stage manners, and from him this iconoclasm soon spread, becoming one of the hallmarks of the bebop revolution. Coleridge Goode recalls (Chambers 1983: 67):

It was the bop tradition to freeze out strangers. It was *their* tradition. I think it stemmed from hearing that Parker would turn his back [on the audience]. So it was wear shades and turn your back and shut yourself off from the people. And just play.

Perhaps one of the main reasons why Parker turned his back to the audience was the negative reception his music received in the mid 1940's. Although bebop gained rapid acceptance among the younger generation of jazz musicians, it did not please most of the older jazzmen. Tommy Dorsey said in an interview for *Down Beat*, that "bebop has set the music back twenty years", and even Louis Armstrong argued that the boppers were playing wrong chords (Russell 1973a: 173).

Also most jazz critics and commentators failed to recognize the legitimacy of bebop. This seems strange, given that bebop does not appear so difficult or bizarre when viewed from today's perspective. Especially the harmonies, which were considered "weird" or even "wrong" in those days, were much simpler than those used in 20th-century art music. The problem was just that bebop differed so much from the older forms of jazz that listeners were unable to anticipate the chord changes and rhythmic accents. As Leonard Meyer has stated in his book *Emotion and Meaning in Music* (1956), the binary opposition between the creation and frustration of expectations lies at the root of our emotional reactions to music. Listeners who were not used to bebop's musical language met with frustration repeatedly in their expectations, thus finding the music inferior to older forms of jazz.

Happily, the negative attitude toward bebop changed quite rapidly. Critics began to understand the music, and white businessmen, ever on the watch for the cash value of novelty, turned "bop" into a slogan. Young white intellectuals and bohemians made modern jazz into the music of the "beat generation", the American counterpart of the Continental existentialists. (Hobsbawm 1989: 78)

5.6 The composer

Charlie Parker was not a composer in the classical Western mould, because he relied more on improvisation than on carefully planned compositions. Most of the time he did not even write down his music. Ian Carr has described one of Parker's recording sessions for Dial Records (Carr 1982: 22):

Everything - melodies, harmonies, formats and solo lengths - had to be worked out in the studio in recording time. Nothing was written down: Parker simply played the melodies on his alto, taught them to the other horns, demonstrated the harmonies - occasionally actually naming a chord - and talked out various routines. His whole approach was thus spontaneous, instinctual and non-western.

One element of Parker's myth was this habit of not writing down any of his music. Trummy Young told Ira Gitler (Gitler 1985: 148):

And now Bird, he didn't write music. But every time he thought of something, he'd come around to Diz [Gillespie] to write it down. ... So Diz would sit at his piano, and Bird would play it out in the hall, and Diz would write it down. ... But Bird had such a prolific mind. You could play a song, and he could play a counter melody to it right away without even - not even think about it.

But in fact Parker could write music if he wanted to. Barney Kessel, for instance, has recalled that Parker notated the melody of "Relaxin' at Camarillo"

before they recorded it (Gitler 1985: 177). Kenny Dorham - who played in Parker's Quintet in the late 1940s - has recalled (Taylor 1983: 234):

When we did a record date, he would come to a date with some music written down; then he would write the rest of it at the date. We would run it down once or twice, look at it and play it off the sheet. Then we would record.

One can conclude that especially later in his career, Parker sometimes notated his melodies - either before or during the recording session. But most of the time he wrote nothing down, except perhaps a melodic sketch, or a couple of chords, because he believed that music should be spontaneous and instinctive. Parker said the following in an interview with John McLellan (Vail 1996: 132):

Most people fail to realize that most of the things they hear coming out of a man's horn, ad-lib, or else things that are written, original things, they're just experiences, the way he feels... the beauty of the weather, the nice look of a mountain, or maybe a nice fresh cool breath of air, I mean all those things. You can never tell what you'll be thinking tomorrow.

Parker's belief in spontaneity was perhaps one of the main reasons - at least according to his own words - why he did so many foolish things during the breaks on live performances and recording sessions. He used to say to his pianist Duke Jordan: "If you do something out of the ordinary between sets, when you come back to play, you will have a different thought, and it will come out in your playing" (Shaw 1977: 298).

Parker thought the band would be at its best when everything was done on the spur of the moment in the recording studio. This same concept was later used by Miles Davis, among others, who described Parker's method in his autobiography (1989: 89):

Bird was a great improviser and that's where he thought great music came from and what great musicians were about. His concept was "fuck what's written down." Play what you know and play that well and everything would come together - just the opposite of the Western concept of notated music.

Most of Parker's compositions are based on the twelve-bar blues or on some 32-measure popular songs. Lawrence Koch has counted Parker's compositions, and found that of the 49 compositions containing thematic material, only seven are original constructions by Parker, and even these are very close, harmonically, to jazz standards (Koch 1988: 283). Twenty-six of the compositions are based on the twelve-bar blues, and ten are "I Got Rhythm" derivatives.

The main purpose of a bebop theme is to serve as a basis for improvisation. Perhaps the main reason why Parker bothered to compose his own melodies based on standards was to save the record company from having to pay royalties to the original composers. And since the melody bore little resemblance to the Tin Pan Alley original, there seemed to be no reason not to apply for a new copyright. But in fact Parker was very careless where his copyrights were concerned. He even signed half of his royalties from Dial Records to a drug dealer named Emry Bird for the rest of his life, for a few packets of drugs (Russell 1973a: 217). It was only after his daughter Pree had died that Parker decided to take stock of his contracts and copyrights, reasoning there must be a large sum of money due him from various sources. Upon Billy Shaw's recommendation he consulted A. Allen Saunders, a New York attorney who specialized in music industry affairs. After spending some time on the matter Saunders came to the conclusion that no attorney or accountant was likely ever to straighten out the chaos of unexecuted agreements, breached contracts, and uncopyrighted material. (Russell 1973a: 330)

As a rule Parker did not bother to give titles to his compositions. They were often known only by numbers to the members of his Quintet, and by a series of master numbers to the record company. Ross Russell reports that Parker usually "dreamed up some kind of a title when it was time to release the record" (Russell 1973a: 252). But sometimes Parker himself invented the title, usually naming the song after a person or a place.

In the later part of his career Parker became conscious of the musical limitations of twelve-bar blues and Tin Pan Alley originals. Pianist Lennie Tristano remembers (Reisner 1977: 224):

In 1949 ... Bird told me that he had said as much as he could in this particular idiom. He wanted to develop something else in the way of playing or another style. He was tired of playing the same ideas. I imagine it was brought to his attention strongly by the repetitious copying of his style by everybody he met.

Parker was well aware of the fact that he knew nothing of formal composition. He was planning to study classical composition, and actually discussed such plans with Stefan Wolpe and Edgard Varèse, but nothing ever came of them. Parker told Paul Desmond in an interview in 1954 that he "might have a chance to go to the Academie Musicale in Paris to study composition" after he finished his studies with Varèse (Vail 1996: 146). Edgard Varèse recalls (Reisner 1977: 229–230):

He stopped by my place a number of times. He was like a child, with the shrewdness of a child. He possessed tremendous enthusiasm. He'd come in and exclaim, "Take me as you would a baby and teach me music. I only write in one voice. I want to have structure. I want to write orchestral score."

Parker's use of string orchestra accompaniment for his recordings and performances was another outgrowth of his desire to reconcile his jazz playing with the traditions of "serious" music. Many people have felt that strings were Norman Granz's idea, but Parker has said that he had asked for strings as early as in 1941 because he was "looking for new ways of saying things musically" (Vail 1996: 119). Even though the "Bird with Strings" format met with only a lukewarm response from many jazz critics and fans, Parker was to cite his recording of "Just Friends" with strings as his personal favourite among his many releases (Gioia 1988: 72). In 1953 Parker told Nat Hentoff that he also had other plans for combining classical and jazz instruments (Vail 1996: 119):

Now I'd like to do a session with five or six woodwinds, a harp, a choral group, and full rhythm section. Something on the line of Hindemith's *Kleine Kammermusik*. Not a copy or anything like that. I don't want ever to copy. But that sort of thing.



Charlie Parker

6 Charlie Parker's themes

I am aiming at beautiful tones.

Lawrence Koch has estimated that Charlie Parker composed 49 tunes, counting only those with thematic material (Koch 1988: 283). In addition, Parker recorded many tunes that cannot be classified as compositions because they are through-improvised and do not contain any recognizable themes. Only six of Parker's compositions display original chord progressions. The remainder are based on the twelve-bar blues, George Gershwin's "I Got Rhythm", or other jazz standards.

I have analysed 37 of Parker's 49 compositions, basing my research on Parker's original recordings and on the transcriptions published in Jamey Aebersold's *Charlie Parker Omnibook* (1978). Those transcriptions, made by Aebersold and Ken Slone, have turned out to be quite reliable, especially the melodies, and they have been used extensively by jazz musicians all over the world. Parker uses counterpoint in four of the analysed compositions ("Ah-Leu-Cha", "Cardboard", "Chasing the Bird", and "Visa"). These tunes were transcribed by Sami Linna, because the *Omnibook* contains only melodies played by Parker.

The discographical information about recording dates, personnel, record labels and take numbers, is mainly based on Lawrence Koch's *Yardbird Suite* (1988). Koch's book is not only a biography of Parker, but it also contains valuable information about every recording session on which Parker played. My analyses are based on the *master takes* of each tune because in them the thematic statements are usually played most accurately.

The transcriptions in the *Omnibook* include the melody played by Parker and the chord symbols of the harmonies played by the rhythm section. The voicings of the chords are not transcribed. If my aim had been to analyse Parker's improvisations, the missing voicings would have proved to be a shortcoming because of the importance of the interaction between soloist and rhythm section (see Chapter 2.5). However, it was not necessary to transcribe the voicings of the chords, because I have analysed Parker's precomposed themes, not spontaneous improvisations.

Parker's melodies are most accurately transcribed in the Eb-version of the *Omnibook*, because it was transcribed first and all other versions have been transposed from it, with some mistakes. However, some new chords have been added to the later versions, indicating the harmonies played by the rhythm section. I have taken the melodies from the original Eb-version of the *Omnibook* and the chords from the transposed Bb-version.

The transcriptions of the *Omnibook* contain some errors, especially in the chords. I have corrected these errors if they affected my analytical results (e.g., see m. 6 of "Now's the Time" in Chapter 6.1.1). However, the mistakes in the

transcriptions of the rhythm section's chords do not normally affect my results, because my functional analyses are based on the harmonies implied by Parker's melodies.

The transcriptions in the *Omnibook* are not rhythmically accurate. Parker usually divides the beat unequally in a lilting fashion that implies three, rather than two, sub-units. In the *Omnibook* these uneven sub-units are transcribed, according to common jazz practice, as even eighth-notes. As discussed in Chapter 5.5, Parker's rhythmic phrasing is very difficult to transcribe accurately when using Western notation. I use the even eighth-note notation because it is much easier to read than accurate notation containing multi-flagged notes and rests, and elaborate ties. After all, my main interest is in Parker's use of harmony and melody. Admittedly, rhythmically inaccurate transcriptions may sometimes affect the harmonic and melodic analysis (see Chapter 2.6), but to me the advantages of using even eighth-note notation outweigh the disadvantages.

Because my main concern lies in melodic and harmonic analysis, the most important analytical method for my study is the functional theory that I have developed from that of Diether de la Motte (see Chapters 4.1.4 and 4.3). Yet I do not concentrate solely on harmonic and melodic analysis because rhythmic factors are often much more important than melody and harmony in Parker's compositions. Therefore, I use Rob van der Bliek's concept of "main ideas" to complement the functional analysis (see Chapter 3.1.4). Selection of the main ideas is based not only on the transcriptions, but also on aural analysis of the recordings. The main ideas may be recurrent and prominent musical factors, such as recurring rhythms, certain harmonic solutions, and melodic motives or formulas. It should though be noted that the concept of main ideas is very abstract, and thus the selection of them may be quite subjective. I use the concept of main ideas only when some musical element is clearly recurrent or prominent.

I also use the information about Parker as a musician and composer (Chapter 5), together with other biographical details about his compositions. This information may sometimes help to recognize the main ideas, in the sense of musical elements that Parker and his fellow musicians found important. Parker's and colleagues' statements also give hints about what to search for in his compositions, such as shifted harmonic accents or the use of the higher intervals of the underlying harmony.

I have placed the chord symbols displayed in the *Omnibook* above the staff. The chord symbols below the staff indicate the chords which Parker's melody implies. Often the melody implies the same chords as those played by the rhythm section. In other cases Parker's melody clearly implies a harmony different from that played by the rhythm section. Furthermore, very often the harmonic rhythm of Parker's melody differs somewhat from that of the rhythm section. Parker liked to resolve chords a little earlier or later than the rhythm section did. The chord symbols below the staff indicate the harmony implied by Parker, except for the riff-based blues compositions. In such compositions the riffs do not clearly imply any harmony. Therefore, the chords of the "basic" blues structure are used (see example 6.2), unless the riffs *clearly* imply some other harmony.

The functional symbols below the staff indicate the functional analysis of the harmony which Parker's melody implies. In addition, I have supplied every note of the melody with a chord-note number (explained in Chapter 4.3). The chord notes are numbered in accordance with the functional symbols, not with absolute chord symbols. For instance, in the case of a dominant substitute, the chord notes are numbered in relation to the *original* dominant. The use of chordnote numbers with each note of the melody makes the analyses much easier to read. For instance, they indicate very clearly how Parker is using the chord extensions or alterations, and how he resolves one chord to another.

The main object of the analyses is to test my functional theory on the harmonic and melodic analysis of jazz (see Chapter 4.3). Still, my analyses also give new information about Charlie Parker's compositional style. Most of the previous studies of Parker have concentrated on his improvisations, not on his compositions. It should, however, be noted that my analyses concentrate mainly on the harmonic properties of Parker's compositions. For instance, melody is analysed only in relation to the harmony. My analyses do not cover other melodic aspects, such as contour. I make some comments about Parker's treatment of rhythm, especially when a certain rhythmic element is the main idea of a composition; but to study Parker's use of rhythm more thoroughly, a more systematic analytical method should be used.

6.1 Themes based on the twelve-bar blues

The twelve-bar blues is the most important source for Charlie Parker's compositions. Over half (i.e., 26) of Parker's 49 compositions are based on the twelve-bar blues structure (Koch 1988: 283). The importance of blues in Parker's repertoire can most likely be traced back to his early years in Kansas City (see Chapter 5.3). I have analysed 19 of Parker's 26 blues compositions, for which he preferred only a few keys. Most of the analysed tunes are in the keys of F, Bb, or C, with "Blue Bird" in the key of Eb and "Chi Chi" in the key of Ab.

The use of the word "blues" to describe a special state of mind dates from the 1860's, but it is not known to have been applied to a song form until the early 20th century. In the early 1900's a three-line stanza, consisting of one repeated line and a third, rhyming line, became widely standardized. It is considered the most familiar blues form, and is performed over twelve measures in common time, though frequent liberties may be taken with stanza length. Qualities of timbre and tone particular to the blues include the so-called *blue notes* achieved by microtonal flattening of the third and seventh - and sometimes other degrees of the scale. (Oliver 1988: 122)

The earliest harmonizations of the twelve-bar blues were probably formulated around the placement of the important blue notes: the flat seventh in m. 4 and the flat third in mm. 5-6 (Koch 1982: 59). Therefore, the I7 chord was used in m. 4 as the dominant of the subdominant, and the IV7 chord was used in mm. 5-6 as the subdominant.



EXAMPLE 6.1 An early harmonization of the twelve-bar blues

(Koch 1982: 59)

The "basic" chord progression for the twelve-bar blues in jazz is a bit more complicated. The flat third is often used in m. 2, accompanied with the IV7 chord. The next substitution comes in m. 8 and involves the VI7 chord, which is used as a secondary dominant that resolves to the IIm7 chord in m. 9. The IIm7 chord precedes the V7 chord and gives the basic dominant sound a slightly different quality. Of course there are numerous other chord substitution possibilities which may be used in order to make the "basic" blues harmony more interesting. Charlie Parker and other musicians of the bebop era invented many new harmonic solutions so as to avoid the "bluesy" cliches of the earlier styles of jazz. (Koch 1982: 60–63)



EXAMPLE 6.2 A "basic" twelve-bar blues harmony before the bebop era

(Koch 1982: 62)

6.1.1 "Billie's Bounce"

Recorded November 26, 1945, New York City. Savoy 12079. Take 5 (original take). *Charlie Parker Reboppers*: Charlie Parker (as), Miles Davis (trp), Dizzy Gillespie (p), Curly Russell (b), Max Roach (dr).

"Billie's Bounce" was recorded at what Ross Russell calls "the definite session toward which bop had been striving," because for the first time the whole rhythm section was able to play bebop rhythms (Russell 1973a: 195). "Billie's Bounce" was named after Billy Shaw, though his name was misspelled.

The piece is based on the twelve-bar blues in the key of F. The tune opens with a four-measure piano introduction, then the theme statement is played twice by Parker and Davis. The theme begins in perfect unison, but breaks into harmony in mm. 2 and 3, and on the final two beats of m. 4. Measures 6–10 are played in octave unison, and the last two measures are harmonized.

The first measure of the tune is interesting because the melody uses two altered notes, an augmented fourth and a flattened third, which are cleverly placed. The augmented fourth (or augmented eleventh) - although played on the beat - may be interpreted as the lower neighbour note to the fifth of the tonic chord, and the flattened third as the leading note to the major third.





(Aebersold 1978: 80) © Atlantic Music Corp.

The main idea of mm. 2 and 3 is a syncopated riff which is based on the repetition of the root and sixth of the tonic. In m. 4 the flattened third again appears as a leading note, this time played on the beat. Measures 5 and 6 begin with the leading note to the root of the **S7** chord Bb7, followed by a syncopated Bb7 arpeggio. On the last two beats of m. 6 the melody implies the Eb7 chord which is used as a dominant substitute. Parker uses the root, thirteenth, and ninth of the Eb7 chord (i.e., augmented ninth, root, and eleventh of the original dominant).

EXAMPLE 6.4 "Billie's Bounce", m. 6



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In m. 8 the melody implies the secondary **Sp7-D7** progression Am7-D7(b9), with upper and lower leading notes (i.e., flattened ninth and major seventh) which resolve to the fifth of the **Sp7** chord in m. 9. In m. 9 Parker uses both the major and minor seventh of the **Sp7** chord, but the major sevenths may be interpreted as ornamental neighbour notes. The dominant chord C7 is delayed and not implied until the final two beats of m. 10. The main idea of the last two measures is the same syncopated riff that was used in mm. 2–3.

EXAMPLE 6.5 "Billie's Bounce", m. 8



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"Billie's Bounce" may be considered compositionally as a combination of traditional blues riffs and modern bebop melody lines. The traditional riffs are based on syncopation and simple diatonic harmony, whereas the modern melodic lines display many chromatic leading and neighbour notes, sometimes even played on the beat.

6.1.2 "Now's the Time"

Recorded November 26, 1945, New York City. Take 4 (original take). Savoy 12079. *Charlie Parker Reboppers*: Charlie Parker (as), Miles Davis (trp), Dizzy Gillespie (p), Curly Russell (b), Max Roach (dr).

Other studio recording: August 4, 1953 (Verve 8005).

"Now's the Time" is one of Parker's most popular compositions, often discussed reverently because "its militant title came to be seen as an intimation of the black nationalism behind the bop movement, which had to be covert then" (Chambers 1983: 38). Frank Kofsky argues that the title means "now's the time to abolish racism, discrimination, oppression, and Jim Crow" (Kofsky 1970: 56). "Now's the Time" was recorded at the same recording session as "Billie's Bounce", and though both tunes are based on the twelve-bar blues in the key of F, "Now's the Time" is the simpler of the two. As Ian Carr has stated, "Now's the Time" resembles the earliest vocal blues lines (Carr 1982: 18):

This theme has exactly the same structure and essence as the earliest and most fundamental vocal blues in which a line is sung twice, with perhaps minor variations the second time, over eight bars, and then the punchline is sung over the last four bars. Parker's innovations did not negate the past or invalidate it; instead, they contained it, reshaped it and revitalized it.

"Now's the Time" begins with an eight-measure introduction played by the rhythm section. The theme is played once before the improvised choruses. The first eight measures of the theme are played by Parker and Davis in unison and the last four measures in octave unison. The main idea of "Now's the Time" is a riff that consists of the root, fifth, and ninth of the tonic. It is played twice in the first two measures, punctuated by interjections from the piano and drums on the last beat of each measure. The same riff is then repeated three times in mm. 3 and 4.

EXAMPLE 6.6 "Now's the Time", m. 1



(Aebersold 1978: 76) © Atlantic Music Corp.

In mm. 5 and 6 the same riff occurs against the subdominant chord, thus using the fifth, sixth, and ninth of the subdominant. The riff is slightly modified by an extra note, the root of the subdominant. It is noteworthy that the last note of m. 6 is transcribed incorrectly in the *Omnibook*: Parker plays the note Bb, not the B as given in the *Omnibook*. The note Bb may be heard even more clearly when the theme is repeated after the solo choruses. The note B would have implied the Bdim chord (which may be analysed as the **tDDv** chord) but the note Bb implies the major **S** chord Bb6/9.

EXAMPLE 6.7 "Now's the Time", m. 6



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The riff from mm. 3 and 4 sounds against the tonic chord in mm. 7 and 8. The melodic line in mm. 9 and 10, when the trumpet rises an octave plus a minor third, may be heard as an answer to the initial riff. In m. 9 Parker emphasizes the *blue* third of the tonic. His melody implies the G7(#9) chord which may be analysed as the dominant of the dominant. Yet the melody also works quite well with the "standard" chord used in m. 9 of the blues, that is, the **Sp7** chord Gm7. In m. 10 Parker uses the chord notes of F9 (i.e., tonic with flattened seventh) against the dominant chord C7. The suspended fourth of the C7 chord is played twice on the beat, and the augmented ninth resolves downwards to the root of the tonic chord at the beginning of m. 11.

EXAMPLE 6.8 "Now's the Time", mm. 9–10



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"Now's the Time" is a very traditional blues composition. It is riff-based throughout and does not use modern chord substitutions or other harmonic innovations of bebop. "Now's the Time" is nevertheless a good example of Parker's ability to invent catchy melodies. It is no wonder that the melody was later stolen and used in a wildly popular rhythm and blues tune called "The Hucklebuck", which "people danced to every night while it was popular until they dropped" (Jones 1980: 200).

6.1.3 "Cheryl"

Recorded May or June, 1947, New York City. Take 2 (original take). Savoy 12001. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), Bud Powell (p), Tommy Potter (b), Max Roach (dr).

"Cheryl", based on the twelve-bar blues in the key of C, was probably one of Parker's favourite blues themes because he recorded it on nine different occasions (Owens 1974a, I: 159). The tune begins with a pick-up phrase, played in unison by Parker and Davis, which is based on a pentatonic melody that implies the dominant substitute chord Db7. The pick-up phrase uses many altered notes of the original dominant: the augmented ninth, augmented fifth, flattened ninth, and augmented eleventh.

In the first two measures of the theme statement Parker uses the major sixth and major ninth of the tonic, thus implying the major tonic chord which he often uses in the beginnings of his blues compositions. The first two measures display a harmonic simplicity that is balanced by the use of syncopation.

EXAMPLE 6.9 "Cheryl", mm. 1–2



(Aebersold 1978: 58) © Atlantic Music Corp.

In mm. 3 and 4 the dominant of the subdominant is implied by the flattened seventh of the tonic occurring twice on the beat. It should also be noted that the flattened ninth of the tonic is used as an upper leading note. The dominant of the subdominant, the C7 chord, resolves naturally to the third of the subdominant chord at the beginning of m. 5.

Measures 5 and 6 prove to be very interesting, both harmonically and melodically. The **S7** chord is altered by the flattened ninth and the augmented ninth which are played on the beat. Parker uses also extreme melodic skips in m. 6, leaping from the fifth upwards to the augmented ninth, from the ninth downwards to the third, and from the eleventh upwards to the root. In fact, the melody in the last two beats of m. 5 and the first two beats of m. 6 may be interpreted as implying the Ab7 chord, that is, the **sP7** chord. In bebop harmony, the subdominant chord **S7** is very seldom substituted with the **sP7** (i.e., the parallel of its variant chord). Therefore, m. 6 of "Cheryl" sounds very chromatic and modern.

EXAMPLE 6.10 "Cheryl", m. 6



(Aebersold 1978: 58) © Atlantic Music Corp.

Measure 8 is rhythmically interesting because it consists of two triplets of quarter-notes which give a *laid back* feeling. The melody implies the secondary dominant chord A7 with the flattened ninth, which resolves to the **Sp7** chord at the beginning of m. 9. The **Sp7** chord is slightly altered by the flattened fifth occurring on the beat before the leap up to the root. The treatment of the dominant chord G7 is harmonically very simple. The accented root of the dominant sounds on the first beat of m. 10, followed by a two-beat rest and a long tonic note. In m. 11 the dominant harmony is implied by the fifth, seventh, and ninth of the dominant, before it resolves to the tonic chord.

The theme statement of "Cheryl" is rhythmically complex, especially in mm. 1, 2, 8, 11, and 12. The melody of "Cheryl" is also harmonically very interesting. First of all, the pick-up phrase that opens the tune uses many altered notes of the dominant. And second, the augmented ninth and the flattened ninth of the subdominant chord are used frequently in mm. 5 and 6. Furthermore, these altered notes are not used as passing notes, but occur on the beat and preceded by quite large intervals.

6.1.4 "Buzzy"

Recorded May or June, 1947, New York City. Take 5 (original take). Savoy 12000. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), Bud Powell (p), Tommy Potter (b), Max Roach (dr).

"Buzzy" is a very traditional riff-based blues in the key of Bb and one of Parker's simplest compositions. The same riff repeats three times, with only the first note altered when it is played the second time against the subdominant chord. The rhythm section plays basic blues chords without using any modern chord substitutions.

The theme statement is played once by Parker and Davis in unison. The main idea of the theme statement is a melodic phrase, repeated three times, which may be divided into two parts. The first part of the phrase may be considered as a question and the second part as an answer. The first part ends on two accented, syncopated notes. These accented notes are followed by a rest, during which the rhythm section "answers" by using the same rhythm as the last two notes of the melodic phrase.

The first part of the first phrase is played against the tonic. The melody circles around the root of the tonic and emphasizes the ninth and the major seventh of the key. The first part of the phrase ends on the accented ninth of the tonic, which resolves to the root. The second part of the first phrase ends on the flattened seventh of the tonic, thus implying the dominant of the subdominant.

EXAMPLE 6.11 "Buzzy", mm. 1–2



(Aebersold 1978: 78) © Atlantic Music Corp.

The second phrase is almost identical with the first one. The only exception is the first note of the phrase which is lowered a minor second so that it becomes the flattened seventh of the subdominant (i.e., the *blue* third of the tonic). The first part of the second phrase is played against the subdominant chord. The melody circles around the fifth of the subdominant and emphasizes the thirteenth and the augmented eleventh of that harmony. The latter half of the phrase is played against the tonic chord. The last two notes of the phrase may be interpreted to imply the dominant of the **Sp7** chord with the flattened ninth.

EXAMPLE 6.12 "Buzzy", m. 5

Transcr. Aebersold & Slone E > 7

(Aebersold 1978: 78) © Atlantic Music Corp.

The third phrase is identical with the first one. However, the underlying harmony is different because the first part of the phrase is played against the **Sp7** and **D7** chords. Therefore, the first part of the phrase circles around the flattened seventh of the **Sp7** chord. The melody does not clearly imply the dominant chord, which is played by the rhythm section during the rest between the first and second parts of the melodic phrase.

EXAMPLE 6.13 "Buzzy", m. 9



(Aebersold 1978: 78) © Atlantic Music Corp.

"Buzzy" is one of Parker's most traditional blues melodies. It is riff-based throughout and melodically, harmonically, and rhythmically very simple. Compositionally, it differs greatly from "Cheryl", for instance, which was recorded at the same recording session as "Buzzy". Still, the melodic riff used in "Buzzy" is in fact quite ingenious, because it may be played against the **T**, **S**, **Sp7**, and **D7** chords almost with hardly any alterations (only the first note of the second riff is altered). Furthermore, the riff is based on the major scale of the tonic and not on the blues scale, which would be the "normal" choice for most riff-based blues compositions.

6.1.5 "Another Hairdo"

Recorded December 1947, Detroit. Take 3 (original take). Savoy 12000. Charlie Parker (as), Miles Davis (trp), Duke Jordan (p), Tommy Potter (b), Max Roach (dr).

"Another Hairdo" is based on the twelve-bar blues in the key of Bb. It is structurally quite interesting, because the theme statement consists of both composed and improvised material. The tune begins with a *rubato* piano introduction, then the theme statement is played twice. The first three measures of the theme are composed, and are played by Parker and Davis in unison. The following six measures are improvised. The first time the theme is stated, the improvised measures are played by Parker alone. When the theme is repeated, Parker and Davis share the improvised measures. The last three measures of the theme are composed, and are played by Parker and Davis in unison.

The main idea of the first three measures is a three-beat riff which is played three times. Because the riff is only three beats long, it begins rhythmically at a different location each time. Thus, the melody in the first three measures implies 3/4 meter played against the 4/4 of the rhythm section. The opening riff is based on the traditional blues scale, using the suspended fourth and the *blue* third of the tonic, the latter resolving upwards to the major third.

The composed part of the theme statement ends on the flattened seventh, which implies the dominant of the subdominant. Lawrence Koch argues that "the melodic announcement of the flat seventh of the scale in the third measure instead of the more commonplace fourth measure placement makes the improvisor's entrance to the middle six measures extremely difficult to feel" (Koch 1988: 126). However, in my opinion the real reason for this phenomenon is the opening three-beat riff which shifts the rhythmic accents and implies 3/4 meter.

EXAMPLE 6.14 "Another Hairdo", mm. 1–3



(Aebersold 1978: 104) © Atlantic Music Corp.

Parker begins his improvisation in the middle of the first theme statement with a double-time phrase that ends on the accented thirteenth of the subdominant. This note may also be regarded as the third of the Ab7 chord, thus implying the **S7-DE7-T** progression Eb7-Ab7-Bb7, where the Ab7 chord serves as a dominant substitute.

