

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.  | <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 |
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| 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**

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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 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

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## INTRODUCTION

You know, there's this mood about the music, a kind of need to be moving. You can't set it down and hold it ... you just can't keep the music unless you move with it.  
Sidney Bechet 1960: 95

The current study takes as its point of departure the above observation by the legendary Sidney Bechet who, it will be shown, was a pivotal figure in one of jazz's seminal periods of transformation. It does so by exploring the efflorescence of jazz clarinet and the improvised solo during 1923-1939, and investigates the technical innovations that drove these mediums forward. As a performance-based undertaking, the study presents its findings as four recorded CD studio recitals, accompanied by the current exegesis. The latter argues that clarinetists Bechet (1897-1959), Jimmie Noone (1895-1944) and Benny Goodman (1909-1986) were fundamental in incorporating the clarinet into jazz, and in establishing the role of the improvised solo as the dominant feature of the music. The recordings demonstrate the incorporation of key stylistic and technical elements of Bechet, Noone, Goodman by the author across a range of repertoire, including tunes originally composed and/or played by them and those written by the author. As supporting material for the portfolio of recordings, the exegesis documents the journey experienced from the beginning of candidature through to its completion. The recordings are arranged in the same order as they are discussed in the present volume. The order is chronological and each chapter is dedicated to one CD recording. The Appendices (save for Appendix A, see below) provide transcriptions, all of which have been made by the author. These highlight the technical and stylistic approaches to improvisation taken by the respective clarinetists. It is shown that these approaches mark the transition from a collective approach to improvisation, undertaken by the ensemble as a whole, to a soloistic one that placed the clarinet on par with Louis Armstrong's cornet.<sup>1</sup>

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<sup>1</sup> The deliberate focus on musicians who oversaw the transition from collective to solo improvisations precludes the inclusion of Johnny Dodds (1882-1940). While Dodds undoubtedly holds an important place in the history of New Orleans jazz clarinet he is best known for his collective improvisations and ensemble work.

<sup>2</sup> Bechet's first ever recording was in Jan/Feb 1921 but these recordings were never issued as there had been

The central outcome of the research is a unique, interactive and organic style of improvisation that unifies the stylistic and technical elements of traditional and swing era jazz with the harmonic and rhythmic complexities of the post-swing era. Further, the submission demonstrates traditional and contemporary jazz improvisation styles informing one another, and exploits the interconnectedness of their inherent techniques. The exegesis discusses various technical and aesthetic characteristics of the jazz tradition that have been interpreted and assimilated into the author's improvisational vocabulary as a means of enriching it, as well as giving novel significance to prior and future explorations in improvisation by jazz musicians.

The significance of clarinetists in the efflorescence of jazz music and the improvised solo is not extensively explored in texts discussing the origins of jazz. Schuller (1968), Lyttelton (1980), Collier (1978), Gioia (1997) and Burns (2000), to cite just five, all point to the great cornet players from Buddy Bolden, Freddie Keppard, King Oliver and Louis Armstrong as the source of outstanding developments in jazz. Seemingly alone amongst historians, David Ake gives due recognition to the role of the clarinetists in those developments:

Before the rise of the saxophone with Coleman Hawkins, Lester Young, Johnny Hodges, and – most decisively – Charlie Parker, clarinetists such as Barney Bigard, Benny Goodman, Artie Shaw, and Sidney Bechet stood as the chief woodwind players of the genre, their stature exceeded only by the great trumpet 'kings'. But that instrument has largely dropped from favor in contemporary jazz; with very few exceptions Eddie Daniels, Buddy DeFranco, Pete Fountain, Woody Herman, Woody Allen, no clarinetist has maintained a high profile since the Swing era.

Ake 2002: 167

Ake's observation is telling in that it points out that during the period in question – referred to by historians such as Schuller (1968) and Aebersold (1978) as the 'classic' jazz period that precedes the swing era – the preeminent clarinetists were crucial to the music. The current study presents, in both words and music, compelling evidence to reinforce that view. By re-evaluating the improvising techniques of Bechet, Noone and Goodman, the four CDs and

exegesis explore possible answers through performance as to the importance of clarinetists in the development of the improvised solo and the significance of the instrument in jazz today. These techniques also provide possibilities for jazz improvisation as part of a method of identity development for jazz musicians in general.

Some of the most innovative and celebrated musicians in jazz today, including Don Byron (clarinet), Wynton Marsalis (trumpet), Branford Marsalis (saxophone), Jason Moran (piano) and Bill Frisell (guitar) possess elements to their style that are deeply rooted in the so-called classic period. Combined with their mature knowledge of the diverse jazz styles up until the present day, these musicians serve to redefine the fundamentals while maintaining that which gives jazz improvisation its scope and personal freedom. Many musicians have engaged with the techniques and stylistic elements of traditional and swing era jazz, and some have taken an approach to the integration of traditional and post swing styles. In 1987 Wynton Marsalis released the first recording of his *Standard Time* series. In the liner notes Stanley Crouch writes, ‘these young men have had to go back in order to move forward. In pursuit of a more inclusive body of information, skill, and feeling, they have had to separate themselves from those trend-victims and theorists who use every possible argument to sidestep the weights and achievements of history’ (Marsalis, 1991).

Although musicians like Marsalis, Moran, Byron and Frisell have been praised by many critics and artists for creating a unique personal style that is entrenched in the ideals of classic jazz but presented in a contemporary context, there is currently very little analytical literature that supports these assertions. The goals of this submission are not to show that jazz became more advanced with the efflorescence of the improvised solo. Rather, it argues that there was a transformation from jazz stylings that focused on collective improvisations and ensemble work to those that held solo improvisation and personal innovation at its core. At the beginning of the 1920s the only point at which an individual musician would have the opportunity to play an improvised section without having to adhere to the ideals of ‘collective

improvisation' was in an instrumental 'break'. These were moments during a performance when a solo instrument would play unaccompanied for one or two bars, with the rest of the band only interjecting with a simple rhythm (usually one note at the beginning of those bars). It is shown here that Bechet, Noone and Goodman helped to invest clarinettists with the freedom and the authority to have their own voice. The characteristics that each musician employed were: superior choice of notes and resultant shape of their improvised lines; individual qualities of tone and timbre; sense of swing, which ultimately provides the foundation for their remarkably inventive and varied improvisations.

The primary sources of data for this study are original recorded improvisations of Bechet, Noone and Goodman and other notable improvisors of the classic jazz period. From these recordings twenty-four complete, original transcriptions were produced. Eight transcriptions were also made of complete improvisations of the author, two from each CD recording. At present there are very few published transcriptions of Bechet and Noone, and while Goodman fares a little better, few transcriptions of his solos focus on his early small group work – something that this study redresses. Of the sources identified on the previous page, Schuller's *Early Jazz* contains short transcribed passages from each of these players solos, coupled with solid analysis but offers a very brief overview only of their contribution to jazz. In Humphrey Lyttelton's *The Best of Jazz* the reader is prompted to listen to the recordings that are being described, so as to understand what the author is describing. While these and other texts adequately convey Bechet, Noone and Goodman's importance to the development of the improvised solo, one of the outcomes of this study is to build a more useful model for musicians interested in developing their improvisational skills.

The three areas chosen for analysis within this study are: timbre, rhythmic devices, articulation and texture. Three principal questions directed the selection of these particular parameters:



- 1) What are the stylistic elements integral to the clarinet playing of pre 1920s jazz music?
- 2) What is it that distinguishes Bechet, Noone and Goodman's improvisations from their clarinet contemporaries'?
- 3) To what extent can the improvising techniques employed by Bechet, Noone and Goodman be integrated into various contemporary jazz contexts?

In order to address these questions the characteristic stylistic and technical elements of each musician were identified, which can be summarised here as Bechet's vibrato and mastery of the blues; Noone's rapid tonguing, octave leaps and refined technique; and Goodman's phrasing and tessitura. Each of the first three chapters of the current exegesis identifies and discusses devices inherent to Bechet, Noone and Goodman, respectively, and shows how each device is applied in the recordings. The actual recordings sourced are supplied at Appendix A. Chapter One of the exegesis and CD 1 together focus on the innovations of Bechet, which include techniques such as vibrato, note bending, glissando, and growl tone. Chapter Two together with CD 2 relate to Jimmie Noone and his use of rapid tonguing, trills and arpeggiated figures. Chapter Three and CD 3 focus on the extended range, large intervals and asymmetrical phrasing used by Benny Goodman. CD and Chapter Four examine the author's original compositions, which were written specifically in order to highlight in a contemporary setting the combination of techniques and stylistic elements derived from each of the three clarinetists.

It is important to note that while the techniques adopted from the three clarinetists are preserved, their stylistic context is transformed, so that the Bechet recording is presented in an early bebop framework, the Noone in the so-called 1950s cool jazz period, and the Goodman in a more contemporary setting. The motivation in taking this approach is to demonstrate not simply the sheer virtuosity and vitality of their respective approaches, but to

show how those techniques can be reinvigorated by placing them in new stylistic contexts.

The fourth CD represents the consummation of that philosophy.

In sum, this project marks an ongoing personal exploration through improvisation directly influenced by the idiosyncratic techniques of Bechet, Noone and Goodman that gave rise to a period of high-quality artistic activity during the classic jazz period. Through practice-led research, this study examines the characteristics inherent in the solo improvisations of Bechet, Noone and Goodman and presents them in performances within contemporary jazz contexts.

## **CHAPTER ONE – SIDNEY BECHET**

Chapter One accompanies CD recording 1 and describes from the author's perspective the development of a personal extension of improvisation as it relates to the techniques of Sidney Bechet. The fundamental question addressed here is the extent to which the timbral techniques integral to the improvisations of Sidney Bechet can lead to the development and integration of rediscovered tools for improvisation in a contemporary jazz context. As was noted by way of introduction, the objective of this CD was to place these techniques principally within a musical context closer to early bebop than to classic jazz.

From the beginning of candidature the author embarked on a program of transcribing and analysing Bechet's recordings with a particular focus on identifying those techniques that set him apart from his contemporaries. In terms of the chapter structure, Section 1.1 offers a brief background that serves to justify the choice of Bechet as an exemplar; Section 1.2 summarises Bechet's improvisational techniques; Section 1.3 transcribes and analyses Bechet's recordings with the view to highlighting specific techniques; finally, Section 1.4 shows excerpts of transcriptions from the corresponding recording (CD 1) with the view to demonstrating the success of applying and integrating those techniques.

### **1.1 Background**

Bechet's style was so unique and individual that it is easy to overlook the impact he had on solo improvisation's nascent role in jazz (Schuller 1968; Gioia 1997). Although he is often remembered as a soprano saxophonist, Bechet began his career as a clarinetist – he played the instrument exclusively from 1903 to 1920, and made many of his historically significant recordings on it – and continued to play both instruments throughout his life. The current study focuses on Bechet the clarinetist.

Sidney Joseph Bechet was born in May 1897 into a Creole family with four older brothers who all played music. By 1910 he was already working with leading New Orleans bands, and by 1918 had played with almost every major group in New Orleans, including bands led by King Oliver, Freddie Keppard, Bunk Johnson and Buddy Petit. Being a principal player in these groups, Bechet's techniques would have undoubtedly influenced his fellow musicians significantly before what are widely regarded as the first jazz recordings were made in 1917. With regard to those recordings, Ted Gioia notes: 'In an ironic and incongruous twist of fate, the Original Dixieland Jazz Band (ODJB), an ensemble consisting of white musicians, was the first to make commercial recordings of this distinctly African American music' (Gioia 1997: 54). As there are no recordings prior to this date, evidence of Bechet's influence must be garnered from the testimonies of his contemporaries. Bechet was held in the highest esteem by fellow musicians, and this is nowhere more evident than in Louis Armstrong's autobiography: 'The first time I heard Bechet play that clarinet he stood me on my ear... I will never forget that I played with the great Bechet' (Armstrong 1957: 121). Guitarist Danny Barker also gives support to Bechet's influence when he recalls: 'When I was growing up, Jelly Roll was a legend and the same with Bechet' (Shapiro and Hentoff 1962: 47).

The earliest recording of Bechet still in existence is of the tune *Wild Cat Blues*, recorded with Clarence Williams' band in July 1923 (Collins 2011: 8).<sup>2</sup> The last recording of the 20s that Bechet made was in July 1925. The fact that Bechet only recorded for two years of the formative decade of recorded jazz is perhaps why Lyttelton asserts that: 'there is no aural evidence that Bechet made any lasting impact on the jazz of the 20s' (Lyttelton: 1980, 68). However, statements like these do not hold up to close scrutiny when considering the techniques Bechet pioneered. Atkins is closer to the mark when he states that 'these

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<sup>2</sup> Bechet's first ever recording was in Jan/Feb 1921 but these recordings were never issued as there had been technical mishaps (Collins 2002: 7).

recordings are some of the most important and influential recordings of New Orleans jazz' (Atkins 1995: 41).

## **1.2 Techniques for Improvisation: Vibrato, Glissando and Growl Tone**

In this section the techniques Bechet utilised in his improvisations are summarized, and the approach taken to their incorporation during the course of the research is described.

To develop frameworks based on the technical and stylistic elements of Bechet it was necessary to identify what distinguished him from his contemporaries and made his improvisations stand out as exemplary. The central objective of the research was to take these frameworks and incorporate them into the author's own improvising style. Through the performance and composition of pieces applying Bechet's techniques three key components of his style that most distinguished his improvisations were developed and refined: vibrato, glissando and growl tone.

Once this list of devices was compiled, application to the author's own improvising style began. This was achieved by firstly being able to play the transcriptions of Bechet's performances, and secondly incorporating the devices discovered into the chosen repertoire. By separating the stylistic and technical elements of Bechet and isolating the techniques that made him the authority on the clarinet, the emphasis in practice routines was to connect those elements with the author's improvisational concepts over Bechet's original song forms. These elements were then taken and transferred to different chord structures, tempos, and a variety of keys which allowed the techniques to be absorbed completely.

Although a number of other techniques were also absorbed into the author's playing style, vibrato, glissando and growl tone were specifically developed and applied.<sup>3</sup> These techniques demonstrate that Bechet's most individual contribution to the efflorescence of jazz

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<sup>3</sup> A number of Bechet's techniques could have been chosen as the focus of this study including: virtuosic obligatto embellishment of melodies, sense of rhythm and swing or being one of the first soloists to artfully incorporate blue notes (e.g. b3, b5 and b7 of a major chord), when many of his contemporaries were using them mostly for novelty effect.

clarinet and the improvised solo were the subtly varied timbral effects derived from the blues with which he colours and embellishes individual notes and phrases. Ake notes that as most Creoles had been raised on the aesthetics of European art-music, heavy vibrato, glissando and growl tone were more often used by musicians wanting to employ a more ‘African’ or vocal quality to their sound. (Ake 2002: 18) By contrast, Jimmie Noone employed these elements far more sparingly than Bechet because he adhered much more closely to the Creole aesthetic of sound production.

