

On the shoulders of giants: Bechet, Noone, Goodman and the
efflorescence of jazz clarinet and the improvised solo

A dissertation comprising four CD recordings and exegesis

Jonathan Robert Hunt

Thesis submitted in fulfilment of the requirements for the degree of Doctor of
Philosophy

Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
The University of Adelaide
December 2014

TABLE OF CONTENTS

CD RECORDINGS	iii
LIST OF FIGURES	vii
ABSTRACT	ix
DECLARATION	x
ACKNOWLEDGEMENTS	xi
INTRODUCTION	1
1 SIDNEY BECHET	7
1.1 Background	7
1.2 Techniques for Improvisation: Vibrato, Glissando and Growl Tone	9
1.2.1 Vibrato	10
1.2.2 Glissando	11
1.2.3 Growl tone	11
1.3 Transcription and Analysis of Selected Improvising Techniques in Bechet's Recordings	12
1.3.1 <i>Wild Cat Blues</i>	12
1.3.2 <i>Summertime</i>	14
1.3.3 <i>Blue Horizon</i>	15
1.4 Transcription and Analysis Demonstrating Application of Techniques	16
1.4.1 <i>Wild Cat Blues</i> - CD 1 Recording	16
1.4.2 <i>Summertime</i> - CD1 Recording	18
1.4.3 <i>Blue Horizon</i> - CD1 Recording	19
2 JIMMIE NOONE	23
2.1 Background	23
2.2 Techniques for Improvisation: Articulation and Trills	24
2.2.1 Articulation	25
2.2.2 Trills	26
2.3 Transcription and Analysis of Selected Improvising Techniques in Noone's Recordings	27
2.3.1 <i>Sweet Georgia Brown</i> - Noone Recording	27
2.3.2 <i>Some Rainy Day</i> - Noone Recording	28
2.4 Transcription and Analysis Demonstrating Application of Techniques	30
2.4.1 <i>Sweet Georgia Brown</i> - CD 2 Recording	30
2.4.2 <i>Porter's Love Song to a Chambermaid</i> - CD2 Recording	32
3 BENNY GOODMAN	35
3.1 Background	35
3.2 Techniques for Improvisation: Asymmetrical Phrasing and Tessitura	36
3.2.1 Asymmetrical Phrasing	37
3.2.2 Use of Tessitura	38

3.3 Transcription and Analysis of Selected Improvising Techniques in Goodman's Recordings	39
3.3.1 <i>Clarinetitis</i>	39
3.3.2 <i>Puttin' on the Ritz</i>	40
3.4 Transcription and Analysis Demonstrating Application of Techniques.....	41
3.4.1 <i>Puttin' on the Ritz</i> - CD 3 Recording.....	41
3.4.2 <i>Lady Be Good</i> - CD 3 Recording.....	43
4 THE UNIFICATION OF BECHET, NOONE AND GOODMAN'S TECHNIQUES	46
4.1 Transcription and Analysis of Unified Improvising Techniques of the Chosen Clarinetists in CD 4.....	47
4.1.1 <i>Gens du Couleur</i> - CD 4 Recording.....	48
4.2 Transcription and Analysis of Unified Improvising Techniques in CD 4	52
4.2.1 <i>Short Change</i> - CD 4 Recording.....	52
5 CONCLUSION	58
APPENDIX A: CD of Recorded tracks related to Chapters One, Two and Three.....	61
APPENDIX B: Transcriptions of Sidney Bechet's improvised solos	62
APPENDIX C: Transcriptions of Jimmie Noone's improvised solos	73
APPENDIX D: Transcriptions of Benny Goodman's improvised solos.....	82
APPENDIX E: Transcriptions of the author's improvised solos.....	92
BIBLIOGRAPHY	115

CD RECORDINGS

SIDNEY BECHET (CD 1)

Tr. 1.	<i>Egyptian Fantasy</i>	6:48
Tr. 2.	<i>Wild Cat Blues</i>	3:35
Tr. 3.	<i>Summertime</i>	7:35
Tr. 4.	<i>Petite Fleur</i>	7:01
Tr. 5.	<i>Gens du Coleur</i>	6:48
Tr. 6.	<i>Blue Horizon</i>	4:33
Tr. 7.	<i>High Society</i>	6:38
Tr. 8.	<i>Si Tu Voi Ma Mere</i>	4:57
Tr. 9.	<i>As Tu Le Cafard</i>	5:51
Tr. 10.	<i>A Moi D'Payer</i>	6:05