In m. 8 Parker uses one of his most common formulas (formula M.3C; Owens 1974a, II: 1). It implies the secondary **Sp7-D7** progression, which resolves to the subdominant parallel chord in m. 9. This formula is quite functional. It begins with the third of the secondary **Sp7** chord, then descends to the seventh which is resolved naturally to the third of the secondary **D7** chord. The melody then leaps up to the flattened ninth of the secondary **D7** chord and descends back to the seventh, which resolves normally to the third of the **Sp7** chord in m. 9.

EXAMPLE 6.15 "Another Hairdo", m. 8



(Aebersold 1978: 104) © Atlantic Music Corp.

The last three measures of the theme statement are composed and played in unison. The blues scale is used in m. 10, played against the dominant harmony. Thus the augmented fifth, eleventh, and augmented ninth of the dominant are used in the melody. The augmented fifth of the dominant is resolved to the root of the tonic. The melody then leaps from the sixth of the tonic to the ninth, which resolves back to the root of the thrice-repeated tonic. The syncopation in m. 10 produces a *laid back* feeling that is quite typical of Parker's playing when he uses the blues scale.

EXAMPLE 6.16 "Another Hairdo", m. 10



(Aebersold 1978: 104) © Atlantic Music Corp.

Both of the composed parts of "Another Hairdo" are melodically and harmonically simple, because they are based on the blues scale. Yet the first three measures of the theme statement are rhythmically quite interesting. The opening phrase, repeated three times, shifts the rhythmic accents because it is only three beats long. The structure of "Another Hairdo" is also interesting, because the theme statement is a mixture of composed and improvised phrases. It should also be noted that there is a contrast between the composed parts and Parker's improvised measures, because the composed parts are based on the blues scale whereas Parker's improvised lines are mainly based on the major scale of the tonic.

6.1.6 "Blue Bird"

Recorded December 1947, Detroit. Take 3. Savoy 12014. Charlie Parker (as), Miles Davis (trp), Duke Jordan (p), Tommy Potter (b), Max Roach (dr).

"Blue Bird" is another example of a traditional, riff-based twelve-bar blues, this time performed in the key of Eb, which opens with a four-bar saxophone introduction played by Parker. Thomas Owens argues that Parker's florid introduction is inappropriate for the simple theme because "more austere introductions would have prevented the theme sounding as dull as it is" (Owens 1974a, I: 72). The riff-based theme statement is played by Parker and Davis in unison. A simple melodic riff is repeated three times, with slight modifications on the second and the third times.

The main ideas of the opening melodic phrase are the repetition of the third of the tonic and the recurrent rhythmic figure (eighth-notes followed by a triplet). It should be noted that the transcription does not indicate that the third of the tonic is consistently embellished with a grace note, the *blue* third of the tonic. Parker ends the opening phrase by ascending to the flattened seventh of the tonic, which implies the Eb7 chord (i.e., the dominant of the subdominant).

EXAMPLE 6.17 "Blue Bird", mm. 1–2



(Aebersold 1978: 84) © Atlantic Music Corp.

When repeated, the melodic phrase is slightly altered by the lowering of the major third of the tonic a minor second, which makes it the flattened seventh of the subdominant. Also the last note of the phrase is modified. It is raised a minor second in order to imply, not the flattened seventh of the dominant of the subdominant as in m. 4, but the ninth of the D7 chord (i.e., the dominant of the **Sp7** chord).

EXAMPLE 6.18 "Blue Bird", m. 5

Transcr. Aebersold & Slone



(Aebersold 1978: 84) © Atlantic Music Corp.

The third melodic phrase may be regarded as an answer to the first two phrases. The last notes of the phrase are changed so that the melody does not ascend to the flattened or major seventh of the tonic, but instead ends on the root. The melody in mm. 9–10 does not clearly imply the dominant chord, a typical phenomenon when a traditional riff-based blues is concerned.

6.1.7 "Barbados"

Recorded August 29, 1948, New York City. Take 4 (original take). Savoy 12014. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), John Lewis (p), Curly Russell (b), Max Roach (dr).

"Barbados" is based on the twelve-bar blues in the key of F. Marshall Stearns has credited "Barbados" to Johnny Mandel rather than Parker, but Mandel has said that this is incorrect. Mandel states that he "may have written an arrangement of "Barbados" but, indeed, it is Parker's melody" (Gitler 1985: 292).

The theme statement is played twice by Parker and Davis in octave unison, the first time accompanied with a rhumba-beat background. Parker was not as interested in Afro-Cuban music as Dizzy Gillespie, and "Barbados" was one of the few recordings where he used a Latin-rhythm background. When the theme statement is repeated, the rhythm section goes to a straight 4/4 meter. When the theme statement is repeated after the improvised choruses, the rhythm section uses the straight 4/4 meter until the last two measures of the theme, at which point the rhumba beat returns.

The major scale of the tonic is used in mm. 1 and 3. In the second measure the melody implies the **Sp7-D7** progression Gm7-D7. Parker uses the flattened ninth of the dominant as a melody note, from there leaping to the thirteenth of the D7 chord. In the third measure he twice uses upper and lower diatonic leading notes, first to approach the root of the tonic, and second to reach the fifth of the tonic.

EXAMPLE 6.19 "Barbados", m. 2



(Aebersold 1978: 70) © Atlantic Music Corp.

The F7 chord is implied in m. 4 (i.e., the dominant of the subdominant). It does not resolve normally to the subdominant chord Bb7, because the third of the F7 leaps up to the ninth of the Bb7 at the beginning of m. 5. The melody ends on the flattened seventh of the Bb7 chord in m. 5, thus implying the **S7** chord. However, on the first two beats of m. 6 the major subdominant chord is implied. In the last half of m. 6 the melody implies the Eb7 chord which is used as a dominant substitute. The root of the Eb7 chord (i.e., the augmented ninth of the original dominant) resolves to the fifth of the tonic.

EXAMPLE 6.20 "Barbados", mm. 4–6



(Aebersold 1978: 70) © Atlantic Music Corp.

It is possible to interpret harmonic rhythm of the melody as shifting two beats forward in m. 8, because the third of the **Sp7** chord occurs on the third beat of the measure. In addition, the root of the **D7** chord is played on the third beat of m. 9. It is noteworthy that on the last two beats of m. 8 Parker uses an ascending melodic motive similar to that in m. 6.



EXAMPLE 6.21 "Barbados", mm. 8–9

(Aebersold 1978: 70) © Atlantic Music Corp.

In m. 10 the same melodic motive is used as on the last two beats of m. 2, implying the dominant chord with the flattened ninth. However, the motive is altered rhythmically to emphasize the thirteenth of the dominant, a note which may also be interpreted as the third of the tonic. If one hears the emphasized note as the third of the tonic, the harmonic rhythm shifts forward even more than in m. 9, because the dominant may be heard to resolve to the tonic as early as the beginning of m. 10.

The main idea in the last two measures of the theme statement is the rhumba beat, which occurs when a twice-played motive implies the major tonic chord. The rhumba beat is used also in the final two measures of the out-chorus, even though the previous measures of that chorus are played in a straight 4/4 meter.

"Barbados" is exceptional among Parker's blues compositions because it is played with a Latin-rhythm background. Melodically and harmonically, Parker uses some ideas that may be found in many of his later blues compositions. The major scale of the tonic is heard in mm. 1 and 3 of the blues. In m. 2 the melody implies the dominant chord with the flattened ninth. Parker was famous for his ability to shift harmonic accents. "Barbados" is the first example among the analysed blues composition where the harmonic rhythm of the melody is shifted two beats forward (in mm. 8–9).

6.1.8 "Perhaps"

Recorded August or September, 1948, New York City. Take 6 (original take). Savoy 12000. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), John Lewis (p), Curly Russell (b), Max Roach (dr).

"Perhaps" is based on the twelve-bar blues in the key of C. It was recorded at the very last studio session of the classic Parker-Davis Quintet (four months later Miles Davis left the Quintet). "Perhaps" begins with a four-measure introduction in half-notes played by the rhythm section. The theme statement is played by Davis and Parker in unison. The first four measures of the theme are both harmonically and rhythmically quite simple, with the melody based on the major scale of the tonic, and the major seventh played twice on the beat. The major sixth and the fourth of the tonic are used as passing notes. The last notes of m. 3 imply Gm7 (i.e., the **Sp7** chord of the subdominant), and are followed by a rest, thus delaying the resolution to the C7.





(Aebersold 1978: 72) © Atlantic Music Corp.

The main idea of the following six measures is the recurrent rhythmic motive that appears in mm. 6, 8, and 10, consisting of three eighth-notes followed by a syncopated half-note. This longer note emphasizes the harmonically "important" notes of the respective chords. In m. 6 the emphasized note is the augmented eleventh of the subdominant F7, in m. 8 the flattened ninth of the secondary dominant A7, and in m. 10 the flattened seventh of the dominant G7. The half-note is followed by an off-beat pick-up note and an accented note played on the first beat of the following measure. It should be noted that the augmented fifth of the tonic is used in m. 7, followed by an upward leap to the third of the tonic. This upward leap seems to be one of Parker's favourite melodic devices, which he most often uses against the dominant chord; that is, he leaps from the flattened ninth to the thirteenth of the dominant (e.g., see m. 2 of "Barbados"). The same interval is also used in m. 8 of "Perhaps" where Parker leaps upwards from the root of the secondary **Sp7** Em7 to the flattened ninth of the secondary **D7** chord A7.

EXAMPLE 6.23 "Perhaps", m. 6



(Aebersold 1978: 72) © Atlantic Music Corp.

In mm. 11–12 a cadential figure, consisting of a pick-up note followed by an accented note played on the beat, is repeated three times. According to Lawrence Koch, this figure "seems to say 'Perhaps' three times" (Koch 1988: 136).

EXAMPLE 6.24 "Perhaps", m. 11



(Aebersold 1978: 72) © Atlantic Music Corp.

"Perhaps" is both melodically and harmonically quite simple. The main ideas of the theme are two recurrent rhythmic figures: the accented notes (preceded by off-beat pick-ups) which are played on the beat, and the syncopated half-notes in the middle of mm. 6, 8, and 10 which emphasize the harmonically interesting tones of the melody.

6.1.9 "Visa"

Recorded April 1949, New York City. Take 1. Verve 8000. *Charlie Parker and His Orchestra*: Charlie Parker (as), Kenny Dorham (trp), Tommy Turk (trb), Al Haig (p), Tommy Potter (b), Max Roach (dr), Carlos Vydal (bongos).

"Visa" is based on the twelve-bar blues in the key of C. The instrumentation is quite exceptional because Norman Granz added the bongos of Carlos Vydal and the trombone of Tommy Turk to the normal quintet. Ross Russell has criticized Granz's solution, saying that Turk's trombone "coarsens the quality of the music", and arguing that "it was like adding a tuba to a Beethoven quartet" (Russell 1973a: 270). However, Turk's trombone enabled Parker to use three-part harmony in some sections of the theme statement. Thus, "Visa" is exceptional among Parker's blues compositions, because he normally uses only unison or octave unison in theme statements. In "Visa" Parker uses three-part harmony five times, in mm. 2, 5, 8, 10, and 12.

The main idea of "Visa" is a recurrent rhythmic motive which is introduced in the beginning of the theme statement, and appears altogether seven times (mm. 1, 2, 3, 5, 7, 10, and 12). This rhythmic figure may be considered one of Parker's favourite rhythmic formulas because he also uses it in some of his other compositions (see Chapter 7.5.1).

The theme statement begins in octave unison. The melody emphasizes the suspended fourth of the tonic, which resolves both downwards and upwards to the root. In the latter half of m. 2 the melody is harmonized in parallel thirds, implying a rapidly changing sequence of dominant seventh chords, A7-D7-G7, that is, the progression (**D7**)-(**D7**)-**D7**-**T**. Parker uses the chord notes and the flattened ninth of the dominant seventh chords in his harmonization. However, it may be better to analyse the harmonized part as a lead melody which implies the C7 chord and is harmonized with parallel thirds, instead of analysing each chord (i.e., A7, D7, and G7) as functionally separately.

EXAMPLE 6.25 "Visa", mm. 1–2



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Octave unison is used in measures 3 and 4. In m. 4 Parker implies an altered secondary dominant chord C7 by using the augmented fifth, flattened ninth, and augmented ninth of the C7 chord. In m. 5 the melody breaks into three-part harmony which implies the **S7** chord with the flattened ninth. Measure 6 is played in octave unison. In the latter half of that measure Parker emphasizes the note Ab, thus implying the Bb7 chord which is used as a dominant substitute.



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EXAMPLE 6.26 "Visa", m. 5

Measure 7 is played in octave unison, with the melody implying the major tonic chord. In m. 8 the melody breaks into two- or three-part harmony. In the first half of the measure the harmonization implies the Eb7 chord, appearing as a substitute for the dominant of the **Sp7** chord. The flattened ninth and augmented fifth of the original secondary dominant are used. It should be noted that the harmonization implies the Bb triad which may be interpreted as the tritone substitute for the dominant of A7. In the latter half of the measure the harmonization implies the unaltered secondary dominant chord A7.

EXAMPLE 6.27 "Visa", m. 8



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In m. 9 the three horns play in octave unison, and in m. 10 three-part harmonization is again used. The beginning of the harmonized phrase implies the **Sp7** chord Dm7, but the ending is more interesting. The harmonization ends on an inverted Cdim triad, the notes which may be interpreted to imply the D7(b9) chord that is used as the dominant of the dominant. It is noteworthy that Parker implies the dominant of the dominant in m. 10 in only two of the analysed blues compositions, that is, in "Visa" and "Now's the Time".



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Measure 11 is played in octave unison, the melody implying the dominant chord G7(b9) that resolves to the root of the tonic in the middle of the measure. The theme statement ends on a harmonized phrase which is based on the characteristic rhythmic motive of "Visa". The harmonization is very interesting and quite strange sounding, as if every horn were implying a somewhat differently treated dominant chord. The trumpet implies the Gsus4(b9) chord; the alto hints at the G7(b9) chord; and the trombone alludes to the G7(#5#11) chord.

EXAMPLE 6.29 "Visa", m. 12



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"Visa" may be regarded as one of Parker's most interesting blues compositions because it is the only one in which harmonization plays an important role. Parker uses parallel motion in all harmonized parts. The persistent use of parallel motion is perhaps not the right decision in the last measure of the theme statement, because every horn seems to imply a somewhat different harmony. Despite the harmonized parts, the recurrent rhythmic motive, introduced in the first measure, may be considered as the main idea of "Visa".

6.1.10 "Blues (fast)"

Recorded March or April, 1950, New York City. Take 1. Verve 8009. Charlie Parker (as), Hank Jones (p), Ray Brown (b), Buddy Rich (dr).

"Blues (fast)" is based on the twelve-bar blues in the key of Bb, and as the title indicates, the tune is performed in a fast tempo. Usually the tempos for Parker's blues compositions vary from 130 to 230 beats per minute, but the tempo for "Blues (fast)" is 265 beats per minute. The tune begins with a four-measure drum introduction played by Buddy Rich. The theme statement is played by Parker.

The main idea of the theme statement is a two and a half measure riff which is repeated three times. The first five beats of each riff are almost identical (only one note is altered when the riff is played against the subdominant chord). The riff begins with an ascending major scale. After descending to the root of the tonic, Parker circles around it. He modifies the ending of each riff both melodically and rhythmically.

The first riff is played against the tonic chord. Parker uses the major seventh of the tonic, thus implying the major tonic chord. He ends the first phrase on the ninth of the tonic which is followed by a one-measure rest, during which the rhythm section plays the dominant of the subdominant chord.

EXAMPLE 6.30 "Blues (fast)", mm. 1–2



(Aebersold 1978: 124) © Atlantic Music Corp.

The second riff sounds against the subdominant and tonic chords. This time the third of the tonic is lowered so that it becomes the flattened seventh of the subdominant. Because Parker plays the riff against the subdominant harmony, the augmented eleventh and thirteenth of the subdominant are used. In m. 8 Parker uses the major seventh of the tonic, then ends the phrase on the fifth of the tonic. However, this note may also be interpreted as the seventh of the G7 chord, which is the dominant of the **Sp7** chord and is played by the rhythm section.

EXAMPLE 6.31 "Blues (fast)", m. 6



(Aebersold 1978: 124) © Atlantic Music Corp.

The third riff is played against the Sp7, D7, and T chords. The third of the dominant (i.e., the major seventh of the tonic) occurs twice before Parker resolves the dominant to the tonic chord arpeggio in m. 11. The third riff ends on the ninth of the tonic.

EXAMPLE 6.32 "Blues (fast)", m. 10



(Aebersold 1978: 124) © Atlantic Music Corp.

"Blues (fast)" is both harmonically and melodically very simple. The main idea of the theme statement is a simple riff which is repeated three times (with a different ending each time). The riff is almost completely based on the major scale of the tonic. The only exceptions are the minor third of the tonic, used in m. 6 as the flattened seventh of the subdominant, and the augmented fifth of the tonic, used as a passing note between the sixth and the fifth of the tonic.

6.1.11 "Bloomdido"

Recorded June 6, 1950, New York City. Take 1. Verve 8006. Charlie Parker (as), Dizzy Gillespie (trp), Thelonius Monk (p), Curly Russell (b), Buddy Rich (dr).

The recording session at which "Bloomdido" was recorded was exceptional because Parker performed with Dizzy Gillespie and Thelonius Monk. He had not played with Gillespie in a recording studio since 1946, and it was the very first time he recorded with Monk. "Bloomdido" was named after Teddy Blume, a New York violinist who was then in the process of becoming Parker's manager (Koch 1988: 186).

"Bloomdido" is based on the twelve-bar blues in the key of Bb. It is one of the fastest blues compositions by Parker, with a tempo of 240 beats per minute. The tune begins with a short introduction played by Buddy Rich, Thelonius Monk, and Curly Russell, followed by a drum break by Rich. The theme statement is played twice by Parker and Gillespie in octave unison.

The initial main idea is a melodic motive played at the beginning of mm. 1 and 3. The motive is based on the root, ninth, and sixth of the tonic. In m. 3 Parker prolongs the motive and ends his phrase on the flattened seventh of the tonic. The flattened seventh implies the Bb7 chord, the dominant of the subdominant. In m. 4 the augmented fifth of the tonic is used as a leading note to the third of the subdominant. Syncopation is used in mm. 2 and 4.

EXAMPLE 6.33 "Bloomdido", m. 3



(Aebersold 1978: 108) © Atlantic Music Corp.

In m. 6 the melody implies the progression Ebm7-Ab7-Dm, where the Ebm7 may be analysed as the **s7** chord, the Dm as the tonic substitute **Tg7**, and the Ab7 as the dominant substitute **DE7**. The seventh of the dominant substitute Ab7 (i.e., the flattened ninth of the original dominant) resolves downwards to the third of the **Tg7** chord. Harmonically, the main idea of mm. 7–9 is a descending progression of parallel minor chords, Dm7-Dbm7-Cm7, which is implied by the melodic line. The Dbm7 chord may be interpreted as the **De7** that substitutes for the dominant of the **Sp7**, Cm7. In m. 10 the flattened ninth and thirteenth of the dominant chord F7 are used before the seventh of the dominant is resolved naturally, downwards to the third of the tonic.

In m. 11 the fourth of the tonic appears frequently, each time resolved downwards, either to the third or to the root of the tonic. In m. 12, however, the theme statement ends on the fourth of the tonic which is not resolved. This note may of course also be interpreted as the seventh of the dominant chord F7.

EXAMPLE 6.34 "Bloomdido", m. 5-8



(Aebersold 1978: 108) © Atlantic Music Corp.

The main ideas of "Bloomdido" consist of the motivic development in the opening measures and the descending minor chord progression, Ebm7-(Ab7)-Dm7-Dbm7-Cm7, which is implied by the melodic line in mm. 6–9. Rhythmic and harmonic elements are nicely balanced in "Bloomdido" because those parts of the theme which are harmonically simple are relatively complex rhythmically, (syncopated), and vice versa. It should also be noted that the melody of "Bloomdido" is mainly based on the pentatonic scales of the underlying chords.

6.1.12 "Mohawk"

Recorded June 6, 1950, New York City. Take 6 (original take). Verve 8006. Charlie Parker (as), Dizzy Gillespie (trp), Thelonius Monk (p), Curly Russell (b), Buddy Rich (dr).

"Mohawk", based on the twelve-bar blues in the key of Bb, was recorded at the same recording session as "Bloomdido". The tune begins with a piano introduction played by Thelonius Monk. The theme statement is played twice by Parker and Gillespie in octave unison.

The major scale of the tonic is used in mm. 1 and 3 of the theme statement, with the augmented fifth acting as leading note to the sixth of the tonic. In m. 2 Parker uses the chord notes of the minor subdominant s7 chord; these notes may also be interpreted to imply the Sp7-D7 progression Cm7-F7(#5b9).

EXAMPLE 6.35 "Mohawk", m. 2



(Aebersold 1978: 38) © Atlantic Music Corp.

"Mohawk" resembles many other Parker's blues themes in that the flattened seventh of the tonic does not appear until the last beat of m. 3. The flattened seventh implies the secondary **Sp7-D7** progression Fm7-Bb7, which resolves to the ninth of the subdominant chord in m. 5. Rhythmically, the main idea of m. 4 is two identical rhythmic motives, the second motive being played a major second lower than the first one.

The treatment of the subdominant chord in the fifth and the beginning of the sixth measure is harmonically quite simple because Parker uses the ninth, fifth, and sixth of the major subdominant chord Eb. However, the rhythmic accents are shifted by means of syncopation. In the latter half of m. 6 the melody implies the **s7** chord Ebm7, which is followed by the **Tg7** chord Dm7.

EXAMPLE 6.36 "Mohawk", mm. 4–6



In m. 8 the melody implies the secondary dominant chord G7 which is resolved to the third of the **Sp7** chord Cm7 as early as the middle of the measure. Thus, the harmonic rhythm shifts two beats forward. On the other hand, this might not be the case, because the third of the Cm7 chord may also be analysed as the augmented fifth of the G7 chord. Lawrence Koch states that there is rhythmical similarity between mm. 7-8 of "Mohawk" and the identical measures in "Bloomdido", which was recorded at the same recording session (Koch 1988: 187). Although there are some minor rhythmical differences between the two tunes, Koch's statement is for the most part true.

The treatment of the **Sp7** and **D7** chords is based on a riff which resembles both rhythmically and harmonically the one Parker used in "Billie's Bounce", because it consists of the sixth and the root of the tonic chord. Yet because the riff is played against the **Sp7-D7** progression, these notes may be considered as the seventh and fifth of the **Sp7** chord Cm7. The riff does not clearly imply the dominant chord F7 in m. 10. In fact, the dominant chord is not clearly implied until the latter half of m. 11.

EXAMPLE 6.37 "Mohawk", mm. 8–9



(Receised 1976, 56) @ Manue Music Corp.

In mm. 11 and 12 Parker twice uses the flattened seventh of the tonic (embellished with a grace note), which may also be interpreted as augmented ninths of the dominant chord F7. The F7 chord resolves to the tonic chord at the beginning of the next chorus.

"Mohawk" holds more interest rhythmically than harmonically. Syncopation is used frequently, especially as concerns the treatment of the subdominant chord, because the shifting of rhythmic accents makes mm. 5 and 6 quite difficult to play. Melodically, "Mohawk" resembles "Billie's Bounce" in its combining of simple riffs and harmonically oriented phrases.

6.1.13 "Au Privave"

Recorded January 17, 1951, New York City. Take 3. Verve 8010. *Charlie Parker and His Orchestra*: Charlie Parker (as), Miles Davis (trp), Walter Bishop (p), Teddy Kotick (b), Max Roach (dr).

"Au Privave" is based on the twelve-bar blues in the key of F. The recording session, at which "Au Privave" and "K.C. Blues" were recorded, saw Miles Davis in Parker's band for the first time since the "classical" Quintet had broken up in 1948. Norman Granz had set a recording date for mid-January, 1951. Parker contacted Davis, who had just returned from the West Coast, to play on the date (Koch 1988: 203). The recording session proved very successful because Davis made fewer mistakes than he often had made on the earlier

recordings, and the rhythm section provided enthusiastic and inventive support. Max Roach's drumming is especially effective: his snare drum and bass drum fills "provide enlivening rhythmic counterpoint to the theme" (Owens 1974a, I: 127).

The theme statement of "Au Privave" is played twice by Parker and Davis in unison. The first three measures are based on the major scale of the tonic, with the major seventh and major ninth especially prominent. The *blue* third is used in m. 1 as a chromatic neighbour note. Parker ends the melodic phrase in m. 3 on the flattened seventh of the tonic in order to imply the F7 chord (i.e., the dominant of the subdominant). The augmented fifth of the secondary dominant chord F7 is emphasized in m. 4.

The first two measures of "Au Privave" are rhythmically quite interesting. The opening motive, repeated immediately a major third higher, is only three beats long. Therefore, the melody in the first two measures implies a cross-meter of 3+3+2 beats played against the 4/4 meter of the rhythm section. It should be noted that the same cross-meter, 3+3+2, takes place in mm. 5 and 6, but this time with longer note values. Melodically, the treatment of the subdominant is quite typical of Parker, owing to the emphasis of the flattened ninth in m. 5. It is noteworthy that the flattened ninth of the subdominant may also be interpreted as the *blue* fifth of the tonic (i.e., the flattened fifth, which is part of the blues scale).

EXAMPLE 6.38 "Au Privave", mm. 1–2



(Aebersold 1978: 24) © Atlantic Music Corp.

Rhythmically, the main idea in mm. 7-8 is a recurrent rhythmic motive which consists of a pick-up followed by an accented note played on the beat. The same rhythmic motive also appears in mm. 9 and 10. The melody in mm. 7-8 implies a sequence of secondary dominants which resolves to the **Sp7** chord on the last beat of m. 8.

In m. 10 the note F is emphasized, which to my mind implies the tonic chord already in the middle of the measure, thus shifting the harmonic rhythm two beats ahead. In m. 12 the melodic line may be interpreted to imply either the tonic chord or the *turnback* progression Gm7-C7. The term *turnback*, or *turnaround*, refers to a progression at the end of a composition that provides a link from one chorus to another. It prevents harmonic stasis and helps to define the form of a composition (Baker 1987b: 50).


EXAMPLE 6.39 "Au Privave", mm. 7–8

"Au Privave" is quite simple melodically and harmonically, using almost exclusively the major scale of the tonic. Thus "Au Privave" is more engaging rhythmically than melodically. The melody implies cross-meters of 3+3+2 beats in mm. 1–2 and 5–6. In m. 4 syncopation is used to approach the flattened ninth of the subdominant at the beginning of m. 5. In the last six measures a simple recurrent rhythmic motive creates a sense of continuity.

6.1.14 "K.C. Blues"

Recorded January 17, 1951, New York City. Take 1. Verve 8010. *Charlie Parker and His Orchestra*: Charlie Parker (as), Miles Davis (trp), Walter Bishop (p), Teddy Kotick (b), Max Roach (dr).

"K.C. Blues" is a conventional twelve-bar blues in the key of C. The tune shows the influence of the "down-home" blues figures which Parker had learned in his youth in Kansas City. "K.C. Blues" begins with a four-measure "swinging" introduction played by the rhythm section. The theme statement is played by Parker alone. It seems that only the first five measures of the theme statement are composed and the rest is pure improvisation.

The main idea of the first measures of the theme statement is a repeated riff which emphasizes the suspended fourth of the tonic. The suspended fourth resolves both downwards to the third of the tonic and upwards to the fifth of the tonic. The suspended fourth is part of the minor pentatonic blues scale, and it gives the first four measures a very traditional feeling. At the end of m. 3 Parker's melody descends to the flattened seventh of the tonic and thus implies the dominant seventh chord C7 (i.e., the dominant of the subdominant).

EXAMPLE 6.41 "K.C. Blues", mm. 1–2



(Aebersold 1978: 20) © Atlantic Music Corp.

The opening riff sounds again in m. 5, but this time it is played against the subdominant harmony, which emphasizes the ninth of the subdominant chord. Parker also uses the flattened ninth of the subdominant before he resolves that chord to the tonic at the beginning of m. 7.

The melody of the last five measures implies the standard rhythm & blues chord progression **D7-S7-T** more clearly than the ordinary bebop chord progression **Sp7-D7-T**. Parker shifts the harmonic rhythm two beats forward by playing the third of the dominant chord on the final two beats of m. 8, and he resolves the subdominant chord to the tonic as early as the third beat of m. 10. In mm. 10 and 11 the suspended fourth of the tonic is used.

EXAMPLE 6.42 "K.C. Blues", mm. 8–10



(Aebersold 1978: 20) © Atlantic Music Corp.

The melody of "K.C.Blues" is more typical of a rhythm and blues tune than a modern bebop blues, because of the suspended fourth and the implied progression **D7-S7-T** in the last measures. The traditional feeling of "K.C. Blues" is also emphasized by Parker's relaxed, "down-home" phrasing and intonation.

6.1.15 "Blues for Alice"

Recorded August 8, 1951, New York City. Take 1. Verve 8010. *Charlie Parker Quintet*. Charlie Parker (as), Red Rodney (trp), John Lewis (p), Ray Brown (b), Kenny Clarke (dr).

"Blues for Alice" is based on the twelve-bar blues in the key of F. It was the first blues composition in which Parker used a variation of the blues changes that become later known as the "Bird Blues", "Swedish Blues", or "Round the Clock Blues" (Grigson 1989: 14). The tune begins with a four-measure introduction played by the rhythm section. Then the theme statement is played by Parker and Rodney in unison.

The main idea of the first four measures is a sequence of secondary **Sp7**-**D7** chords which resolve to the subdominant chord in m. 5. The same progression occurs in the first four measures of "Confirmation", which is one of Parker's best-known compositions. The melody is harmonically very functional and consists mainly of the chord notes of the secondary **Sp7**-**D7** chords. In m. 1 Parker emphasizes the major seventh of the tonic, and in m. 2 he resolves the seventh of the secondary **Sp7** chord Em7 naturally, downwards to the third of the A7 chord. This seventh, however, resolves upwards to the fifth of the secondary **Sp7** chord to the root of the secondary **D7** chord G7. The seventh of the G7 chord is resolved normally (through a chromatic passing note), to the third of the Cm7 chord at the beginning of m. 4.







⁽Aebersold 1978: 18) © Atlantic Music Corp.