The following descriptions of the timbral devices Bechet employed are illustrative of Hallam and Cross’s contention that ‘timbre can play a role in larger-scale movements between tension and relaxation and thus contribute to the expression inherent in musical form’ (Hallam and Cross 2009: 237). These techniques, derived directly from the blues, also show how he utilised timbre to heighten the emotion of pathos being expressed, something that quickly fell out of favour in jazz after 1940 but was a central component up until that point.

### **1.2.1 Vibrato**

By analysing video of Bechet performing, it was deduced that he used his diaphragm to produce his distinctive vibrato (Jazz Video Guy 2013: 0:30). However, after attempting to employ diaphragm vibrato the author made the decision to continue to use jaw vibrato, as it was only then that control and degree of pitch oscillation comparable to Bechet’s could be achieved. In his book *Clarinet*, Jack Brymer describes jaw vibrato as:

A vibrato produced usually by a chewing action of the lower jaw – an action which causes pulsations in the air column by compressing the reed intermittently, damping its vibration, and pressing the reed closer to the facing so that very little air can enter until the tension is released, when it enters with a rush’.

Brymer 1976: 205

This jaw vibrato causes a modulation of the airflow in the tube of the clarinet with one’s ear determining a mean pitch. Bechet’s vibrato gave his sound an unparalleled expressive and

often plaintive quality, but also had the ability to generate tension on a single note by giving it a sense of forward momentum.

### **1.2.2 Glissando**

The *Grove* dictionary describes glissando as: ‘A term generally used as an instruction to execute a passage in a rapid sliding movement’ (Sadie 2001: 447). The glissando that Bechet achieves by manipulating the reed with his embouchure so as to slide between pitches is of particular interest to this study. Bechet’s recordings are infused with glissandos and are not simply a chromatic sequence of notes, but a ‘smear’ from one note to another achieved with an extremely strong embouchure. Like his vibrato, Bechet’s use of glissando can both set up a sense of tension by creating an ambiguity of pitch to the ear of the listener, and give an emotive quality to his phrases reminiscent of blues vocalists.

### **1.2.3 Growl tone**

Bechet produced his unique growl tone on the clarinet by simultaneous maintenance of two notes. By singing at the same time as playing the clarinet, two notes are generated by a single breath. The sound of the clarinet is modified by that of the voice and the effect is the production of Bechet’s highly personal guttural timbre. Players from ‘Uptown’ New Orleans incorporated heavy vibrato, growls and slurs constantly in their playing.<sup>4</sup> Despite Bechet being a Creole, his style and improvising techniques were heavily rooted in the Uptown sensibilities, as Lyttelton notes:

Sidney Bechet was a Creole, but he was also a self-taught rebel who naturally gravitated towards the more violently self-expressive music of black New Orleans that owed nothing to conservatory training.

Lyttelton 1980: 66

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<sup>4</sup> By the turn of the twentieth century, New Orleans’ Canal Street had come to symbolise the division between the two groups: blacks lived on one side of Canal, or ‘Uptown’; the Creoles occupied the ‘Downtown’ side. (Ake 2002: 18)

As the recording confirms, these techniques open up a range of stylistic choices and frameworks for improvisational development. The following sections specify both recordings on which Bechet utilises these techniques, and also where the author has applied them in CD 1.

### **1.3 Transcription and Analysis of Selected Improvising Techniques in Bechet's Recordings**

Three recordings of Bechet applying vibrato, glissando and growl tone are referred to specifically below: *Wild Cat Blues* (1923, from *Young Sidney Bechet* [Timeless, CBC 1-028]), *Summertime* (1939, from *Jazz Classics Volume 1* [Blue Note, BST-81201]), and *Blue Horizon* (1944, from *Jazz Classics Volume 1* [Blue Note, BST-81201]).

#### **1.3.1 *Wild Cat Blues***

*Wild Cat Blues* was written by Thomas 'Fats' Waller and is essentially a ragtime piece, comprising of a series of themes and distinctive four-in-a-bar drive characteristic of the Harlem stride pianists such as Waller's mentor James P. Johnson (Lyttelton 1980: 64). In bars 11 and 19 of the breaks section provided at Figure 1.1 (refer Appendix A, track 1 at 1:30), Bechet clearly combines both glissando and vibrato as he uses his lip to bend up to a B and then applies heavy vibrato in both instances. This example shows that whether isolating a single note from the context of a phrase, or a series of notes within that phrase, we can clearly hear the forward thrust that Bechet's techniques gave to his improvised solos, and in them recognise his unmistakable personality.



♩ = 190  
Em C#dim D#dim Em

5 Em C#dim D#dim Em

9 Em C#dim D#dim Em

13 Em C#dim D#dim Em

17 Em C#dim D#dim Em

21 Em C#dim D#dim Em

Figure 1.1 Excerpt from Bechet's recording of *Wild Cat Blues* demonstrating his use of glissando, vibrato and harmonic sensibility. All transcriptions are by the current author and are in Bb pitch.

The solo breaks as seen in this example were pivotal in bringing the soloist into the spotlight. They have been included above in their entirety as they display a prime example of the following features that were essential ingredients of his playing: choice of chord tones which govern the shape of the improvised line; a sense of swing which ultimately provides the foundation for his remarkably inventive and varied phrasing; and a quality of tone and timbre distinguished by vibrato, glissando and growl tone.

### 1.3.2 *Summertime*

Bechet recorded *Summertime* for the Blue Note record label in New York in 1939. It was a significant hit in the early life of that label. Elements of Bechet's improvising style are spread throughout his improvised solo, which has him applying vibrato consistently at any point where there is a note longer than a crotchet. This wide vibrato gave Bechet's sound an emotional intensity that, in the author's opinion, was unparalleled by any other clarinetist at the time. In bar 2 of Figure 1.2 Bechet glissandos into and holds a high B (the 9th of the Am chord) for 3 beats, applying heavy vibrato before continuing the phrase with a glissando down (Appendix A, track 2 at 2:30).



Figure 1.2 Excerpt from Bechet's recording of *Summertime* demonstrating his use of glissando and vibrato.

The vibrato on this particular note in the improvised solo shows an effective use of tension and release, but it is when Bechet combines all three techniques together in one phrase that it is at its most effective. In Figure 1.3 (Appendix A, track 2 at 0:54) Bechet glissandos into the first three notes whilst simultaneously applying a heavy growl tone. Vibrato is also applied to the third note in this series and the effect of all three techniques combined is extremely striking. This sequence of notes and techniques is repeated twice more with slight variance each time, adding to the weight of the timbral techniques by reiterating them through the use of motivic development.



Figure 1.3 Excerpt from Bechet’s recording of *Summertime* demonstrating combined use of vibrato, glissando and growl tone.

### 1.3.3 *Blue Horizon*

Bechet recorded *Blue Horizon* in New York on December 20 1944. The recording is often referred to in literature relating to Bechet as it so completely encapsulates his ‘story-teller’ approach, something that was, according to his most highly regarded student Bob Wilbur, his ‘musical credo’ (Wilbur 1987: 25). Bechet would often tell his students that improvising is just like talking (Ake 2002: 27), which is apparent when considering his highly rhetorical style. Bechet himself describes the timbral techniques that he incorporates in his playing as ‘interpreting moans and groans and happy sounds’ (Bechet 1961: 79). These sonorities can be heard in abundance in *Blue Horizon* and a full transcription can be seen in Appendix B. Ake highlights the extent of Bechet’s use in *Blue Horizon* of these sounds when he says: ‘Bechet colours and shapes each phrase – indeed, virtually every tone – with a long, slow, rising glissando, a gentle “scoop” from below, a “fall” from above, or a throaty growl’ (Ake 2002: 30). From the very first phrase of the piece (see Figure 1.4, refer also to Appendix A, beginning track 3) Bechet employs all three techniques. The combination of these techniques in this improvised solo gives rise to the most significant build of tension and therefore excitement, which was the root of his influence on his contemporaries and succeeding musicians.



Figure 1.4 Excerpt from Bechet’s recording of *Blue Horizon* demonstrating his use of glissando, vibrato and growl tone.

Vibrato, glissando and growl tone were the most important stylistic components of Bechet's style. They each served as an essential ingredient in giving rhythmic momentum and tension and release to his playing. The intensity of his growl tone, and speed and degree of pitch variation in his vibrato and glissando were idiosyncratic to Bechet, and meant that he stood out from his contemporaries. Other important clarinetists such as Johnny Dodds and Jimmie Noone's vibratos and glissando were far less pronounced.<sup>5</sup> Vibrato, glissando and growl tone were applied by the author at some point in each of the tracks on CD1 and are particularly evident in the performances of *Wild Cat Blues* (CD1: track 2), *Summertime* (CD1: track 3) and *Blue Horizon* (CD1: track 6).

#### **1.4 Transcription and Analysis Demonstrating Application of Techniques**

In this section the same three tracks of the author applying the selected techniques are analysed: *Wild Cat Blues* - (CD1: track 2), *Summertime* – (CD1: track 3) and *Blue Horizon* – (CD1: track 6).

##### **1.4.1 *Wild Cat Blues* - CD 1 Recording**

Track 2 of CD1 presents a duo between clarinet and piano of *Wild Cat Blues*. Vibrato, glissando and growl tone derived from Bechet are all employed in the improvised solo section (starting 2:14). Other techniques are also utilised throughout the solo, including what Jerry Coker has identified as Contrapuntal Extension of Static Harmony (CESH)<sup>6</sup>, hemiola and chromaticism.

The goal of the improvised solo in this piece was to take the 'breaks' section of the Bechet recording and extend them so as to develop the solo over the repeated structure.

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<sup>5</sup> Dodds undoubtedly holds an important place in the history of New Orleans jazz clarinet and is often discussed alongside Bechet, Noone and Goodman in the literature. He was the clarinet player in Louis Armstrong's Hot Fives and Hot Sevens, which produced some of the most influential music on record in the 1920s. However, he was not the virtuoso soloist of the calibre of Armstrong, Bechet or Noone and therefore outside of the scope of this research. Dodds' strengths instead lie more in collective improvisations and ensemble work and this was the root of his influence on his contemporaries.

<sup>6</sup> While a single chord is sustained ('static harmony'), one note from the chord is moving by semitones ('contrapuntal elaboration') (Coker 1997: 66).

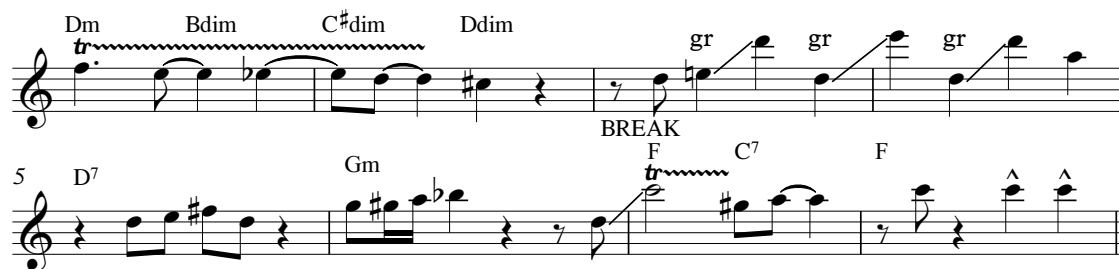


Figure 1.5 Excerpt from *Wild Cat Blues* showing application of Bechet's timbral techniques.

At 2:21 (Figure 1.5) the first four notes create a hemiola, and trills are also applied. CESH is also seen in bars 1 and 2 on beats 1 and 3 respectively. In bars 3 and 4 growl tone is combined with long glissandos. In bars 7 and 8 a glissando from a D in the staff to a C above the staff is combined once again with a trill. Although trills are not one of the three Bechet techniques chosen for this study, they are a technique of Jimmie Noone's style that is explored in the third chapter of the exegesis. It is noteworthy that elements of both Noone and Goodman were internalized and became a natural part of the author's vocabulary (see Chapter Four and CD4). Vibrato, glissando and growl tone are frequently utilised in this solo and are particularly successful at generating interest and tension when combined together as at 3:12 with a glissando of an octave from D within the staff to the D above (see Figure 1.6). It is worth noting that although the contemporary techniques of the author's personal jazz style and the timbral techniques assimilated from Bechet were applied throughout the solo as a whole, they were not combined within an individual phrase at any point. In the performances described below this is achieved, resulting in a more homogenous solo in terms of blending contemporary and traditional techniques.



Figure 1.6 Excerpt from *Wild Cat Blues* showing application of techniques within a single phrase

### 1.4.2 *Summertime* - CD1 Recording

Application of the three timbral techniques and integration with contemporary techniques from the author's existing improvisation style to build upon Bechet's seminal 1939 recording was the overall focus of this track on CD 1. Vibrato is applied in this solo at 2:35 (see Figure 1.7), on a B above the staff highlighting the 9th of the Am chord. Bar 3 of this excerpt extends the range of the clarinet to a high D and also extends the level of tension by combining the devices of vibrato, range and harmonic tension (11th of Am chord).

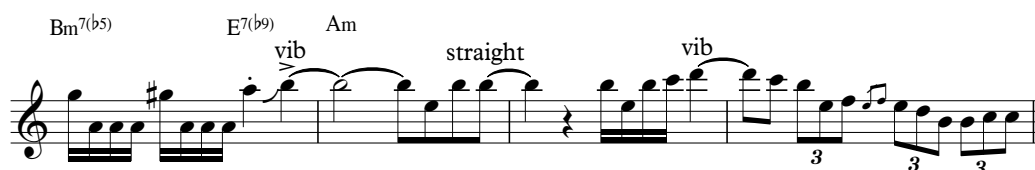


Figure 1.7 Excerpt from *Summertime* showing integration of vibrato, range and harmonic tension.

The use and combination of these devices to create tension is effective but resolves too quickly and, in the author's opinion, could have been extended further. As this study is concerned with applying Bechet's techniques within a contemporary context, the tension generated at 3:46 (see Figure 1.8 overleaf) when range is extended further again to a high F (flattened 6th of Am chord) and vibrato applied, shows more effectively the integration of Bechet's style with the author's in a modern format.