TOTAL TIME – 59:51

All tracks recorded 28 November 2012

Jonathan Hunt – clarinet, Tom Pulford – alto saxophone, Chris Martin – piano, Lyndon Gray – bass, Kevin van der Zwaag and Stephen Neville – drums

Recorded and mixed at EMU Studio (Adelaide University). Tom Barnes – Audio Engineer

Tracks 1, 4, 6, 8, 9 and 10 written by Sidney Bechet

Track 2 written by Thomas ‘Fats’ Waller

Track 5 written by Jonathan Hunt

Track 7 written by Porter Steele

All arrangements by Jonathan Hunt

JIMMIE NOONE (CD 2)

Tr. 1.	<i>Sweet Georgia Brown</i>	5:24
Tr. 2.	<i>Porter's Love Song to a Chambermaid</i>	10:16
Tr. 3.	<i>Four or Five Times</i>	5:24
Tr. 4.	<i>Interlude 1</i>	3:41
Tr. 5.	<i>Sweet Lorraine</i>	7:30
Tr. 6.	<i>Blues My Naughtie Sweetie</i>	5:17
Tr. 7.	<i>Apex Blues</i>	6:50
Tr. 8.	<i>San</i>	5:48
Tr. 9.	<i>Interlude 2</i>	3:13
Tr. 10.	<i>Short Change</i>	7:46

TOTAL TIME – 60:48

All tracks recorded 6 June 2013

Jonathan Hunt – clarinet, Chad Lefkowitz-Brown – tenor saxophone, Matthew Sheens – piano, Quentin Angus – guitar, Lyndon Gray – bass, Kenneth Salters – drums

Recorded and mixed at EMU Studio (Adelaide University). Jarrad Payne and Jamie Mensforth – Audio Engineers

Tracks 1 written by Maceo Pinkard

Track 2 written by Jimmy Johnson

Track 3 written by Byron Gay

Track 4 and 9 improvisations by band

Track 5 written by Cliff Burwell

Track 6 written by Arthur Swanstone

Track 7 written by Jimmie Noone

Track 8 written by Walter Michaels

Track 10 written by Jonathan Hunt

All arrangements by Jonathan Hunt

BENNY GOODMAN (CD 3)

Tr. 1. <i>Lady Be Good</i>	8:42
Tr. 2. <i>Tiger Rag</i>	6:23
Tr. 3. <i>Here, There and Everywhere</i>	7:44
Tr. 4. <i>China Boy</i>	5:49
Tr. 5. <i>Blues In My Flat</i>	6:10
Tr. 6. <i>Clarinetitis</i>	8:39
Tr. 7. <i>Body and Soul</i>	7:37
Tr. 8. <i>Puttin' on the Ritz</i>	5:29
Tr. 9. <i>Avalon</i>	4:03

TOTAL TIME – 61:00

All tracks recorded 20 September 2013

Jonathan Hunt – clarinet, Darrin Archer – piano, Hugh Stuckey – guitar, Sam Zerna – bass,
Hugh Harvey – drums

Recorded at The Paris Cat, Melbourne. Alistair Mclean – Audio Engineer

Tracks 1 written by George Gershwin

Track 2 written by Nick La Rocca

Track 3 written by Jonathan Hunt

Track 4 written by Phil Boutelje

Track 5 written by Lionel Hampton

Track 6 written by Benny Goodman

Track 7 written by John Green

Track 8 written by Irving Berlin

Track 9 written by Vincent Rose

All arrangements by Jonathan Hunt

UNIFIED CONCEPTS (CD 4)

Tr. 1. <i>Gens du Couleur</i>	17:06
Tr. 2. <i>Marais Street</i>	9:02
Tr. 3. <i>Keepin' Up Joe</i>	10:05
Tr. 4. <i>Here, There and Everywhere</i>	14:57
Tr. 5. <i>Short Change</i>	8:45

TOTAL TIME – 60:07

All tracks recorded 11 February 2014

Jonathan Hunt – clarinet, Steve Grant – piano, Stephen Magnusson – guitar, Ronny Ferella – drums