Rhythmically, the main idea of "Blues for Alice" is a recurrent motive which is introduced in m. 1. It consists of a quarter-note (played slightly ahead of the beat) followed by two eighth-notes. In all, this rhythmic motive appears in mm. 3, 5, 7, 8, 11, and 12.

In m. 5 Parker emphasizes the major ninth of the subdominant before arpeggiating the S7 chord. He ends the phrase with a large interval that descends from the seventh to the root of the subdominant. In m. 6 the melody implies the chord Eb7 (or Bbm7-Eb7), which is used as a dominant substitute and resolved to the Tg7 chord Am7. Parker uses the augmented and flattened ninths of the original dominant (i.e., the root and seventh of the DE7 chord Eb7).

In mm. 7–8 the melody implies a chromatically descending **Sp7-D7** progression Am7-D7-Abm7-Db7. And here one must admit that the functional theory might not be the best choice for explaining this kind of harmonic progression. The D7 chord may be interpreted as the dominant of the Db7 chord, but is it also the dominant of the Abm7 chord? And is the Db7 chord the dominant of the Gm7 chord? It seems that the only way to explain this progression functionally is to interpret the D7 chord as the dominant of the Gm7 chord. Yet even this explanation is somewhat problematic. For instance, if the D7 and Abm7 chords are interpreted as dominant substitutes, then the major seventh of the original dominant is emphasized in both the seventh and eighth measures. Perhaps chromatically descending **Sp7-D7** progressions are better interpreted as chromatic passing chords rather than as dominant substitutes.





⁽Aebersold 1978: 18) © Atlantic Music Corp.

In m. 9 Parker emphasizes the seventh of the **Sp7** chord Am7, then ends the phrase on the augmented ninth of the dominant chord in the middle of m. 10. Parker closes the theme statement with two rhythmically identical phrases (the latter transposed up a major second) which imply the progression **T-Sp7-D7**. The theme statement ends on the thirteenth of the **D7** chord.

In sum, "Blues for Alice" is a very interesting blues composition both rhythmically and harmonically. A recurrent rhythmic motive provides continuity, while harmonically "Blues for Alice" introduces for the first time the "Round the Clock" progression that went on to gain great currency by Parker and other jazz musicians. The "Round the Clock" scheme consists of a sequence of secondary **Sp7-D7** chords (i.e., the opening of "Confirmation") in the first four measures of the twelve-bar blues, and chromatically descending **Sp7-D7** chords in the next four measures.

6.1.16 "Si Si"

Recorded August 8, 1951, New York City. Take 1. Verve 8010. *Charlie Parker Quintet*. Charlie Parker (as), Red Rodney (trp), John Lewis (p), Ray Brown (b), Kenny Clarke (dr).

"Si Si" is based on the twelve-bar blues in the key of F. It resembles "Blues for Alice", recorded at the same session, in its usage of the same sequence of secondary **Sp7-D7** chords in the first four measures. Lawrence Koch argues that Parker transferred the chords of "I Got Rhythm" to the first four measures of "Si Si", analysing that passage as follows: F / Gm7 C7b9 / F Gm7 / Cm7 F7 (Koch 1988: 219). In my opinion, however, the melody of mm. 1–4 implies quite neatly the same harmony as "Blues for Alice": F / Em7 A7 / Dm7 G7 / Cm7 F7. The only exception occurs on the first two beats of m. 2, where the melody implies more clearly the tonic chord F than the secondary **Sp7** chord Em7.

"Si Si" begins with a four-measure introduction played by the rhythm section, followed by the theme statement played once by Parker and Rodney in unison. Beginning with an accented tonic note, the first four measures of the theme are very functional, though the seventh of the secondary dominant A7 resolves upwards to the fifth of the Dm7. It should also be noted that Parker uses the flattened sixth (or thirteenth) of the Dm7 chord (the fourth of the F major scale) as a grace note before the Dm7 chord moves to the secondary dominant G7 on the last beat of m. 3. The melody is based mainly on arpeggiations of the underlying harmony in the first four measures.

EXAMPLE 6.45 "Si Si", mm. 2–4





(Aebersold 1978: 140) © Atlantic Music Corp.

The resolution of the secondary dominant chord F7 to the subdominant chord Bb7 proves quite effective, because the seventh of the secondary dominant is followed by the third of the subdominant and a rest. The flattened ninth of the subdominant is emphasized in m. 5 and the major ninth in m. 6, but they are both immediately resolved to the root of the subdominant. In m. 6 the thirteenth (or sixth) of the subdominant is sounded before the subdominant chord resolves to the tonic on the last beat of the measure.

The major seventh of the tonic, played on the third beat of m. 7, may be considered as a neighbour note to the root of the tonic. The last five measures of "Si Si" build in tension because of the shifting harmonic accents two beats forward or backward. The resolution of the secondary **D7** chord D7 to the **Sp7** chord Gm7 is delayed because the Gm7 is not implied until the second beat of m. 9. The dominant chord C7 may be heard to resolve to the tonic already on the third beat of m. 10 because Parker plays an accented third of the tonic on the beat. On the last beat of m. 11 and on the first three beats of m. 12 Parker arpeggiates the chord notes of **Sp7** and **D7** chords plus the augmented ninth of the **D7** chord.

EXAMPLE 6.46 "Si Si", mm. 9–10

Transcr. Aebersold & Slone



(Aebersold 1978: 140) © Atlantic Music Corp.

"Si Si" is based more on chord arpeggios than on scales or leading notes, with the ninth of the chord emphasized quite frequently. There are no repeated melodic or rhythmic motives which may be regarded as main ideas. It thus appears that the main idea of "Si Si" is the substitute chord progression (i.e., the sequence of secondary **Sp7-D7** chords) which Parker arpeggiates in the first four measures of the tune.

6.1.17 "Back Home Blues"

Recorded August 8, 1951, New York City. Take 2. Verve 8010. *Charlie Parker Quintet*. Charlie Parker (as), Red Rodney (trp), John Lewis (p), Ray Brown (b), Kenny Clarke (dr).

"Back Home Blues", based on the twelve-bar blues in the key of C, begins with a four-measure introduction by the rhythm section. The theme statement is played by Parker and Rodney in octave unison. Measures 1–4 of the theme are especially interesting. The theme begins with the major seventh and fifth of the tonic. In addition, the ninth of the tonic sounds four times in mm. 1–3. Therefore, the melody in those measures sounds more like it is in the key of the dominant than in the key of the tonic.

The main idea of the first four measures of the theme statement is the ascending melody line that is formed by the notes on the first beat of each measure. As Lawrence Koch had noted, this ascending line implies very clearly the underlying harmony, C-C#5-C6-C7. Koch further states that this harmony sounds "old-fashioned" and quite seldom appears in the first four measures of the twelve-bar blues (Koch 1988: 218).

The melodic motive which is introduced in m. 1 is modified and prolonged during the following two measures. The first two phrases end on the ninth of the tonic. The third phrase ends on the flattened seventh of the tonic, thus implying the dominant of the subdominant. In m. 4 the augmented fifth of the tonic is used before the secondary dominant chord C7 resolves to the subdominant chord at the beginning of m. 5.

EXAMPLE 6.47 "Back Home Blues", mm. 1–3

Transcr. Aebersold & Slone



(Aebersold 1978: 106) © Atlantic Music Corp.

The arpeggio in m. 5 implies the subdominant chord with the major sixth and major seventh, and the one in m. 6 outlines the subdominant chord with the flattened seventh. In m. 7 the same phrase as in m. 2 is used against the tonic chord, but this time it begins in the middle of the measure.

In m. 8 the melody ends on the flattened ninth of the secondary dominant A7, which is followed by a rest. Measure 9 may be divided in two identical phrases, both of which begin with the embellished third of the **Sp7** chord Dm7, followed by the ninth resolving downwards to the root. In m. 10 Parker creates harmonic tension by using the flattened ninth and the thirteenth of the dominant. He does not resolve the melody to the tonic chord in m. 11 but implies instead the dominant chord. In m. 12 the melody describes a turnback progression **Sp7**.

EXAMPLE 6.48 "Back Home Blues", mm. 10–11



(Aebersold 1978: 106) © Atlantic Music Corp.

"Back Home Blues" is melodically and harmonically both old-fashioned and modern at the same time, especially in the first four measures. The melody in m. 2 implies the augmented tonic chord, which definitely has no place among the standard harmonic solutions of bebop. At the same time, the melody produces a feeling of polytonality because Parker superimposes the chord notes of the dominant harmony over the tonic chord.

6.1.18 "Laird Baird"

Recorded December 30, 1952, New York City. Take 1. Verve 8005. *Charlie Parker Quartet*. Charlie Parker (as), Hank Jones (p), Teddy Kotick (b), Max Roach (dr).

"Laird Baird" is based on the twelve-bar blues in the key of Bb. It is named after Parker's son, Baird, who was born four months earlier. The tune begins with an eight-measure introduction played by the rhythm section. The theme statement is played by Parker, the first six measures of which are composed and the rest is pure improvisation.

There are two main ideas in the first six measures of the tune. First of all, Parker uses motivic development. The opening motive is repeated in m. 3 and, slightly altered, in m. 5. Second, the melody implies a sequence of secondary **Sp7-D7** chords in the first four measures.

The opening motive consists of the third, fifth and root of the tonic. In m. 2 the melody implies very clearly the secondary **Sp7** chord Am7, the seventh of which resolves to the third of the secondary dominant, D7. The seventh of the D7 chord does not resolve normally, down to the third of the Gm7 chord, but instead upwards (through a chromatic passing note) to the fifth of the Gm7.

The opening motive sounds again in m. 3, but this time played against the secondary **Sp7-D7** chords, Gm7-C7. In m. 4 the melody implies the secondary **Sp7-D7** progression, Fm7-Bb7. In m. 5 the opening motive is repeated once more, this time slightly modified. The third of the tonic is lowered a minor second, thereby becoming the flattened seventh of the subdominant chord. In m. 6 Parker begins the phrase with the flattened ninth of the subdominant, which he

resolves immediately downwards to the root.



EXAMPLE 6.49 "Laird Baird", mm. 1-3

(Aebersold 1978: 32) © Atlantic Music Corp.

In mm. 7–9 Parker's improvised melody implies the descending minor chord progression, Dm7-Dbm7-Cm7. The Dbm7 chord is used as a chromatic passing chord, but it may also be analysed as a substitute for the dominant of the Cm7 chord. In m. 9 Parker plays an ascending scale, using the major seventh of the **Sp7** chord as a neighbour note and the flattened fifth as a passing note.

The dominant chord is delayed, with not hint of it until the last two beats of m. 10, and it is preceded by a descending **Sp7** arpeggio. Parker alters the standard dominant sound by using the augmented ninth, flattened ninth, and augmented eleventh of the dominant. The third of the dominant is resolved naturally, upwards to the root of the tonic. The theme statement ends on the third of the tonic, preceded by upper and lower leading notes.

EXAMPLE 6.50 "Laird Baird", mm. 8-10



(Aebersold 1978: 32) © Atlantic Music Corp.

"Laird Baird" is another one of Parker's blues compositions that are based on a sequence of secondary **Sp7-D7** chords in the first four measures. Rhythmically, it is not as adventurous as most of Parker's compositions, and only the opening motive is syncopated. However, in this piece Parker uses more grace notes than usual when he plays theme statements. To my mind there are two reasons for them. First of all, the tempo of "Laird Baird" is quite slow as compared to other of his tunes, only 162 beats per minute. And second, Parker plays the theme statement alone. Therefore, the grace notes do not conflict with melodic lines played by the other musicians.

6.1.19 "Chi Chi"

Recorded August 4, 1953, New York City. Take 4. Verve 8005. *Charlie Parker Quartet*. Charlie Parker (as), Al Haig (p), Percy Heath (b), Max Roach (dr).

"Chi Chi" is named after the girlfriend of "Symphony Sid" Torin. Parker liked Torin's girlfriend very much and according to Torin Parker "was the one that gave her the name Chi Chi" (Reisner 1977: 219). Parker is said to have written the melody in a few minutes at Max Roach's kitchen table (Koch 1988: 248). At that time, the great moments in Parker's playing were fast decreasing. However, the recording session that produced "Chi Chi" turned out to be successful (Koch 1988: 247), as well as the last one at which Parker would record an original composition.

"Chi Chi" is based on the twelve-bar blues in the key of Ab, and begins with a four-measure introduction played by the rhythm section. The theme statement, played twice by Parker, begins with a pick-up phrase that implies the dominant chord Eb7. In m. 1 Parker arpeggiates the major tonic chord **T6**; in m. 2 the melody implies the **Sp7** and **D7** chords. The flattened ninth of the dominant (i.e., the augmented eleventh of the tonic) appears, emphasized by syncopation.

EXAMPLE 6.51 "Chi Chi", m. 2



(Aebersold 1978: 28) © Atlantic Music Corp.

In m. 3 Parker implies the major tonic chord by using the major seventh and major ninth of the tonic, then ends the phrase on the flattened seventh of the tonic, implying the dominant of the subdominant. Measure 4 is especially interesting because the augmented ninth (*blue* third) is emphasized before the secondary dominant chord, Ab7, resolves to the subdominant Db. The augmented ninth is led downwards to the sixth of the subdominant.

In m. 6 Parker implies the Dbm7-Gb7 progression (or the Dbm7 chord), which may be analysed as a **s7-DE7** progression. He uses the fourth and fifth of the original dominant (i.e., the root and ninth of the Gb7 chord). The Gb7 chord does not resolve to the tonic, but to the **Tg7** chord Cm7, the seventh of which (i.e., the ninth of the tonic) is emphasized in m. 7.

EXAMPLE 6.52 "Chi Chi", m. 6



(Aebersold 1978: 28) © Atlantic Music Corp.

In mm. 7–9 Parker implies a chromatically descending progression Cm7-Bm7-Bbm7. The Bm7 is a chromatic passing chord, but it may also be interpreted as a substitute for the dominant of the Cm7. The latter interpretation is justified because Parker uses one of his favourite melodic formulas against the dominant chord; that is, he leaps upwards, from the flattened ninth of the original secondary dominant chord F7, to the thirteenth of the F7 (e.g., see m. 10 "Barbados").

EXAMPLE 6.53 "Chi Chi", m. 8



(Aebersold 1978: 28) © Atlantic Music Corp.

Parker does not clearly imply the dominant chord in m. 10 because he emphasizes the suspended fourth of the dominant. The melody implies more clearly the Bbm7(b5) chord than the dominant Eb7(b9). In mm. 11 and 12

Parker implies a turnback progression Cm7-F7-Bbm7-Eb7, the melody being mainly based on the chord notes of the respective **Sp7** and **D7** chords. The flattened ninth of the F7 chord is emphasized in m. 11.

EXAMPLE 6.54 "Chi Chi", mm. 11–12



(Aebersold 1978: 28) © Atlantic Music Corp.

It is easy to believe that Parker composed "Chi Chi" in just a couple of minutes because the theme statement is a collection of harmonic solutions that he had previously used in other of his blues compositions. The major scale of the tonic appears in mm. 1 and 3. In m. 2 the augmented eleventh of the tonic is used, but as usual, it implies the flattened ninth of the dominant chord. In mm. 7–9 a chromatically descending, minor-chord progression is implied very clearly by the chord notes of the respective minor chords.

6.2 Themes based on the "Rhythm changes"

Next to the twelve-bar blues, George Gershwin's "I Got Rhythm" is the second most important harmonic source for Parker's compositions. Ten of Parker's 49 compositions are based on "I Got Rhythm" (Koch 1988: 283), and I have analysed eight of them. The chord progression of "I Got Rhythm" was not only Parker's favourite, but it was also used extensively by other musicians of the bebop era. Many of the most famous bebop tunes are based on the chord progressions of "I Got Rhythm", for instance, "A Dizzy Atmospere" (Gillespie) and "52nd Street Theme" (Monk).

Gershwin's composition is originally 34 measures long, and its structure is AABA with a two measure coda. Yet the bebop performances that are based on the chord structure of "I Got Rhythm" - colloquially called the "Rhythm changes" - do not normally use the coda and are thus 32 measures long (Gilbert 1995: 88).

The A-section of the "Rhythm changes" is harmonically very simple. It may be divided into two parts. The first four measures consist of a I-VI-II-V progression; the second half resembles blues harmony (i.e., the progression tonic–subdominant–tonic–dominant–tonic), which is reduced to four measures.





Harmonically, the B-section of the "Rhythm changes" is even simpler than the A-section. It consists of a sequence of dominant seventh chords. The last dominant seventh chord of the B-section resolves to the tonic chord, which opens the last A-section.

EXAMPLE 6.56 The B-section of "I Got Rhythm"



(Hahne 1990: 3)

6.2.1 "Red Cross"

Recorded September 15, 1944, New York City. Take 2 (original take). Savoy 12001. *Tiny Grimes Quintet*. Charlie Parker (as), Clyde Hart (p), Tiny Grimes (gtr), Jimmy Butts (b), Doc West (dr).

"Red Cross" was the first commercial recording of an original Charlie Parker composition. In September of 1944, Parker was playing in vocalist Tiny Grimes's band which was recording for Savoy Records. After they had recorded only two songs, Grimes's voice was so tired that he could no longer sing. The producer, Teddy Reig, asked if Parker had an original tune which they could use as a B-side. "Red Cross" was one of the many melodies based on "I Got Rhythm" that Parker had been working on, and Parker suggested that they record it - not as a memorial to the benevolent health but a man named Bob Redcross, who travelled with Billy Eckstine as a personal valet. (Russell 1973a: 168–169)

"Red Cross" is based on "I Got Rhythm" in the key of Bb, but the harmony of the A-section is simpler than the original "Rhythm changes", because the tune stays mainly in the tonic. The only exception is in m. 6, where the subdominant chord of the "Rhythm changes" is replaced with B major, which is used as a tritone substitute for the dominant.

"Red Cross" begins with a four-measure introduction played by the rhythm section. There are two main ideas in the A-section of "Red Cross": the opening phrase - repeated twice in mm. 1–4, then modified in m. 7 - and the arpeggiated dominant substitute chord in m. 6. The opening phrase emphasizes the suspended ninth, which is resolved to the root of the tonic, and it he phrase ends on two accented tonic notes. These accented notes are perhaps influenced by Lester Young's playing style. One of Young's standard devices were "honks", that is, accented notes in the lower register of the saxophone (Porter 1985). Parker's "honks" in "Red Cross" later became known as the "mop-mop" lick which was pirated and used extensively by Coleman Hawkins and others (Koch 1988: 44). Parker, in an interview with Marshall Stearns and John Maher in 1950, said that he had used the "Mop-Mop" lick as early as the 1930's when playing in Kansas City (Vail 1996: 76). Another influence of Lester Young might be heard in the inverted mordent that appears in the opening phrase, since it was Young's favourite motive throughout his career (Owens 1974a, I: 38).

EXAMPLE 6.57 "Red Cross", mm. 1–2



(Aebersold 1978: 66) © Atlantic Music Corp.

In m. 5 the augmented fifth and fourth of the tonic imply the dominant chord F7b9, but they are resolved very quickly to the third of the tonic. Therefore, I have not analysed them as a separate chord, but as two "colour" notes of the tonic. In m. 6 Parker arpeggiates the B6/9 chord which serves as a dominant substitute. He uses altered notes of the original dominant - augmented eleventh, flatted ninth, and augmented ninth - and ends the phrase on an emphasized augmented fifth of the original dominant.

EXAMPLE 6.58 "Red Cross", mm. 5–6



(Aebersold 1978: 66) © Atlantic Music Corp.

The main idea of the B-section is a short riff which Parker repeats eight times. The riff is based on the chord notes of the secondary **Sp7** and **D7** chords, and is played twice against each dominant seventh chord. The harmonic rhythm is shifted so that the first riff begins on the second beat of m. 1, and the second riff begins on the first beat of m. 2. After each pair of riffs there is a three-beat rest in the melodic line, during which the rhythm section resolves one dominant seventh chord to the next.

"Red Cross" is a good example of how improvisation plays an important role in Parker's compositions and how the theme statements may be developed and changed even during the recording session. Parker changed the riff for the B-section of "Red Cross" between the first and the second takes of the tune. On the first take he leaps from the root of the dominant chord downwards to the third, but on the second take he leaps from the third upwards to the root.

EXAMPLE 6.59 "Red Cross", take 1, mm. 17–18



The B-section of the second take of "Red Cross" is much more functional than that of the first take. On the first take Parker leaps upwards from the fifth of the subdominant parallel **Sp7** to the root of the dominant **D7**, but on the second take he resolves the seventh of the **Sp7** naturally, downward to the third of the **D7** chord.

EXAMPLE 6.60 "Red Cross", take 2, mm. 17–18



(Aebersold 1978: 66) © Atlantic Music Corp.

6.2.2 "Shaw Nuff"

Recorded March 28, 1945, New York City. Saga (Eng) ERO 8035.*Dizzy Gillespie All Star Quintet*. Charlie Parker (as), Dizzy Gillespie (trp), Al Haig (p), Curly Russell (b), Sid Catlett (dr).

"Shaw Nuff", is credited to both Charlie Parker and Dizzy Gillespie, was dedicated either to Billy Shaw, Gillespie's booker, or Milt Shaw, his personal manager (Shaw 1977: 271). "Shaw Nuff" was recorded in May, 1945, on one of the very first recording sessions of bebop. It was the first time that pianist, Al Haig, truly fit his playing with that of Parker and Gillespie showing that he understood their harmonic and rhythmic concepts (Koch 1988: 53). However, the drummer Sid Catlett was no match for Max Roach, who played drums on the legendary recording session in November later that year when "Billie's Bounce" and "Now's the Time" were recorded.

The theme statement of "Shaw Nuff" is based on "I Got Rhythm" in the key of Bb, and it is preceded by a longer introduction than usual in Parker's compositions. The 24-measure introduction begins with eight measures of conga-like playing by the rhythm section. In the following eight measures Parker and Gillespie play a composed melody in the key of Bb minor which is based on repetition of the note F. The melody is followed by a furious six-measure break played by Parker and Gillespie in octave unison with much syncopation. This is followed by a two-measure break by Al Haig and the 32-measure theme statement. The first four measures of the composed A-section of the theme statement are played by Parker and Gillespie in unison and the last four measures in octave unison. The B-section, which is composed, is played by Parker and Gillespie in octave unison.

In the first four measures of the A-section the melody clearly implies the underlying harmony because it is mainly based on the notes of the chords played by the rhythm section. The theme statement begins with a strong tonic statement which is followed by a descending **Sp7** arpeggio. The major seventh of the **Sp7** chord is used as a chromatic passing note. In the third measure the standard "I Got Rhythm" -chords are replaced by Dm7 and G7, which may be analysed as a

secondary **Sp7-D7** progression of the **Sp7** chord Cm7. However, the melody implies Db7, which is the tritone substitute for the G7 chord. Therefore, the melody uses the augmented fifth, third, flattened ninth, and seventh of the original secondary dominant chord G7. The resolution to the Cm7 chord at the beginning of m. 4 is unorthodox because the melody leaps upwards from the seventh of the original secondary dominant to the ninth of the Cm7 chord. The ninth is followed by the augmented fifth of the **D7** chord F7 before the melody descends to the seventh of the F7 chord.

In m. 5 the melody implies a secondary **Sp7-D7** progression Fm7-Bb7, which is resolved to the subdominant chord Eb7 at the beginning of m. 6. The melodic phrase begins with a **Sp7** arpeggio which is followed by a typical Parker figure: a chromatically descending line that implies the secondary dominant Bb7. This chromatically descending formula is one of Parker's favourites (formula M.4E; Owens 1974a, II: 2). Parker uses the thirteenth, augmented fifth, natural fifth, and flattened fifth of the Bb7 chord. The flattened fifth is resolved downwards to the root of the **S7** chord Eb7. In the latter half of m. 6 the melody implies the A7 chord which is used as a dominant substitute for the dominant F7. The third, major seventh, and ninth of the original dominant serve as melody notes, the ninth resolving naturally, downwards to the fifth of the tonic chord Bb. The melody notes may of course also be interpreted as the eleventh, root, and third of the Edim chord which is played by the rhythm section. This chord may be analysed as the **tDDv** which resolves to the Bb7/F chord played by the rhythm section in m. 7.

EXAMPLE 6.61 "Shaw Nuff", mm. 3–6



(Aebersold 1978: 128) © Atlantic Music Corp.

In m. 7 the altered secondary **D7** chord G7 is implied. The flattened ninth of the G7 chord is emphasized with syncopation and followed by the augmented fifth. The seventh of the G7 chord does not resolve directly to the third of the Cm7 chord, but goes through the fifth of the G7. The first A-section ends on the thirteenth of the **D7** chord F7.

The first four measures of the second A-section are identical with those of the first A-section, but the last four measures are different. In m. 13 a chromatically descending line is again used to imply the secondary **D7** chord Bb7, but this time it starts a perfect fourth lower than before. Therefore, altogether the third, augmented ninth, natural ninth, and flattened ninth of the Bb7 chord are used. The flattened ninth is resolved downwards to the fifth of the subdominant chord Eb. In m. 14 the melody implies the major subdominant chord Eb again implies the A7 chord, which serves as a dominant substitute. The seventh of the original dominant is resolved naturally, downwards to the third of the tonic at the beginning of m. 15.

The main idea of the composed B-section is the recurrent use of the augmented eleventh (or flattened fifth). In the first six measures the melody implies the tritone dominant substitute chords (Ab7, Db7, and Gb7) of the original dominant sevenths (D7, G7, and C7). The B-section begins with an accented augmented eleventh of the D7 chord. In m. 18 both the natural and augmented eleventh are used before the melody leaps downwards to an accented augmented eleventh of the G7 chord. In m. 20 the melody implies the "standard" chords Dm7 and G7 before the melodic phrase ends on the fifth of the secondary **Sp7** chord Gm7.

EXAMPLE 6.62 "Shaw Nuff", mm. 17–18

Transcr. Aebersold & Slone



(Aebersold 1978: 128) © Atlantic Music Corp.

In mm. 21 and 22 the tritone dominant substitute is again used. The melody consists of two short phrases which end on an accented augmented eleventh of the original secondary **D7** chord C7. The augmented eleventh is preceded by a chromatic descent from the thirteenth of the original dominant. In m. 23 the melody returns to the "standard" chords, using exclusively the chord notes of the unaltered dominant F7.

EXAMPLE 6.63 "Shaw Nuff", mm. 21–22



(Aebersold 1978: 129) © Atlantic Music Corp.

The first five measures of the last A-section are identical with those of the second A-section. This time, however, the **DE7** chord A7 is implied already on the second beat of m. 30. In m. 31 the melody implies the progression **T-D7-T**, with syncopation used to emphasize the important notes: the third and root of the tonic and the seventh of the dominant.

To my mind "Shaw Nuff" is quite rightfully credited to both Parker and Gillespie. The piece contains many musical elements which are typical of Parker; for instance, the complicated syncopation in mm. 31–32 and the chromatically ascending formula which is used to imply the Bb7 chord in m. 5 of the A-section. One also finds some harmonically oriented solutions that are more typical of Gillespie than of Parker. For instance, Parker does not normally use the augmented eleventh (or flattened fifth) in his compositions so recurrently and prominently as in the first six measures of the B-section of "Shaw Nuff". Also, in m. 6 of the A-section the melody implies the VII7 chord - used as a dominant substitute - which resembles m. 4 of Gillespie's "Groovin' High".

6.2.3 "Moose the Mooche"

Recorded March 28, 1946, Los Angeles. Take 3. Spotlite (Eng) 101. *Charlie Parker Septet*. Charlie Parker (as), Miles Davis (trp), Lucky Thompson (ts), Dodo Marmarosa (p), Vic McMillan (b), Roy Porter (dr).

"Moose the Mooche" is based on "I Got Rhythm" in the key of Bb. The tune is named after Emry Byrd, Parker's drug source in California, to whom Parker signed over half of his composition royalties from Dial Records for the rest of his life, in return for a few packs of drugs (Russell 1973a: 202, 217). "Moose the Mooche" begins with an eight-measure piano introduction by Dodo Marmarosa. Both the A- and B-sections of the theme statement are composed and played in unison by Parker, Miles Davis, and Lucky Thompson.

The main idea of the opening measures of "Moose the Mooche" is a syncopated motive which Parker uses in m. 1, then repeats it in m. 3. Although

melodically the first and second A-section differ sharply from each other, they both have this same syncopated motive in common. According to Lawrence Koch, Parker had been playing this motive for at least a year in his solos before he made it into a composition (Koch 1988: 78). Actually, Parker uses almost the same syncopated rhythmic motive (without the first note) in "Billie's Bounce", but in "Moose the Mooche" it sounds even more convincing because of the octave leap in the melody. This motive may be regarded as one of the clearest examples of Buster Smith's influence on Parker. Smith used almost the same motive, for instance, in his 1940 recording of "Moten Swing" with the octet led by Eddie Durham (Owens 1974a, I: 39).

The first four measures of the theme statement are harmonically based on the progression **T-Sp7-D7-T-Sp7-D7**. The **Sp7** chord Cm7 is hinted at already on the last beat of the first and third measures. In m. 2 the Cm7 chord is arpeggiated very clearly. The melody does not clearly imply the **D7** chord F7 in the second measure. However, the last two notes of m. 2 (i.e., the *blue* third and major third of the tonic) may be analysed as the augmented fifth and thirteenth of the dominant chord F7. In m. 4 that chord is implied more forcefully than in m. 2 due to the presence of the root, F.

EXAMPLE 6.64 "Moose the Mooche", mm. 1–2

Transcr. Aebersold & Slone



(Aebersold 1978: 4) © Atlantic Music Corp.

In m. 5 Parker implies the secondary **Sp7-D7** progression Fm7-Bb7 by descending chromatically from the third of the Fm7 chord to the fifth of the Bb7. In m. 6 Parker implies the major subdominant by using the sixth, fifth, and third of the Eb chord. On the last beat of that measure the *blue* third and major third of the tonic are again used to imply the dominant chord (i.e., they may be analysed as the augmented fifth and thirteenth of that harmony).

The last two measures of the first A-section may be analysed in several different ways, because the melody may be interpreted to imply various mixtures of the **T**, **Sp7**, and **D7** chords. I interpret the first six beats of the last two measures as a tonic statement and the last two beats as a dominant statement (with the augmented ninth). The note Eb in m. 7 may be analysed as a neighbour note of the third of the tonic.