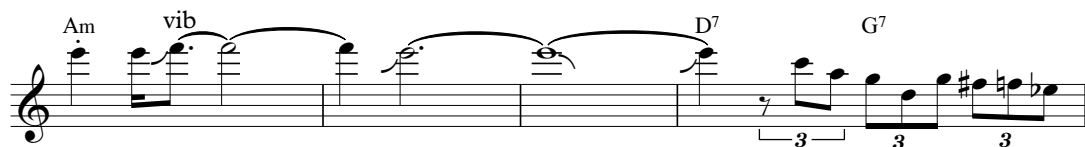


Figure 1.8 Excerpt from *Summertime* showing more successful integration of vibrato, range and harmonic tension.

Directly following this high F, a high E is held and gradually glissandos down to a C# and then back again over the course of the entire bar. This kind of extreme manipulation of pitch

was a characteristic of Bechet's style that was highly influential on players that followed him, particularly Johnny Hodges, (Ake 2002: 30), who would himself influence countless saxophonists. At 2:12 glissando is also used, bending into the notes of D and B above the staff (see Figure 1.9). This time the bend into the note is applied much more quickly, serving to break up the underlying rhythm with the use of syncopation.



Figure 1.9 Excerpt from *Summertime* showing integration of Bechet techniques with bebop frameworks.

This phrase employs a number of techniques that come straight from a bebop framework for improvising. They are: 1) extended range, 2) syncopation, and 3) harmonic extension (use of the 7th, 11th and 9th of the Am chord). By adding to these bebop elements an exaggerated lip bend into the second and third notes, this phrase ceases to be characteristically bebop but also is not representative of classic jazz either, instead becoming a hybrid of these styles.

Combining bebop language with Bechet's vibrato and glissando proved successful in the improvised solo on *Summertime* and serves to re-contextualise the timbral techniques of Bechet. The creation of tension was achieved to a certain extent, but on reviewing the performance as a whole, could have been augmented with the addition of growl tone. This third element is present in *Blue Horizon* (CD1: track 6) and its addition makes for an even more successful improvised solo.

### 1.4.3 *Blue Horizon* - CD1 Recording

The first three choruses and final chorus of this track are taken directly from the Bechet recording. The aim was to treat these choruses as the 'heads' of the tune, as the original recording does not have a clearly stated melody/solo choruses framework like the other tracks

on CD 1. Of Bechet's recording of the tune, Ake notes that 'the only hint that Bechet may have had an actual 'tune' in mind comes in his return to a brief melodic fragment in bars nine and ten (the V chord and IV chord respectively) of each chorus, though he never plays these fragments the same way twice' (Ake 2002: 32). The key success of the performance of *Blue Horizon* on CD1 is the integration of all three of Bechet's techniques with a wide range of improvising frameworks taken particularly from bebop language as tension building devices. At 2:00, when the author's improvisation begins (see Figure 1.10), a combination of Bechet's techniques are used with a glissando up to a C above the staff followed immediately by an Ab a major third below with heavy growl tone and slight vibrato. This series of notes is then repeated in the next bar, this time without growl tone on the Ab, but rounding off the phrase with stronger held vibrato on F than in the previous bar.



Figure 1.10 Excerpt from *Blue Horizon* showing application of Bechet's timbral techniques within a single phrase.

At 3:10 the band begins to play a double time feel, and vibrato, glissando and growl tone are utilised very successfully with chromaticism in bars 1, 2 and 3 and surrounding note figures in bar 4 of Figure 1.11. At 3:35, during the last four bars of this double time feel chorus, the tension builds again to the climax of the improvised solo. Tension is achieved by combining growl tone with a series of trills chromatically downwards. The entire improvised chorus has been included at Figure 1.11, as it is one of the most exemplary instances in CD 1 of consistent integration of Bechet and the author's techniques.



The image shows a musical score excerpt from *Blue Horizon* in treble clef. It consists of five staves of music. The first staff is marked 'Double time' and features a high F note with a vibrato (vib) marking. The second staff has a measure with a triplet of eighth notes. The third staff has a measure with a triplet of eighth notes. The fourth staff has a measure with a triplet of eighth notes and a measure with a quintuplet of eighth notes. The fifth staff has a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The score includes various musical notations such as accidentals, slurs, and dynamic markings like 'gr.' (growl) and 'vib.' (vibrato).

Figure 1.11 Excerpt from *Blue Horizon* showing application of Bechet’s timbral techniques and integration with contemporary techniques over an entire chorus.

Tension generated during the double time section is resolved on the first note of the final chorus of the track (3:47) by holding a high F (the tonic) for four beats with vibrato, before once again employing growl tone and glissando on a high Eb (3:48).

There are a number of recurring concepts in the analyses discussed in this chapter. Firstly, the development and application of Bechet’s techniques are consistently connected to the author’s existing improvisation practice. Second, the application of techniques are discussed in relation to tension and release, particularly relating to the creation, maintenance and resolution of tension. Development of a jazz performer’s individuality is also part of the wider context of this study, and consistent reference is made to the importance of the interconnection of Bechet’s techniques and the author’s preexisting techniques to achieve this. The elements derived from Bechet permeate through the entire performance on CD1. Although only three tracks are discussed in detail in this chapter, the integration of Bechet’s

techniques is demonstrated on each track in turn. The following two chapters show the enhancement of integration of classic jazz techniques and the author's extant jazz knowledge with the explication of techniques from Jimmie Noone in Chapter Two and Benny Goodman in Chapter Three.

## **CHAPTER TWO – JIMMIE NOONE**

Chapter Two accompanies CD recording 2 and describes from the author's perspective the continued growth of a unique style of improvisation pertaining particularly to the techniques of Jimmie Noone. The objective of the CD was to place these techniques principally within a musical context closer to West Coast jazz from the 1950s, than to classic jazz. In terms of the chapter structure, Section 2.1 explains the background that serves to justify the choice for application of Noone's techniques within this submission; Section 2.2 summarises the determined techniques for improvisation developed for application; Section 2.3 presents transcriptions and analyses of Noone's recordings demonstrating the specific techniques; and finally Section 2.4 shows excerpts of transcriptions from the corresponding recording (CD 2), demonstrating the success of applying and integrating those techniques.

### **2.1 Background**

Noone was born near New Orleans in 1895 and studied with the classical clarinetist Franz Schoepp, Lorenzo Tio Jr. and Sidney Bechet (Schuller 1968: 204). He is regarded as one of the so-called clarinet kings of the 1920s and his impact upon clarinetists that came after him, most importantly Benny Goodman, is undeniable. In Goodman's biography, Ross Firestone writes that:

Jimmie Noone probably had the greatest single influence upon Benny's development as a jazz musician, as both a stylistic model and a musical inspiration... 'I loved Jimmie Noone's clarinet playing,' Benny maintained. 'He was an excellent clarinet player, period.' Coming from Benny, there was no higher praise.

Firestone 1993: 27

Despite this, his recordings have fallen out of wide renown, with Cook and Morton stating that this is due to the fact that: 'much of his output was spoiled by weak material, unsuitable arrangements, poor sidemen or a sentimental streak which eventually came to dominate his

playing' (Cook & Morton 2004: 1219). However, if this were true, Noone would not be regarded by many of his contemporaries and critics as having had, as Lyttelton states: 'The greatest impact on the succeeding generation of clarinet men' (Lyttelton 1980: 193). Lyttelton also writes that Noone:

Typifies the method of ensemble playing handed down to the likes of Albert Nicholas and Barney Bigard and at the same time shows us something of the instrumental brilliance which, through its impact on Benny Goodman and Jimmy Dorsey, paved the way for the clarinet's dominating role in the Swing Era that was to come.

Lyttelton 1980: 195

Noone moved to Chicago in 1918 and began to establish a reputation quickly. His playing even at that stage was outstandingly controlled in terms of note choice, swing feel, tone and intonation (Gioia, 1997; Schuller, 1968). As discussed in the previous chapter, like Bechet, Noone was of the second generation of clarinetists in New Orleans. He was also a Creole like Bechet, but whereas the latter was largely self-taught, Noone was heavily influenced by the classical tradition of the clarinet and developed a technique that was unsurpassed.

## **2.2 Techniques for Improvisation: Articulation and Trills**

In this section the techniques employed by Noone in his improvisations are documented and defined, and how these techniques were developed in the course of the research is described.

To develop frameworks based on the technical and stylistic elements of Noone it was necessary to identify what distinguished him from his contemporaries and made his improvisations outstanding. Through the performance and composition of pieces applying Noone's techniques, two key components of his style that most distinguished his improvisations were developed and refined: articulation and trills.

The same process of integrating these techniques was used as stated in Chapter One, allowing the techniques to be absorbed completely into the author's playing. Although a number of Noone's techniques could have been chosen as the focus of CD 2, his idiosyncratic

articulation and trills were specifically developed and applied. These techniques illustrate most succinctly Noone's unique virtuosity that was fundamental to the clarinet's prominence in jazz, and the proliferation of the improvised solo. These techniques were derived far more directly from the Creole tradition of clarinet playing than the techniques discussed in the previous chapter. It could be said that Bechet and Noone epitomise the distinct worlds that were crucial in the development of the individual musician's primary role in jazz improvisation. Whereas Bechet's techniques were derived from the timbral aspects of the blues, Noone's techniques were derived from the European 'classical' tradition of technical mastery. The following descriptions of the devices Noone employed are illustrative of how he achieved both tension and release, and a unique expressiveness in his remarkable improvisations.

### **2.2.1 Articulation**

The articulation that is of particular interest to this study is the prominent staccato that Noone employed to create a unique texture in his improvised solos, and its combination with his trademark use of broken chord figures. Noone achieved his extremely precise and rapid articulation through his mastery of tonguing.<sup>7</sup> Gunther Schuller defines Noone's use of articulation as the most effective technique in his advanced approach to stylistic expression when he states that:

But perhaps none tells the story more simply or effectively than the manner with which Noone plays the three-note figure in *Tight Like This*. The attack, the relaxed but precise tapering of the note, the feeling of over-all phrasing connecting the three notes – in other words the way they flow into each other musically though they are not slurred but semi-staccato – all these subtleties could be equaled at that time by only one man, Armstrong.

Schuller 1968: 206

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<sup>7</sup> The importance of tonguing is outlined in *New Grove* as follows: 'In playing mouth-blown instruments, the technique by which detached notes, or the first notes of phrases, are given a clean start. With reed instruments this is effected by placing the tip of the tongue lightly against the reed and drawing it sharply back while maintaining the airstream' (Sadie 2001: 60).

Traditionally, jazz musicians have developed articulation skills aurally, following the stylistic intricacies of the particular context in which they are playing. Noone's use of articulation set up the precedent for jazz clarinetists to investigate the classical tradition as a means of enhancing technical ability. The clarity and apparent effortlessness that Noone achieved through the application of his articulation, 'through its impact on Benny Goodman and Jimmy Dorsey, paved the way for the clarinet's dominating role in the Swing Era that was to come' (Lyttelton 1980: 194).

Noone's use of articulation was one of the techniques he employed representative of his technical virtuosity on the instrument. It was a principal component in giving his sound an exceptional fluidity and sense of forward momentum. It also situated his style within a European aesthetic of technical facility that was a major influence on the succeeding eras in jazz.

### **2.2.2 Trills**

Noone's use of ornaments gave colour to his sound; emphasis and weight to certain notes in his phrases; and embellished the rhythmic flow of his improvised lines in a way that was unparalleled by his contemporaries. Use of ornaments by clarinetists and other reed players fell out of favour during the bebop period in the same way as vibrato, glissando and growl tone, described in Chapter One. The particular ornament used by Noone, and one that was an obvious choice of rediscovered techniques to apply to the author's style was his use of trills.

*New Grove* dictionary states that: 'the trill, or shake, consists in a more or less rapid alternation of the main note with the one a tone or semitone above it' (Sadie 2001: 838). This thesis also uses the term trill to describe larger intervals of note alternations (minor thirds, tritones etc.). Improvised phrases that Noone played that may have been considered trite if played by other musicians, were transformed into highly personal expressions with his idiosyncratic use of trills. Mezz Mezzrow defines this quality of Noone's when he states that: 'the little flourishes that he came up with "in the windows", fill-ins at the ends of phrases

where other players took a breath, were really amazing’ (Lyttelton 1980: 195).

By infusing Noone’s techniques with the author’s improvising style, rediscovered frameworks for improvisation were developed by the current author. The following sections specify both recordings on which Noone utilises these techniques, as well as their application by the author in CD 2.

## **2.3 Transcription and Analysis of Selected Improvising Techniques in Noone’s**

### **Recordings**

Two recordings of Noone applying articulation and trills are referred to specifically below:

*Sweet Georgia Brown* (1936, from *Chicago Rhythm – Apex Blues* [JSP Records, JSP926D]) and *Some Rainy Day* (1928, from *Chicago Rhythm – Apex Blues* [JSP Records, JSP926A]).

#### **2.3.1 *Sweet Georgia Brown* - Noone Recording**

*Sweet Georgia Brown* was written by Maceo Pinkard in 1925 and recorded by Noone in Chicago in 1936. Noone’s improvised solo contains many of the characteristics of his style, including rapid staccato intervallic figures centred around a single note as seen in bars 1 to 4 (refer Appendix A, track 4 at 1:58) and 17 to 20 (2:13) (see Figure 2.1). These intervallic passages are both based around dominant 7th chords (G7 and C7 respectively). In the first four bars Noone centres around the note G (tonic of the chord) and leaps back and forth to the notes F (dominant 7th of chord), D (5th of chord), and B (3rd of chord). In the second four bar phrase shown at Figure 2.1 Noone once again centres around the note G, but this time includes leaps to the note F# (major 7th of chord) and E (6th of the chord). These added notes serve to create a sense of chromaticism in the phrase and shows the forward motion that Noone’s articulation gave to his improvised solos.