Recorded at Allan Eaton Studios, Melbourne. Ross Cockle – Audio Engineer

All tracks written and arranged by Jonathan Hunt

LIST OF FIGURES

- Figure 1.1 Excerpt from Bechet's recording of *Wild Cat Blues* demonstrating his use of glissando, vibrato and harmonic sensibility.
- Figure 1.2 Excerpt from Bechet's recording of *Summertime* demonstrating his use of glissando and vibrato.
- Figure 1.3 Excerpt from Bechet's recording of *Summertime* demonstrating combined use of vibrato, glissando and growl tone.
- Figure 1.4 Excerpt from Bechet's recording of *Blue Horizon* demonstrating his use of glissando, vibrato and growl tone.
- Figure 1.5 Excerpt from *Wild Cat Blues* showing application of Bechet's timbral techniques.
- Figure 1.6 Excerpt from *Wild Cat Blues* showing application of techniques within a single phrase.
- Figure 1.7 Excerpt from *Summertime* showing integration of vibrato, range and harmonic tension.
- Figure 1.8 Excerpt from *Summertime* showing more successful integration of vibrato, range and harmonic tension.
- Figure 1.9 Excerpt from *Summertime* showing integration of Bechet techniques with bebop frameworks.
- Figure 1.10 Excerpt from *Blue Horizon* showing application of Bechet's timbral techniques within a single phrase.
- Figure 1.11 Excerpt from *Blue Horizon* showing application of Bechet's timbral techniques and integration with contemporary techniques over an entire chorus.
- Figure 2.1 Excerpt from Noone's recording of *Sweet Georgia Brown* demonstrating his use of rapid tonguing.
- Figure 2.2 Excerpt from Noone's recording of *Some Rainy Day* demonstrating his use of articulation.
- Figure 2.3 Excerpt from Noone's recording of *Some Rainy Day* demonstrating his use of trills.
- Figure 2.4 Excerpt from recording of *Sweet Georgia Brown* demonstrating rapid tonguing.
- Figure 2.5 Excerpt from recording of *Sweet Georgia Brown* demonstrating successful integration of rapid tonguing, chromaticism and extension of harmony.
- Figure 2.6 Excerpt from recording of *Sweet Georgia Brown* demonstrating use of trills.
- Figure 2.7 Excerpt from recording of *Porter's Love Song to a Chambermaid* demonstrating trills.
- Figure 2.8 Excerpt from recording of *Porter's Love Song to a Chambermaid* demonstrating successful integration of trills, extension of range and chromaticism.
- Figure 2.9 Excerpt from recording of *Porter's Love Song to a Chambermaid* demonstrating successful integration of rapid articulation, chromaticism and irregular note groupings.

- Figure 3.1 Excerpt from Goodman's recording of *Clarinetitis* demonstrating his use of asymmetrical phrasing and dynamic, expansive range.
- Figure 3.2 Excerpt from Goodman's recording of *Puttin' on the Ritz* demonstrating his use of asymmetrical phrasing and dynamic, expansive range combined with growl tone, vibrato and glissando.
- Figure 3.3 Excerpt from recording of *Puttin' on the Ritz* demonstrating asymmetrical phrasing and CESH.
- Figure 3.4 Excerpt from recording of *Puttin' on the Ritz* demonstrating successful integration of asymmetrical phrasing, tessitura, extension of range and harmonic extension.
- Figure 3.5 Excerpt from recording of *Puttin' on the Ritz* demonstrating successful integration of asymmetrical phrasing, expansive range and extension of harmony.
- Figure 3.6 Excerpt from recording of *Lady Be Good* demonstrating integrated use of asymmetrical phrasing, 'double time lines', expansive range, surrounding note figures and bebop scales.
- Figure 3.7 Excerpt from recording of *Puttin' on the Ritz* demonstrating successful integration of portamento and dynamic, tessitura.
- Figure 4.1 Excerpt from *Gens du Coleur* showing application of vibrato, glissando, growl tone and dynamic, expansive range.
- Figure 4.2 Excerpt from *Gens du Coleur* showing successful integration of trills, asymmetrical phrasing and slow lip glissando.
- Figure 4.3 Excerpt from *Gens du Coleur* showing integration of glissando, growl tone, and tessitura.
- Figure 4.4 Excerpt from *Gens du Coleur* showing successful integration of articulation, asymmetrical phrasing and lip glissando.
- Figure 4.5 Excerpt from *Short Change* showing successful integration of thematic development, rapid articulation, growl tone and polyrhythms
- Figure 4.6 Excerpt from *Short Change* showing successful integration of thematic development, rapid articulation and glissando.
- Figure 4.7 Excerpt from *Short Change* showing successful integration of the use of space, glissando, growl tone, chromaticism, harmonic extension and dynamic and expansive range.
- Figure 4.8 Excerpt from *Short Change* showing successful integration of circular breathing and trills