EXAMPLE 6.65 "Moose the Mooche", mm. 5–6



(Aebersold 1978: 4) © Atlantic Music Corp.

Melodically, the second A-section is almost completely different than the first A-section, although it is based on the same underlying harmony. Yet the first and third measures - in which the characteristic rhythmic motive appears - are identical in both sections. In the second half of m. 10 the dominant chord F7 (with flattened ninth) is implied more clearly than in the second measure of the first A-section. In m. 12 the melody does not clearly imply the F7 chord because the whole measure is based on the chord notes of the Cm9.

Measure 13 is harmonically interesting because the melody leaps from the seventh of the secondary **Sp7** chord Fm7, down to the note B, then up to the note G. These notes may of course be analysed as the flattened fifth and ninth of the Fm7 chord. But it seems better to interpret them as the flattened ninth and thirteenth of the secondary **D7** chord Bb7, because that would be consistent with the melodic formula (i.e., the leap up from the flattened ninth to the thirteenth) which one finds in many other of Parker's compositions (e.g., see m. 4 of "Scrapple from the Apple" and m. 2 of "Barbados").

In m. 14 the melody implies an Eb-Ab7 progression in which the Ab7 chord is used as a dominant substitute. Parker uses the flattened ninth, augmented fifth, and eleventh of the original dominant. However, the Ab7 chord is not resolved to the tonic chord in m. 15 because the melody clearly implies the **Sp7-D7-T** progression (Cm7-F7-Bb) in both m. 15 and 16. The chord notes of the C minor and F major triads are used as the melodic line, and the characteristic "Moose the Mooche" rhythmic motive appears in m. 15.





(Aebersold 1978: 4) © Atlantic Music Corp.

The composed B-section begins with an anticipated ninth of the secondary **D7** chord D7 (or the fifth of the secondary **Sp7** chord Am7), played ahead of the first beat of m. 17 and followed by a rest. The melody goes on to imply the secondary **Sp7** chord Am7 in that measure. The syncopated root and seventh of the Am7 are resolved naturally, to the third of the secondary **D7** chord D7. The melodic phrase ends on the root of the D7 chord, preceded by upper and lower leading notes: the ninth, flattened seventh, and major seventh.

The melodic phrase in m. 19 may be analysed to imply either the secondary **Sp7-D7** progression Dm7-G7 or the G13 chord. The top note of the melody is the ninth of the Dm7 chord (or the thirteenth of the G7 chord). In m. 20 the same syncopated rhythm is used as in m. 17. The secondary **Sp7** chord Gm7 is implied in m. 21 and resolved to the secondary **D7** chord C7 on the last beat of the measure. In m. 22 the melody leaps from the ninth to the thirteenth of the C7 chord.

The treatment of the F7 chord in the last two measures of the B-section differs from the treatment of the secondary dominants in the previous six measures of the B-section. In the first six measures Parker uses only the mixolydian scale of the secondary dominants (the only exception is the note C#, which serves as a chromatic passing note in m. 18). However, in the last two measures of the B-section Parker alters the dominant seventh sound by playing the augmented fifth on the beat in m. 23, and by using the augmented and flattened ninths in m. 24. It should also be noted that the same syncopated rhythm is used in m. 24 as in mm. 17 and 20. The B-section ends on the major seventh of the dominant chord F7, which is used as a leading note to the fifth of the tonic.

EXAMPLE 6.67 "Moose the Mooche", mm. 23–24



(Aebersold 1978: 4) © Atlantic Music Corp.

The first six measures of the last A-section are identical with those of the first A-section. However, the last two measures are different. Parker uses two rhythmically identical phrases to end the theme statement. The first phrase emphasizes the *blue* third of the tonic and thus implies the dominant chord F7 with an augmented fifth. The second phrase, played a minor third lower, is a strong **T6/9** chord statement that sounds the root, sixth, and ninth of the tonic. The last two phrases of the theme are a modified version of the characteristic

rhythmic motive of "Moose the Mooche".

"Moose the Mooche" differs from most bebop tunes based on the "Rhythm changes" because the first and second A-section are melodically different. Only the characteristic motive in the first and third measures and the underlying harmony are identical in the first two A-sections. It is also quite uncommon that the B-section is composed and played in unison, since in Parker's tunes the middle eight measures are usually improvised.

"Moose the Mooche" is rhythmically one of Parker's most demanding compositions. Syncopation is used throughout the tune, and rhythmic phrases divide the measures unevenly. For instance, in the first two measures a cross-meter of 3+3+2 beats is implied (as in the first two measures of "Au Privave"). The theme statement is much simpler melodically and harmonically, with the A-section almost completely based on the major scale of the tonic. In mm. 2 and 4, however, chromatic notes are used in order to imply the altered dominant sound. In m. 5 the flattened seventh alludes to the secondary **Sp7-D7** progression Fm7-Bb7. The first six measures of the composed B-section are melodically based on the mixolydian scale of the secondary dominants, with chromaticism used only in the last two measures of the passage.

6.2.4 "Chasing the Bird"

Recorded May or June, 1947, New York City. Take 3 (original take). Savoy 12014. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), Bud Powell (p), Tommy Potter (b), Max Roach (dr).

"Chasing the Bird" is based on "I Got Rhythm" in the key of F. The Asection is composed and played by Parker and Davis, whit the B-section improvised by Parker. The composed A-section is harmonically very interesting because of its use of counterpoint. Davis starts his melody one measure later than Parker, and in mm. 2–3 Davis implies the same harmony which Parker played one measure earlier, thus "chasing" Parker. This "chase" most likely gave the tune its title, "Chasing the Bird".

It seems that the A-section is constructed linearly and not vertically, because in the first three measures Parker's and Davis's melodies suggest different harmonies. Parker implies the **T-Sp7-D7** progression very clearly in the first two measures. Davis starts his melody in the second measure and emphasizes the tonic chord more strongly than the **Sp7-D7** progression. Of course, Davis's melody may also be interpreted to imply the Gm11-C13 progression, but in my view the title of the tune gives support to the former interpretation.

In m. 3 Davis clearly outlines the **Sp7-D7** progression, whereas Parker implies the D7(b9) chord (i.e., the dominant of the **Sp7**) in the latter half of the measure. Parker uses the major seventh and sixth (or thirteenth) of the **D7** chord as upper and lower leading notes of the eleventh of the **Sp7** chord. In m. 4 both horns return to the same harmonic rhythm by implying the **Sp7-D7** progression.



EXAMPLE 6.68 "Chasing the Bird", mm. 2–3

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In m. 5 both horns imply the dominant of the subdominant. The treatment of the subdominant in m. 6 is interesting because both Parker and Davis use the fifth and sixth of the **S** chord, but in such manner that their melodies are constantly a major second apart. In the beginning of m. 7 Parker uses the upper and lower leading notes of the third of the tonic. In the latter half of the measure both horns imply the altered dominant of the **Sp7** chord. Davis plays the augmented fifth of the D7 chord on the beat and Parker uses the flattened ninth. The major seventh occurs as a leading note to the fifth of the **Sp7** chord.

EXAMPLE 6.69 "Chasing the Bird", mm. 6–7



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The second and third A-section are almost identical with the first, except for small melodic alterations by Davis in mm. 2 and 5, which do not affect the harmonic analysis. The improvised B-section is played by Parker. The main idea of the first half of the B-section is the repetition of the note B. In m. 18 this note is emphasized against the A7, and thus can be analysed as the ninth of the chord. In mm. 19 and 20 the note B is played twice against the D7, thus emphasizing the thirteenth of the chord. It should be noted that in m. 20 the thirteenth is not resolved.

EXAMPLE 6.70 "Chasing the Bird", mm. 18–20



(Aebersold 1978: 82) © Atlantic Music Corp.

In the latter half of the B-section Parker brings out strongly the underlying harmony (i.e., a sequence of **D7** chords) by using only the mixolydian scale of the pertinent dominant sevenths, except for chromatic passing notes which are played off the beat. In the last measure of the B-section Parker uses a melodic pattern that is a somewhat modified version of the famous "Honeysuckle Rose" motive.

The main idea of "Chasing the Bird" is the "chase" between Parker and Davis at the beginning of the A-section. As Jack Chambers has stated, the effect of this usage of canon is very distinctive and possibly unique in the jazz of the day (Chambers 1983: 62). It should also be noted that Parker's and Davis's melodic lines in the A-section are conceived linearly and not vertically. This phenomenon is typical of Parker where counterpoint is concerned, because he also uses linearly constructed lines in his other contrapuntal compositions, that is, in "Ah-Leu-Cha" and "Cardboard".

6.2.5 "Steeplechase"

Recorded August or September, 1948, New York City. Take 1. Savoy 12000. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), John Lewis (p), Curly Russell (b), Max Roach (dr).

"Steeplechase" is based on "I Got Rhythm" in the key of Bb. The Asection is composed and the B-section improvised. The tune begins with a fourmeasure introduction played by the rhythm section. The melody of the composed A-section is played in unison by Parker and Davis, and the B-section is improvised by Parker.

The main idea of the A-section is two, almost identical four-measure phrases in question and answer format. The harmonic plan of the A-section is quite simple. The four-measure phrases are based on the tonic, the subdominant parallel, and the dominant chords, and the G7 chord is used as the dominant of the **Sp7** chord.

The theme statement begins with a tonic-chord arpeggio, followed by a subdominant parallel arpeggio. In m. 2 the augmented eleventh of the dominant is emphasized. The same rhythmic figure as in m. 1 appears in m. 3, this time beginning a little earlier and therefore syncopated. The flattened ninth of the secondary dominant chord G7 is used to create harmonic tension. The major seventh of the secondary dominant occurs as a passing note before the G7 chord is resolved to the note F. The melody in m. 4 implies more clearly the dominant F7 than the **Sp7** chord Cm7. However, in bebop melodies the chord notes of the **Sp7** and **D7** chords often mingle together in **Sp7-D7** progressions.

EXAMPLE 6.71 "Steeplechase", mm. 2–4



(Aebersold 1978: 112) © Atlantic Music Corp.

Parker begins the improvised B-section with an augmented eleventh of the secondary dominant chord D7. In m. 18 he creates harmonic tension by using the augmented fifth and the flattened ninth of the secondary dominant chord D7 before resolving the secondary dominant to the Dm7. He rests in m. 20; thus the secondary dominant chord G7 is only implied by the rhythm section. In m. 21 the flattened ninth may be analysed as a passing note, although it is played on the beat.

EXAMPLE 6.72 "Steeplechase", mm. 17–18



(Aebersold 1978: 112) © Atlantic Music Corp.

In m. 22 Parker uses one of his cliches, an arpeggio up from the third of the secondary dominant to the ninth, which is then resolved downwards (formula M.1B; Owens 1974a, II: 1). In the last measure of the B-section Parker creates harmonic tension by using both the flattened and the augmented ninth of the dominant chord before he resolves the dominant chord to the tonic at the beginning of the last A-section.

EXAMPLE 6.73 "Steeplechase", m. 24



(Aebersold 1978: 112) © Atlantic Music Corp.

The melodic contour of the four-measure phrase in the A-section of "Steeplechase" has most certainly given the tune its title. The melody ascends from the root of the tonic to the emphasized augmented eleventh of the dominant and then descends back to the fifth of the dominant. Although "Steeplechase" is melodically and harmonically very simple, it holds interest rhythmically because of the frequent use of syncopation.

6.2.6 "Passport"

Recorded May 5, 1949, New York City. Take 1. Verve 8009. *Charlie Parker And His Orchestra*: Charlie Parker (as), Kenny Dorham (trp), Al Haig (p), Tommy Potter (b), Max Roach (dr).

"Passport" was recorded on May 5, 1949, together with "Diverse" and "Segment". This recording session was the only studio session of the Parker-Dorham Quintet, which had formed after Miles Davis left the Parker-Davis Quintet. In April, 1949, the Parker-Dorham Quintet had recorded "Cardboard" and "Visa" in a studio setting, but at that session Carlos Vydal (bongos) and Tommy Turk (trombone) were added to the original Quintet.

Two different tunes were recorded on May 5 which were later released under the title "Passport". One was based on the twelve-bar blues and the other on "I Got Rhythm". The tune analysed here is the one based on the "Rhythm changes" in the key of Bb. Lawrence Koch argues that the title "Passport" should be assigned to the tune in the key of Bb minor, recorded on the same date, but because the latter tune has been listed on so many issues as "Segment", "the only practical approach is to keep that title for the minor opus" (Koch 1988: 161). I will refer to the tune based on the "Rhythm changes" as "Passport" (although Lawrence Koch argues that "Diverse" is the correct title for that song; 1988: 161), because the tune is listed as "Passport" in the *Omnibook*.

Both the A- and B-sections of the theme statement are composed and played by Parker and Kenny Dorham in octave unison. Dorham has some difficulties in the A-section and drops out occasionally, whereas in the B-section it is Parker who has problems and sometimes fails to follow the line. It is perhaps due to Parker's problems in the B-section that, when the theme statement recurs at the end of the tune, the composed B-section is replaced by eight measures of improvisation by Parker.

The theme statement begins with a very typical tonic statement by Parker, who uses the major sixth and major seventh and emphasizes the major ninth. In m. 2 the **Sp7-D7** progression Cm7-F7 is implied. It should be noted that the melody leaps up from the sixth of the tonic chord to the ninth of the **Sp7** chord in the beginning of m. 2, and down from the thirteenth of the **D7** to the fifth of the **Tg7** Dm7 (or the major seventh of the tonic chord Bb) in the beginning of m. 3.

There are several possible ways to analyse the third measure. To my mind the melody implies the Dm7-G7(#5) progression, that is, the secondary **Sp7-D7** progression which is resolved to the Cm7 chord in the beginning of m. 4. The augmented fifth of the G7 chord is played on the third beat of the measure. Measure 4 resembles m. 2 inasmuch as the **Sp7-D7** progression is implied and the ninth of the **Sp7** chord is played on the first beat of the measure. Furthermore, as in m. 2, the thirteenth of the **D7** chord is emphasized by syncopation in the latter half of the measure.

In m. 5 the melody implies the secondary **Sp7-D7** progression Fm7-Bb7. It is noteworthy that, as in mm. 2 and 4, the ninth of the secondary **Sp7** chord Fm7 is used as the first note of m. 5. The secondary **D7** chord Bb7 is not suggested clearly because the flattened seventh of the chord is not used. Normally Parker uses the flattened seventh of the dominant of the subdominant in the fifth measure of the "Rhythm changes", before resolving the secondary dominant to the subdominant chord in m. 6. It should also be noted that the resolution of the Bb7 to the Eb is unorthodox, because Parker leaps up from the root of the Bb7 to the ninth of the Eb. In m. 6 Parker implies the major subdominant by using the ninth, major seventh, and major sixth of the Eb chord.



EXAMPLE 6.74 "Passport", mm. 1–4

(Aebersold 1978: 102) © Atlantic Music Corp.

The first A-section ends on a phrase which may be analysed to imply various harmonies. In my view, the phrase implies the dominant chord F7 because the chord notes of the F7 chord are played on the beat. However, the melody also works quite well against the turnback progression in the rhythm section (Bb-G7-Cm7-F7). The first six measures of the second A-section are identical with those of the first A-section. However, in the last two measures the melody implies quite clearly the tonic chord Bb, whereas the dominant chord F7 is emphasized in the first A-section. The second A-section ends on the ninth of the tonic chord.

EXAMPLE 6.75 "Passport", m. 7



(Aebersold 1978: 102) © Atlantic Music Corp.

The main idea of the B-section is to emphasize the ninth of the dominant seventh chords. Every phrase in the first six measures of the B-section ends on the ninth of the respective dominant seventh. Parker introduces this main idea of the B-section as early as m. 16, by ending the second A-section on the ninth of the tonic chord. In mm. 17–18 Parker implies the secondary **D7** chord D7 very clearly, by using almost exclusively the chord notes and the ninth of that chord. By contrast, the fourth is used in m. 17 as the upper leading note to the third of the chord, and the augmented fourth in m. 18 as the lower leading note to the fifth of the chord. The first melodic phrase of the B-section ends on the ninth of the D7 chord, played on the first beat of m. 18.

In mm. 19 and 20 Parker uses two altered notes of the secondary **D7** chord G7. The phrase in m. 19 ends on the augmented ninth of the G7 chord. In m. 20 the augmented fifth of the G7 chord is used, but it is resolved immediately downwards to the fifth. The short melodic phrase in m. 20 ends on the ninth of the secondary **D7** chord. In mm. 21 and 22 the secondary **D7** chord C7 is implied very clearly, with no altered notes present. The phrase ends on the ninth of the C7 chord in m. 22.





(Aebersold 1978: 102) © Atlantic Music Corp.

In m. 23 the **Sp7**, Cm7, is implied by the fact that the phrase begins with the third of that chord. The ninth of the Cm7 is emphasized by repetition in m. 23. In m. 24 the **D7** chord F7 is implied, but not very clearly because the melody emphasizes the flattened ninth and eleventh of the chord. These notes may also be interpreted as the flattened fifth and seventh of the **Sp7** chord Cm7. The last note of the B-section is the eleventh of the F7 chord, which leaps up to the fifth of the tonic at the beginning of the last A-section. The last A-section is identical with the first one.

Although the melody of "Passport" clearly implies the underlying harmony, Parker's voice-leading is unorthodox and not very functional. When an implied chord changes, the melody is not resolved "naturally" scalewise, but leaps upwards or downwards. It should also be noted that the first note of the following chord is very often its ninth, especially in the A-section, which makes it obvious that Parker treats the ninth as a chord note. Furthermore, in the first six measures of the B-section every phrase ends on the ninth (or augmented ninth) of the respective secondary dominant chords. EXAMPLE 6.77 "Passport", mm. 23–24



(Aebersold 1978: 102) © Atlantic Music Corp.

6.2.7 "An Oscar for Treadwell"

Recorded June 6, 1950, New York City. Take 4 (original take). Verve 8006. Charlie Parker (as), Dizzy Gillespie (trp), Thelonius Monk (p), Curly Russell (b), Buddy Rich (dr).

"An Oscar for Treadwell" is based on the chord structure of "I Got Rhythm", with the chords transposed to the key of C. The tune was recorded at the Parker-Gillespie "reunion" session on which two of the blues themes analysed here were taped ("Bloomdido" and "Mohawk"). Thomas Owens states that it was perhaps Thelonius Monk who invented the title of the song because "the enigmatic title of this piece is typically Monkish" (Owens 1974a, I: 277). The theme statement begins with an eight-measure introduction played by Monk. The A-section of the theme is composed and played by Parker and Gillespie in octave unison. The B-section is improvised by Parker.

In m. 1 Parker uses the higher intervals of the tonic chord: the major seventh and ninth. Therefore, the melody in m. 1 may also be analysed to imply the dominant chord G7. In m. 2 Parker clearly arpeggiates the **Sp7** chord, then leaps up to the note E, which may be analysed either as the thirteenth of the **D7** chord or the ninth of the **Sp7**. In m. 3 the rhythm section plays the secondary **Sp7-D7** chords Em7-A7, but the melody implies more clearly the tonic chord than the Em7-A7 progression. From the last beat of m. 2 to the last beat of m. 3 Parker uses a rhythmic motive which resembles that of "Moose the Mooche". The melodic contour (i.e., an octave leap upwards) is also quite similar to the "Moose the Mooche" motive.

In m. 4 the melody implies the **Sp7** and **D7** chords. As in m. 2, there is an upward leap to the thirteenth of the **D7** chord. The seventh of the **D7** chord resolves naturally, to the third of the C7 chord at the beginning of m. 5. The note A in the latter half of m. 5 may be interpreted either as the thirteenth of the C7 chord or as the third of the subdominant chord F. Therefore, the C7 may be heard as resolving to the subdominant chord as early as the middle of m. 5 (i.e., the seventh of the C7 chord is resolved normally to the third of the F major).

EXAMPLE 6.78 "An Oscar for Treadwell", mm. 1–2



(Aebersold 1978: 42) © Atlantic Music Corp.

The Bb7 serves as a dominant substitute in m. 6, and resolves to the **Tg7** chord Em7 at the beginning of m. 7. On the last two beats of m. 6 one of Parker's favourite melodic formulas sounds against the **DE7** chord Bb7: the melody leaps up from the flattened ninth of the original dominant to the thirteenth. The **DE7** chord Bb7 is not resolved to the **Tg7** chord Em7 normally because the melody leaps upwards from the fifth of the original dominant (i.e., the third of Bb7 chord) to the third of the Em7.

EXAMPLE 6.79 "An Oscar for Treadwell", mm. 5–6



(Aebersold 1978: 42) © Atlantic Music Corp.

The melodic phrase on m. 7 ends on the emphasized flattened seventh of the tonic, which may be interpreted as the flattened ninth of the secondary **D7** chord A7. On the last beat of the measure the seventh of the secondary **D7** chord is resolved to the third of the **Sp7** chord Dm7. In the last measure of the A-section the melody implies the **Sp7-D7** progression. The **D7** chord is delayed, not appearing until the last beat of the measure.

The second and third A-sections are almost identical with the first one, except for the last measure. In the second and third A-sections the secondary A7 is not resolved to the **Sp7** chord, but the melody ends on a **T6** chord statement which is based on the root, third, and major sixth of the tonic.

In the improvised B-section Parker implies very clearly the standard "I Got Rhythm" chords. Although the rhythm section uses tritone substitutions, Parker sticks close to the original harmony. He uses almost exclusively the mixolydian scale of the respective dominant seventh chords. In the B-section, chromatically altered notes are used only as leading notes or chromatic passing notes, except for the last two measures.

In mm. 17 and 18 measure Parker uses the major seventh and augmented fifth of the E7 chord as chromatic passing notes. He plays the major ninth on the beat and leaps up from the third to the thirteenth, before descending chromatically to the fifth. In m. 19 he uses only the chord notes of the Em9 and A7, except for the major seventh of the secondary **Sp7** chord Em7, which is used as a leading note. The seventh of the Em7 chord is resolved naturally to the third of the A7 chord at the beginning of m. 20.

EXAMPLE 6.80 "An Oscar for Treadwell", mm. 17–18



(Aebersold 1978: 42) © Atlantic Music Corp.

In mm. 21–22 Parker strongly outlines the unaltered D7 chord and not its tritone substitute, Ab7, which is played by the rhythm section. Measure 23 is interesting because Parker twice uses the major seventh of the **Sp7** chord Dm7. This note may also be interpreted as the augmented eleventh of the **D7** chord G7. In the last measure of the B-section Parker calls on one of his cliches: a triplet figure which consists of the flattened and augmented ninths of the dominant seventh chord (formula M.8; Owens 1974a, II: 3). This formula appears frequently in bebop improvisations and compositions, for instance, in Miles Davis's "Donna Lee".

"An Oscar for Treadwell" is rhythmically quite typical of Parker in its frequent use of syncopation. Melodically, the composed A-section is almost exclusively based on the major scale of the tonic. However, the flattened seventh of the tonic shows up twice: once as the seventh of the secondary **D7** chord C7, and once as the flattened ninth of the secondary **D7** chord A7. The augmented fifth of the tonic is used once to imply the **DE7** chord Bb7. The melodic line is a typical Parker construction inasmuch as sometimes the chords are resolved naturally, and at other times the melody makes unorthodox leaps. In the improvised B-section Parker clearly emphasizes the standard "I Got Rhythm" chords, even though the rhythm section uses tritone substitutions.

EXAMPLE 6.81 "An Oscar for Treadwell", mm. 23–24



(Aebersold 1978: 42) © Atlantic Music Corp.

6.2.8 "Anthropology"

Recorded March 31, 1951, New York City (live). Take 1. Columbia 34831. *Dizzy Gillespie Band*: Charlie Parker (as), Dizzy Gillespie (trp), Bud Powell (p), Tommy Potter (b), Max Roach (dr).

Studio recording: November 26, 1945 ("Thrivin' On A Riff", Savoy 12079)

"Anthropology" is generally credited to both Parker and Dizzy Gillespie (Koch 1988: 64). The theme statement was recorded for the first time in 1945 as "Thrivin' On A Riff", at the same recording session that produced, among other tunes, "Billie's Bounce" and "Now's the Time". Yet the theme became better known at live performances as "Anthropology" (Chambers 1983: 40). The version analysed here was recorded live at Birdland, New York, in 1951.

"Anthropology" is based on "I Got Rhythm" in the key of Bb, and was perhaps Parker's favourite melody for the "Rhythm changes" because recordings of this tune exist from several different occasions (Owens 1974a, I: 99). The tune begins with a drum introduction by Max Roach. The theme statement is played in octave unison by Parker and Dizzy Gillespie. Both the A- and B-sections of the theme statement are composed.

The theme statement begins with a phrase in which the fourth and the *blue* third of the tonic serve as upper and lower leading notes to the third of the tonic. On the other hand, these notes may also be interpreted to imply the seventh and augmented fifth of the dominant chord. In m. 2 the rhythm section plays the **Sp7** and **D7** chords. In the first half of m. 2 the fourth of the tonic may be understood as the third of the **Sp7** chord. In the latter half of the measure, the fifth and fourth of the tonic may be analysed as the root and flattened seventh of the **D7** chord. The rhythmic motive used in m. 2, is one of Parker's favourites and is the very same one that appears at the beginning of "Moose the Mooche".

EXAMPLE 6.82 "Anthropology", m. 1



(Aebersold 1978: 10) © Atlantic Music Corp.

In m. 3 the rhythm section plays Dm7 and G7, which may be analysed as the **Sp7** and **D7** chords of the Cm7. The first three beats of the melody may be interpreted to imply the Dm7 chord (with the flattened second played on the beat), and the last two notes of the measure to imply A7 with an augmented ninth. Or, the melody in m. 3 may be interpreted to imply the **Sp7** chord Cm7 or even the tonic chord Bb. I have chosen the last interpretation. Therefore, the fourth of the tonic is understood as a neighbour note played on the beat. The ninth and major seventh are used as upper and lower leading notes to the root of the tonic.

EXAMPLE 6.83 "Anthropology", m. 3



(Aebersold 1978: 10) © Atlantic Music Corp.

In m. 4 the melody implies the **Sp7** and **D7** chords (Cm7 and F7) which are played by the rhythm section, with the seventh of the **Sp7** chord resolving naturally, to the third of the **D7**. Measure 5 may be analysed as a **T6** chord statement because the root, third, and sixth of the tonic are used. The melodic phrase in m. 6 begins with the syncopated flattened ninth of the subdominant which is resolved downwards to the root of the subdominant. The flattened third of the subdominant occurs in the middle of the measure. This note and the following notes of the measure may also be interpreted to imply the Ab7 chord, which serves as a dominant substitute. The augmented eleventh of the Ab7 chord (i.e., the thirteenth of the original dominant) is resolved to the third of the Tg7 chord Dm7 at the beginning of m. 7.

EXAMPLE 6.84 "Anthropology", mm. 6–7



(Aebersold 1978: 10) © Atlantic Music Corp.

In the last two measures of the first A-section the rhythm section plays the turnback progression Dm7-G7-Cm7-F7. The melody implies the underlying harmony by using the notes of the respective chords. Measure 7 is rhythmically very interesting because the important notes, the third and the flattened ninth of the secondary dominant chord G7, are emphasized by syncopation.

The first six measures of the second A-section are identical with those of the first A-section. However, the last two measures have been modified, such that the **Sp7** chord is implied in m. 15 and in the beginning of m. 16. The second A-section ends on the fifth of the dominant chord.

The composed B-section implies very clearly the underlying harmony: a sequence of secondary **Sp7** and **D7** chords. The B-section begins with a phrase that emphasizes the third of the secondary dominant chord D7. Both the rhythm and the melodic contour of the opening phrase resemble those of the opening phrase of "Ornithology". The melody circles around the seventh of the secondary **Sp7** chord Am7, before the root of that chord is resolved to the third of the secondary dominant, D7. The major seventh and sixth (or thirteenth) of the Am7 chord function as passing and leading notes.

EXAMPLE 6.85 "Anthropology", mm. 17–18



(Aebersold 1978: 10) © Atlantic Music Corp.
The melodic phrase in m. 19 ends on the ninth of the G7 chord, which note is emphasized by repetition three times in the following measure. In m. 23 the major seventh and ninth of the Cm7 are used as lower and upper leading notes to the chord root. The B-section ends on the third of the dominant chord F7. Here again is a resemblance to "Ornithology": the rhythm and melodic contour of the closing phrase of the B-section are identical with the phrase that appears in mm. 7–8 of "Ornithology".

The last A-section is almost identical with the second one, with only the last three notes being different. The second A-section ends on the fifth of the dominant chord, but in the closing measure of the last A-section the third of the dominant is resolved naturally upwards, to the root of the tonic chord.

The melody of "Anthropology" implies very clearly the underlying harmony. The A-section is almost exclusively based on the major scale of the tonic. Harmonically, the most interesting places are in mm. 6 and 7. In m. 6 the flattened fifth of the tonic serves as the flattened ninth of the subdominant, and the augmented fifth of the tonic is used to imply the dominant substitute chord Ab7. In m. 7 chromatic notes imply the secondary **D7** chord A7(b9).

Rhythmically, this tune resembles "Moose the Mooche" and especially "Ornithology". Syncopation is used to emphasize harmonically important notes (e.g., see mm. 6, 7, and 20). Melodic phrases do not start on the first beat of the measure: if the melodic phrase begins at the top of the measure, the first note is either preceded by a pick-up note or played ahead of the first beat.

6.3 Themes based on other standard tunes

6.3.1 "Ornithology"

Recorded March 28, 1946, Los Angeles. Take 4. Spotlite (Eng) 101. *Charlie Parker Septet*. Charlie Parker (as), Miles Davis (trp), Lucky Thompson (ts), Dodo Marmarosa (p), Arv Garrison (gtr), Vic McMillan (b), Roy Porter (dr).

Other recording: December 11, 1948 (live, Savoy 12179).

"Ornithology" is based on the chords of the song "How High the Moon" in the key of G. The title refers to Parker's nickname, "Bird". "Ornithology" exemplifies how Parker's improvised melodic figures may later be developed and turned into compositions. The theme statement in the present piece is elaborated by Parker and trumpeter Benny Harris from a figure which Parker used in his solo when Jay McShann's band recorded "Jumpin' Blues" for Decca on July 2, 1942 (Giddens 1995: 67). EXAMPLE 6.86 Parker's solo in "Jumpin' Blues", mm. 1–2

Transcr. Thomas Owens

"Ornithology" begins with a drum introduction played by Roy Porter. The theme statement played in octave unison by Parker, Davis, Thompson, and Garrison, has the structure ABAB'. The theme starts with the "Jumping' Blues" figure, which implies the dominant chord on beats 3 and 4 of m. 1 because the root and seventh of the dominant occur on the beat.