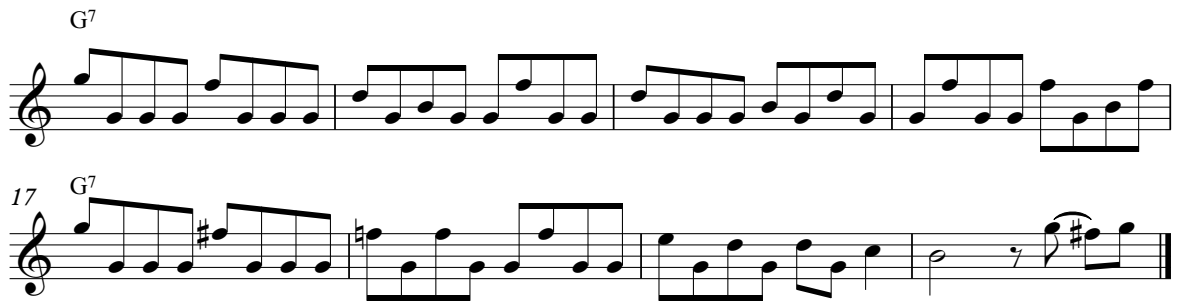


Figure 2.1 Excerpt from Noone’s recording of *Sweet Georgia Brown* demonstrating his use of rapid tonguing.

A sense of rhythmic tension is also set up by this technique as it serves to break up the flow of the phrase, giving it a disjointed and exciting sound. Without the virtuosic proficiency of Noone’s facility on the clarinet, this phrase could sound sloppy. Here however, it clearly justifies the author’s choice for reassessment of such techniques and its potential application in a contemporary context.

### 2.3.2 *Some Rainy Day* - Noone Recording

Noone recorded *Some Rainy Day* on December 6, 1928 with his Apex Club Orchestra. In the second chorus of this standard 32 bar AABA tune, Noone employs semiquaver broken chord patterns in bars 1 and 2 (refer Appendix A, track 5 at 1:04) (see Figure 2.2). One can hear at this relatively early point in jazz recording that Noone is firmly in control of his improvisations and that his technical facility was superior to any of his clarinet contemporaries, with the possible exception of the young Benny Goodman.



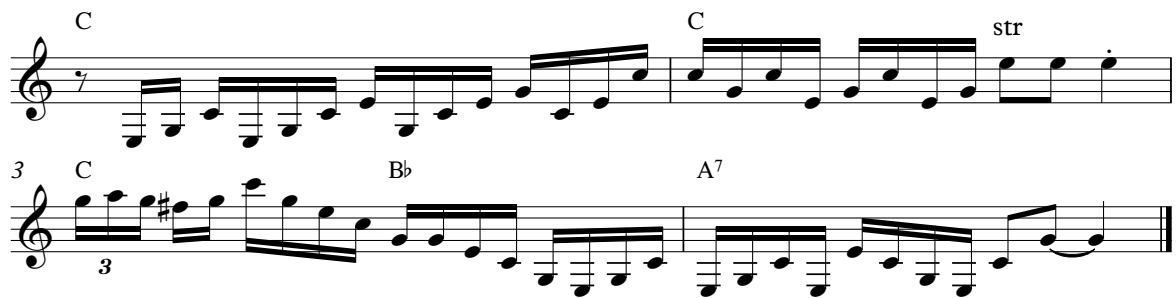


Figure 2.2 Excerpt from Noone’s recording of *Some Rainy Day* demonstrating his use of articulation.

William Howland Kenney maintains that ‘all of Noone’s recordings reflect a bifurcated rhythmic sense’ (Kenney 1986: 152). For Kenney, Noone’s recordings show his ability to ‘swing well’, but that often when playing staccato figures he ‘introduce[s] a conflicting rhythmic pattern, one that does not mesh with that of the rhythm section’. Although Kenney’s assertion that the rhythm is disrupted by Noone’s staccato broken chords is correct, it is his assumption that this is in some way a negative that, in the author’s opinion, needs reevaluation. The disruption of rhythmic flow that Noone’s technique generates is one of his most powerful tools in creating a sense of tension and release in his improvised solos. Kenney’s assertions could be due to the fact that at faster tempos a tendency exists for quaver passages to ‘straighten out’ organically. The flawless execution Noone displayed on numerous recordings challenges Kenney’s notion that rapidly articulated passages were not suitable when Noone was recording, and this study strengthens the argument for their use by showing its integration into a modern context.

Noone’s use of trills generates a disruption in the rhythmic flow of his improvised phrases in the same way that his articulation does. His trill spanning bars 1 and 2 of figure 2.3 (track 5 at 1:41) is illustrative of both rhythmic and harmonic tension, as the trill of a major third oscillates between the note C (3rd of chord) and the note E (#5 of the chord).



Figure 2.3 Excerpt from Noone's recording of *Some Rainy Day* demonstrating his use of trills.

Articulation and trills were two of the most important stylistic components of Noone's style. Each served as an ingredient in generating tension and release in his improvised solos. Through Noone's performances, the rediscovery of his idiosyncratic articulation and use of trills opens up new and creative stylistic devices that complement contemporary jazz styles. By choosing to implement these techniques is an artistic decision based on one's own conceptual approach to improvisation, and it is the author's belief that integration of these techniques is a major factor in the success of CD 2.

## 2.4 Transcription and Analysis Demonstrating Application of Techniques

In this section the achievement of the stated goals are demonstrated by transcription and analysis of selected improvisations of the author's improvisations from CD 2. Articulation and trills were applied by the author in each of the tracks on CD 2 and are particularly evident in *Sweet Georgia Brown* (CD 2: track 1) and *Porter's Love Song to a Chambermaid* (CD 2: track 2).

### 2.4.1 *Sweet Georgia Brown* - CD 2 Recording

The key success of the performance of *Sweet Georgia Brown* is the integration of a wide range of contemporary improvising techniques with the application of precise articulation garnered from Noone. This precise articulation allowed for execution of consecutive staccato quaver phrases in an up-tempo swing performed at 224bpm. As described in the previous chapter, practice was done to allow Noone's techniques to be completely assimilated into the author's playing. Rapid tonguing technique was the key to unlocking this creative device for improvisation and can be seen at Figure 2.4 (2:48).

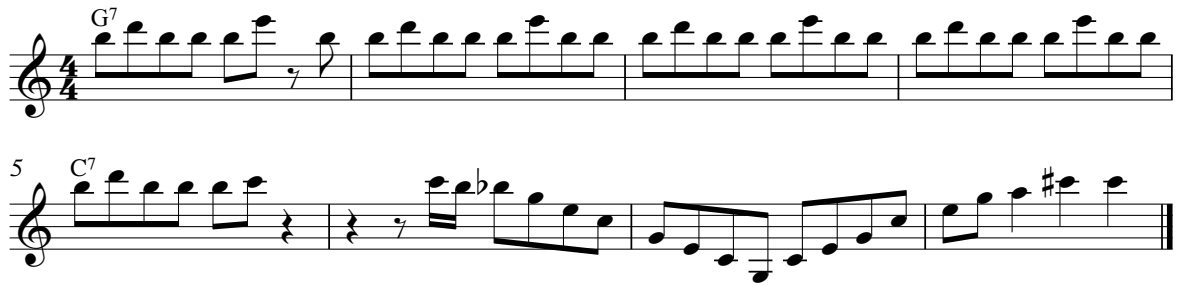


Figure 2.4 Excerpt from recording of *Sweet Georgia Brown* demonstrating rapid tonguing.

Use of rapid tonguing can also be heard in this recording at (2:14) as shown in Figure 2.5.

Here the application of rapid tonguing of broken chords is enhanced by use of chromaticism particularly in bars 5 to 8 of this figure. Extension of harmony is also implied in this four bars with a D# (sharp 9 of chord) played in the first and last bars of the C7 section. Further, in bars 6 and 7 the tritone is played, implying a harmony of C7#11.

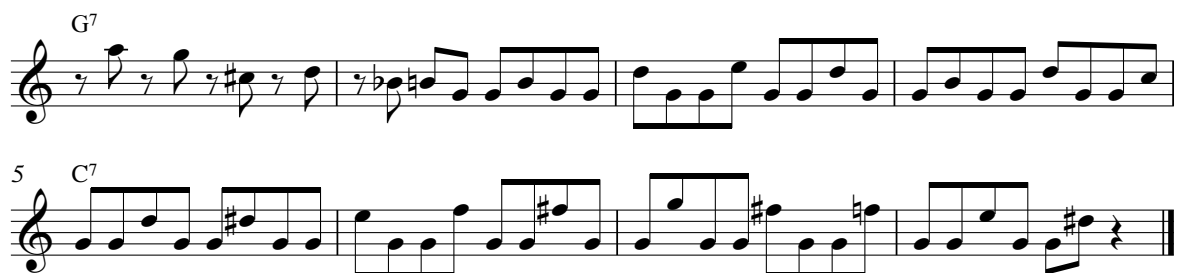


Figure 2.5 Excerpt from recording of *Sweet Georgia Brown* demonstrating successful integration of rapid tonguing, chromaticism and extension of harmony.

Trills are applied in this improvised solo at 1:47 (see Figure 2.6). This example of a semitone trill oscillates between A and Bb above the staff and is repeated in the same manner in the proceeding three bars. The use of this technique to create tension is effective, but as this study is focused on applying Noone's techniques within a contemporary context, could have been extended further. Extension of the use of trills was more successfully applied in *Porter's Love Song to a Chambermaid*.

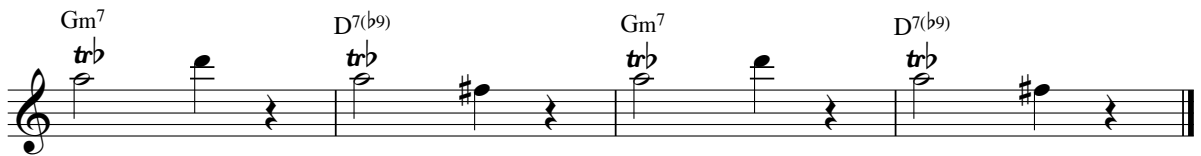


Figure 2.6 Excerpt from recording of *Sweet Georgia Brown* demonstrating use of trills.

#### 2.4.2 Porter's Love Song to a Chambermaid - CD2 Recording

*Porter's Love Song to a Chambermaid* shows precise and inventive use of articulation and trills over a medium/slow tempo. In the first five bars of the improvised clarinet solo a trill is played on a D in the staff. The dynamic is lowered coming out of the piano solo to a *p*, adding to the interest generated by the trill that remains static even when the harmony changes.

Harmonically the trill is fairly 'inside' the chord progression, highlighting the 5th and 6th on the G chord; 7th and root of the E7 chord and 3rd and 5th of the A13 and A7 chords.

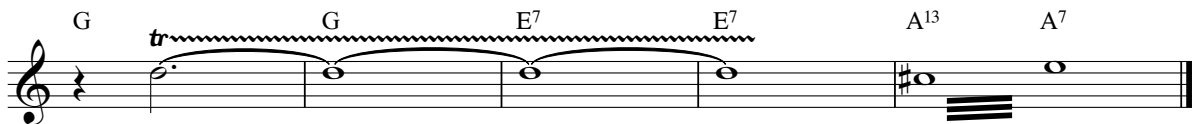


Figure 2.7 Excerpt from recording of *Porter's Love Song to a Chambermaid* demonstrating trills.

In the author's opinion the trills shown in Figure 2.8 show a more decisive application of trills, as this time they are integrated into a phrase that utilises more contemporary jazz language. In this example extension of range is used in the first three bars, playing a top A with a lip bend into the note. Chromaticism is used in bar 3, and on the trills themselves, the harmony is extended on the second trill of bar 4 with the b6 of the chord highlighted. The combination of these techniques within a number of consecutive phrases makes for the

strongest build in tension when applying these rediscovered techniques, and is one of the exemplary instances in CD 2 of integration of Noone and the author’s techniques.

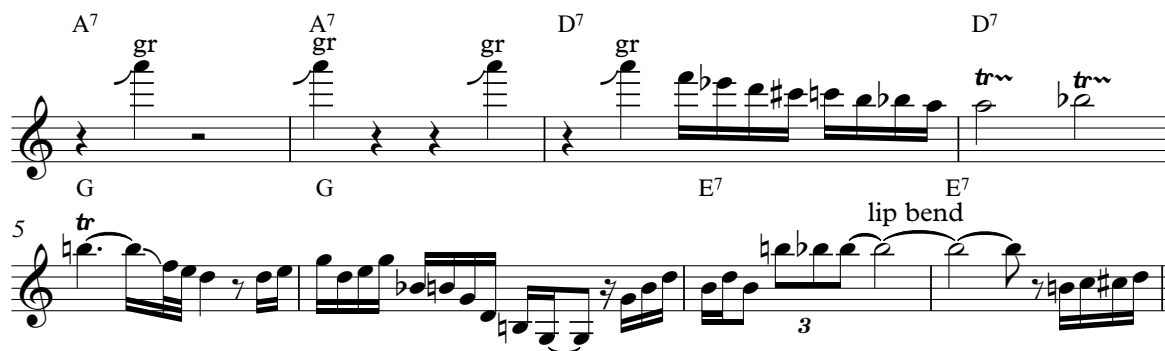


Figure 2.8 Excerpt from recording of *Porter’s Love Song to a Chambermaid* demonstrating successful integration of trills, extension of range and chromaticism.

The tension generated at 6:34 is the other standout example of this integration, and is achieved by combining Noone’s rapid articulation over broken chords with chromaticism and irregular note groupings (see Figure 2.9).

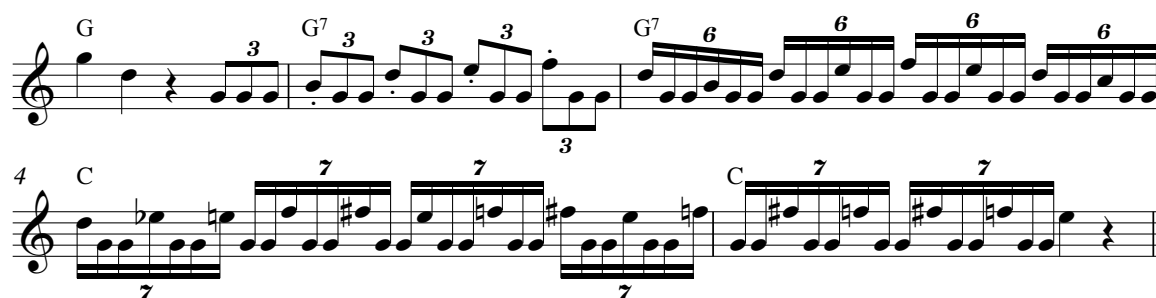


Figure 2.9 Excerpt from recording of *Porter’s Love Song to a Chambermaid* demonstrating successful integration of rapid articulation, chromaticism and irregular note groupings.