ABSTRACT

Benny Goodman was a major figure in the jazz clarinet lineage and represents the pinnacle of creativity, style and technique within the pre-bop era of jazz. Despite this fact, research seeking to understand his influence from an analytical perspective, along with the great innovators that preceded him, namely Sidney Bechet and Jimmie Noone, is meagre. Their influence upon reed players from the bebop era and beyond is also poorly documented.

The current study explores the influence of pre-bop clarinetists by undertaking comparative analyses of selected improvisations of Bechet, Noone and Goodman. The objectives of the research are: 1) to create a compendium of stylistic and technical elements inherent in the improvisations of Bechet, Noone and Goodman; 2) to explore how these elements can be incorporated into a performer's own style with the view to producing a stylistic amalgam that blends pre-bop era jazz with the harmonic and rhythmic complexities of the post-bop era. The focal point of this performance-based dissertation is four CDs, a total of four hours of music, in which the findings of the research are applied.

The study provides a model through which other jazz musicians might incorporate similar techniques from the classic jazz period in order to enrich their own conceptual approach to improvisation. Chapters One, Two and Three identify the key stylistic and technical elements of the improvisational approaches taken by Bechet, Noone, and Goodman respectively, and details how those elements have been adapted and incorporated by the author in the corresponding CD recordings of their repertoire. By way of conclusion, Chapter Four outlines the simultaneous combination and integration of the techniques of Bechet, Noone and Goodman in the body of original compositions recorded in CD 4.

DECLARATION

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

I give my consent to this copy of my thesis, when deposited in the University Library, being made available for photocopying and loan.

Signed:

Jonathan Robert Hunt

Date: 24/12/2014

ACKNOWLEDGEMENTS

A great number of people have contributed to every stage of this project, and I am grateful to the supportive performance and research community at the University of Adelaide. I extend particular thanks and gratitude to my supervisor, Professor Mark Carroll, and co-supervisor, Dr Chris Martin. Their wealth of experience and diverse skills gave me great confidence in this journey, which has certainly been one of the biggest undertakings of my life. Mark's editorial assistance in the preparation of this exegesis is also gratefully acknowledged. Professor Kimi Coaldrake's assistance in reading and commenting on drafts and answering many questions regarding candidature is greatly appreciated. I also thank Bruce Hancock and Professor Charles Bodman Rae for their initial encouragement to commence this research.

I would like to extend special thanks to Kyra Schwarz, whose constant encouragement and willingness to talk about all things musical and otherwise brought far greater breadth and depth to this thesis than would otherwise have been possible.

The success of this project rested a great deal on the musicians who generously contributed their skills and personalities to the recordings. An enormous thanks to: Tom Pulford, Lyndon Gray, Kevin van der Zwaag, Stephen Neville, Chad Lefkowitz-Brown, Matthew Sheens, Quentin Angus, Kenneth Salters, Hugh Stuckey, Sam Zerna, Hugh Harvey, Darrin Archer, Steve Grant, Stephen Magnusson and Ronny Ferella for their willingness to go along with my concepts, and for the skills and wisdom they brought to the recordings. I also thank the sound engineers who worked with me in these recording sessions: Tom Barnes, Jarrad Payne, Jamie Mensforth, Alistair Mclean, and Ross Cockle. Jason Ankles' incredible artwork is also hugely appreciated.

Thanks also go to my family for their consistent love, support and encouragement over the years. Many musicians contributed through discussions and through sharing their own ideas, but I would like to send special thanks to those who I have collaborated with, who are now dotted around the globe, for their constant inspiration.