EXAMPLE 6.87 "Ornithology", mm. 1–2



(Aebersold 1978: 6) © Atlantic Music Corp.

"Ornithology" modulates to the key of **dP** in m. 5. In mm. 3 and 4 the melody implies the secondary **Sp7-D7** chords Gm7-C7, which resolve to the **dP** chord (F major) in m. 5. On the third beat of m. 5, the fourth and *blue* third of the F major scale are used as lower and upper leading notes of the third to the F major.

The tune modulates to the key of \mathbf{sP} in m. 9. The main idea of mm. 7–10 is two, almost identical melodic phrases. The first phrase is played against the chords Fm7-Bb7 (**Sp7-D7** of **sP**) and the second phrase against the chords Eb7-Am7-D7 (**sP7-Sp7-D7**). It should be noted that the melody implies the Eb7 chord (**sP7**) in m. 9, not the Eb major chord (**sP**) which is used in "How High the Moon". On the third beat of mm. 7 and 9, lower and upper leading notes reappear. In m. 7 the major seventh and ninth of the Fm7 chord serve as leading notes to the root. Respectively, in m. 9 the augmented fourth and sixth (or thirteenth) of the Eb7 chord are used as leading notes to the fifth.

⁽Owens 1974a, II: 22)

EXAMPLE 6.88 "Ornithology", m. 5



(Aebersold 1978: 6) © Atlantic Music Corp.

EXAMPLE 6.89 "Ornithology", m. 9



(Aebersold 1978: 6) © Atlantic Music Corp.

In m. 11 the melody implies the minor tonic chord Gm, which is followed by the dominant D7. The augmented and flattened ninth of the dominant are resolved to the root of the chord. The B-section ends with a phrase that consists of triplet figures which ascend from the third to the fifth of the dominant chord D7. The triplets are followed by the root of the D7 chord and a four measure rest during which Dodo Marmarosa plays a three-measure piano break.

EXAMPLE 6.90 "Ornithology", mm. 11–12



(Aebersold 1978: 6) © Atlantic Music Corp.

The second A-section is identical with the first one, and the first two measures of the second B-section are identical with those of the first B-section. However, in m. 27 the melody implies the major tonic chord, not the minor tonic chord which was used in m. 11. In the closing measures of the second B-section the triplet figure is played four times, the first one played by Davis, followed by Parker, Thompson, and Garrison.

The triplet figure that closes the B-section, is aesthetically unpleasing. The triplets were also quite difficult to play at a fast pace and thus caused problems to musicians on the earlier takes of the tune (Koch 1988: 80). It is no wonder that the triplets were eliminated and replaced with more musical melodic lines when "Ornithology" was later performed. For instance, new melodic lines were used in the live recording of "Ornithology" at the Royal Roost on December 11, 1948 (Savoy 12179). The new ending of the first B-section consists of two highly functional phrases that clearly imply the turnback progression Bm7-E7-Am7-D7. The **Sp7** chords are arpeggiated, from the third downwards to the seventh. The seventh of the **Sp7** chord is resolved downwards (through an appogiatura) to the third of the following **D7** chord. Also the **D7** chords are arpeggiated, from the third upwards to the emphasized flattened ninth which resolves to the root of the chord.



EXAMPLE 6.91 "Ornithology", 1948 version, mm. 15–16

The ending of the second B-section is also changed. The melodic line implies the progression Bm7-Bbm7-Am7-Ab7, each chord being arpeggiated. The Bbm7 and Ab7 chords are used as dominant substitutes, the arpeggiations of which reinforce the altered dominant sound by using the flattened ninth and the augmented eleventh of the original dominants.

In my opinion the melody of "Ornithology" indicates very clearly that the tune was not composed by Parker alone, but was co-written with Benny Harris. The theme is rhythmically not as interesting as many other tunes composed by Parker, because syncopation is infrequent and because the harmonic rhythm of the original tune, "How High the Moon", does not shift in the melodic line: all chord changes are implied at the beginning or in the middle of the measure. Still, "Ornithology" is both melodically and harmonically the perfect example of a standard bebop solution. The melody consists of arpeggios, scales based on

⁽Koch 1988: 142)

chords, and upper and lower leading notes, thereby clearly implying the underlying harmony. The new version of "Ornithology" (without the triplet figures) is exceptionally functional in the harmonic sense.



EXAMPLE 6.92 "Ornithology", 1948 version, mm. 28–30

6.3.2 "Scrapple from the Apple"

Recorded November 4, 1947, New York City. Take 3. Spotlite 105. *Charlie Parker Quintet*: Charlie Parker (as), Miles Davis (trp), Duke Jordan (p), Tommy Potter (b), Max Roach (dr).

"Scrapple from the Apple" is a mixture of two songs. The composed Asection is based on Andy Razaf's and Thomas "Fats" Waller's "Honeysuckle Rose", and the improvised B-section on the corresponding part of "I Got Rhythm" in the key of F. The tune begins with an eight-measure introduction by the rhythm section. The composed A-section is played by Parker and Davis in unison, and the B-section is improvised by Parker.

The melody of the Â-section of "Scrapple from the Apple" is harmonically quite simple, implying the underlying **Sp7** and **D7** chords. Rhythmically, the melody is somewhat more interesting, with syncopation and triplets used frequently. Furthermore, the rhythmic phrasing of eighth-notes varies. Sometimes two successive eighth-notes are played almost evenly, and other times the first note lasts much longer than the second note, as at the beginnings of mm. 3 and 5. Rhythmic complexity is also created by varied note accentuations. Often the notes played off the beat receive accents; but sometimes the notes played on the beat are also accented, as at the beginnings of mm. 6 and 7.

Melodically, Parker draws upon the major scale of the tonic in the Asection. The melody consists mainly of the notes of the **Sp7** and **D7** chords. Yet interestingly the melody begins with the flattened second degree of the tonic, which is used as a leading note to the root of the **Sp7** chord Gm7. In m. 1 the **Sp7** chord is not resolved naturally to the **D7** chord because the seventh and fifth of the **Sp7** chord are followed by the fifth of the **D7** chord and not by the third, which would be the normal note for resolution. On the last beat of m. 3 the augmented fifth of the tonic serves as the flattened ninth of the dominant. In m. 5 the major ninth of the tonic is emphasized.

Transcr. Aebersold & Slone 3 F C7 Gm7 C7(b9) Gm7 75319 5 3 5 b9 13 5 13 7 3 989 8 Sp7 D7

EXAMPLE 6.93 "Scrapple from the Apple", mm. 3–5

(Aebersold 1978: 16) © Atlantic Music Corp.

In m. 7 the *blue* third of the tonic appears, but it may be regarded as the augmented fifth of the dominant chord C7. In the last measure of the first A-section the melody implies the dominant chord. However, in the corresponding measures of the second and third A-sections the tonic chord F is sounded.

EXAMPLE 6.94 "Scrapple from the Apple", mm. 15–16



(Aebersold 1978: 16) © Atlantic Music Corp.

In the improvised B-section Parker's melody brings out the underlying harmony, that is, the chords of the B-section of "I Got Rhythm", transposed to the key of F. Parker begins his improvisation with a descending scale that implies the secondary **Sp7** chord Em7. He descends from the third of the Em7 to the seventh, which he resolves naturally to the third of the secondary dominant A7. The A7 is delayed until the final beat of m. 18. In m. 19 Parker emphasizes the ninth and fifth of the secondary **Sp7** chord Am7. In m. 20 he implies the secondary dominant D7 chord by playing a burst of double-time notes which

descend from the root to the third. The chord notes of the D7 chord occur on the beat and the chromatic passing notes off the beat.

Parker ends his improvised B-section with one of his most common formulas. This formula implies very clearly the **Sp7-D7** chords Gm7-C7. He starts the formula already on the final beat of m. 22, thus shifting the harmonic rhythm one beat forward. This pattern is a shortened version of his famous "corkscrew"-formula (see Chapter 5.5). It must be one of those formulas that "laid under his fingers" because he always played it against the same harmony, that is, the Gm7 and C7 chords. The formula begins with the major seventh of the Gm7 chord, which is used as a leading note. Parker then ascends chordally from the root to the seventh of the Gm7. The seventh is followed by a descending scale down to the seventh of the Gm7 chord. The seventh is resolved naturally to the third of the C7 chord, which is followed by a chord arpeggio up to the major ninth of the C7 (it should be noted that Parker often uses the flattened ninth instead of the major ninth). It is no wonder that this formula is one of Parker's favourites because it functions effectively to bring out the underlying harmony.





(Aebersold 1978: 16) © Atlantic Music Corp.

Lawrence Koch has argued that "Scrapple from the Apple" is "one of the most infectious of the Parker lines" (Koch 1988: 118). In my opinion the main reason for the attractiveness of the tune lies in its rhythmic complexity. As the functional analysis shows, the melody is harmonically quite simple. Nevertheless, syncopation, triplets, accents, and other forms of rhythmic displacement make the tune sound fresh and interesting.

6.3.3 "Ah-Leu-Cha"

Recorded August 29, 1948, New York City. Take 2 (original take). Savoy 12000. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), John Lewis (p), Curly Russell (b), Max Roach (dr).

"Ah-Leu-Cha" certainly ranks among Parker's most interesting compositions because of the counterpoint in the composed A-section of the theme statement. (Most of Parker's theme statements are played in unison or octave unison.) The A-section of "Ah-Leu-Cha" is based on "Honeysuckle Rose" in the key of F, and the improvised B-section on "I Got Rhythm" in the same key.

Parker and Davis play different melodies in the A-section. It seems that here most of Parker's and Davis's melodic lines were not conceived vertically (harmonically) but rather as linear and independent. For instance, in m. 1 Davis's line clearly implies the **Sp7-D7** progression, whereas Parker's melody implies more clearly the tonic chord. However, as the **T**, **Sp7**, and **D7** chords are closely related to each other, no major clashes occur between Parker's and Davis's melodies. It should though be noted that Parker's and Davis's lines are twice a minor second apart in the first measure.

In m. 2 both Parker and Davis imply the **Sp7-D7** progression. Measures 3–4, however, hold more harmonic interest since, unlike in the other measures of the A-section, Parker's and Davis's melodies there are constructed vertically and not linearly. It is surely no coincidence that the notes Parker plays on the beat in mm. 3 and 4 are consistently a perfect fourth lower than Davis's melodic line. The result is that Parker's and Davis's melodies in mm. 3–4 produce a quartal harmonization of the **Sp7-D7** progression. Quartal harmony was certainly not among the standard solutions of bebop. It was over ten years later, with the developments of modal jazz, when jazz pianists such as McCoy Tyner began to voice chords in fourths (Berliner 1994: 334). Therefore, mm. 3 and 4 of "Ah-Leu-Cha" would have sounded quite modern indeed at the time.

The melody in m. 5 is also constructed linearly. Davis implies the **Sp7-D7** progression, whereas Parker makes a scalar descent from the root to the third of the tonic. On the last beat of m. 6 Parker and Davis play a triplet figure in unison, followed by four notes harmonized in thirds. It is noteworthy that Parker plays the upper notes, that is, the lead melody. The four harmonized notes are followed by two independently derived scalar passages, both of which imply the dominant chord. Davis ascends from the third of the dominant to the root, whereas Parker descends from the root to the fifth. Parker uses the major seventh as a chromatic passing note in order to place the chord notes on the beat. The first A-section ends on an unison phrase that implies the dominant C13 chord. The second and third A-sections are identical with the first one, except for the last measure, where Parker descends to the note F and not G as in the first A-section. Therefore, the tonic chord is implied instead of the dominant.



EXAMPLE 6.96 "Ah-Leu-Cha", mm. 1-4

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Parker shifts the harmonic accents in the improvised B-section two beats forward by outlining the secondary **Sp7** chord Em7 on the third beat of m. 16. The A7 chord is implied on the third beat of m. 17 and D7 on the third beat of m. 18. The harmonic rhythm of Parker's improvised melody shifts back to that of the rhythm section in m. 21.

Parker uses the major seventh of the G7 chord as a chromatic passing note in m. 21 and emphasizes the thirteenth by playing it on the third beat of the measure. At the end of m. 22 the sixth (or thirteenth) and augmented fourth of the G7 chord function as upper and lower leading notes to the fifth. In mm. 23 and 24 Parker implies the **Sp7-D7** progression by playing a shortened version of his famous "corkscrew"-formula (see Chapter 5.5, and the analysis of mm. 23– 24 of "Scrapple from the Apple"). He modifies the ending of the formula by using the flattened and augmented ninths of the C7 chord at the beginning of m. 24 before resolving them to the root.

EXAMPLE 6.97 "Ah-Leu-Cha", m. 7



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EXAMPLE 6.98 "Ah-Leu-Cha", mm. 16–18



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As in the A-section of "Chasing the Bird", the melodic lines in the contrapuntal A-section of "Ah-Leu-Cha" seem to be constructed more linearly than vertically, except for the third and fourth measures. Parker's and Davis's melodies imply different harmonies, especially in mm. 1 and 5. The most interesting section of the theme statement is the third and fourth measures of the A-section, which feature quartal harmonization.

6.3.4 "Marmaduke"

Recorded August or September, 1948, New York City. Take 6 (original take). Savoy 12009. *Charlie Parker All Stars*: Charlie Parker (as), Miles Davis (trp), John Lewis (p), Curly Russell (b), Max Roach (dr).

"Marmaduke" is based on Andy Razaf's and Thomas "Fats" Waller's "Honeysuckle Rose" in the key of F. However, the harmonic rhythm of the Bsection of "Marmaduke" is slower than that of "Honeysuckle Rose" because all the diminished chords and tritone secondary-dominant substitutes that appear in "Honeysuckle Rose" are absent from "Marmaduke". The theme statement begins with a pick-up phrase played by Parker and Davis in octave unison. The A-section of the theme is composed and played by Parker and Davis in octave unison. The B-section is improvised by Parker.

The melody of the A-section strongly accentuates the underlying harmony in the first four measures, that is, the **Sp7** and **D7** chords. The melody is mainly based on the notes of the respective **Sp7** and **D7** chords. However, the ninth of the **Sp7** chord is used frequently. A recurrent rhythmic motive appears in mm. 1, 2, and 4, consisting of four eighth-notes followed by a longer note. (The same rhythmic motive is used in the beginning of "Honeysuckle Rose".) As a whole, the A-section is rhythmically quite simple, with syncopation only in mm. 5 and 8.

The major scale of the tonic is used almost exclusively throughout the Asection. The only exceptions occur in m. 4, where the flattened ninth of the dominant (augmented fifth of the tonic) is emphasized, and in m. 6, where the flattened ninth and major seventh of the dominant serve as upper and lower leading notes to the fifth of the tonic.

EXAMPLE 6.99 "Marmaduke", mm. 4–6



(Aebersold 1978: 68) © Atlantic Music Corp.

Parker's melody in the improvised B-section clearly articulates the prevailing harmony. As early as m. 16 he plays an ascending figure which implies the major tonic chord. In mm. 17 and 18 the descending melodic figure alludes to the secondary **Sp7-D7** chords, Cm7-F7. The figure ends on the fifth of

the secondary **D7** chord. (It should be noted that the melodic shape of Parker's figure in the latter half of m. 17 and first half of m. 18 is borrowed from "Honeysuckle Rose".) In mm. 19 and 20 Parker uses the major sixth, major seventh, and major ninth of the subdominant chord. In mm. 23 and 24 he uses the same formula as in the corresponding measures of "Scrapple from the Apple", that is, the shortened version of the "corkscrew" formula. Here, however, the formula ends on the flattened ninth of the C7 chord, which is followed by the augmented ninth and resolved to the root of that harmony.



EXAMPLE 6.100 "Marmaduke", mm. 17–20

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"Marmaduke" is both harmonically and rhythmically quite simple. Its Asection not only follows the chords of "Honeysuckle Rose", but also adopts the same rhythmic motive that occurs at the beginning of that tune. When the Asection of "Marmaduke" is compared to "Scrapple from the Apple", which is also based on "Honeysuckle Rose", the former is seen to be rhythmically much simpler than the latter. Syncopation or other rhythmic displacement occurs rarely in "Marmaduke", which suggests that "Marmaduke" might have been composed by Miles Davis rather than Charlie Parker.

6.4 Original constructions

Although Parker composed 49 tunes that include some thematic material, only seven of them may be considered harmonically as original constructions. Three of the tunes have harmonic structures similar to some jazz standards, but nonetheless do have "some stamp of original harmony to them" (Koch 1988: 283). Six of the original constructions are in the major mode and only one, "Segment", in the minor. I have analysed six of Parker's seven original constructions. Five of them are based on the 32-measure AABA-structure and the remaining one, "Cardboard", on an ABAC-scheme. The B-sections of the analysed compositions are in a different key than the A-sections (there might

even be two different tonal areas in the B-sections), but those keys are usually closely related to the tonalities of the A-sections.

6.4.1 "Yardbird Suite"

Recorded March 28, 1946, Los Angeles. Take 4. Spotlite (Eng) 101. *Charlie Parker Septet*. Charlie Parker (as), Miles Davis (trp), Lucky Thompson (ts), Dodo Marmarosa (p), Arv Garrison (gtr), Vic McMillan (b), Roy Porter (dr).

"Yardbird Suite" is an original composition by Parker, in the key of C. It was composed in the early 1940's when Parker was playing in Jay McShann's band. Lead vocalist Walter Brown and Parker were arrested in Jackson because city regulations called for black people to be off the streets by 11 p.m. When Brown and Parker were able to rejoin the band several days later, they both bore lumps on the head where they had been beaten with nightsticks by members of the Jackson constabulary (Russell 1973a: 118). This occasion inspired Parker to compose a vocal tune called "What Price Love?" The instrumental version of the song became known as the "Yardbird Suite".

"Yardbird Suite" is 32 measures long with an AABA-structure. The Asection is in the key of C major, and the B-section is in E minor and D minor. The tune begins with an eight-measure introduction played by Dodo Marmarosa, Vic McMillan, and Roy Porter. The composed A-section of the theme statement is played in unison by Lucky Thompson, Miles Davis, and Parker. The Bsection, also composed, is played by Parker.

Parker uses longer note values than usual in "Yardbird Suite", which sometimes makes it difficult to analyse accurately the chords which the melody implies. Because of the long note values I have taken the underlying harmony more into consideration than usual when analysing the melody. For instance, in m. 3 the note G is repeated in the melody, although the harmony of the rhythm section clearly changes. I have analysed the second G in relation to the harmony played by the rhythm section.

The theme statement begins with a strong tonic statement in the first measure. Measures 2 and 3 are quite interesting because the Bb7 chord is used in two different harmonic functions. The second measure is one of the clearest examples of how Parker uses the bVII7 chord as a dominant substitute. The melody is based on the augmented ninth, flattened ninth, augmented fifth, and seventh of the original dominant (i.e., the root, seventh, eleventh, and fifth of the Bb7 chord). The seventh of the original dominant is resolved upwards to the fifth of the tonic. In m. 3 the Bb7 chord reappears, but this time in a different function. It may be analysed as the tritone substitute for the E7 chord, that is, substituting for the dominant of the A7 chord. The augmented fifth of the A7 chord is played twice on the beat in m. 4.

EXAMPLE 6.101 "Yardbird Suite", mm. 2-4

Transcr. Aebersold & Slone



(Aebersold 1978: 8) © Atlantic Music Corp.

Measures 5 and 6 feature a (D7)-D7 progression. The seventh of the D7 chord resolves upwards to the fifth of the tonic in m. 7. The first A-section ends on the fifth of the tonic which may also be interpreted as the root of the dominant chord which is played by the rhythm section. The first five measures of the second A-section are identical with those of the first A-section. However, in the second A-section the horns play a strong tonic statement in mm. 14 and 15, and the section ends on a long-heldnote, the root of the tonic chord.

The B-section is composed and played by Parker. Although the melody sounds like it is improvised, it is safe to argue that the melody is composed because Parker plays an almost identical B-section in the previous take of the tune. There are two temporary tonal centres in the B-section: E minor and D minor. Parker implies the Em chord very clearly by starting his phrase with the third of the Em chord and emphasizing the root. In m. 18 he uses the eleventh of the Em chord to imply the B7 chord, that is, the dominant of Em.

In mm. 19 and 20 Parker plays a phrase that clearly implies the secondary **Sp7-D7** progression Em7-A7, which he uses to strengthen the modulation to the key of D minor in the following measure. There he ends the phrase on a long note which may be analysed as the third of the secondary dominant A7. He then uses the flattened ninth of the secondary dominant as an upper leading note to the fifth of Dm.

The melody in mm. 22–24 implies a sequence of **Sp7-D7** chords (Em7-A7-Dm7-G7), which modulate back to the original key, C major. The resolution of the A7 chord to the D7 at the beginning of m. 23 seems rough because Parker leaps up from the third of the A7 chord to the ninth of the D7. He then emphasizes the ninth before resolving the third of the D7 chord to the root of the dominant, G7.

The first three measures of the last A-section are identical with those of the first two A-sections. In m. 28 Parker uses both the augmented and flattened fifths of the secondary **D7** chord, A7, before he leaps up from the fifth of the A7 to the fifth of the secondary **D7** chord D7. In m. 30 he emphasizes the thirteenth of the **D7** chord. The theme statement ends on the root of the tonic chord, held for some time.



EXAMPLE 6.102 "Yardbird Suite", mm. 17-20

(Aebersold 1978: 8) © Atlantic Music Corp.

The theme statement of "Yardbird Suite" shows the "cool" side of Parker and it became something of an anthem for boppers (Chambers 1983: 48). Parker uses longer note values than usual, most likely because the theme statement was originally composed as a vocal tune. Parker uses syncopation in a *laid back* manner and not aggressively as in many of his "hot" compositions. As noted earlier, the first three measures of "Yardbird Suite" are harmonically very interesting because the bVII7 chord serves two different functions: in m. 2 as a substitute for the original dominant, and in m. 3 as a tritone substitute for the dominant of the A7. Melodically, the A-section of the theme statement is mainly based on the major scale of the tonic chord, except for the second measure, where Parker uses the chord notes of the Bb7. The B-section, too, is mainly based on the tonic scale, because the temporary tonic areas, E minor and D minor, are closely related to the tonic key (they may be analysed as **Tg** and **Sp**). The most important exception in the B-section is the note C#, which is used twice as the third of the secondary dominant, A7.

6.4.2 "Dewey Square"

Recorded October 28, 1947, New York City. Take 3. Spotlite (Eng) 104. *Charlie Parker Quintet*. Charlie Parker (as), Miles Davis (trp), Duke Jordan (p), Tommy Potter (b), Max Roach (dr).

"Dewey Square" is an original Parker composition in the key of Eb. The title refers to the area on 117th Street where Parker lived in a hotel for about a year with Doris Sydnor, after returning from California (Chambers 1983: 71). It should be noted that the first studio take of "Dewey Square" was released without the theme statement under the titles "Prezology" and "Air Conditioning" on various Dial issues and as "Bird Feathers" on some European reissues (Koch 1988: 115). "Dewey Square" begins with a piano introduction by Duke Jordan, in a slower tempo than the theme statement. The composed Asection is played by Parker and Davis in unison. The B-section is improvised by Parker.

The A-section of "Dewey Square" is harmonically very similar to "Yardbird Suite", although it is in a different key. In m. 2 of "Dewey Square" the rhythm section plays the IVm chord, whereas the bVII7 chord is used in the second measure of "Yardbird Suite". However, in "Dewey Square" the melody implies the Db7 chord in m. 2 (i.e., the same bVII7 chord as in m. 2 of "Yardbird Suite"), which serves as a dominant substitute. In m. 3 the Db7 chord is used in a different function - as the tritone substitute for the dominant of the C7. There is a similar sequence of **D7** (or **Sp7-D7**) chords which resolves to the tonic chord in m. 7 of "Dewey Square", as in "Yardbird Suite", though in "Dewey Square" the melody implies this progression more clearly than in "Yardbird Suite".

The theme statement begins with the major seventh of the tonic which is emphasized and resolved downwards to the sixth. In m. 2 the melody implies the Db7 chord (with augmented eleventh) which is used as the dominant substitute. In the third measure Parker starts to shift the harmonic accents. The note Db implies the secondary **DE7** chord Db7, which is resolved to the C7 chord already on the last beat of the measure. In m. 4 the harmonic accents shift forward even more, because the F7 chord is implied as early as the third beat of the measure.

The melody from the last beat of m. 4 to the last beat of m. 5 is based on a formula that Parker used quite often when improvising against the II7 chord (formula M.30; Owens 1974a, II: 6). The formula is based on an arpeggio of the CmMaj9 chord that is superimposed over the F7. Parker descends from the thirteenth of the F7 chord - through the augmented eleventh, ninth, and seventh - to the augmented eleventh before he leaps back to the ninth. When Parker uses this formula improvisationally, he normally uses the fifth as the bottom note, not the augmented eleventh as in m. 6 of "Dewey Square". Parker's formula later became a cliche that was over-used by his imitators (Koch 1988: 298).

The harmonic rhythm of the melody shifts back to that of the rhythm section at the beginning of m. 6, where the melody implies the **Sp7** and **D7** chords, Fm7 and Bb7. The A-section ends with a turnback progression played by the rhythm section: **T**-(**D7**)-**Sp7**-**DE7**. To my mind Parker's melody implies a somewhat simpler turnback progression, that is, **Sp7-D7**. Still, if Parker's melody is analysed in relation to the turnback progression of the rhythm section, he uses the augmented fifth of the secondary **D7** chord C7 in m. 7, and the eleventh of the **Sp7** chord in m. 8.

EXAMPLE 6.103 "Dewey Square", mm. 2–5



(Aebersold 1978: 14) © Atlantic Music Corp.

The second A-section is identical with the first one except for the last note, which is raised a minor second. It thus implies the Eb7 chord with an augmented fifth, that is, the dominant of the subdominant. The Eb7 chord is used to modulate to the key of subdominant (Ab) at the beginning of the B-section. The improvised differs harmonically from the B-section of "Yardbird Suite", and may be analysed functionally as follows: **S-s7-DE7-T-(D7)-(D7)-Sp7-D7**. In m. 2 of the B-section the rhythm section plays the **s7** chord Abm7. In contrast, the melody implies the **s7-DE7** progression (Abm7-Db7), which Parker often uses to connect the subdominant back to the tonic.

Parker begins the improvised B-section by using the *blue* third of the subdominant chord Ab as a leading note before clearly implying the major subdominant chord by playing the third, fifth, sixth, major seventh, and ninth of that chord. In m. 18 he implies the s7-DE7 progression Abm7-Db7 by descending chordally from the seventh of the Abm7 chord to the root, and then leaping up to the third of the Db7 chord. The third of the DE7 chord Db7 may also be interpreted as the fifth of the original dominant. In m. 19 Parker implies the major tonic chord by playing the ninth, major seventh, and fifth of the tonic on the beat.

In the next measure Parker plays a double-time descending figure against the tonic chord, with the major seventh and the fifth on the beat, and the chromatic passing notes off the beat. He shifts the harmonic rhythm one beat backwards, implying the secondary **D7** chord C7 only on the last beat of the measure by playing the third of the C7 on the beat. He then ascends chordally from the fifth of the C7 to the flattened ninth, which he resolves immediately downwards to the root. He uses the fifth and the augmented fifth of the C7 as lower leading notes before resolving the chord to the third of the F7 on the second beat of m. 21.

It is noteworthy that in mm. 21–22 Parker uses the same formula against the F7 chord improvisationally that he uses compositionally in mm. 4–5 of the A-section. However, in m. 22 he uses the fifth of the F7 chord as the lowest note of the formula and embellishes the ninth with the augmented ninth.





(Aebersold 1978: 14) © Atlantic Music Corp.

Parker implies the **D7** chord Bb7 as early as the last beat of m. 22, with an arpeggio from the third of the chord to the ninth. When treating the **Sp7-D7** progression, Parker plays a combination of chord notes from the **Sp7** and **D7** harmonies. He alludes to the **D7** chord in m. 24 and the first half of m. 23, but the **Sp7** chord is implied in the latter half of that measure. It should be noted that at the beginning of m. 24 Parker uses the augmented fifth of the Bb7 chord, followed by a downward leap to the root. The improvised B-section ends on the root of the **D7** chord Bb7.

EXAMPLE 6.105 "Dewey Square", mm. 23–24



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The last A-section is identical with the first two A-sections, except for the ending. In the last A-section the melody ends on a **D7** arpeggio from the root to the fifth of the Bb7. Miles Davis's trumpet rises on the ending figure in order to harmonize the melody and to give a sense of finality.

The first measures of "Dewey Square" are harmonically interesting because this piece, together with "Yardbird Suite", is one of the few occasions where Parker uses the bVII7 chord independently as a dominant substitute. Usually in his music the bVII7 chord serves as a dominant substitute only when resolving the subdominant to the tonic. "Dewey Square" demonstrates quite well how Parker likes to shift harmonic accents and to use the higher intervals of chords. Parker uses these devices both in the composed A-section and in the improvised B-section. For instance, he shifts the harmonic rhythm one or two beats forward in mm. 3, 4, and 22. And the formula which Parker uses compositionally in mm. 4–5 and improvisationally in mm. 21–22 is one of the clearest examples of how he uses the higher intervals of the dominant seventh chord (i.e., the thirteenth, augmented eleventh, and ninth).

6.4.3 "Cardboard"

Recorded April 1949, New York City. Take 1. Verve 8009. *Charlie Parker And His Orchestra*. Charlie Parker (as), Kenny Dorham (trp), Tommy Turk (trb), Al Haig (p), Tommy Potter (b), Max Roach (dr), Carlos Vydal (bongos).

"Cardboard" is Parker's original composition in the key of C. It was recorded at the same recording session as "Visa", where Tommy Turk's trombone was added to the two horns normally used by Parker: alto saxophone and trumpet. The added trombone allowed Parker to use three-part harmonization in some parts of the composition, which is in ABAC form. Lawrence Koch states that the tune seems to be based on "Don't Take Your Love from Me", but that there are also other possibilities (Koch 1988: 158). Nevertheless, the harmonic stamp of the piece signals as being an original work by Parker.