In this excerpt we can see the building of rhythmic tension over this five bar phrase. Bar 2 employs broken chords using triplets, bar 3 doubles the rhythmic feel by using sextuplets, and in bars 4 and 5 groups of seven are used. At this point the subdivisions of the beat coupled with chromaticism are integrated with Noone’s articulation and characteristic broken chord phrases.

Through the performance and analysis of the improvisations on CD 2, application and integration of Noone's techniques has opened up creative stylistic devices that have lay dormant since the classic jazz era. In a broader sense it opens the door for other jazz musicians who choose to implement similar techniques, an artistic decision that is based on one's own conceptual approach to improvisation. The next chapter seeks to further enhance the integration of classic jazz techniques and the author's extant improvising style with an exploration of Benny Goodman's techniques.

## **CHAPTER THREE – BENNY GOODMAN**

The current chapter, Chapter Three, of the exegesis accompanies CD recording 3 and elucidates the continued development of a personal extension of improvisation as it relates to the improvising techniques of Benny Goodman. The objective of this CD was to apply these techniques within a musical context modeled both on the Goodman trio of the 1930s and Bill Frisell's groups (specifically from the 1990s). In terms of the chapter structure, Section 3.1 offers a brief background that serves to justify the choice of Goodman as an exemplar; Section 3.2 summarises Goodman's improvisational techniques; Section 3.3 transcribes and analyses Goodman's recordings with the view to highlighting specific techniques; finally, Section 3.4 shows excerpts of transcriptions from the corresponding recording (CD 3) with the view to demonstrating the success of applying and integrating those techniques.

### **3.1 Background**

Benjamin David Goodman was born in Chicago in 1909 to parents who were Jewish immigrants from Poland, and eleven brothers and sisters. He began playing the clarinet at the age of 11 and made his first recordings with the Ben Pollack Orchestra when he was only 17 years old. Like Noone, Goodman studied with the classical clarinetist Franz Schoepp.

Goodman is regarded by many to be one of the greatest and most influential jazz musicians of the past one hundred years (Gioia, 1997; Schuller, 1968). His impeccable technique, time feel, and commanding, pure timbre meant that he was frequently the strongest personality on his records. This was despite the fact that some of the musicians he frequently recorded with, including Gene Krupa, Teddy Wilson, Harry James and Lionel Hampton are themselves considered jazz greats.

Although Goodman reached the peak of his popularity as a big band leader, it is his small group recordings from 1928 to 1939 that are the focus of this chapter. Although the techniques intrinsic to Goodman's improvising style are apparent when listening to the big

band recordings of the 1930s and 40s, Goodman plays more of an ensemble role than that of a featured soloist. Despite the fact that most of the improvised solos that are included in the band arrangements go to Goodman, these are almost always very short and did not highlight his virtuosity as a soloist that would influence future improvisers as his small group work did.

One of the earliest recordings of Goodman is of *Clarinetitis*, a tune written by Goodman and recorded with his trio in 1928. Early recordings such as this show that, as Gioia puts it, ‘as a soloist he defined the essence of the jazz clarinet as no other performer, before or since’ (Gioia 1997: 200). Goodman’s influence as an improviser is often overshadowed by his phenomenal success as a big band leader and is perhaps the reason that his role in the evolution of improvisation is often forgotten. His recorded output of the 20s shows that the techniques explored within this thesis were already developed by this point in time, and that ‘his flawless solo improvisations set standards of excellence’ (Sadie 2001: 530).

There are a number of techniques and stylistic elements from Goodman’s playing that could be viewed as a forerunner to bebop. These include stressed upper non-chord tones, use of relatively even quavers, asymmetrical phrasing, and extended quaver passages. It is generally respected that bebop represents a watershed in the history of jazz and Goodman’s virtuosic technique was a forerunner to the ideals that bebop instilled into the fabric of modern jazz. In many ways Goodman represents the final point of the clarinet’s primary role in jazz ensembles. The saxophone superseded the clarinet during the 1940s, becoming the principal front-line voice in jazz ensembles and remaining so to the present day.

### **3.2 Techniques for Improvisation: Asymmetrical Phrasing and Tessitura**

In this section, the techniques employed by Goodman in his improvisations are outlined, and how these techniques were developed in the course of the research are described.

There are many components to Goodman’s style that would influence the reed players and improvisers that followed him. There is a powerful rhythmic ‘drive’ in Goodman’s playing that is created by his idiosyncratic techniques. To identify what these techniques



were, and which of them distinguished him from his contemporaries to make his improvisations outstanding, was of central importance to this chapter. The goal was to then take these techniques and integrate them into my own improvising style, as has been discussed in Chapters One and Two. The chosen techniques of asymmetrical phrasing and tessitura demonstrate Goodman's most individual contribution to the efflorescence of jazz clarinet and the improvised solo. These techniques are illustrative of how Goodman achieved both tension and release, and forward motion in his improvised solos.

### **3.2.1 Asymmetrical Phrasing**

Goodman's phrasing is characterised by long, flowing quaver lines and a tendency to anticipate the beat, propelling it forward. Whereas many of his contemporaries' phrases tended to be divided evenly into 2, 4 or 8 bars, Goodman's phrases were more irregular. He often played phrases with odd bar numbers and highly syncopated lines, and this resulted in a disruption of the rhythmic flow of the underlying composition over which he was soloing. Playing on the beat, and emphasising the first and third beats of the bars, was typical of the phrasing of his contemporaries in the 1920s and 30s. Goodman treated the four beats more equally and often accentuates the off-beats, but his phrases were also extremely varied, consisting of anywhere from a few notes in a bar to much longer phrases, extending over many bars. His improvised phrases often begin in the middle of a phrase of the original tune, then extend it past the end of that phrase and end it somewhere in the middle of the next one, blurring the underlying form of the tune.

Goodman's unconventional use of phrasing helped to set up the precedent for jazz improvisers to be more inventive with this aspect of improvisation. Combined with his phenomenal technique on the clarinet, Goodman was able to create improvised lines that could generate tension and give more freedom to the flow of an improvised solo by playing outside of the traditional 2, 4 or 8 bar sections.

### 3.2.2 Use of Tessitura

Range refers to the extent of an instrument or voice, from the lowest to the highest note. Of particular interest to this study is the expansive range that Goodman employed in his improvised solos to create melodic lines that often spanned over three octaves in a single phrase. Goodman's technical facility over the entire range of the clarinet was so secure that he was able to generate these solos at any tempo. In terms of tessitura Goodman's phrases were characterised by constant, sudden changes in register, changes that can be described as expansive in that they span the entire range of the instrument. Goodman achieved this in two different ways. The first was to use large intervals which created tension with a sudden separation of notes, adding impact to a phrase. The other was to play phrases made up of smaller intervals that flowed through all the registers of the clarinet from the chalumeau (lowest register) through to the altissimo register.

Despite the fact that use of range is an indispensable component of jazz improvisation, there are very few resources available that detail its use. Although range is often mentioned in jazz criticism, it is commonly only to describe whether a musician had limited or expansive range, as Gioia does when describing Bobby McFerrin: 'His intonation, range, and improvising skill quickly drew rave notices, but his stage presence soon proved to be as strong as his vocal cords' (Gioia 1997: 576). This chapter further explores the impact that range can have on producing tension and release in improvisation and the possibilities of its use being integrated with various other techniques.

Goodman's use of tessitura has been cited as evidence that, as noted in Sadie, 'as a jazz clarinetist Benny Goodman had no peer' (Sadie 2001: 530). He represents the pinnacle of technical ability on the clarinet in a jazz context that had been modeled earlier by Jimmie Noone, and although he was at the forefront of the 'swing' period, it was his techniques and virtuosity on the clarinet heard on his small group recordings that would leave the most enduring impact on the succeeding eras in jazz.

### **3.3 Transcription and Analysis of Selected Improvising Techniques in Goodman's Recordings**

Two tracks of Goodman applying his idiosyncratic phrasing and use of tessitura are referred to specifically in this section: *Clarinetitis* (1928, from *The Complete Small Group Sessions* [RCA Victor, 68764]) and *Puttin' on the Ritz* (1939, from *The Complete Small Group Sessions* [RCA Victor, 68764]). These two recordings typify his style and are classic examples of the techniques investigated in this research.

#### **3.3.1 *Clarinetitis***

Goodman's brilliance can be heard as early as 1928 on his earliest date as bandleader. The tune *Clarinetitis*, an original composition of Goodman's, contains many of the characteristics that would come to clarify his style and unsurpassed technique in later years. He is outstandingly controlled throughout the tune, showing the influence of his idol Jimmie Noone and the virtuosic flair of Sidney Bechet from beginning to end. In his improvised solo, Goodman is already starting to use components in his playing that precede the bebop era by some fifteen years. These include elements such as the use of synchronised lines, use of extended range of the instrument, use of the flat 9, chromaticism, and use of large intervals. As Gioia points out: 'Indeed, Goodman's mature style — with its surprising intervallic leaps, its supple yet relaxed swing, on- the-beat phrasing, and sweet tone — would retain a set of musical values similar to Beiderbecke's' (Gioia 1997: 200).

Goodman's asymmetrical phrasing can be heard in this very early recording in Figure 3.1 (refer Appendix A, track 6 at 1:13). Shown here is his use of a three bar phrase followed by a four bar phrase, coupled with highly syncopated lines resulting both in disruption of the rhythmic flow, and the addition of tension. In the second phrase of this figure, we also see the use of dynamic and expansive range. This phrase spans a two-octave range, and at four separate points there is a leap of an octave.

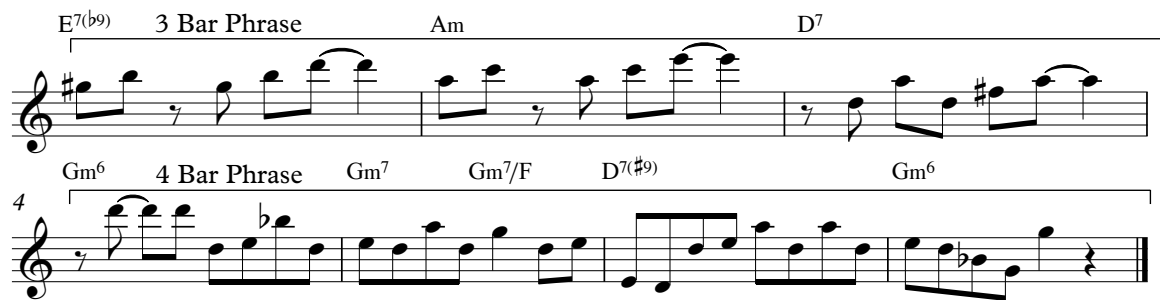


Figure 3.1 Excerpt from Goodman's recording of *Clarinetitis* demonstrating his use of asymmetrical phrasing and tessitura.

### 3.3.2 *Puttin' on the Ritz*

Goodman recorded *Puttin' on the Ritz* in 1939 and his improvised solo is illustrative of successful application of the techniques discussed to produce both tension and release, and forward motion. At track 7 at 0:38 (refer Appendix A) we hear another asymmetrical phrase, this time four bars followed by three (see Figure 3.2). His expressive use of tessitura is also obvious in both of these phrases, the first spanning an entire three octaves from a top F down to F in the chalameu register. This use of the extremes of the instrument in a phrase is very striking to the listener, and Goodman employs other techniques to this phrase, including growl tone and vibrato to generate even more tension. The second phrase shown at Figure 3.2 employs similar techniques to the first but with the addition of glissando in bar 8 and without reaching the extremes of the instrument that the first phrase did.

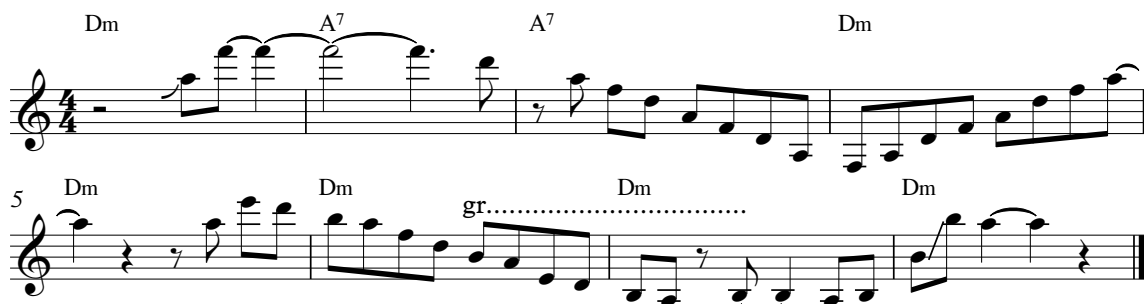


Figure 3.2 Excerpt from Goodman's recording of *Puttin' on the Ritz* demonstrating his use of asymmetrical phrasing and tessitura combined with growl tone, vibrato and glissando.

These two phrases encapsulate Goodman's combined techniques in a similar way that Figure 3.1 does in reference to *Clarinetitis*. The addition of other techniques such as growl tone and vibrato in *Puttin' on the Ritz* as well as the further extension of range however, serves to achieve an even greater level of interest in this improvised solo. Through Goodman's performances, rediscovery of his characteristic phrasing and use of dynamic, expansive range opens up new and creative stylistic devices that complement contemporary jazz styles. It is the author's belief that a major factor in the success of CD 3 is the implementation and integration of these techniques as shown explicitly in 3.4.

### **3.4 Transcription and Analysis Demonstrating Application of Techniques**

Asymmetrical phrasing and tessitura were applied by the author in each of the tracks on CD 3 and are particularly evident in *Puttin' on the Ritz* (CD 3: track 8) and *Lady Be Good* (CD 3: track 1).

#### **3.4.1 *Puttin' on the Ritz* - CD 3 Recording**

Key to the success of the author's performance of *Puttin' on the Ritz* was the integration of a wide range of improvising techniques with the selected Goodman techniques. Asymmetrical phrasing can be heard at 4:15 with a phrase of six and a half bars in length (see Figure 3.3). Because this phrase does not synchronise with the underlying melody of the composition, it leaves a feeling of incompleteness, which coupled with frequent use of syncopation facilitates a sense of tension. The use of CESH (as discussed in Chapter One) is also employed in this phrase, adding to the forward motion of the melodic line.

