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

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CD RECORDINGS

SIDNEY BECHET (CD 1)

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

TOTAL TIME – 59:51

All tracks recorded 28 November 2012


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

TOTAL TIME – 60:48

All tracks recorded 6 June 2013


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

TOTAL TIME – 61:00

All tracks recorded 20 September 2013


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.  *Gens du Coleur* .................................................................17:06
Tr. 2.  *Marais Street* .................................................................9:02
Tr. 3.  *Keepin’ Up Joe* ...............................................................10:05
Tr. 4.  *Here, There and Everywhere* .........................................14:57
Tr. 5.  *Short Change* .................................................................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
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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 clarinettists 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
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