The first measure of the theme statement is played in octave unison, except for the first note, which is harmonized with the chord notes of the tonic triad. In m. 2 Parker uses a three-part harmonization that implies the Ebdim chord. The melody is not harmonized in thirds, as usually occurs when Parker uses harmonization. The trumpet plays the eleventh and thirteenth of the Ebdim as melody notes, while the alto saxophone and trombone use the chord notes. There are two possible ways to analyse the Ebdim chord. First, it may be interpreted as the inversion of Gbdim (i.e., the Gbdim/Eb chord), which may be analysed as the **tDDv** chord. The **tDDv** does not resolve directly to the **D7** chord G7; instead, the Sp7 chord Dm7 is implied first as a suspension. Second, the Ebdim may be interpreted as the dominant of the Sp7 chord because of the strong bass progression from Eb to D. I have chosen the latter interpretation. Also, because the chord is diminished, I introduce a new functional symbol **Dev** (**D** for dominant; **e** for *Ersatzakkord*, i.e., substitute chord; **v** for *Verminderter*, i.e., diminished). The chord notes of the Dev chord Ebdim are numbered in relation to the original secondary dominant (A7). According to this view, Parker uses the ninth, root, eleventh, and augmented ninth of the original secondary

dominant as melody notes. And the melody is harmonized with the augmented eleventh, augmented ninth, and thirteenth of the original dominant.



EXAMPLE 6.106 "Cardboard", mm. 1-4

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Measures 3–6 are played in octave unison. The thirteenth of the **Sp7** chord sounds twice on the beat in m. 3. In m. 4 the melody implies the altered A7 chord, which is used as the dominant of the **Sp7** chord. Parker uses the flattened ninth and augmented fourth of the A7 as melody notes. The augmented fourth serves as the leading note to the ninth of the **Sp7** chord. In m. 6 the melody implies the altered dominant chord because both the augmented and flattened ninths of the dominant act as melody notes, both which resolve to the root of the dominant chord. The first two notes of m. 7 are harmonized in thirds that use the chord notes of the tonic triad. In m. 8 the rhythm section plays a secondary **Sp7**-**D7** progression, F#m7-B7, which is resolved to the **Tg7** chord Em7. The melody played in unison may be analysed to imply both the F#7m7-B7 progression and the "standard" **Sp7-D7** chords, Dm7-G7.

Parker uses a three-part harmonization in m. 9 to imply the **Tg7** chord Em7. The melody is harmonized in parallel thirds, except for the last note of the measure. Measure 10 is played in octave unison, and as in m. 2, the Ebdim chord is implied. This chord may again be analysed as the secondary **Dev** chord, which substitutes for the dominant of the **Sp7**. As melody notes Parker uses the augmented eleventh, thirteenth, ninth, augmented ninth, and root of the original secondary dominant chord, A7.



EXAMPLE 6.107 "Cardboard", mm. 7–10

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Measures 11–14 are played in octave unison, the melody implying the progression **Sp7-D7-Sp7-D7**. In m. 14 the melody leaps up from the flattened ninth of the dominant to the thirteenth, which is resolved downwards to the seventh. The latter half of m. 15 and all of m. 16 are harmonized. This time the harmonization does not imply Ebdim, but rather Ebm, because of the note Bb in the melody. The Ebm may be analysed as a substitute for the dominant of the **Sp7** chord Dm7, using he thirteenth, augmented ninth, flattened ninth, and augmented eleventh of the original dominant (A7). In the latter half of m. 16 the **D7** chord G7 is harmonized with the root and augmented fifth.

EXAMPLE 6.108 "Cardboard", mm. 15-16



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The second A-section is identical with the first one, except for the last two measures. In m. 24 the secondary **Sp7-D7** progression, Gm7-C7, appears in order to modulate to the key of subdominant. The first two measures of the C-section comprise an interesting example of three-part counterpoint, with each horn playing a different melody. The trumpet and alto saxophone use a similar rhythm in m. 25, but in m. 26 each horn plays a different rhythm. The major subdominant chord is implied by every horn in m. 25, but in m. 26 Parker and Dorham allude to the major subdominant, whereas Turk emphasizes the minor third of the subdominant, therefore suggesting the **DE7** chord Bb7. The implication of different harmonies in m. 26 highlights the melodies there as being constructed in a supremely linear fashion.



EXAMPLE 6.109 "Cardboard", mm. 25–26

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Measures 27–30 are played in octave unison, with the tonic chord implied in mm. 27–28 and the **Sp7-D7** progression in mm. 29–30. The theme statement ends on the tonic chord, which is harmonized with parallel thirds. The ninth and major seventh of the tonic are used as melody notes.

"Cardboard" is quite exceptional among Parker's compositions because in it he uses unison texture, three-part harmonization, and three-part counterpoint in a single work. In the harmonized parts Parker mainly relies on parallel tertian harmony, except for the second measure of the A-section. That measure is of particular interest because it is the only occasion, in the 37 pieces analysed here, where Parker uses the bIIdim chord as a dominant substitute (i.e., the bIIIdim chord substitutes for the dominant of the IIm7). As noted above, the three-part counterpoint in m. 25–26 was most likely constructed linearly and not vertically, because each horn implies a somewhat different harmony.

EXAMPLE 6.110 "Cardboard", mm. 30-31



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6.4.4 "Segment"

Recorded May 5, 1949, New York City. Take 1. Verve 8009. *Charlie Parker and His Orchestra*: Charlie Parker (as), Kenny Dorham (trp), Al Haig (p), Tommy Potter (b), Max Roach (dr).

"Segment" was recorded in May 5, 1949, together with "Diverse" and two versions of "Passport" (two totally different tunes were listed as having the latter title). A great deal of confusion exists over the titles recorded on this date. Four takes were recorded on that day: two takes on a minor tune, one blues, and one piece based on "I Got Rhythm". On Verve recording 8009 the minor tunes are called "Segment" and "Diverse", although they seem to be different takes of the same tune. Lawrence Koch argues that the title "Passport" should be assigned to the minor tune: "because the minor tune has been listed on so many issues as 'Segment', the only practical approach is to keep that title for the minor tune" (Koch 1988: 161). Therefore, I will call the minor tune "Segment", as it is also in the *Omnibook*. All this confusion is likely due to the fact that Parker usually did not bother to give any titles to his tunes (see Chapter 5.6). The titles were invented when the record was released, a procedure which could easily have led to mistakes.

"Segment" is an exceptional composition because it is Parker's only original work in the minor mode. The tune is based on a 32-measure AABAstructure in the key of Bb minor. The first half of the B-section is in the key of Eb minor, the second half in Db major. The tune begins with a four-measure Latin-rhythm introduction. The A-section of the theme statement is played by Parker and Kenny Dorham in unison, except for mm. 14 and 30, which are played in octave unison. The improvised B-section is played by Parker. The first five measures of each A-section are identical, but the melodic lines of the last three measures are different in each of them. However, the harmonic structures of each A-section are almost identical.

The A-section consists of two four-measure phrases, both of them beginning with the same motive, which implies the tonic chord. This motive may be regarded as the main idea of the composition. It is a typical Parker motive, harmonically very simple, but with a strong rhythmic drive. It resembles the "Moose the Mooche" motive because of the large melodic ambitus (an octave) and the syncopation.

Harmonically, the A-section is quite simple. The minor tonic chord is used in mm. 1, 3, 5, and 7; and the **Sp7-D7** or **D7** chords in mm. 2, 4, 6, and 8. In m. 2 the melody implies the **Sp7** chord Cm7, not the **sg7** chord Cm7(b5) which would be the normal solution in the minor key. At the end of m. 4 the melody implies the **D7** chord F7 (with augmented eleventh). The third of the F7 chord is resolved naturally upwards to the root of the tonic. The first A-section ends with a phrase that is based on the repetition of the augmented ninth and flattened ninth of the dominant, and thus implies the altered dominant chord.

Transcr. Aebersold & Slone Bbm Cm7 F7 Bbm F7 Cm7 7 5 5 5 3 3 1 5 3 1 D7 Sp7 t F7 Bbm Cm7 F7 B♭m B♭m 3 9 6 3 9 8 (4) (9) 3 6 3 #11 3 1 t D7 t

EXAMPLE 6.111 "Segment", mm. 1-4

(Aebersold 1978: 97) © Atlantic Music Corp.

The second A-section has a different ending than the first one. In m. 14 the melody implies B7, which is used as the **DE7** chord. Parker uses the flattened ninth and augmented fifth of the original dominant and emphasizes the augmented eleventh before the third of the original dominant resolves normally, to the root of the tonic. The second A-section ends with a strong melodic-minor

scale statement played by Parker alone. He uses the major seventh and the ninth of the minor tonic and ends on the fifth of the tonic.

EXAMPLE 6.112 "Segment", m. 14 Transcr. Aebersold & Slone $F7(\flat 9)$ B7 $b9 \ 8 \ \#5 \ 5 \ \#11 \ 3 \ 1$ DE7 t

(Aebersold 1978: 97) © Atlantic Music Corp.

There are two temporary tonic areas in the improvised B-section. The first four measures are in the key of **s** (Eb minor), and the next three are in the key of **tP** (Db major). Parker's opening phrase, which clearly implies the underlying harmony, begins with an arpeggio outlining the secondary **Sp7** chord Fm7. Parker emphasizes the seventh of the Fm7 before resolving it naturally, to the third of the secondary **D7** chord Bb7. In mm. 18–19 Parker uses one of his most common melodic patterns (formula M.4E; Owens 1974a, II: 2). He descends chromatically from the third of the secondary **D7** chord Bb7 to the third of the temporary tonic, Ebm. The augmented ninth, flattened ninth, major seventh, and sixth (or thirteenth) of the secondary dominant chord serve as chromatic passing notes.

EXAMPLE 6.113 "Segment", mm. 18–19



(Aebersold 1978: 97) © Atlantic Music Corp.

In mm. 21–22 Parker shifts the harmonic rhythm two beats backwards by starting his phrase in the middle of m. 21. He uses the chord tones of the secondary **Sp7** chord Ebm7 at the beginning of m. 22, then resolves the Ebm7 to the third of the Ab7 in the middle of the measure. He emphasizes the thirteenth

of the Ab7 in the latter half of the measure. Parker clearly accentuates the temporary tonic, Db, by using only the chord notes of the DbMaj9 (except for the *blue* third which is used as a leading note, and the flattened ninth which acts as a chromatic passing note). Parker ends the improvised B-section by implying the dominant chord F7 in m. 24. He ascends chordally from the third of the F7 to the flattened ninth, which he resolves immediately to the root of the chord.



EXAMPLE 6.114 "Segment", mm. 22–23

(Aebersold 1978: 97) © Atlantic Music Corp.

The first six measures of the last A-section are identical with those of the second A-section, except for the last two measures. These are played by Parker alone. In m. 31 he implies the minor tonic chord, then ends the theme statement with notes of the altered dominant chord. He ascends chordally from the third to the flattened ninth of the dominant F7, before descending from the flattened ninth to the augmented eleventh. The altered dominant sound is emphasized by the occurrences of the flattened ninth, augmented fifth, and augmented eleventh on the beat.

The A-section of "Segment" is characterized mainly by the rhythmical opening motive. Harmonically, the theme statement is quite simple. Most of the A-section is based on the notes of the t and D7 chords. When Parker implies the D7 chord, he uses more altered dominant notes than usual. This is most likely due to the fact that "Segment" is in the minor mode. Especially, the augmented eleventh sounds frequently against the dominant chord. As noted earlier, in m. 2 of the A-section Parker's melody implies the Sp7 chord instead of the sg7, which would be the normal solution in the minor mode.

6.4.5 "My Little Suede Shoes"

Recorded March 12, 1951, New York City. Take 1. Verve 8008. *Charlie Parker Jazzers*. Charlie Parker (as), Walter Bishop (p), Teddy Kotick (b), Roy Hanes (dr), José Maguel (bongos), Luis Miranda (congas).

"My Little Suede Shoes" is Parker's original composition, in the key of Eb. It was recorded at a session consisting of only Latin-based tunes. José Maguel's bongos and Luis Miranda's congas were added to the standard jazz quartet. "My Little Suede Shoes" is harmonically very simple because the whole A-section is based on the **Sp7-D7-T** progression, Fm7-Bb7-Eb, except for the sixth measure, where C7 serves as the dominant of the **Sp7**. The B-section may be divided harmonically into two identical four-measure sections. The first measure of the B-section is in the key of the subdominant, and it is followed by a sequence of **Sp7-D7** chords (Gm7-C7-Fm7-Bb7) which resolve to the tonic chord in m. 4.

"My Little Suede Shoes" begins with an eight-measure percussion introduction, and the theme statement is played by Parker. It should be noted that the transcription in *the Omnibook* is not completely accurate, because Parker alters the rhythm slightly and plays some embellishing notes in the second and third A-sections. However, these minor alterations may be ignored in the present melodic and harmonic analysis.

The main idea of "My Little Suede Shoes" is a rhythmic motive that Parker uses in every uneven measure of the composition. This motive is characterized by the repetition of the first pitch, which is repeated in a lilting fashion that implies three subunits. The repeated note is followed by two eighthnotes and a rest. The rhythmic motive ends on a note played slightly ahead of the first beat of the next measure.

In the A-section of melodically simple theme statement, Parker uses almost exclusively the notes of the **Sp7**, **D7**, and **T** chords. The only exceptions are in mm. 6 and 7. In m. 7 Parker emphasizes the ninth of the **Sp7** chord before he resolves it to the fifth of the **D7** chord. In m. 6 he implies the secondary **D7** chord C7, emphasizing the seventh. Parker then descends chromatically through the thirteenth and augmented fifth of the C7 to the ninth of the Fm7 in m. 7.

EXAMPLE 6.115 "My Little Suede Shoes", mm. 5–7



(Aebersold 1978: 120) © Atlantic Music Corp.

The beginning of the B-section modulates to the key of the subdominant. In mm. 18–19 Parker implies a sequence of **Sp7-D7** chords which resolve to the tonic in m. 20. The latter half of the B-section is almost identical with the first half, the only exception being that the first half ends on the fifth of the tonic chord and the latter half ends on the root.



EXAMPLE 6.116 "My Little Suede Shoes", mm. 18–19

(Aebersold 1978: 120) © Atlantic Music Corp.

"My Little Suede Shoes" later became a popular jazz standard (Koch 1988: 207). This is not due to the fact that the tune has interesting harmonies or fascinating rhythms. On the contrary, the charm of "My Little Suede Shoes" lies in its simplicity and the persistent rhythmic repetitions. The melody of "My Little Suede Shoes" resembles Brazilian bossa novas which became very popular in the 1960s, although Parker's piece is harmonically simpler than bossa novas because it is mainly based on the **Sp7-D7-T** progression.

6.4.6 "Confirmation"

Recorded August 4, 1953, New York City. Take 1. Verve 8005. *Charlie Parker Quartet*. Charlie Parker (as), Al Haig (p), Percy Heath (b), Max Roach (dr).

"Confirmation" is an original Parker composition in the key of F, and is one of his most famous works. Parker recorded "Confirmation" for the first time in a studio in August of 1953, but he had composed the tune many years before. The first live recording of "Confirmation" comes from 1947 (Roost 2234), but the tune was a standard part of the Parker-Gillespie band repertory as early as 1945 (Koch 1988: 111).

Martin William's analysis of "Confirmation" has been widely quoted in jazz literature (Williams 1985: 46):

Parker's best piece is "Confirmation", a most delightful and ingenious melody. For one thing, it is a continuous linear invention. Most pop songs and jazz pieces have two parts, a main strain and a bridge, or middle strain. The main strain is played twice before the bridge and once after it. "Confirmation" skips along beautifully with no repeats (except for one very effective echo phrase) until the last eight bars, which are a kind of repeat in summary. Moreover, the bridge does not seem an interruption or an interlude that breaks up the flow of the piece but is a part of the continuously developing melody. Finally, if the chord sequence to "Confirmation" preceded the melody, then the melody became so strong as Parker worked on it that it forced him to alter the chords to fit its developing contours.

It seems that Williams is mistaken in asserting that there are no repeats in "Confirmation". The first four measures of the first, second, and fourth eightmeasure sections are based on the same melodic phrase, though with some variations, especially in the second eight-measure section. In the first and third eight-measure sections, the fifth measure and the beginning of the sixth measure are also similar to each other. Therefore, repetition *is* used in "Confirmation", although it is based on motivic development rather than note-by-note repetition. Furthermore, the underlying harmonic is similar in the first, second, and fourth eight-measure section. Thus, the formal structure of "Confirmation" may be considered harmonically as AABA and melodically as AA¹BA².

The main idea of the first four measures of the A-section is a sequence of secondary **Sp7-D7** chords that resolves to the subdominant chord in m. 5. Parker used the same chord sequence in some of his blues compositions, for instance, "Blues for Alice". In the first A-section Parker stresses the underlying harmony by using the notes of the respective chords. However, the fourth of the tonic chord is played on the beat in m. 1, but it is resolved immediately downwards to the third. In m. 2 large melodic leaps occur. For instance, Parker leaps from the root of the A7 chord downwards to the third, followed by an upward leap to the seventh.

EXAMPLE 6.117 "Confirmation", mm. 2-4



(Aebersold 1978: 1) © Atlantic Music Corp.

The treatment of the subdominant chord in m. 5 is quite typical of Parker in its emphasis of the seventh and flattened ninth of the subdominant. In m. 6 Parker implies a sequence of secondary dominants: Eb7-D7-G7. The Eb7 is used as a substitute for the secondary dominant chord A7. The third of the Eb7 (i.e., the seventh of the original secondary dominant) resolves to the third of the D7. The D7 does not resolve naturally to the G7, because Parker leaps upwards from the root of the D7 to the third of the G7. Parker ends the phrase on the ninth of the G7 chord. The augmented fifth and augmented eleventh of the G7 are heard before that chord resolves to the dominant C7 on the second beat of m. 8. EXAMPLE 6.118 "Confirmation", m. 6

Transcr. Aebersold & Slone



(Aebersold 1978: 1) © Atlantic Music Corp.

At the beginning of the second A-section Parker shifts the harmonic rhythm two beats forward by implying the secondary sg7 chord Em7(b5) in the middle of m. 9 and the secondary **D7** chord, A7(#5), at the start of m. 10. The harmonic rhythm of the melody is shifted back to that of the underlying harmony in the middle of m. 10, when Parker returns to the tune of the first Asection. The last four and a half measures of the second A-section are melodically different from those of the first A-section. Still, in the second Asection the melody implies almost the same harmonic progression as in the first one, except for the last two measures, where the **Sp7-D7-T** progression is implied rather than (**D7**)-**D7**.

EXAMPLE 6.119 "Confirmation", mm. 9-10



(Aebersold 1978: 1) © Atlantic Music Corp.

The B-section contain two temporary tonics: **S** (Bb major) and **sP** (Db major). Modulation to both of these temporary tonic areas is marked very clearly by their being preceded by the secondary **Sp7** and **D7** (or **DE7**) chords. It is noteworthy that in m. 17 Parker uses the note B natural, thus implying the CmMaj7 chord. He modulates to the key of Bb by means of the secondary **Sp7**-**DE7** progression, Cm7-B7. In m. 19 he implies the major **S** chord, twice playing the major seventh and emphasizing the major sixth.

EXAMPLE 6.120 "Confirmation", mm. 18–19



(Aebersold 1978: 1) © Atlantic Music Corp.

In mm. 21–22 Parker articulates the secondary **Sp7-D7** progression by using the notes of the Ebm7 and Ab7 chords. He resolves the fifth of the Ab7 to the third of the temporary tonic chord Db at the beginning of m. 23. He implies the major **sP** chord Db by using the major sixth and major seventh and emphasizing the major ninth. The melody that Parker plays in m. 23 is actually the last phrase of Dizzy Gillepie's "Woody 'n' You", played in double-time. The B-section ends on a phrase that outlines the **sg7-D7** progression, Gm7(b5)-C7(#5b9).

EXAMPLE 6.121 "Confirmation", mm. 23-24



(Aebersold 1978: 1) © Atlantic Music Corp.

The first five measures of the last A-section are almost identical with those of the first A-section, except for the last three measures. The melody implies the dominant chord C7 in m. 30, with the seventh of the chord resolving to the third of the tonic (through a chromatic passing note) in the middle of the measure. The last two and a half measures of the theme statement are based strongly on the tonic. The sixth and the third of the tonic appear, and the root is syncopated and emphasized. The syncopated riff which Parker uses in m. 31 is one of his favourites and can be found, for instance, in m. 2 of "Billie's Bounce".

Much of the charm of "Confirmation" arises from Parker's rhythmical ingenuity. The melody consists of phrases of different lengths, and syncopation is used frequently. Although the melodic phrases are quite short, they seem to form a continuous line. Therefore, one must agree with Martin Williams's view that the melody of "Confirmation" is a continuous linear invention. Yet I do not agree with Williams's statement that the melody of "Confirmation" is so strong that it forced Parker to alter the chords to fit its developing contours. To my mind the melody implies very clearly the underlying harmony. Even though the melodic lines of the three A-sections differ from each other, the melody implies the same harmony in each of them, except for the last two measures of each section, where slightly different turnback progressions are implied. Bebop is the equivalent in jazz to what Bach was in classical music. It's a total melodic line, done in the most logical way, and very rhythmically and using all the time factors you can - I don't mean time signatures because that's just a fringe benefit - anybody can work that out. But the thing is to - time over time crossing over bar lines.

Lou Levy

7 Parker's compositional style

7.1 Harmonic solutions

The chord structures of Charlie Parker's compositions are based on simple, functional harmonies. Parker normally uses only the principal functions (**T**, **S**, **Sp7**, and **D**) together with secondary **D7** or **Sp7-D7** chords. The blues compositions and the A-sections of his 32-measure compositions stay in the tonic key (except for "Ornithology"). In the B-sections of the 32-measure themes Parker sometimes modulates to a closely related key, such as **S**, **s**, **Tg**, **Sp**, **tP**, or **sP**.

Parker avoids highly complicated chord substitutions. The tonic chord is sometimes substituted with the **Tg** chord, and the bII7, bIIm7, and bVII7 chords are used as dominant substitutes (and sometimes even VII7, VIIdim, and bIIdim). Most of Parker's harmonic solutions can be explained very well by means of functional theory. Only the **De7** chord bIIm7 may sometimes cause problems, because it may also be interpreted as a chromatic passing chord.

7.1.1 Blues compositions

The majority of Parker's blues compositions are harmonically quite simple and based on the "basic" blues structure (see example 6.2). However, Parker does not use the **S7** chord in the second measure of the blues, but prefers instead to imply the tonic. Therefore, most of Parker's melodies outline the progression **T-T-T-(D7)** in the first four measures of the blues. Sometimes the (**D7**) chord (dominant of the subdominant) is implied as early as the third measure. The only instance Parker implies the subdominant chord in m. 2 is in "Mohawk", where he uses the notes of the minor subdominant chord **s7**; but these notes may also be interpreted as following the **Sp7-D7** progression. The **Sp7-D7** progression also appears in m. 2 of "Barbados" and "Chi Chi". In the 1950's Parker began to transfer the chords of the opening measures of "Confirmation" to his blues compositions. This highly functional progression consists of a sequence of secondary **Sp7-D7** chords that lead to the subdominant chord in m. 5. The "Confirmation"-progression allows Parker to use more chromatic notes in the melody. The progression occurs in the opening measures of "Blues for Alice" (1951), "Si Si" (1951), and "Laird Baird" (1952).



EXAMPLE 7.1 "Laird Baird", mm. 1-4

In m. 5 of the blues Parker uses exclusively the subdominant chords S or S7. However, in the sixth measure the melody sometimes implies the bVII7 chord, which is used as a dominant substitute to connect the subdominant chord smoothly to the tonic. The **DE7** chord bVII7 is sometimes preceded by the minor subdominant chord s7, and it resolves either to the tonic T or to the tonic parallel Tg7.

EXAMPLE 7.2 "Bloomdido", mm. 5–6



(Aebersold 1978: 108) © Atlantic Music Corp.

In m. 7 of the blues Parker uses both the tonic (T) and the tonic parallel chords (Tg). When the T chord is used, it connects to the **Sp7** chord by means of the VI7 chord (or IIIm7-VI7), which act as a secondary dominant in m. 8.

⁽Aebersold 1978: 32) © Atlantic Music Corp.

However, when the **Tg7** chord is used, it is usually followed by the bIIIm7 (or bIIIm7-bVI7). The bIIIm7 chord serves as a minor dominant substitute (**De7**) for the dominant of the **Sp7** chord. The bIIIm7 chord may also be interpreted as a chromatic passing chord between IIIm7 and IIm7, but because it lasts for a complete measure, it should be analysed functionally. Parker uses the (**De7**) chord in m. 8 of "Bloomdido" (1950), "Blues for Alice" (1951), "Laird Baird" (1952), and "Chi Chi" (1953).

EXAMPLE 7.3 "Bloomdido", mm. 8–9



(Aebersold 1978: 108) © Atlantic Music Corp.

Measures 9 and 10 of Parker's blues melodies almost exclusively imply the **Sp7-D7** progression, though in "Now's the Time" and "Visa" the dominant is preceded by its dominant. The **D7** chord is often delayed and not implied until the final beats of m. 10. Sometimes (e.g., in "Buzzy", "Blue Bird", and "Mohawk") the melody does not imply the **D7** chord at all; instead, the chord is played by the rhythm section. The "traditional" tune, "K.C. Blues" is exceptional among the compositions analysed here, because the melody does not imply the standard **Sp7-D7** progression, but rather the rhythm-and-blues progression **D7-S7-T**.

EXAMPLE 7.4 "K.C. Blues", mm. 8–10



(Aebersold 1978: 20) © Atlantic Music Corp.

In the final measures of the blues themes the rhythm section usually plays a simple turnback progression, such as **Sp7-D7** or **(Sp7-D7)-Sp7-D7**. The turnback progression is a common way to define the form of the composition, prevent harmonic stasis, and provide a link from one chorus to another (Baker 1987b: 50). The melodic lines of the closing measures of Parker's theme statements are often constructed so that they imply both the underlying harmony (i.e., the turnback progression) and the tonic chord. This is possible because the turnback progressions are simple and the chords they consist of are closely related to the tonic.



EXAMPLE 7.5 "Au Privave", mm. 11–12

(Aebersold 1978: 24) © Atlantic Music Corp.

An overview of the harmonic structures of Parker's blues compositions, as implied by the melody, is presented in Tables 7.1 and 7.2.

7.1.2 "Rhythm changes" compositions

The harmonic structure of the A-sections of Parker's compositions based on "I Got Rhythm" usually come very close to the standard "Rhythm changes". However, Parker's melodies do not usually clearly imply the **Tp7** chord during the first four measures as in the standard "Rhythm changes". In many compositions the melody in m. 3 may be interpreted to assert either the Imaj7 (**T**), VIm7 (**Tp7**), VI7#9 (**D7** of **Sp7**), or IIIm7 (**Tg7**) chords, because they are all so closely related to each other. I have chosen to interpret the melody as implying the tonic chord in the third measure (e.g., see m. 3 of "Anthropology") unless some other chord is clearly implied, as in m. 3 of "Shaw Nuff" where the melody implies the IIIm7-bIII7-IIm7 progression, that is, (**Sp7-DE7**)-**Sp7**.
Title	1.	2.	3.	4.	5.	6.
"Another Hairdo"	Т	Т	T (D7)	-	S7	DE7
"Au Privave"	Т	Т	Т	(D7)	S7	S 7
"Back Home Blues"	Т	Т	Т	(D7)	S	S7
"Barbados"	Т	Sp7 D7	Т	(D7)	S7	S DE7
"Billie's Bounce"	Т	Т	Т	Т	S7	S7 DE7
"Bloomdido"	Т	Т	Т	(D7)	S	s7 DE7
"Blue Bird"	Т	Т	Т	(D7)	S7	S7
"Blues (fast)"	Т	Т	T (D7)	-	S7	S7
"Blues for Alice"	Т	(Sp7 D7)	(Sp7 D7)	(Sp7 D7)	S7	DE7
"Buzzy"	Т	Т	T (D7)	-	S7	S7
"Cheryl"	Т	Т	(D7	D7)	S7	S7
"Chi Chi"	Т	Sp7 D7	Т	(D7)	S	s7 DE7
"K.C.Blues"	Т	Т	(D7	D7)	S	S 7
"Laird Baird"	Т	(Sp7 D7)	(Sp7 D7)	(Sp7 D7)	S7	S 7
"Mohawk"	Т	Sp7 D7	Т	(Sp7 D7)	S	s7
"Now's the Time"	Т	Т	Т	(D7)	S	S
"Perhaps"	Т	Т	Т	(Sp7 D7)	S	S 7
"Si Si"	Т	(D7)	(Sp7 D7)	(Sp7 D7)	S7	S 7
"Visa"	Т	(D7) D7	Т	(D7)	S 7	S7 DE7

TABLE 7.1 Harmonic structure, implied by the melody, of mm. 1–6 in compositions based on the twelve-bar blues

Title	7.	8.	9.	10.	11.	12.
"Another Hairdo"	Т	(Sp7 D7)	Sp7	D7	Т	Т
"Au Privave"	T (DE7)	(D7)	Sp7	D7	Т	Т
"Back Home Blues"	Т	(Sp7 D7)	Sp7	Sp7 D7	D7	Sp7 D7
"Barbados"	Т	Т	Sp7	D7	Т	Т
"Billie's Bounce"	Т	(Sp7 D7)	Sp7	Sp7 D7	Т	Т
"Bloomdido"	Tg7	(De7)	Sp7 D7	D7	Т	D7
"Blue Bird"	Т	(D7)	Sp7	Sp7	Т	Т
"Blues (fast)"	Т	Т	Sp7	D7	Т	Т
"Blues for Alice"	Tg7(DE7)	(De7DE7)	Sp7	D7	Т	Sp7 D7
"Buzzy"	Т	Т	Sp7	Sp7	T7	T7
"Cheryl"	Т	(D7)	Sp7	D7	T D7	Т
"Chi Chi"	Tg7	(De7)	Sp7	Sp7 D7	(Sp7 D7)	Sp7 D7
"K.C.Blues"	Т	D7	S7	Т	T7	T7
"Laird Baird"	Tg	(De7)	Sp7	Sp7 D7	Т	Т
"Mohawk"	Tg7	(D7)	Sp7	Sp7	Sp7 D7	D7
"Now's the Time"	Т	Т	(D7)	D7	Т	-
"Perhaps"	Т	(Sp7 D7)	Sp7	D7	T Sp7	D7
"Si Si"	Т	(Sp7 D7)	Sp7	D7 T	Т	Sp7 D7
"Visa"	Т	(DE7 D7)	Sp7	(D7) D7	D7 T	D7

TABLE 7.2 Harmonic structure, implied by the melody, of mm. 7–12 in compositions based on the twelve-bar blues

EXAMPLE 7.6 "Anthropology", mm. 1–4

Transcr. Aebersold & Slone



(Aebersold 1978: 10) © Atlantic Music Corp.