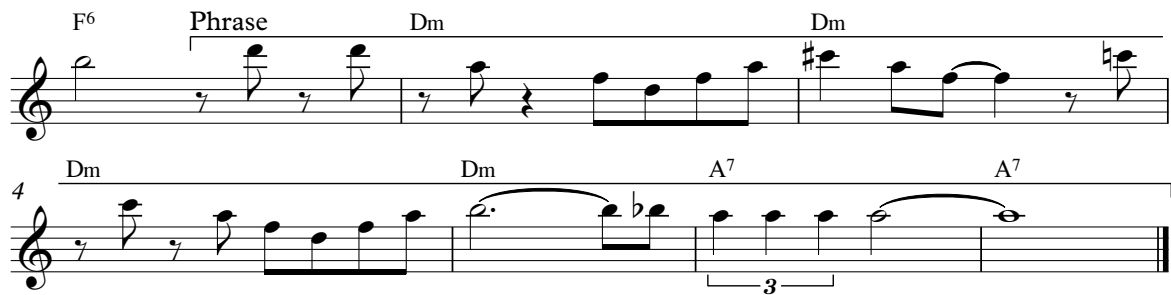


Figure 3.3 Excerpt from recording of *Puttin' on the Ritz* demonstrating asymmetrical phrasing and CESH.

Although this phrase does generate interest with the integration of one of Goodman's techniques, as has been shown in the previous chapters, the combined use of the selected techniques of one of the chosen clarinetists extends this interest, making for a more successful improvisation. In Figure 3.4 (3:14), an example of the combination of asymmetrical phrasing and dynamic, expansive range within a phrase is shown. This three bar phrase once again breaks up the underlying melody but increases the tension further with the addition of range extension spanning over two octaves. Harmonic tension is also integrated with Goodman's techniques with a top F played over an A7 chord (b6 of chord).

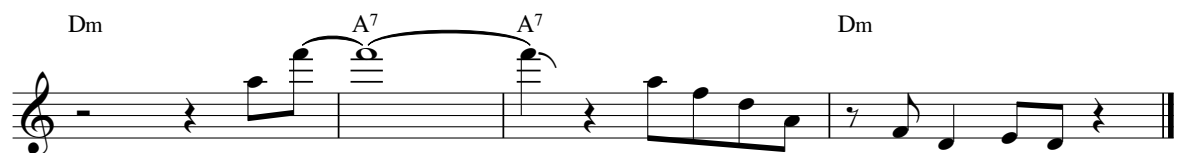


Figure 3.4 Excerpt from recording of *Puttin' on the Ritz* demonstrating successful integration of asymmetrical phrasing, tessitura, extension of range and harmonic extension.

An example in this improvised solo where Goodman's techniques are integrated with the author's most successfully occurs at 3:57 of the recording (see Figure 3.5). This phrase contains the most tension and forward motion in the solo, which can be attributed to the combination of many devices. This seven bar phrase spans almost a three octave range and

integrates the use of chromaticism that causes some extremely harmonically dissonant notes played on strong beats of the bar. These include the B $\flat$  played at bar 2 (b6 of Dm chord); and F $\sharp$  played at bar 3 (Maj 3 of Dm chord). These examples would be heard as ‘wrong notes’ in the classic jazz era but in a contemporary context, where the strength of the chromatic line is so secure, they are perfectly acceptable and give support to this research with their successful integration.

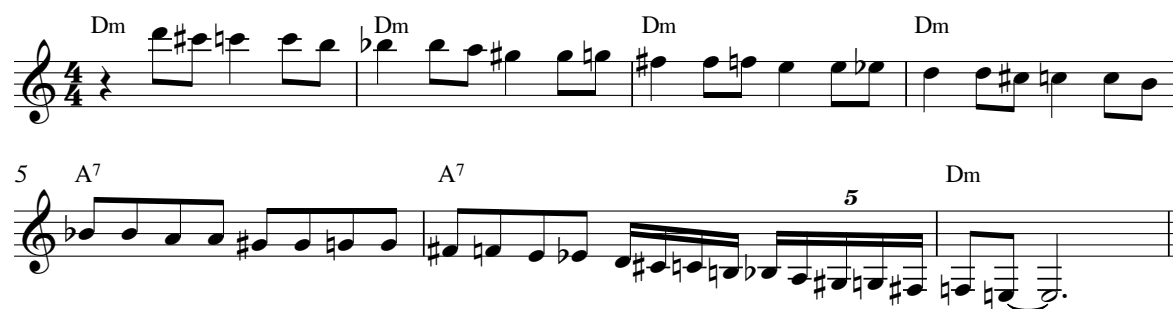


Figure 3.5 Excerpt from recording of *Puttin' on the Ritz* demonstrating successful integration of asymmetrical phrasing, expansive range and extension of harmony.

### 3.4.2 *Lady Be Good* - CD 3 Recording

The integration of selected techniques garnered from Goodman with the author's extant improvising style was achieved in the recording of *Puttin' on the Ritz*, but tension and forward motion generated was applied and sustained to an even greater extent in the recording of *Lady Be Good*. At 5:20 three asymmetrical phrases are played in succession (see Figure 3.6). The included range over these three phrases spans from a low C to a top G $\sharp$ , and in phrase 2 covers two octaves in three beats. This phrase also combines the use of double time lines (a technique that was representative of the bebop period) and use of other characteristic bebop techniques, such as the major bebop scale and surrounding note figures. Phrase 3 once again spans a two octave range in a three bar phrase, combining the use of D $\sharp$  on the G7 chord (#5 of chord) adding some harmonic tension. Analysis of this passage of the improvised solo serves to detail the consistent integration of Goodman's techniques with the author's.

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.

The analyses thus far of the author’s improvisations from CD 3 have shown the considerable use of expansive range on the clarinet, but have not shown as clearly the rapid range alternation that was evident in the transcribed Goodman passages seen at Figure 3.1 and 3.2. These rapid changes in register do occur frequently however on CD 3, and one such instance can be heard at 6:41 (see Figure 3.7) of *Lady Be Good* with a portamento from C above the staff to a bottom E. This note is held for three beats before once again rapidly playing notes from the C major arpeggio through the registers back to a top C.

Figure 3.7 Excerpt from recording of *Puttin’ on the Ritz* demonstrating successful integration of portamento and tessitura.

Goodman’s use of asymmetrical phrasing, tessitura, and other improvising techniques was pivotal in the efflorescence of the clarinet in jazz. The improvisations on CD 3 point to



the integration of these techniques and their creative application and extension by the author. More broadly, it offers a precedent for other jazz musicians who choose to implement similar techniques from the classic jazz period, to enhance their own conceptual approach to improvisation. Whereas Chapters One, Two, and Three have explored the application and integration of each of the chosen clarinetists' improvising techniques with the author's in turn, the next chapter seeks to further explain the combination and integration of techniques from Bechet, Noone and Goodman as they can be found in CD 4.

## **CHAPTER FOUR – THE UNIFICATION OF BECHET, NOONE AND GOODMAN’S TECHNIQUES**

In keeping with the methodology adopted in the early stages of the research, the analyses presented in Chapters One, Two and Three have focused on the application of techniques from a single clarinetist within each CD recording. Over the course of the project, the continued development and application of concepts has led to frequent cross-pollination of the techniques. Chapter Four of the exegesis accompanies CD 4 and elucidates the final stage of a personal extension of improvisation as it relates to the unification of the techniques employed by Sidney Bechet, Jimmie Noone and Benny Goodman with those of the author. This CD represents the culmination of all the techniques selected as the focus of this study, and presents them in a context that is the furthest removed from the classic jazz aesthetic of any of the CD recordings. In terms of chapter structure, Section 4.1 situates CD 4 within the contextual compass of the recordings; Section 4.2 shows analyses of transcribed passages from the improvised section of the composition *Gens du Couleur* demonstrating the specific techniques analysed throughout the exegesis; Section 4.3 shows analyses of transcribed passages from the improvised section of the composition *Short Change* demonstrating the success of applying and unifying the techniques and the author’s existing improvising language.

The repertoire performed and recorded on CDs 1, 2 and 3 comprises compositions by Bechet, Noone and Goodman, as well as other compositions that were influential in their own right. In addition, each CD has included an original composition by the author to emphasise the extent to which the techniques discussed throughout the research were completely absorbed into the author’s playing. CD 4 presents each of these original compositions, recontextualising them as a suite and arranging them for performance as a single instrumental work spanning the entire 60 minute recording. Each of the individual pieces heard on the

previous three CDs are linked on this final recording by freely improvised passages that incorporate a variety of the techniques explored within this submission.

The first three CD recordings in this thesis presented lineups of mainly acoustic instruments including clarinet, saxophone, acoustic piano and acoustic bass. CD 4 marks a significant departure from the use of a majority of acoustic instruments by including electric piano and electric guitar, as well as clarinet and drums in the lineup. The absence of a bass on this recording was a conscious decision driven by the intention to suggest a jazz-rock 'fusion' through the inclusion of electric piano and guitar, whilst simultaneously casting an eye in the direction of Goodman's avoidance of the bass in his small groups. The tension created by excluding an instrument so integral to the fusion sound provided a creative spark of sorts, and allowed for a re-imagining of the fusion sound. In so doing the intention was to show in CD 4 that the integration of techniques at the core of this study could be presented in a unique and contemporary format, one that has no specific affiliation with any distinct genre, trend or style, as did the previous three CDs.

By infusing Bechet, Noone and Goodman's techniques with the author's improvising style, the frameworks for improvisation developed within this thesis are applied in the compositions on CD 4. The following sections specify two areas of this recording where their application by the author is most successful.

#### **4.1 Transcription and Analysis of Unified Improvising Techniques of the Chosen**

##### **Clarinetists in CD 4**

Application of the improvising techniques idiosyncratic to the three selected clarinetists at the centre of this study can be heard throughout CD 4 which, as has been noted, is essentially a suite of segued tunes. (For the purposes of analysis, tracks have been inserted to separate out the individual tunes).

Vibrato, glissando and growl tone from Bechet, articulation and trills from Noone, and asymmetrical phrasing and tessitura from Goodman were all applied by the author throughout

CD 4, and are particularly evident in *Gens du Couleur* (CD 4: track 1) and *Short Change* (CD 4: track 5).

#### **4.1.1 *Gens du Couleur* - CD 4 Recording**

This section of the chapter reflects on the unification of the chosen techniques of Bechet, Noone and Goodman on CD 4 through analysis of the improvised section of *Gens du Couleur* (track 1, 12:47 - 15:55).

*Gens du Couleur* was first heard in this submission on track 5 of CD 1. The tune's title relates specifically to musicians in New Orleans around the turn of the twentieth century, such as Bechet and Noone, who referred to themselves as 'Creoles of Colour', a term used widely at the time referring to mixed-race people of African and European ancestry (primarily French and Spanish). In the 1890s the Jim Crow laws 'separate but equal' status came into effect in the United States of America. As Branford Marsalis notes:

This meant that Creole people suddenly became black people overnight, and these Creole orchestras that existed at one point disappeared. These clarinetists had no work so they were essentially forced to go into the black community and that level of technical fluency forever changed the nature of the music.

Branford Marsalis 2000

This composition is intended as a tribute to the musicians Marsalis refers to here, and their contribution to the evolution of improvisation in jazz. It also provides a backdrop for the application and integration of the enhanced techniques that these musicians pioneered. The introduction to *Gens du Couleur* on both CD 1 and 4 begins sombrely, with a dirge beat played by the drums. The version heard on CD 1 is based directly on a typical New Orleans Second Line funeral procession – that is, the musicians, dancers and general public not part of the deceased person's family who made up the tail end of the funeral procession. On CD 4 these elements are still in place but the dirge is extended for a longer period of time, leaving much more room for experimentation and exploration. The guitar's role on this recording is a

defining difference between the two CDs, and as can be heard on this track is based largely upon the creation of sonic colours produced through the use of electronic effects devices. The sonic landscape that the guitar produces with these effects, combined with the interplay of the other musicians on this recording who draw upon an eclectic vocabulary of jazz styles and devices, provides a completely new framework in which to display the unified improvising techniques of Bechet, Noone and Goodman.

Key to the success of the performance of *Gens du Couleur*, and CD 4 as a whole, was the integration of a variety of improvising methods with the chosen clarinetists' techniques explored within this submission. However, this section of the chapter analyses only sections where Bechet, Noone and Goodman's techniques are combined, to show that their unification alone is strong enough to create successful improvisations in a modern format. At 12:47 a combination of techniques can be heard, including vibrato, glissando, growl tone and dynamic, expansive range (see Figure 4.1).

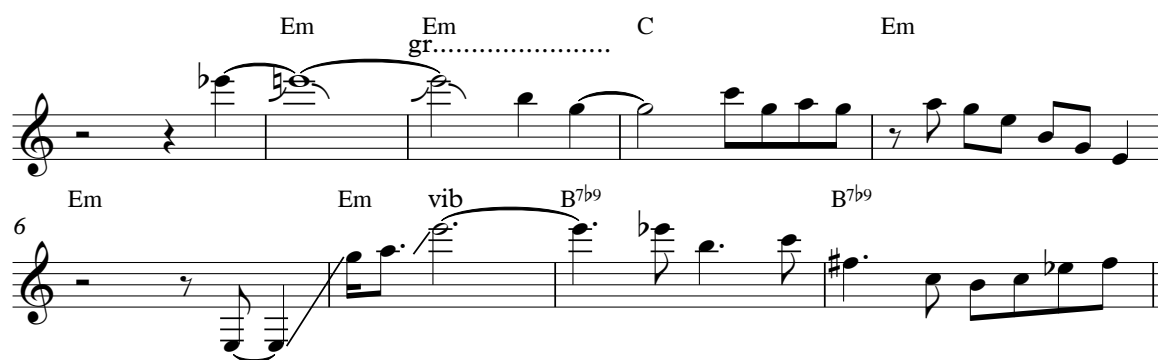


Figure 4.1 Excerpt from *Gens du Couleur* showing application of vibrato, glissando, growl tone and tessitura.

In the previous chapters it has been shown that the combined use of the selected techniques from one of the chosen clarinetists produces the most successful improvisations. The examples shown in the figure above and in the following analyses, highlight the extensive combination of techniques not just from Bechet, Noone and Goodman separately, but from all three clarinetists together. This eight bar phrase begins with a lip glissando into an E above

the staff which is then bent downwards and upwards again over the course of a bar. Growl tone is then applied adding to the tension generated in this phrase before releasing it in bars 4 and 5. The next phrase, beginning in bar 6, increases the tension further again by combining tessitura spanning three octaves with more glissando and the addition of vibrato on the E above the staff. Although these techniques are combined in this phrase successfully, the tension that they generate could have been sustained for longer.

An example in this improvised solo section where the clarinetists' techniques are integrated, achieving a sustained tension, begins at 14:09 of the recording (see Figure 4.2). At this point there are three phrases in a row that reflect the most significant amount of tension and forward motion in this improvised section, and can be attributed to the combination of many devices. The first of these phrases is nine and a half bars long and integrates the use of trills, asymmetrical phrasing and slow lip glissando that spans the entire phrase. The same fingering was maintained for the entire trill and with the use of the lip, the pitch was bent down by a semitone incrementally at bars 5, 7 and 9 of the figure.

The image shows a musical score for two staves. The top staff begins with a G7 chord. It features a trill (tr) starting on a note, followed by a series of notes with wavy lines above them, indicating glissando. Chords G7, C, C, and Fdim are marked above the staff. The bottom staff starts with a measure containing a trill (tr) and an Fdim chord. It continues with notes and wavy lines, with chords Eb9, Eb9, D9, and D9 marked above. The staff ends with a trill (tr) and a fermata.

Figure 4.2 Excerpt from *Gens du Couleur* showing successful integration of trills, asymmetrical phrasing and slow lip glissando.

The next phrase, directly following Figure 4.2, combines the techniques of glissando, growl tone, and tessitura (14:22, see Figure 4.3). The three techniques are all contained in the first two notes of this phrase, beginning with a three-octave glissando from a bottom E to top E in the duration of one and a half beats, and adding growl tone once the top note is produced.

Combining these three techniques in such a short timeframe is striking to the ear of the listener, and is particularly successful at generating sudden tension that is then quickly resolved.



Figure 4.3 Excerpt from *Gens du Couleur* showing integration of glissando, growl tone, and tessitura.

The final phrase in this series, beginning at 14:27, combines staccato articulation, glissando and asymmetrical phrasing (see Figure 4.4). Lip glissando into a staccato note is used multiple times in each bar of this phrase, with the exception of the last bar. A disjointed effect is created each time these two techniques are combined, constantly jarring the flow of the improvised line. The asymmetrical phrasing of six bars adds to this disjointed effect, further enhancing the tension of the phrase.

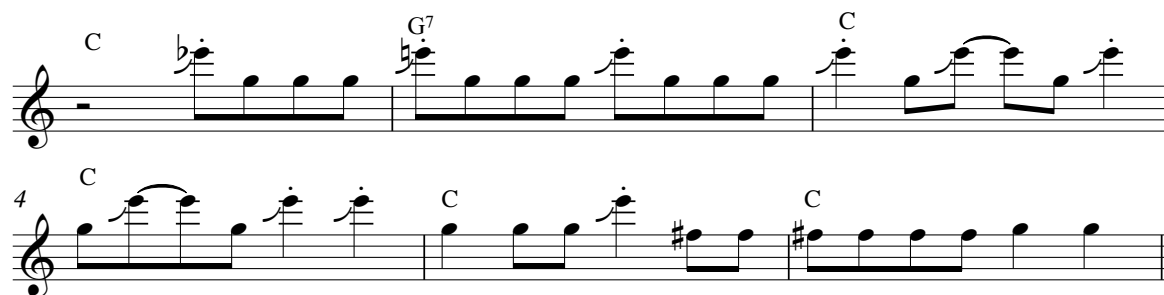


Figure 4.4 Excerpt from *Gens du Couleur* showing successful integration of articulation, asymmetrical phrasing and lip glissando.

The unified application of each technique from Bechet, Noone and Goodman discussed in the previous chapters can be heard in this sequence of three phrases. The

consistent use of techniques in this section of the improvised solo demonstrate that these creative stylistic devices can be applied and combined successfully in a way completely removed from their original contexts. The concept of tension and release that is sustained with consistent, combined use of these techniques gives rise to the most successful sections of improvisation.

## **4.2 Transcription and Analysis of Unified Improvising Techniques in CD 4**

A further example of unified application of concepts in this submission is the consistent connection of all concepts and frameworks from Bechet, Noone and Goodman to the author's existing harmonic and melodic improvising style. Many of these connections are detailed in Chapters One, Two and Three, but so far in this chapter the integration has not been detailed. Although contemporary jazz language is displayed throughout CD 4, it was the intention of the recording to show that the techniques of the chosen clarinetists could be used in combination with one another, both with and without the use of consistent integration with the author's extant improvising vocabulary.

### **4.2.1 *Short Change* - CD 4 Recording**

This section of the chapter reflects on unification of the chosen techniques and the author's existing jazz practices on CD 4. The segment of the suite that was chosen as the focus here was the piece *Short Change* (CD 4: track 5).

The tracks on the first three CDs presented in this thesis have primarily been played with swing quavers as the underlying rhythmic basis. It was decided that for this CD straight quavers would be utilised as the central rhythmic foundation so as to further enhance the notion of a contemporary setting, and to show the success of applying the chosen techniques in a framework where swung quavers were the exception to the rule rather than the convention. This final section of CD 4 marks a deviation from this framework and instead is played in compound duple time. This is not the first point in the CDs where compound time



has been used. Track 10 of CD 1 has sections of both compound quadruple time and common time, but *Short Change*, as it is heard on CD 4, marks the most prolonged use of compound time found within the recordings.

Analysis of the improvised section of *Short Change* reveals recurring themes that are evident throughout CD 4. The composition is modal, with a slow-moving harmonic rhythm in which F minor underlies large parts of the form. The phrases of the improvised section are mostly short, and separated by extended rests. Use of rests has been a technique employed previously in the recordings presented in this thesis, but here, the space created by silence becomes a main feature of the improvisation, an integral part of the musical phrases. At 2:34, the use of rests in this way can be heard along with the combination of a number of other contemporary methods, and techniques from Bechet, Noone and Goodman (see Figure 4.5).



Figure 4.5 Excerpt from *Short Change* showing successful integration of thematic development, rapid articulation, growl tone and polyrhythms.

This excerpt shows a strong sense of thematic development, and although this thirteen bar section is broken up into many short phrases, the overall cohesion is still obvious. Only three notes are used in this segment of the improvisation: F, G and C. The notes set up at this point form the primary basis of a theme that carries throughout the improvisation and are the tonic, 9th and 11th of the chord, respectively. Tuplets and quadruplets are also used extensively here producing polyrhythms played against the compound time groove defined by the rhythm

section. Growl tone is utilised in bars 7-12, and the combination of all these techniques set up a tension that is maintained throughout the entire solo.

At 3:11 the element of space is even more notable with the majority of these sixteen bars taken up by rests rather than notes (see Figure 4.6). Only two notes are employed at this point: F and D (root and 6th of the chord respectively), building upon the sparseness seen in the previous figure. Either glissando or staccato articulation, or a combination of both are played on every note in this section, and because of the sparseness of notes, each technique stands out. In the previous chapters it has been shown that the more techniques are combined, the more tension is generated, and therefore an engaging improvisation created. However, here it can be seen that the combination of few techniques executed sparingly can also have a profound effect on the listener.



Figure 4.6 Excerpt from *Short Change* showing successful integration of the thematic development, rapid articulation and glissando.

Glissando into a staccato top F shown in Figure 4.6 is reiterated at 4.28 of the recording (see Figure 4.7). Space is once again used here in bars 1, 2 and 3, and its use is a constant throughout the improvised section. Bar 2 is taken directly from the recurring glissando in the previous figure, whilst bars 4, 6 and 8 extend this technique by changing the duration from a short lip glissando to a long glissando spanning three octaves. The addition of both this tessitura and the growl tone at bar 2 adds to the tension created over these twelve bars, whilst adding also to the concept of thematic improvisation with variations on the original theme.

Chromaticism in bars 9, 10 and 11, as well as harmonic dissonance on top Es (major 7th of Fm chord), in bars 4, 8, 9 and 11, further enhances the unification of concepts.

The image displays three staves of musical notation in treble clef, 6/8 time signature, and F minor key. The first staff begins with a whole rest, followed by a glissando (gr) on a quarter note, and a chromatic line of eighth notes. The second staff starts with a whole rest, followed by a glissando (gr) on a quarter note, and a vibrato (vib) on a quarter note. The third staff begins with a whole rest, followed by a glissando (gr) on a quarter note, and a vibrato (vib) on a quarter note. The notation includes various techniques such as glissando, growl tone, chromaticism, harmonic extension, and tessitura.

Figure 4.7 Excerpt from *Short Change* showing successful integration of the use of space, glissando, growl tone, chromaticism, harmonic extension and tessitura.

Analysis of the passages presented in this chapter serves to detail the consistent unification of the chosen techniques and contemporary jazz concepts. There are a number of recurring concepts discussed, including consistent use of space and thematic development which lends cohesion to the improvised section and illustrates the necessity of viewing it as a whole, rather than as a series of phrases. The final example taken from *Short Change* is heard at 4.57 (see Figure 4.8).

Figure 4.8 Excerpt from *Short Change* showing successful integration of circular breathing and trills.

This 32 bar section employs just two techniques: trills and circular breathing. Circular breathing was a technique developed in this study to facilitate the execution of very long phrases at a full volume that were common to Bechet's solos. Although rooted in the requirement to play long transcribed phrases that could not be executed in a single breath, this technique is extended further here than was intended originally. By utilising this technique and pairing it with a series of trills, the uninterrupted phrase that is achieved serves to highlight the extended use of these unified techniques in a way that would have been unheard of in the classic jazz era.

As is stated in the introduction to the exegesis, this project was initially conceived as a description of the next natural step in my development as a jazz artist. From the outset there was a stated intention to apply concepts in a unified way, and to seek out connections between the techniques of Bechet, Noone and Goodman and the author's existing jazz improvisation language. The gradual move towards an integrated application of all the selected techniques has given new significance to the author's existing improvising language and may be significant in understanding the process of development for other jazz artists. The consistent

search for connections between new, existing and rediscovered concepts of jazz improvisation, and the use of original ideas to give new significance to old ideas, may also suggest a path for the negotiation of tradition and innovation by jazz musicians.

## CONCLUSION

This project marks an ongoing personal exploration through improvisation directly influenced by the idiosyncratic techniques of Bechet, Noone and Goodman that gave rise to a period of high-quality artistic activity during the classic jazz period. Through practice-led research, this study has examined the characteristics inherent in the solo improvisations of Bechet, Noone and Goodman, integrated them with the author's existing improvising language, and presented them in performances within varied contemporary jazz contexts. These three exemplary clarinetists were chosen because they were pivotal in bringing the clarinet into the spotlight as a soloing instrument in jazz groups of the 1920s and 30s. By implementing the techniques and stylistic devices distinctive to each player into these contexts the thesis highlights the influence of Bechet, Noone and Goodman's techniques on the development of jazz improvisation, and capacity for their adoption in contemporary contexts.

Hans-Georg Gadamer wrote in his book *Truth and Method* that 'tradition is not simply a permanent precondition; rather we produce it ourselves inasmuch as we understand, participate in the evolution of tradition, and hence further determine it ourselves' (Gadamer 1960: 293). Although this project focuses on the integration of specific improvising techniques, in a broader context it also attempts to contribute to the ongoing exploration of the juxtaposition of tradition and innovation that is at the heart of jazz. Moreover, it presents a case study of development by a jazz performer and the importance of a balance between tradition and individuality. Chapters One, Two and Three identified the salient techniques and approaches adopted by Bechet, Noone, and Goodman, and evaluated their application by the author on the corresponding three CDs. Chapter Four detailed the author's melding of the techniques of the three clarinetists, and describes their application within the most contextually modern CD recorded for this submission, CD 4.

The recordings made during the course of candidature demonstrate a significant development from both a technical and stylistic standpoint. The research undertaken into the

techniques and stylistic elements of Bechet, Noone and Goodman are directly attributable to this fact and continued exploration of them will almost certainly inform and direct the author's improvisation style for the foreseeable future. This study has shown the ways that a range of techniques fundamental to the chosen clarinetists' pioneering improvisations can be reappropriated in various settings reflecting a range of aesthetic and stylistic values.

Musicians from virtually every genre have appropriated, adapted or dismissed aspects of previous styles so as to create something that speaks both to, and of its particular audience. To do so in jazz, an implied knowledge of the lineage of the music has always been an essential requirement for improvisers wishing to situate what they are playing within the discipline. David Ake muses that 'how we understand the legacy of the music's forebears depends on the ways in which present-day musicians draw on and re-contextualize those earlier styles' (Ake 2002: 175). This thesis has shown that rediscovered improvising techniques from the 1920s and 30s have great potential for application within contemporary jazz contexts as an extension of existing practices. The removal of stylistic limitations associated with these techniques in their original context greatly enhances this potential application, allowing scope for the development of new stylistic and aesthetic choices suited to the needs of the contemporary performer.

The primary motivation in undertaking this project has been the desire to develop a unique, personal sound drawing on the author's own musical background and strengths. The most significant 'personal' result of the research was the development of a unique vocabulary strongly rooted in jazz language, influenced by Bechet, Noone and Goodman. Other personal results included the development of greater musical maturity, and experience in getting the best results from recording situations. The recordings in the submission show an increase in recording quality and musical maturity, culminating in the final CD.

Perhaps the most important suggestion for future research is in the investigation of the process of innovation and integration within jazz. This process would be certain to differ

greatly between musicians, but the research in this thesis suggests that rediscovered techniques can be recontextualised in contemporary frameworks and that original ideas can be employed to ‘refocus’ existing ideas. This research has focused on the conscious development of a personal style and how such a style, once developed, can be applied within a range of musical situations. The author’s improvising language has developed substantially overall as a result of this study, as have the processes involved. Through practice-led research, this study has examined the characteristics inherent in the solo improvisations of Bechet, Noone and Goodman and presented them in performances within contemporary jazz contexts. By incorporating the techniques and stylistic devices distinctive to each clarinettist into the settings captured on the CDs, the thesis highlights the potential of using the techniques of others as a basis or inspiration for improvisation and re-contextualisation.