In m. 6 the subdominant is usually implied, preceded by secondary **D7** or **Sp7-D7** chords, except in "Red Cross" and "Steeplechase". "Red Cross", Parker's first original composition, remains on the tonic chord during the whole A-section, except for m. 6 where the bII chord appears as a dominant substitute. And "Steeplechase" repeats both the melody and the harmonic structure of the first four measures in the last half of the A-section.

Both S7 and S chords are used as the subdominant in m. 6 of the "Rhythm changes". In the latter half of that measure the melody usually outlines the bVII7 chord, which acts as a dominant substitute (however, the VII7 chord is implied in "Shaw Nuff"). The **DE7** chord bVII7 functions to connect the subdominant chord smoothly to the tonic.

EXAMPLE 7.7 "Shaw Nuff", mm. 5-6



(Aebersold 1978: 128) © Atlantic Music Corp.

171

In the final two measures of the A-section the rhythm section plays some kind of simple turnback progression, such as **Sp7-D7**, **T**-(**D7**)-**Sp7-D7**, or (**Sp7-D7**)-**Sp7-D7**. The same turnback progression is usually also implied by the melody. An overview of the harmonic structures of the A-sections of the compositions based on the "Rhythm changes", as implied by the melody, is presented in Table 7.3.

B_b7 F7 Cm7 B_b7 Bb Вþ G7(b9) F7 8 5 b9 8 (M7) 8 7 3 1 т D7 т (D7) [Sp7]

Transcr. Aebersold & Slone

EXAMPLE 7.8 "Steeplechase", mm. 7–8

(Aebersold 1978: 112) © Atlantic Music Corp.

The B-sections are based exclusively on the "Rhythm changes", that is, the sequence of **Sp7-D7** progressions. The melody usually implies the underlying harmony very clearly, especially if the B-section is improvised by Parker. Altered dominant chord notes are mostly used only in the final measure of the B-section (except for chromatic passing notes). An important exception is "Shaw Nuff", in which the tritone dominant substitute recurs in the composed B-section. The harmonic structures of the B-sections of Parker's compositions based on the "Rhythm changes", as implied by the melody, are presented in Table 7.4.

EXAMPLE 7.9 "An Oscar for Treadwell", mm. 1-4 of the B-section



(Aebersold 1978: 42) © Atlantic Music Corp.



EXAMPLE 7.10 "Shaw Nuff", mm. 1–3 of the B-section

(Aebersold 1978: 128) © Atlantic Music Corp.

TABLE 7.3 I	Harmonic structure,	implied by t	the melody, c	of the A-sections
	in compositions bas	sed on "I Got	t Rhythm"	

Title	1.	2.	3.	4.	5.	6.	7.	8.
"Anthropology"	Т	Sp7 D7	Т	Sp7 D7	Т	S7 DE7	(Sp7 D7)	Sp7 D7
"Chasing the Bird"	Т	Sp7 D7	T (D7)	Sp7 D7	(D7)	S	T (D7)	Sp7 D7
"Moose the Mooche"	Т	Sp7 D7	Т	Sp7 D7	(Sp7 D7)	S DE7	Sp7 D7	T D7
"An Oscar for Treadwell"	Т	Sp7 D7	Τ	Sp7 D7	(D7)	S DE7	Tg7 (D7)	Sp7 D7
"Passport"	Т	Sp7 D7	(Sp7 D7)	Sp7 D7	(Sp7 D7)	S	T D7	D7
"Red Cross"	Т	Т	Т	Т	Т	DE	Т	Т
"Shaw Nuff"	Т	Sp7 D7	(Sp7DE7)	Sp7 D7	(Sp7 D7)	S7 DE7	T (D7)	Sp7 D7
"Steeplechase"	Т	Sp7 DE7	T (D7)	D7	Т	Sp7 DE7	T(D7)	D7 T

Title	1.	2.	3.	4.	5.	6.	7.	8.
"Anthropology"	(D7 Sp7	D7)	(Sp7 D7	D7)	(Sp7	D7)	Sp7	D7
"Chasing the Bird"	(Sp7	D7)	(D7	D7)	(Sp7	Sp7 D7)	D7	D7
"Moose the Mooche"	(D7 Sp7	D7)	(Sp7 D7	D7)	(Sp7 D7	D7)	D7	D7
"An Oscar for"	(D7	D7)	(Sp7	D7)	(D7	D7)	Sp7	D7
"Passport"	(D7	D7)	(D7	D7)	(D7	D7)	Sp7	D7
"Red Cross"	(Sp7 D7	Sp7 D7)	(Sp7 D7	Sp7 D7)	(Sp7 D7	Sp7 D7)	(Sp7 D7	Sp7 D7)
"Shaw Nuff"	(DE7	DE7)	(DE7	Sp7 D7)	(Sp7 DE7	DE7)	D7	D7
"Steeplechase"	(D7	Sp7 D7)	(Sp7)	-	(D7	D7)	Sp7	D7

TABLE 7.4 Harmonic structure, implied by the melody, of the B-sections in compositions based on "I Got Rhythm"

7.1.3 Other compositions

Most of the A-sections of Parker's compositions that are original constructions or are based on standards other than "I Got Rhythm" are harmonically very simple, consisting of only three chords: T (or t), Sp7, and D7. Other of his are harmonically more interesting. The most complicated is "Ornithology", which is based on the chord structure of "How High The Moon". "Ornithology" modulates to the key of dP in m. 5 and to the key of sP in m. 9. In addition, the minor tonic chord is used in m. 11 although the tune is in the major mode.

Harmonically, the most interesting of Parker's original constructions is "Confirmation". The first four measures are based on a sequence of secondary **Sp7** (or **sg7**) and **D7** chords which resolve to the subdominant chord in m. 5. Parker uses the same progression in three of his blues compositions (see Example 7.1). The last three measures of "Confirmation" are based on a sequence of secondary **D7** (or **DE7**) chords which resolve to the dominant chord in m. 8.

"Yardbird Suite" and "Dewey Square" rely on similar chord structures. The bVII7 chord is used twice: in m. 2 as a dominant substitute, and m. 3 to substitute for a secondary dominant of VI7. In m. 3 the bVII7 chord begins a sequence of secondary dominants similar to that which ends the A-section of "Confirmation".



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EXAMPLE 7.12 "Dewey Square", mm. 2-5

EXAMPLE 7.11 "Confirmation", mm. 6-8

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To conclude: the A-sections of those Parker compositions of original construction or based on standards other than "I Got Rhythm", are harmonically based on the **T**, **Sp7**, and **D7** chords, and on sequences of secondary dominants or **Sp7-D7** progressions. The only exception is "Ornithology", which modulates to the keys of **dP** and **sP**. It should also be noted that in m. 2 of "Cardboard" bIIIdim substitutes for the dominant of the **Sp7** chord IIm7. The harmonic structures of the A-sections are presented in Table 7.5.

The B-sections hold somewhat more harmonic interest than do the Asections. Most of the B-sections modulate to the key of subdominant. The only exception is "Yardbird Suite", which modulates to the key of **Tg** in the first measure of the B-section and to the key of **Sp** in the fifth measure.



EXAMPLE 7.13 "Yardbird Suite", mm. 17–20

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Most of the B-sections modulate back to the key of \mathbf{T} in thei latter halves. However, "Confirmation" modulates to the key of \mathbf{sP} in the seventh measure of the B-section. And "Segment", Parker's only composition in the minor mode, modulates to the key of \mathbf{tP} in the seventh measure of the B-section. The harmonic structures of the B-sections are presented in Table 7.6.

EXAMPLE 7.14 "Segment", mm. 5–7 of the B-section



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Title	1.	2.	3.	4.	5.	6.	7.	8.
"Ah-Leu-Cha"	Sp7 D7	Sp7 D7	Sp7 D7	Sp7 D7	Sp7 D7	Sp7 D7	Sp7 D7	T D7
"Cardboard"	Т	(Dev)	Sp7	D7 (D7)	Sp7	D7	Т	Sp7 D7
"Confirmation"	Т	(sg7 D7)	(Sp7 D7)	(Sp7 D7)	S 7	(DE7)(D7	') (D7)	D7
"Dewey Square"	Т	DE7	T (DE7)	(D7) (D7	D7)	Sp7 D7	Sp7	D7
"Marmaduke"	Sp7 D7	Sp7 D7	Sp7 D7	Sp7 D7	Т	Sp7 D7	Т	(Sp7 D7)
"My Little Suede Shoes"	Sp7 D7	Т	Sp7 D7	Т	Sp7 D7	(D7)	Sp7 D7	Т
"Scrapple from the Apple"	Sp7	D7	Sp7	D7	Т	Sp7 D7	T D7	D7
"Segment"	t	Sp7 D7	t	t D7	t	t DE7	t	t
"Yardbird Suite"	Т	DE7	T (DE7)	(D7)	(D7)	D7	Т	Т
"Ornithology"	T D7 sP7	T Sp7 D7	(Sp7 t D7	D7) D7	dP (Sp7	dP D7)	(Sp7 Sp7	D7) D7

TABLE 7.5 Harmonic structure, implied by the melody, of the A-sections in compositions based on standards other than "I Got Rhythm"

TABLE 7.6 Harmonic structure, implied by the melody, of the B-sections in compositions based on standards other than "I Got Rhythm"

Title	1.	2.	3.	4.	5.	6.	7.	8.
"Ah-Leu-Cha"	(Sp7	D7)	(D7	D7)	(D7	D7)	Sp7	D7
"Cardboard"	S	S DE7	Т	Т	Sp7	D7	Т	Sp7 D7
"Confirmation"	(Sp7	DE7)	S	S	(Sp7	D7)	sP	sg7 D7
"Dewey Square"	S	s7 DE7	Т	(D7)	(D7	D7)	D7 Sp7	D7
"Marmaduke"	(Sp7	D7)	S	S	(Sp7	D7)	Sp7	D7
"My Little Suede	S	(Sp7 D7)	Sp7 D7	T (D7)	S	(Sp7 D7)	Sp7 D7	Т
"Scrapple from	(Sp7	D7)	(Sp7	D7)	(Sp7	D7)	Sp7	D7
"Segment"	(Sp7	D7)	S	S	(Sp7	D7)	tP	D7
"Yardbird Suite"	Tg	(D7)	(Sp7	D7)	Sp	(Sp7 D7)	Sp7	D7

7.2 Treatment of the functions

By means of functional symbols and chord note numbers it is quite easy to draw conclusions about the way Parker treats the different functions. He has certain favourite pitches which he uses with each principal function. Most often he uses the chord notes of the underlying harmony. The ninth is his favourite extended-chord note. Yet he also uses altered chord notes and other extendedchord notes besides the ninth. Quite often the extended or altered chord notes are selected in such manner that they imply substitute chords, for instance, the dominant substitutes, bII7 and bVII7.

7.2.1 The tonic

Parker nearly always uses the major scale against the tonic chord. Therefore, his blues themes differ from most others, because many jazz musicians before and after him have tended to use various blue notes and blues scales in the opening measures of the blues (Koch 1988: 291). Besides the tonic triad notes, Parker's favourite pitches against the tonic chord are the major ninth, major seventh, and major sixth.

EXAMPLE 7.15 "Passport", m. 1



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The major ninth and major seventh are sometimes resolved downwards, as in the opening measures of "Dewey Square" and "Red Cross". However, the major seventh and major ninth often occur in arpeggios and do not resolve stepwise. Parker sometimes ends his phrases on the major ninth, as in the opening measures of "Back Home Blues". In fact, it seems that Parker treats the major ninth and major seventh as notes of the tonic chord. EXAMPLE 7.16 "Back Home Blues", mm. 1–2

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Parker very often uses the fourth of the scale against the tonic chord. In some cases it may be analysed as the seventh of the **D7** chord or the third of the **Sp7** chord, which are implied by the melody (e.g., see m. 1 of "Moose the Mooche"). Yet quite often the fourth of the scale is not part of a **Sp7** or **D7** arpeggio or scale and thus may be analysed as a suspension. In most cases the suspended fourth occurs as an upper neighbour note of the third of the tonic and is immediately resolved downwards. When Parker uses the fourth of the scale as an upper neighbour note, he usually plays it on the beat (e.g., see m. 3 of "Anthropology", Example 7.6). Besides the third of the tonic, the suspended fourth may also be resolved downwards to the root or upwards to the fifth. However, it should be noted that if Parker resolves the suspended fourth to chord notes other than the third, the third usually follows very quickly and can thus be regarded as the goal note for resolution (e.g., see Example 7.17). The fourth of the scale may of course also be used as a passing note between the third and the fifth.

Parker very seldom uses the flattened third of the tonic (that is, the *blue* third) in his compositions. When he does use the flattened third, he immediately resolves it upwards to the major third of the tonic. Therefore, the flattened third may be analysed as a leading note.

EXAMPLE 7.17 "Another Hairdo", m. 1



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Against the tonic chord, Parker normally avoids chromatically altered notes other than the flattened third and augmented fifth. Lawrence Koch has noted that Parker normally uses the augmented fifth of the tonic when he implies the **Sp7-D7** progression (Koch 1988: 289–291). Therefore, the augmented fifth may be analysed as the flattened ninth of the **D7** chord or the flattened fifth of the **Sp7** chord (see m. 2 of "Barbados"). Parker also sometimes uses the augmented fifth of the tonic when he implies the tonic chord (see Example 7.16 and m. 1 of "Mohawk"). In "Blues (fast)" Parker uses the augmented fifth as a chromatic passing note between the sixth and the fifth.

EXAMPLE 7.18 "Blues (fast)", mm. 1-2



(Aebersold 1978: 124) © Atlantic Music Corp.

In my opinion, Parker's melodies do not clearly imply the tonic parallel chord **Tp7**. However, the **Tg7** chord is sometimes used. When Parker alludes to the **Tg7** chord, he normally uses only the chord notes. Parker sometimes employs the **Tg7** chord as a tonic substitute in m. 7 of his blues compositions. Besides the chord notes, the flattened thirteenth of the **Tg7** chord (that is, the root of the tonic chord) sometimes occurs.

EXAMPLE 7.19 "Laird Baird", m. 7



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7.2.2 The subdominant

Parker uses both the major subdominant chord S and the S7 chord as subdominants. The flattened seventh of the subdominant is generally considered an important note in mm. 5 and 6 of the twelve-bar blues because it is one of the blue notes (i.e., the flattened third of the scale; Koch 1982: 59). In his improvisations Parker accented this note most of the time in mm. 5 and 6 of the blues (Koch 1988: 317). However, it is striking that he does not use the flattened seventh at all in m. 5 of nine of the 19 analysed blues compositions. Instead, his favourite note in m. 5 is the sixth of the subdominant, which implies the S6 chord. When the sixth is played against the S7 chord of the rhythm section, it may be considered the thirteenth of the S7 chord, thus creating harmonic tension. When the flattened seventh of the subdominant is not used in m. 5, it usually appears in m. 6. However, in four of the analysed blues compositions -"Chi Čhi", "Mohawk", "Now's the Time", and "Si Si" - Parker does not use the flattened seventh of the subdominant at all. Parker's frequent use of the S6 chord as the subdominant accords with his use of the major tonic scale in the first three measures of his blues compositions.





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In compositions other than those based on the twelve-bar blues, the role of the sixth of the subdominant becomes even more important. The other crucial note is the ninth, which occurs both in Parker's blues and his 32-measure compositions. If the ninth is used together with the sixth, it implies the **S6/9** chord (e.g., see m. 6 of "Passport"), and it usually resolves downwards. Besides the ninth and the sixth, the notes of the subdominant triad - root, third, and fifth - are of course frequently used.

Parker often uses the flattened ninth of the subdominant. When the flattened ninth does occur, it is usually accented (e.g., see "Anthropology", "Au Privave", and "Si Si"), and it usually proceeds downwards to the root. It should be noted that the flattened ninth of the subdominant is enharmonically the same note as the *blue* fifth of the tonic (i.e., the flattened fifth) which belongs to the blues scale.

EXAMPLE 7.21 "Passport", m. 6



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(Aebersold 1978: 140) © Atlantic Music Corp.

In the latter half of subdominant passages Parker sometimes uses the augmented ninth, eleventh, and thirteenth of the subdominant. When these notes are employed, they often occur in such manner that they imply the bVII7 chord, serving as the seventh, root, and third of that chord. The bVII7 may be analysed as a **DE7** chord that connects the subdominant to the following tonic. Sometimes the bVII7 chord implied by the melody is even accompanied by the rhythm section. If the augmented ninth, eleventh, and thirteenth of the subdominant are interpreted to imply the **DE7** chord bVII7, they may be regarded as the flattened ninth, augmented ninth, and fifth of the original dominant.

EXAMPLE 7.23 "Blues for Alice", m. 6



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7.2.3 The Sp7-D7 progression

Parker favours the chord notes - root, third, fifth, and seventh - when treating the **Sp7-D7** progression, though the notes of those chords are often mixed together. As stated in Chapter 7.1.1, Parker often delays the dominant chord in his blues compositions and implies it only on the last half of m. 10. If the dominant is delayed, harmonic tension mounts, because the fifth of the **Sp7** chord may be interpreted as the ninth of the **D7**, and the seventh of the **Sp7** chord as the eleventh of the **D7**.



EXAMPLE 7.24 "Billie's Bounce", mm. 9–10

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Besides the chord notes, Parker frequently uses the ninth and thirteenth of the **D7** chord. The thirteenth usually resolves downwards, but the ninth often does not. It therefore seems that Parker treats the ninth as a chord note of the **D7**. Parker was not the first jazz musician who treated the ninth as a chord note. Ninths were a key ingredient in the playing style of Lester Young in the 1930's, although ninths had been used above the harmonic cycle by Louis Armstrong and some others already in the late 1920's. In his famous chorus for "Lester Leaps In" (1939) Young frequently ends phrases on the ninth of the underlying chord without resolving it (Brothers 1994: 493–494). Parker makes the most of this resource in "Passport", where he ends all his phrases in the B-section on the ninth (or augmented ninth) of the **D7** chords of the underlying harmony (see Example 7.25).

Parker sometimes uses chromatically altered notes against the **D7**, but not nearly as often as he uses chord notes or diatonic extended-chord notes. His favourite altered note is the flattened ninth, which he often emphasizes (see Example 7.26). The flattened ninth may sometimes be interpreted as the flattened fifth of the **Sp7** chord, but, as previously stated, the notes of the **Sp7** and **D7** chords are often mixed together. EXAMPLE 7.25 "Passport", mm. 4-6 of the B-section



(Aebersold 1978: 102) © Atlantic Music Corp.

EXAMPLE 7.26 "Marmaduke", m. 4



(Aebersold 1978: 68) © Atlantic Music Corp.

Parker sometimes employs the augmented ninth of the dominant, usually together with the flattened ninth. Parker uses the flattened and augmented ninths especially in the last measure of the B-sections based on the "Rhythm changes", before the dominant chord resolves to the tonic.

EXAMPLE 7.27 "Steeplechase", m. 24



(Aebersold 1978: 112) © Atlantic Music Corp.

The augmented fifth of the dominant plays an important role in "Moose the Mooche", "Shaw Nuff", "Red Cross", and "Another Hairdo". The augmented fifth of the dominant is part of the blues scale (flattened third) of the tonic. For instance, in m. 10 of "Another Hairdo" Parker uses the blues scale against the dominant chord. It is noteworthy that when Parker uses the blues scale, he quite often plays slightly *laid back*, or behind the beat



EXAMPLE 7.28 "Another Hairdo", mm. 9–10

(Aebersold 1978: 104) © Atlantic Music Corp.

Parker normally uses the augmented eleventh (or flattened fifth) of the dominant sparingly in his compositions, even though it is generally considered one of the key elements of bebop (e.g., Berendt 1981: 146). The augmented eleventh of the dominant appears as a significant melody note in only four of the analysed compositions: "Steeplechase", "Laird Baird", "Segment", and "Shaw Nuff". The two compositions in which Parker most often employs altered dominant notes are "Segment", his only composition in the minor mode, and "Shaw Nuff", which was co-written with Dizzy Gillespie.

EXAMPLE 7.29 "Steeplechase", m. 2



(Aebersold 1978: 112) © Atlantic Music Corp.

Parker very seldom uses substitutes other than the tritone substitute (bII7 or bII) when he replaces the original dominant. The bVII7 chord serves as a dominant substitute in "Yardbird Suite" and "Dewey Square". However, the

bVII7 chord is also frequently used as a dominant substitute in the latter half of the subdominant area (see Chapter 7.2.2). In "Yardbird Suite" Parker emphasizes the root and the seventh of the bVII7 chord (that is, the augmented and flattened ninth of the original dominant). In "Dewey Square" the fifth and eleventh of the original dominant are stressed (see Example 7.12). The dominant substitute VII7 occurs only in "Shaw Nuff", where it is implied only by the melody and not accompanied by the rhythm section, which plays a #IVdim chord (i.e., the **tDDv** chord).

EXAMPLE 7.30 "Yardbird Suite", m. 2



(Aebersold 1978: 8) © Atlantic Music Corp.

7.2.4 Secondary dominants

As mentioned in Chapter 7.2.1, Parker uses the major tonic scale in the first measures of the twelve-bar blues. In m. 4, however, he almost always plays the flattened seventh in order to imply I7 as the secondary **D7** chord of the subdominant. Parker often emphasizes the flattened seventh by using a longer time value or by ending the phrase on that note. In addition to the flattened seventh, Parker also uses the other notes of **D7** or **Sp7-D7** chords of the subdominant.

The ninth of the secondary **Sp7** or **D7** chords occurs frequently. Parker also favours the thirteenth of the **D7** chord of the subdominant (e.g., see "Au Privave", "Bloomdido", "Cheryl", "Moose the Mooche", "Perhaps", and "Shaw Nuff"). Of course, the thirteenth of the secondary **D7** chord may also be interpreted as the ninth of the secondary **Sp7** chord. The augmented fifth is Parker's favourite altered note of the **D7** chord of the subdominant, and he uses it in "Au Privave", "Back Home Blues", "Bloomdido", and "Blues for Alice". Parker normally avoids the flattened ninth of the **D7** chord of the subdominant, and the augmented ninth plays an important role in only one composition ("Chi Chi"). EXAMPLE 7.31 "Au Privave", mm. 3–4

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Outside of the riff-based blues compositions ("Blue Bird", "Blues (fast)", and "Buzzy"), Parker always implies the dominant of the **Sp7** chord in m. 8 of the twelve-bar blues. His favourite way of asserting the secondary dominant is to use the notes of the secondary **D7** or **Sp7-D7** chords and to emphasize the flattened ninth of the **D7**. Parker very seldom uses pitches other than the chord notes of the **Sp7** and **D7** and the flattened ninth of the **D7**, except for chromatic passing notes.

EXAMPLE 7.32 "Perhaps", m. 8



(Aebersold 1978: 72) © Atlantic Music Corp.

In the 1950's Parker began to use bIIIm7 (or the bIIIm7-bVI7 progression) in m. 8 of the twelve-bar blues as the dominant of the **Sp7** chord. His favourite pitches are the fifth, third, and seventh of the bIIIm7 chord, which may be interpreted as the flattened ninth, thirteenth, and third of the original secondary dominant. Yet other pitches may also occur, especially when they are not played on the beat. For instance, the flattened ninth of the bIIIm7 chord (i.e., the fifth of the original dominant) is sometimes employed as an upper or lower leading note.

EXAMPLE 7.33 "Laird Baird", m. 8



(Aebersold 1978: 32) © Atlantic Music Corp.

The bVII7 chord serves as the **DE7** of VI7 in "Au Privave", "Confirmation", "Dewey Square", and "Yardbird Suite". Parker uses the third, fifth, and seventh of the bVII7 (i.e., the seventh, flattened ninth, and augmented eleventh of the original secondary dominant). The thirteenth of the bVII7 chord may also appear (e.g., see "Confirmation" and "Yardbird Suite"); it may be interpreted as the augmented ninth of the original secondary dominant.

EXAMPLE 7.34 "Confirmation", m. 6



(Aebersold 1978: 1) © Atlantic Music Corp.

The II7 chord is used as the **D7** of the dominant in "Confirmation" and "Dewey Square". In addition to the chord notes of the II7, Parker uses the higher intervals of the chord: the ninth, augmented eleventh, and thirteenth. In "Dewey Square" Parker employs both compositionally (mm. 5–6) and improvisationally (mm. 21–22) one of his favourite melodic formulas against the II7 chord (formula M.30; Owens 1974a, II: 6). This formula later became a cliche that found much use among Parker's imitators (Koch 1988: 298).

EXAMPLE 7.35 "Dewey Square", mm. 21–22

Transcr. Aebersold & Slone



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7.3 The use of counterpoint

Most of Parker's theme statements are played in unison or octave unison. Joachim Berendt states that the unison of bebop themes introduced new sound and new attitude. He argues that unisons, wherever they appear, signal: "Listen, this is *our* statement. It is *we* who are talking. And to whom we speak, you are different from us and probably our opponents." (Berendt 1981: 16)

Counterpoint or harmonization plays an important role in only four of the 37 themes analysed here: "Cardboard", "Visa", "Chasing the Bird", and "Ah-Leu-Cha". In "Visa" and "Cardboard", the addition of Tommy Turk's trombone allowed Parker to use three-part harmonization in some sections of the tunes. Most of the harmonized parts are played in parallel thirds, with the melodic lines of the trumpet and the trombone sounding a perfect fifth apart. Though normally forbidden in Western Classical music, parallel fifths occur frequently in jazz.

EXAMPLE 7.36 "Cardboard", m. 9



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In mm. 10 and 12 of "Visa" and m. 2 of "Cardboard", other intervals besides thirds appear. The most interesting harmonization occurs in mm. 3–4 of "Ah-Leu-Cha", where Parker and Davis play notes on the beat which are a perfect fourth apart. This passage is all the more striking when one realizes that quartal harmony did not begin to find wide use in jazz until over ten years later, with the advent of "modal" jazz.



EXAMPLE 7.37 "Ah-Leu-Cha", mm. 3-4

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Parker uses three-part counterpoint in "Chasing the Bird" and "Ah-Leu-Cha", and in mm. 25 and 26 of "Cardboard". In these cases it seems that the melodic lines of each horn are constructed linearly and independently, and not vertically. Each horn line follows its own logic, and often the melodies may even imply somewhat different harmonies. For instance, in mm. 1 and 5 of "Ah-Leu-Cha" Davis outlines the **Sp7-D7** progression while Parker implies the tonic chord. In the first three measures of "Chasing the Bird" Davis reiterates the harmony played by Parker one measure earlier (see Example 7.38). And in m. 26 of "Cardboard" Kenny Dorham plays the major third of the subdominant chord while Tommy Turk is emphasizing the minor third.



EXAMPLE 7.38 "Chasing the Bird", mm. 2–3

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7.4 Melodic aspects

In previous chapters I have described some elements of Parker's pitch selection, and tried to draw some conclusions about his voice-leading and chordnote placement. Yet there remain some aspects of melody that cannot be analysed by means of functional theory. To describe adequately the curvilinear design of melody, functional theory should be complemented with a more melody-oriented analytic method, such as melodic contour analysis or the Meyer-Narmour method (see Chapter 3.2.6). It should be noted here, though, that Parker's melodic phrases are very often based on pentatonic scales, a very common phenomenon among jazz melodies.

7.4.1 Voice-leading

Parker follows very often the voice-leading rules of Western classical music. For example, his favourite way of connecting two chords is to resolve the seventh of the first chord to the third of the next one (see Example 7.25). This resolution effectively implies the underlying chord structures. He uses this kind of resolution especially in the improvised B-sections of his tunes based on "I Got Rhythm".

EXAMPLE 7.39 "Marmaduke", mm. 23–24

Transcr. Aebersold & Slone



(Aebersold 1978: 68) © Atlantic Music Corp.

Parker often uses chromatic passing notes in downward resolutions of chord notes other than the seventh. A four-note descending chromatic passage is one of Parker's favourites (Owens has found ca. 500 examples of this formula M.4E; 1974a, II: 2), which he uses to connect, for instance, the thirteenth of the first chord to the root of the second one (e.g., "Shaw Nuff", mm. 5–6), or the third of the first chord to the fifth of the next one (e.g., "Shaw Nuff", mm. 13–14).

EXAMPLE 7.40 "Shaw Nuff", mm. 13-14



(Aebersold 1978: 128) © Atlantic Music Corp.

Parker uses also more untraditional voice-leading than that seen in the previous examples. He may, for instance, resolve the seventh of the first chord upwards to the fifth of the next chord (e.g., see m. 2 of "Blues for Alice"). He also employs frequently melodic leaps when connecting two chords together. In fact, bebop generally contains more melodic leaps than do previous styles of jazz. This is also true of the voice.leading in Parker's compositions. One often finds Parker's melodies leaping directly to a chord note of the succeeding harmony, with no attempt at smooth voice-leading between the chords. Usually such leaps ascend, and they may be quite large. Parker chooses not only the root,

third, fifth, or seventh as the first note of the second chord, but also very often the ninth. The ninth is usually preceded by an upward leap, as in m. 5 of "Passport". Parker's frequent use of the ninth as the first note of the chord is further proof that he conceives of it as a chord member (see Chapters 7.2.1 and 7.2.3), even though he usually resolves it immediately to another chord note.



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EXAMPLE 7.41 "Passport", mm. 5-6

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7.4.2 The placement of chord notes

Parker usually plays chord notes on the beat in his compositions (i.e., the root, third, fifth, and seventh of minor seventh or dominant seventh type chords; and the root, third, fifth, major sixth, and major seventh of major or minor type chords). And as stated in Chapter 7.2, Parker treats the ninth as a chord note and frequently plays it on the beat. The other diatonic extended-chord notes (the eleventh and thirteenth) are sometimes played on the beat, but not nearly as often as the "ordinary" chord notes and the ninth. Playing chord notes on the beat may be regarded as one of the key elements of bebop. Jazz teachers, such as David Baker, have developed so-called *bebop scales* to train the musicians to place chord tones naturally on the beat (e.g., Aebersold 1992: 28).

EXAMPLE 7.42 "Scrapple from the Apple", mm. 17–18



(Aebersold 1978: 16) © Atlantic Music Corp.

In most cases, altered chord notes occur only as passing, neighbour, and leading notes, and are normally played off the beat. The main exception is the flattened ninth of the dominant seventh chord, which Parker frequently plays on the beat. The augmented fifth of the tonic or the dominant may be played on the beat, but it is usually followed by an ordinary chord note (but not always; for instance, in "Moose the Mooche" the augmented fifth proceeds to the thirteenth). The augmented eleventh of the **D7** chord is sometimes played on the beat, but it normally resolves to an ordinary chord note (though not in "Segment" and "Shaw Nuff"). The augmented ninth of the subdominant may occur on the beat to imply the bVII7 chord. The augmented ninth of the dominant is normally played off the beat and resolved immediately to a chord note or to the ninth or flattened ninth (unless the dominant is substituted with the bII, bII7 or bVII7 chord, as in m. 6 of "Red Cross" and m. 3 of "Yardbird Suite"). Measures 9 and 10 of "Laird Baird" are a good example of how Parker sometimes plays altered chord notes on the beat, then resolves them immediately to an ordinary chord note (or to the ninth or flattened ninth).

EXAMPLE 7.43 "Laird Baird", mm. 9-10



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David Baker states that an *enclosure* may be used to extend the bebop melodic line (Baker 1987a: 7). This is accomplished by delaying the arrival of a chord tone by inserting the notes that lie one half step above and one half step below the tone in question, that is, by using upper and lower leading notes. Parker uses enclosures frequently in his compositions; for instance, in "Anthropology" (m. 1), "Ornithology" (new version, mm. 5, 13, and 15), "Marmaduke" (m. 6), and "Segment" (m. 3).

EXAMPLE 7.44 "Ornithology", m. 5



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7.5 Aspects of rhythm

The present functional analysis of Parker's compositions has shown that many of them are harmonically and melodically quite simple. What adds to the sophistication of these compositions is Parker's ingenious use of rhythm. Parker's compositions differ from most of bebop compositions, which are usually based on lengthy melodic lines comprised of eighth-notes. "Confirmation" is a fine example of Parker's rhythmic skills: he combines short and longer phrases, and makes affective use of syncopation and triplets. Although my study of Parker's compositions mainly concentrates on harmony and melody, some comments about his treatment of rhythm should be made in order to give a more complete view of his music.

7.5.1 Rhythmic formulas

Parker frequently employs short, energetic rhythmic motives, highly syncopated and mixed with longer lines of eighth notes. As Lawrence Koch has stated, Parker uses the same rhythmical motives in many of his compositions (Koch 1988: 308–311). Therefore, these recurrent motives may be rightfully called rhythmic *formulas*. For instance, the rhythmic formula that launches "Moose the Mooche" also appears in mm. 2, 11, and 12 of "Billie's Bounce", m. 10 of "Mohawk", and m. 4 of "Perhaps".

EXAMPLE 7.45 "Moose the Mooche", m. 1



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The short rhythmic formula which Parker's repeats three times to close the theme statement of "Perhaps" also occurs in m. 7 of "Au Privave", m. 7 of "Mohawk", m. 7 of "Billie's Bounce", m. 13 of "Cardboard", and m. 7 of "Bloomdido". Parker seems to use this formula quite often in m. 7 of the twelvebar blues.

EXAMPLE 7.46 "Perhaps", mm. 11–12



(Aebersold 1978: 72) © Atlantic Music Corp.

Parker's favourite rhythmic formula is perhaps the one that form the main idea of "Visa". It appears frequently in the compositions analysed here; for instance, in "Moose the Mooche" (mm. 6, 17, 20, and 23), "Dewey Square" (m. 6), "Scrapple from the Apple" (m. 4), "Chi Chi" (m. 4), "Mohawk" (mm. 2 and 9), "Perhaps" (m. 7), "Chasing the Bird" (mm. 3 and 6), "Cardboard" (mm. 4 and 14), "Another Hairdo" (m. 10), and "Back Home Blues" (mm. 4 and 6).

EXAMPLE 7.47 "Visa", m. 12



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7.5.2 Shifted harmonic accents

Parker was appreciated by his fellow musicians for his ability to shift harmonic accents over the barlines (see Chapter 5.5), a phenomenon quite evident in some of the analysed compositions. Parker may shift the harmonic accents of the melody forward by implying the next chord a couple of beats earlier than the rhythm section does by using important notes of the next chord (especially the third) as the melody line. This creates harmonic tension that dissipates when the rhythm section plays the same chord. Sometimes Parker may also delay a chord, especially when implying the **D7** chord in a **Sp7-D7** progression.

In most cases it is quite ambiguous as to whether or not the harmonic accents of the melody are shifted. As mm. 9 and 10 of "Au Privave" demonstrate, the melodic line may always be analysed as if Parker does not imply a different harmonic rhythm from that of the rhythm section, but is only using extended-chord notes as the melody. However, if the melody clearly asserts the chord notes of the previous or next chord, perhaps it is best to analyse the melody as if Parker has shifted the harmonic accents.

EXAMPLE 7.48 "Au Privave", mm. 9–10



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7.5.3 Polyrhythmic effects

Ian Carr states that the most striking characteristic of bebop is its intense, polyrhythmic drive. The dynamic rhythms of the melodies are organically and intricately interwoven with the pulse and the multiple accents of the rhythm section (Carr 1982: 13). Most of the polyrhythmic effects in Parker's recordings are created by the rhythm section. Still, Parker's phrasing and melodic constructs also contain elements that promote the impression of polyrhythm. First of all, Parker often shifts the harmonic accents, as discussed in Chapter 7.5.2. Second, he employs a variety of articulations and phrasings that divide the 4/4 meter unevenly. And third, he uses melodic phrases of uneven length.

Especially when improvising, Parker accents the highest pitches of the melody. Thus, he creates a lively, unpredictably syncopated rhythm even when playing a constant stream of eighth notes. Often the dynamic contrasts between the unaccented low notes and accented high notes are extreme (Owens 1974a, I: 11). Another common phrasing device is for Parker to group notes into sub-phrases that move from the weak to the strong part of the beat. Parker's unique way of phrasing is clearly audible in the improvised B-sections of the analysed compositions, but it is somewhat blurred by the articulation of the trumpet players in the composed unison sections.

Parker often uses uneven phrase lengths that clash with the normal 4/4 meter. For instance, in the first two measures of "Au Privave" he plays phrases that imply a cross-meter of 3+3+2 beats against the 4/4 meter of the rhythm

section. And in the opening measures of "Another Hairdo" he uses three-beat phrases that articulate the 3/4 meter against the 4/4 of the rhythm section.

EXAMPLE 7.49 "Another Hairdo", mm. 1–2



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7.6 The main ideas

Parker uses a variety of main ideas in his compositions. Some of the pieces have no clear main ideas, because no musical element is recurrent or prominent enough to qualify as one (e.g., see "Cheryl", "Chi Chi", "Yardbird Suite", and "Anthropology"). Yet quite often Parker uses certain musical material - either in a whole composition or in sections of it - which can be called main ideas because of their prominence and reiteration. These ideas may be melodic, rhythmic, or harmonic.

Melodic motives often serve as main ideas, throughout the composition or in a certain section of it. Sometimes the whole composition is based on a long, repeated melodic motive (e.g., "Buzzy", "Blue Bird", "Blues (fast)", "Steeplechase"). But most of Parker's melodic main ideas are somewhat shorter motives that recur in a given composition. These motives, often based on pentatonic scales, may be repeated without any alteration (e.g., "Another Hairdo" and "Red Cross") or developed by slight melodic alterations (e.g., "K.C. Blues" and "Laird Baird") or even prolongation (e.g., "Bloomdido"). Very often Parker's melodic motives, especially the shorter ones, have a highly charged rhythmic character (the opening motive of "Segment" is a good example).

Parker sometimes uses recurrently a certain chord note or extended-chord note of the underlying harmony in a composition. Therefore, these repeated notes may be regarded as main ideas. For instance, in the B-section of "Passport" Parker consistently ends his phrases on the ninth of the underlying dominant seventh chord. Perhaps the clearest example of how an individual pitch can be used as a main idea is the B-section of "Shaw Nuff", where the augmented eleventh recurs against the dominant seventh chord. Parker very often uses recurrent rhythmic motives as the main ideas of his compositions. The clearest example is "Visa", where Parker repeats the same rhythmic motive seven times. Rhythmic motives are also used recurrently in "Perhaps", "Blues for Alice", "Billie's Bounce", "Now's the Time", "Mohawk", "Moose the Mooche", and "Segment". Parker repeats the rhythmic motives either with the same melody (e.g., "Segment" and "Billie's Bounce") or with a totally different one (e.g., "Visa", "Perhaps", and "Blues for Alice"). Most of Parker's rhythmic motives occur so frequently that they can be called rhythmic formulas (see Chapter 7.5.1). Parker's rhythmic main ideas are usually based on syncopation.

The underlying harmony may sometimes be regarded as the main idea of a composition. The clearest example is the opening measures of "Confirmation", where the melody clearly outlines a sequence of **Sp7-D7** progressions. The same harmony is used as the main idea of the opening measures of "Blues for Alice", "Laird Baird", and "Si Si". The descending parallel minor-chord progression, which Parker uses in mm. 7–9 of some of his blues compositions, may also be regarded as a harmonic main idea.

In the end, the value of the concept of main ideas turned out to be questionable where my analyses of Charlie Parker's themes are concerned, because I used only one analytical method, functional theory. My main concern was, after all, to test the suitability of functional theory for jazz analysis. This forced me to concentrate on harmonically oriented solutions, even though Parker's main ideas were often based on musical elements other than harmony. However, if one does employ several different analytical methods, the concept of main ideas may prove very useful. For defining the main ideas helps one to choose the right melodic, harmonic, or rhythmic analytical method for the composition or improvisation in question.

7.7 Statements by Parker and the musical analysis

My aim was to use statements made by Parker and his fellow musicians (see Chapter 5) to find out what musical solutions they considered important. I tried to use such statements as hints about what one should look for in the musical analysis. For instance, I tried to discover if the famous statement of "using the higher intervals of a chord as a melody line and backing them with appropriately related changes" is in fact audible in Parker's music (e.g., see Levin 1994: 24). The musical analyses did indeed lend support to Parker's statement. This musical device is most clearly discernible in the opening measures of "Confirmation", where the melody consists of notes of the secondary **Sp7-D7** progressions that substitute for the tonic chord. The same chord sequence appears in the opening measures of "Blues for Alice", "Laird Baird", and "Si Si".

Parker's fellow musicians appreciated his ability to shift harmonic accents over the barlines, and such statements encouraged me to study this aspect of Parker's compositions (see Chapter 7.5.2). I found out that harmonic accents are more clearly shifted in Parker's improvisations than in his composed passages. For instance, in the improvised B-sections of the analysed tunes Parker seems to shift the harmonic accents more often than in the composed A-sections.

The flatted fifth (augmented eleventh) is generally considered the favourite interval of the beboppers (e.g., Berendt 1981: 146). Parker has stated that he practised the use of the flatted fifth with guitarist Biddy Fleet (Feather 1980: 12). Yet Parker uses the augmented eleventh as a significant melody note in only four of the analysed compositions ("Steeplechase", "Laird Baird", "Segment", and "Shaw Nuff"). Perhaps the significance of the augmented eleventh in bebop has been over-estimated. For instance, Topi Järvinen (1997) has analysed 42 improvised choruses based on the "Rhythm changes", performed by nine different bebop musicians. He discovered that, when the musicians treated the dominant seventh chord, the most favoured pitches were the chord notes (i.e., the root, third, fifth, and seventh). Even the ninth, thirteenth, and unaltered eleventh were far more commonly used than was the augmented eleventh (Järvinen 1997: 57, 83).

It should be recalled that Parker seldom spoke about his musical principles. Thus, his statements proved not to be as useful as I had hoped when beginning my musical analysis. Unfortunately, Parker's statements came to me from secondary sources, it being impossible to interview him 40 years after his death. Still, when analysing the music of a living musician, interviews with him about his musical principles may turn out to be extremely useful. But one should not overuse the musician's statements, lest the analysis tend to concentrate only on those musical aspects which the artist himself considers important. In fact, a considerable amount of the analytical work should perhaps be done, before the scholar gets acquainted with the statements of the musician. Although one of the main advances made by bebop over all preceding jazz is the harmonic development, the fact remains that most bebop improvisation is *based* on very simple harmonic patterns. It is only the deviations, or implied changes, that give bop its harmonic subtlety.

Leonard Feather

8 Functional theory and jazz analysis

Functional theory proved to be a very efficient analytical method for analysing Parker's compositions. Indeed, Parker's melodies are perhaps too functional and simple to test the method fully. Bebop relies on simple, functional harmonic patterns. Thus, if one wants to be totally convinced of the applicability of the functional method, it should be applied to jazz styles that feature more complicated harmonic progressions and chord substitutions. It should also be remembered that my analytical method is harmony-oriented. For the analysis of, say, rhythmic aspects or the curvilinear designs of melody, some other analytical method would be required.

8.1 Chord-note numbers

My analyses assign chord-note numbers to every pitch of the melody. Yet amazingly, in most jazz studies, the melody is only supplied with chord symbols. This is unfortunate, because chord-note numbers can be very useful to both the analyst and the readers. From chord note numbers one can easily see, for instance, what chord-notes the musician prefers and what kind of voice-leading he uses in resolving one chord to another. In my view, the scholar that analyses melody should account for every pitch, and should pass that crucial information on to the reader.

Chord-note numbers are especially important to my analytical method, based on functional theory, because the notes of the substitute dominant chords (**DE7** and **De7**) are numbered in relation to the *original* dominant chord, not in relation to the substitute chord (e.g., see Example 8.1). However, chord-note numbers may also prove useful when used together with other harmony-based methods, such as the system of scale degrees (*stufen*).

EXAMPLE 8.1 "Red Cross", mm. 5-6

Вþ





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8.2 Extended-chord tones

When applying functional theory to jazz, it should always be taken into consideration that in bebop a broader category of extended-chord tones are treated as essential components of the underlying chord than is the case in the traditional Western harmony. Henry Martin notices that in bebop the extended-chord tones are not necessarily resolved (1996: 14–15):

... if the extended-chord tones resolve to triadic pitches before the harmony changes, then they usually function as standard nonchord tones (passing tones, neighbouring tones, etc). As such they tend to resolve downwards, but as in the case with nonchord tones in common-practice music, upwards resolutions are also common. When extended-chord tones do not resolve within the prevailing harmony, they may impart their intrinsic quality to the underlying chord and may even be prolonged at higher levels of structure ...

As stated in Chapter 7, Parker seems to treat the ninth as a chord note. He often ends his phrases on the ninth, which he does not necessarily resolve to a chord note before the underlying harmony changes. He also sometimes leaps from the ninth (or flattened ninth) to an another extended-chord note. One of his favourite melodic formulas against the dominant chord is to leap upwards from the flattened ninth of the dominant to the thirteenth (see Example 8.2).

Parker sometimes treats extended-chord notes other than the ninth or the thirteenth as essential tones of the underlying chord. For instance, he may end a melodic phrase on the augmented eleventh (see Example 8.3). However, it is noteworthy that Parker seldom uses this bebop cliche in his compositions.

EXAMPLE 8.2 "Barbados", mm. 9–10



(Aebersold 1978: 70) © Atlantic Music Corp.

EXAMPLE 8.3 "Segment", mm. 31–32



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8.3 Implied harmonies

My analytical method differs from most analytical methods used in previous jazz studies to the extent that I have tried to find out what harmonies Parker's melodic lines imply. This part of my method - the assignment of chord symbols to both the rhythm section and the harmony which the melodic line implies - is independent of functional theory and may also be used with other analytical methods, such as the system of degrees.

Most jazz scholars have analysed melodies either in relation to the chords of the original tune, or to the chords played by the rhythm section. Barry Kernfeld, for instance, has interpreted John Coltrane's improvisations with respect to fixed compositions, because he thinks that it is too difficult to analyse the harmonies that Coltrane's melodic lines imply (Kernfeld 1983: 13–14). Henry Martin, in his "voice-leading" analysis of Charlie Parker's themes and improvisations, has analysed Parker's melodies in relation to the chords played by the rhythm section (Martin 1996: 6): Often ... it sounds as if Parker was virtually ignoring the harmonies as supplied by the rhythm section; nor might it be clear what changes Parker himself may have had in mind. In such instances, harmonic clashes may occur; nevertheless, the actual chords heard in the rhythm section will be notated, although they may not be relevant to Parker's line.

There are also some jazz scholars who have tried to interpret what chords the melodic line implies. Scott Sandvik (1992), for instance, in his analysis of Charlie Parker's solo in "Klact-Oveeseds-Tene", analyses both the harmonies of the rhythm section and the harmonies implied by the solo line. Lawrence Koch (1988: 289–332) interprets the implied harmonies of some melodic excerpts from Parker's compositions and improvisations, in his discussions of Parker's musical style.

In my opinion it is crucial that one tries to interpret the harmonies implied by the melody, because this is the only way that the analyst can reveal the musical thinking of the artist. As my analyses in Chapter 6 demonstrate, Parker's melodies sometimes imply harmonies different from the chords played by the rhythm section. Koch and Sandvik have obtained similar results when analysing Parker's improvisations (Koch 1988: 289–291, 306–308, 312–314; Sandvik 1992: 85–86). Parker may, for instance, substitute the tonic chord with **Sp7** and **D7** chords (or vice versa), and he may shift the harmonic accents a couple of beats forward or backward. These are essential factors of Parker's musical style that would go unnoticed if the analyst did not account for the harmonies implied by the melody.

In most cases it is quite easy to analyse Parker's implied harmonies, because bebop relies mainly on arpeggios and scales that usually assert the harmony quite clearly. On the other hand, in riff-based compositions the melody often does not clearly imply a particular harmony. Therefore the riff-based melodies should be analysed in relation to the "standard" form, such as the twelve-bar blues or the chords played by the rhythm section. When analysing implied harmonies, one should always remember that in bebop the extended-chord notes may be treated as essential components of the underlying chord, as explained in Chapter 8.2.

Sometimes several options may arise for analysing the implied harmony, especially when longer note values occur in the melody. In these cases one should take into account not only the melody, but also the harmony played by the rhythm section. A good example is m. 3 of "Yardbird Suite" (see Example 8.4), where Parker uses half-notes that do not necessarily imply the changing harmonies of the rhythm section.

Parker almost exclusively uses the major scale against the tonic chord. Sometimes it is problematic to try to interpret the implied harmonies, because he frequently uses the fourth and major seventh of the scale against the tonic chord. These notes may, of course, be analysed to imply the **Sp7** or **D7** chords, but especially when the notes are not part of a **Sp7** or **D7** scale or arpeggio, I have preferred to analyse them in relation to the tonic chord (i.e., the fourth of the scale is interpreted as a suspension). Parker resolves the suspended fourth both upwards to the fifth and downwards to the third (or sometimes to the root).
Nevertheless, it is always possible to think of the fourth of the scale as implying the **Sp7** or **D7** chord, and that Parker is trying to outline a rapidly changing harmonic progression.



EXAMPLE 8.4 "Yardbird Suite", mm. 3-4

(Aebersold 1978: 8) © Atlantic Music Corp.

EXAMPLE 8.5 "Visa", m. 1



(Aebersold 1978: 100) © Atlantic Music Corp.

8.4 Chord substitutions

I found the functional theory very practical for analysing Parker's use of substitute chords. The Roman numeral system tempts the analyst more to label than to interpret the functions of the chords. The functional symbols clearly reveal how the analyst has interpreted the different substitute chords. For instance, in the opening measures of "Dewey Square" Parker uses the bVII7 chord both as the substitute for the original dominant and as the tritone substitute for the dominant of the VI7 chord. In the Roman numeral system, the latter chord may be labelled as "bII7 of VI", but does the Roman symbol bVII7 reveal that the analyst has interpreted the former chord as a dominant substitute? In addition, in my analytical method the numbering of the notes of the dominant substitute chords proves to be very practical, because the pitches are numbered

in relation to the original dominant. This helps to explain why the musician has chosen precisely those pitches, that is, they explain the *meaning* of the chosen pitches where the dominant function of the substitute chord is concerned.

EXAMPLE 8.6 "Dewey Square", mm. 2–3



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The analyses of Parker's compositions do not reveal all the capabilities of functional theory because he does not use very complicated dominant substitutions. Parker's favourite substitutes for the dominant are bII7 and bVII7. In addition, the bIIm7 of the IIm7 chord appear in some of his blues compositions. Other dominant substitutes are implied very seldom: bII in "Red Cross", bIIdim in "Cardboard", and VII7 in "Shaw Nuff". However, in modern jazz almost any chord may serve as a dominant substitute. David Liebman, for instance, has stated that the standard **Sp7-D7** progression can be substituted with a **Sp7-D7** progression borrowed from any other key (Liebman 1991: 19). Therefore, the IIm7-V7 progression may be substituted with, for instance, IIIm7-VI7 or Im7-IV7. Functional theory may prove to be very useful for explaining the pitch selection and voice-leading of these advanced dominant substitutions.

Functional theory can also be used to analyse situations that feature altered and non-altered dominant notes in such combination that it is very ambiguous as to which substitute chord they imply (e.g., see Kernfeld 1983: 14). Such situations can be quite easily analysed in terms of functional theory by means of the **DE** symbol and by numbering the various pitches in relation to the original dominant chord. After all, in these situations the musician is perhaps not thinking of a specific dominant substitute chord, but is just trying to modify the original dominant sound by using altered notes.

8.5 Secondary chords

To my mind the treatment of secondary chords is one of the strongest capabilities of functional theory. Parentheses indicate that the chords are in a functional relation to the following chord. This notation is highly economical when compared to the slashes used in the traditional system of degrees (for instance, V/V indicating the dominant of the dominant). The use of parentheses is especially useful for showing longer sequences of secondary **Sp7** and **D7** chords, as in the opening measures of "Confirmation" or the B-section of "Rhythm" changes. It should be noted, however, that the use of parentheses is by no means confined to the functional theory. Parentheses may also be used with, for instance, the system of degrees, to indicate secondary chords.



EXAMPLE 8.7 "Confirmation", mm. 1–4

(Aebersold 1978: 1) © Atlantic Music Corp.

When analysing secondary chords one should always take into account the chord's relation to the tonic harmony. Especially when the secondary chord is built on a diatonic scale degree of the tonic, the melody notes are usually chosen from the major scale of the tonic. In m. 3 of "Si Si", for instance, the flattened sixth (or flattened thirteenth) of the secondary **Sp7** chord, Dm7, is most likely used because it forms part of the major scale of the tonic (see Example 8.8).

Bebop features both diatonic and non-diatonic secondary chords. Even when the secondary chord is non-diatonic, the melody is often based on the major tonic scale. Therefore, the scale degree of the secondary chords should be considered when analysing the melody. For instance, Parker often uses the augmented ninth with the II7 chord (i.e., the fourth of the tonic scale), as in m. 3 of "Si Si". And in m. 3 of "Yardbird Suite" he plays the fifth of the tonic against the non-diatonic, dominant substitute chord, bVII7 (see Example 8.4). EXAMPLE 8.8 "Si Si", mm. 3-4





(Aebersold 1978: 140) © Atlantic Music Corp.

8.6 Parallel chord sequences

Parallel chord sequences in Parker's compositions, especially descending parallel minor chords, sometimes present a challenge to the analyst applying functional theory. In some of his blues compositions Parker uses the progression IIIm7-(VI7)-bIIIm7-(bVI7)-IIm7 in mm. 7–9. Should the bIIIm7 be interpreted as the dominant of the IIm7, or should it be analysed as a non-functional passing chord? Sometimes the former interpretation may be justified. In m. 8 of "Chi Chi", for instance, Parker uses one of his favourite melodic formulas against the dominant chord: he leaps upwards from the flattened ninth to the thirteenth of the original dominant of the IIm7. In that case, the bIIIm7 may be analysed as the **De7** chord of the IIm7. Yet in the analysis of mm. 7–8 of "Blues for Alice" the dominant is emphasized in both m. 7 and m. 8. Perhaps some kind of chromatic passing chord explanation might provide a better description of parallel chord sequences such as those in mm. 7–9 of "Blues for Alice".

EXAMPLE 8.9 "Blues for Alice", mm. 6–8



(Aebersold 1978: 18) © Atlantic Music Corp.

In the analysis of parallel minor chord sequences a special functional symbol for passing chords may sometimes be a clearer and more economical solution than to always interpret the parallel chord as a dominant substitute. However, this symbol should not be the same as Wolf Burbat's indication for a passing chord: **Drg** (*Durchgangsakkord*, Burbat 1988: 107–109), because the letter **D** is used to indicate *passing* (*Durchgang*) and not the *dominant* function.

Even if a special passing chord symbol is used, it should be applied very carefully. If the parallel chord lasts longer than one or two beats, it is most likely not merely a passing chord, but also has an independent function. Especially if the passing chord lasts one measure or more, its function should always be carefully evaluated.

8.7 Melodic shape

The harmonic orientation of functional theory makes it very useful for jazz analysis because most jazz musicians conceive of the melody in terms of harmony. Yet the treatment of melodic pitches solely as chord factors neglects the very qualities that distinguish melody from harmony, that is, pitch succession and curvilinear design (Williams 1988: 70). Functional theory does not explain why a musician has chosen to play a scalar passage instead of arpeggios, why he has played a big downward or upward leap, or changed the direction of the melody. In Charlie Parker's compositions the shape of the melody is sometimes much more important than its harmonic properties. A good example is the opening phrase of "Moose the Mooche", where the main idea is the syncopated octave leap in the melody.

EXAMPLE 8.10 "Moose the Mooche", mm. 1–2

Transcr. Aebersold & Slone



(Aebersold 1978: 4) © Atlantic Music Corp.

In this study of Charlie Parker's compositions I have concentrated on the harmonic properties of the melody because my aim was to test the applicability of functional theory. In order to analyse the curvilinear design of the melody, functional theory should be complemented with another, more melody-oriented analytic method. An excellent choice would be the Meyer-Narmour method, which is reviewed in Chapter 3.2.6. Also, my analyses do not take into account the physical properties of Parker's instrument, the alto saxophone, because I have concentrated on the compositions which he could practice before the recording session. Still, in fast-pace improvisations (especially played on an instrument such as the saxophone, where some pitches are more difficult to play than others) the physical properties of the instrument may sometimes notably affect the selection of pitches to play.

8.8 Conclusions

My analytical method proved quite fruitful for the analysis of Charlie Parker's bebop themes. It helped me to understand the harmonic and melodic solutions in individual compositions, and to draw general conclusions about the melodic and harmonic style of his music. Functional theory turned out to be somewhat problematic, however, for analysing parallel chord sequences. In addition, it was sometimes difficult to decide what chords Parker's melody actually implies. Nevertheless, functional theory proved very useful for analysing bebop, and it surely offers more to the jazz scholar than, for instance, the Roman numeral system or the Schenkerian method.

The major benefit of functional theory, when compared to the Roman numeral system, is the labelling of substitute chords, especially the dominant substitutes, since Roman numerals do not necessarily reveal the function performed by the various harmonies. The analytical thinking of the scholar is always clearly visible when he uses the functional symbols because he must decide which functional category the chord presents. Other benefits of functional theory are the notation of third-related chords and the flexible notation of secondary chords (that is, parentheses, braces, and brackets).

It would of course be possible to use the Roman numeral system in a similar fashion as I have used functional theory here, that is, to single out principal degrees (I, IV, and V) and to analyse every other chord in relation to them. Nevertheless, this kind of solution would go against the very nature of the system of degrees.

Analyses based on functional theory are, in my view, much easier to read than are Schenkerian analyses. Functional symbols are based on the same terminology that jazz musicians are familiar with: tonic, subdominant, dominant, and parallel chords. The functional theory concentrates mainly on the foreground (and to some extent the middleground) level, but this cannot be regarded as a shortcoming. In jazz most of the interesting musical events happen on the foreground level, because the compositions and improvisations usually take place against a very simple harmonic background. Most of Charlie Parker's compositions are based either on the twelve-bar blues or on "I Got Rhythm". It would be useless to analyse the background level of such pieces. What makes Parker's playing interesting is how he creates different foregrounds from similar backgrounds by using, for instance, substitute chords and shifted harmonic accents. I find functional theory a simpler and clearer approach to the foreground analysis of jazz than the Schenkerian method would be.

A proper musical analysis not only answers the question *what* is played, but also *how* it is played. In addition, the scholar should construct some kind of a synthesis, such as defining the compositional style of the artist under consideration. This is only possible after one has answered the *what* and *how* questions. Functional theory is very useful in answering the question of *how* the music is played, because functional analysis is more than just describing what is done (i.e., labelling the chords). Rather, functional symbols oblige the analyst to seek out the possible functions of the various chords.

Nevertheless, no analytical method can be *total*, that is, capable of covering all aspects of a certain musical style (Padilla 1997: 176). Even though functional theory may adequately explain some harmonically oriented solutions of bebop, it should be complemented with other analytical methods if one wants to study all the musical elements of a particular bebop composition or improvisation. Useful supplements are analytical methods that concentrate on, for instance, the rhythmic and melodic aspects of jazz. Even the Roman numeral system may sometimes turn out to be a necessary supplement, especially for the analysis of parallel chord sequences.

The applicability the functional theory is not limited to the analysis of bebop. It may also be used to analyse later styles of jazz, because almost all later styles - cool, hard pop, contemporary mainstream, etc. - borrow from the musical language of bebop (Baker 1987b: Preface). In addition, many modern jazz tunes combine modality and functional harmonies. Functional theory may prove useful for analysing the functional parts of those tunes. However, it is doubtful that functional theory can play any role in the analysis of music, such as free jazz, that does not at all rely on functional harmony.



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