**APPENDIX A: CD of Recorded tracks related to Chapters One, Two and Three**

Track 1 *Wild Cat Blues* (Bechet)

Track 2 *Summertime* (Bechet)

Track 3 *Blue Horizon* (Bechet)

Track 4 *Sweet Georgia Brown* (Noone)

Track 5 *Some Rainy Day* (Noone)

Track 6 *Clarinetitis* (Goodman)

Track 7 *Puttin' on the Ritz* (Goodman)

**APPENDIX B: Transcriptions of Sidney Bechet's improvised solos (Bb Pitch)**

*Wild Cat Blues*.....63  
*House Rent Blues* .....64  
*Kansas City Man Blues*.....65  
*New Orleans Hop Scop Blues*.....66  
*Texas Moaner Blues* .....67  
*Summertime*.....68  
*Egyptian Fantasy* .....70  
*Blue Horizon*.....71

# Wild Cat Blues - Bechet - 1923

♩ = 190  
Em C#dim D#dim Em

*BREAK*

5 Em C#dim D#dim Em

*BREAK*  
vib

9 Em C#dim D#dim Em

*BREAK*

13 Em C#dim D#dim Em

*BREAK*  
vib

17 Em C#dim D#dim Em

*BREAK*

21 Em C#dim D#dim Em

*BREAK*

Detailed description: The image shows the musical score for 'Wild Cat Blues' by Bechet (1923). It is written in 4/4 time with a tempo of 190 beats per minute. The key signature has one sharp (F#), and the chord progression is Em, C#dim, D#dim, Em. The score consists of six systems of music, each starting with a measure number (1, 5, 9, 13, 17, 21) and the chord progression. Each system includes a melodic line with various rhythmic patterns and ornaments, and a 'BREAK' section. The 'BREAK' sections are marked with 'vib' (vibrato) and 'p' (piano). The notation includes treble clefs, stems, beams, and various accidentals (sharps, naturals, flats).

# House Rent Blues - Bechet - 1923

The musical score for "House Rent Blues" by Bechet (1923) is presented in six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score is characterized by frequent triplet markings and a variety of chords.

**Staff 1 (Measures 1-4):** Chords: G, B7, B7. Features triplet markings.

**Staff 2 (Measures 5-8):** Chords: E7, E7, Am, Am. Features triplet markings.

**Staff 3 (Measures 9-12):** Chords: D7, D7, G, E7. Features triplet markings.

**Staff 4 (Measures 13-16):** Chords: A7, A7, D7, D7. Features triplet markings.


**Staff 5 (Measures 17-20):** Chords: G, B7, B7. Features triplet markings.

**Staff 6 (Measures 21-24):** Chords: E7, E7, Am, Am. Features triplet markings.

# Kansas City Man Blues - Bechet - 1923

Break in chorus 2


F<sup>7</sup>



Break in chorus 3

3

straight




Break in chorus 4

5

B<sup>b7</sup>

F<sup>7</sup>

vib



Detailed description: The image shows three staves of musical notation for the 'Break in chorus' sections of 'Kansas City Man Blues'. The first staff, labeled 'Break in chorus 2', starts with an F7 chord and contains a melodic line with eighth and quarter notes. The second staff, labeled 'Break in chorus 3', begins with a triplet of eighth notes marked with a '3' and a slur, followed by a melodic line that ends with the instruction 'straight'. The third staff, labeled 'Break in chorus 4', starts with a Bb7 chord and contains a melodic line with various notes, including a dotted quarter note, and ends with the instruction 'vib'.

# New Orleans Hop Scop Blues - Bechet - 1923

Because Bechet applies vibrato consistently at any point where there is a note longer than a crotchet it has not been annotated in the transcription.

1 C7 F7 C7 C7

5 F7 F7 C7 C7

9 G7 F7 C7 F7 C7

13 Final Chorus C7 F7 C7 C7 straight...

18 F7 F7 C7 C7

22 G7 F7 C7 F7 C7

# Texas Moaner Blues - Bechet - 1924

Because Bechet applies vibrato consistently at any point where there is a note longer than a crotchet it has not been annotated in the transcription.

straight F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>

6 B<sup>b7</sup> B<sup>bm7</sup> Break..... F

10 C<sup>7</sup> B<sup>b7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>

# Summertime - Bechet - 1939

Because Bechet applies vibrato consistently at any point where there is a note longer than a crotchet it has not been annotated in the transcription.

gr..... Am gr..... A7 gr.....  
vib vib 3 vib 3

6 Dm Dm Bm7(b5) E7(b9)

10 Am D7 G7

14 C Am7 Bm7(b5) E7 3 Am Bm7(b5) E7(b9)  
delay 3

18 Am A7

22 Dm Dm Bm7(b5) E7(b9) gr.....

26 Am

29 D7 G7 C Am7

31 Bm7(b5) E7 Am Bm7(b5) E7(b9)

34 Am A7



2

38 Dm Dm Bm7(b5) E7(b9)

42 Am D7 G7

46 C Am7 Bm7(b5) E7 Am Bm7(b5) E7(b9)

50 Am A7

54 Dm Dm Bm7(b5) E7(b9)

58 Am D7 G7

62 C Am7 Bm7(b5) E7 Am Cadenza

The musical score consists of six staves of music in treble clef. The first staff (measures 38-41) features a Dm chord, a triplet of eighth notes, another Dm chord, a triplet of eighth notes, a Bm7(b5) chord, and an E7(b9) chord. The second staff (measures 42-45) starts with an Am chord, followed by eighth notes, a triplet of eighth notes, and then D7 and G7 chords. The third staff (measures 46-49) begins with a C chord, followed by Am7, Bm7(b5), E7, Am, Bm7(b5), and E7(b9) chords. The fourth staff (measures 50-53) starts with an Am chord, followed by eighth notes, a slur over eighth notes, and an A7 chord. The fifth staff (measures 54-57) features Dm, Dm, Bm7(b5), and E7(b9) chords, with a triplet of eighth notes and a slur over eighth notes. The sixth staff (measures 58-61) starts with an Am chord, followed by eighth notes, a triplet of eighth notes, another triplet of eighth notes, a triplet of eighth notes, and then D7 and G7 chords. The seventh staff (measures 62-65) begins with a C chord, followed by Am7, Bm7(b5), E7, Am, and a Cadenza section marked with a slur and a quintuplet of eighth notes.

# Egyptian Fantasy - Bechet - 1941

Am vib

5 E7 Am 3 3 3

9 Am vib..... vib 3

13 E7 vib..... Am 3

# Blue Horizon - Bechet - 1944

Because Bechet applies vibrato consistently at any point where there is a note longer than a crotchet it has not been annotated in the transcription.

F B<sup>b</sup>7 F F<sup>7</sup>

5 B<sup>b</sup>7 B<sup>b</sup>7 F F

9 C<sup>7</sup> F<sup>7</sup> F F C<sup>7</sup>

13 F B<sup>b</sup>7 F F<sup>7</sup>

17 B<sup>b</sup>7 B<sup>b</sup>7 F F F

21 C<sup>7</sup> F<sup>7</sup> F F C<sup>7</sup>

25 F B<sup>b</sup>7 F F<sup>7</sup>

29 B<sup>b</sup>7 B<sup>b</sup>7 F F

33 C<sup>7</sup> F<sup>7</sup> F F C<sup>7</sup>

37 F B<sup>b</sup>7 F F<sup>7</sup>

gr

2

41  $Bb7$   $Bb7$  F F

45  $C7$   $F7$  F F  $C7$

49 F  $Bb7$  F  $F7$

53  $Bb7$   $Bb7$  F F

57  $C7$   $F7$  F F  $C7$

61 F  $Bb7$  F  $F7$

65  $Bb7$   $Bb7$  F F  
3 straight 6

69  $C7$   $F7$  F F

**APPENDIX C: Transcriptions of Jimmie Noone's improvised solos (Bb Pitch)**

*Messin' Around*.....74  
*Some Rainy Day*.....75  
*Every Evening*.....76  
*Four or Five Times*.....77  
*Apex Blues*.....78  
*Sweet Georgia Brown*.....79  
*Four or Five Times* .....80  
*Clambake in Bb*.....81

# Messin' Around - Noone - 1926

F F D7 D7

5 G7 C7 F F

9 F bF D7 D7

13 G7 C7 F F

# Some Rainy Day - Noone - 1928

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has one sharp (F#). The chords and melodic lines are as follows:

- Staff 1: Chords C, C, C (with 'str' above), Bb, A7. Includes a triplet of eighth notes.
- Staff 2: Chords D7, G7, C, C#° (C# with a degree symbol), D7, G7.
- Staff 3: Chords C, C, C, Bb, A7. Includes a triplet of eighth notes.
- Staff 4: Chords D7, D7, G7, G7.
- Staff 5: Chords C7, C7, F, F.
- Staff 6: Chords Ab7/Eb, Ab7/Eb, G7, G7.
- Staff 7: Chords C, C, C, Bb, A7.
- Staff 8: Chords D7, G7, C, G7, G7. Includes a triplet of eighth notes and a slur over the final two notes.

# Every Evening - Noone - 1928

Musical score for "Every Evening" by Noone (1928). The score is in 4/4 time and consists of four staves of music. Chords are indicated above the notes.

Staff 1: Cm7 Cm7 F7 F7

Staff 2: 5 Bb Bb F7 Bb Bb

Staff 3: 9 Cm7 Cm7 F7 Bb 3 3

Staff 4: 13 Bb C7 F7



# Four or Five Times - Noone - 1928

1 F F F G<sup>7</sup> G<sup>7</sup>

6 C<sup>7</sup> C<sup>7</sup> F F

10 F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m

14 F C<sup>7</sup> F F

# Apex Blues - Noone - 1928

The musical score is written in 4/4 time and consists of six staves of music. The key signature has one sharp (F#), and the tempo is marked with a '7' (seven-eighths note). The chords and melodic lines are as follows:

- Staff 1:** Chord: D7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Staff 2:** Chords: G7, D7. Melody: Quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Staff 3:** Chords: Em7, A7, D7. Melody: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Staff 4:** Chord: D7. Melody: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Includes a triplet of eighth notes: G4, A4, B4.
- Staff 5:** Chords: G7, D7. Melody: Quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Includes a triplet of eighth notes: G4, A4, B4 and a triplet of quarter notes: G4, A4, B4.
- Staff 6:** Chords: Em7, A7, D7. Melody: Quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Includes triplets of eighth notes: G4, A4, B4 and quarter notes: G4, A4, B4.

# Sweet Georgia Brown - Noone - 1936

1 G<sup>7</sup>

5 C<sup>7</sup>

9 F<sup>7</sup>

13 B<sup>b</sup>

17 G<sup>7</sup>

21 C<sup>7</sup>

25 G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> D<sup>7</sup>

29 B<sup>b</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

# Four or Five Times - Noone - 1937

1 F F F G7 G7

6 C7 vib C7 F F vib

10 F vib F7 Bb Bbm

14 F C7 F F

# Clambake In Bb - Noone - 1944

The musical score is written in 4/4 time and B-flat major. It consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note Bb4. A slur covers the first two notes, with a C7 chord above it. The second staff starts with a key signature change to B-flat major (one flat). The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. A slur covers the first two notes, with a C7 chord above it. The third staff continues the melody with a quarter note F5, a quarter note G5, and a quarter note A5. A slur covers the first two notes, with a C7 chord above it. The fourth staff continues the melody with a quarter note Bb5, a quarter note C6, and a quarter note D6. A slur covers the first two notes, with a C7 chord above it. The fifth staff continues the melody with a quarter note E6, a quarter note F6, and a quarter note G6. A slur covers the first two notes, with a C7 chord above it. The sixth staff continues the melody with a quarter note A6, a quarter note Bb6, and a quarter note C7. A slur covers the first two notes, with a C7 chord above it. The score includes various chords: C7, F7, Dm7, and G7. There are also triplets and slurs throughout the piece.

**APPENDIX D: Transcriptions of Benny Goodman’s improvised solos (Bb Pitch)**

*Clarinetitis*.....83  
*Farewell Blues*.....85  
*Lady Be Good*.....86  
*Tiger Rag*.....87  
*China Boy*.....88  
*Avalon*.....89  
*Puttin’ on the Ritz*.....90  
*The Blues in my Flat*.....91

# Clarinetitis - Goodman - 1928

Em Em Em Em

5 Am Am E7(b9) Am

9 E7(b9) Am D7 Gm6

13 Gm7 Gm7/F D7(#9) Gm6 Am7(b5)

17 Am7(b5) Am7(b5) Am7(b5) B7(b9)

21 Em B7(b9) Em

24 D A7 vib D D7

28 G G D D

32 A7 A7 D D

36 D A7 D D7

2

40 G G D D

44 A7 A7 D D

48 D A A A A7 D D7

52 G G D D

56 A7 A7 D D

Detailed description: This musical score is written for guitar in a single system with five staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The first staff (measures 40-43) features a melodic line with eighth and quarter notes, accompanied by chords G, G, D, and D. The second staff (measures 44-47) continues the melody with chords A7, A7, D, and D. The third staff (measures 48-51) includes a series of triplets marked with a caret (^) and chords D, A7, D, and D7. The fourth staff (measures 52-55) shows a melodic line with chords G, G, D, and D. The fifth staff (measures 56-59) concludes with chords A7, A7, D, and D. The score ends with a double bar line.



# Farewell Blues - Goodman - 1931

Chord progressions for the first staff: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>.

Chord progressions for the second staff: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>.

Chord progressions for the third staff: A<sup>7</sup>, A<sup>7</sup>, Dm, E<sup>b</sup>°.

Chord progressions for the fourth staff: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>.

Chord progressions for the fifth staff: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>.

Chord progressions for the sixth staff: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>.

Chord progressions for the seventh staff: A<sup>7</sup>, A<sup>7</sup>, Dm, E<sup>b</sup>°.

Chord progressions for the eighth staff: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, C<sup>7</sup>.

# Lady Be Good - Goodman - 1936

5

9

13

17

21

25

29

Chords: C, F<sup>9</sup>, C, C, C<sup>#o</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, G<sup>7</sup>, C, F<sup>9</sup>, C, C, C<sup>#o</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, C, F, F<sup>#o</sup>, C, C, D<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, F<sup>9</sup>, C, C, C<sup>#o</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, C.

# Tiger Rag - Goodman - 1937

**Staff 1:** Chords: B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ .

**Staff 2:** Measure 5: B $\flat$  vib, B $\flat$ , F $^7$  vib, F $^7$ .

**Staff 3:** Measure 9: F $^7$  vib, F $^7$ , F $^7$  vib, F $^7$ .

**Staff 4:** Measure 13: F $^7$ , F $^7$  vib, B $\flat$ , B $\flat$ .

**Staff 5:** Measure 17: B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ .

**Staff 6:** Measure 21: B $\flat^7$ , B $\flat^7$ , E $\flat$ , E $\flat$  growl.

**Staff 7:** Measure 25: E $\flat$  vib, E $^\circ$ , B $\flat$ , G $^7$ .

**Staff 8:** Measure 29: B $\flat^7$ , F $^7$ , B $\flat$ , B $\flat$ .



# China Boy - Goodman - 1937

6 *G* *G* *E7 vib* *E7 vib*

10 *A7* *A7* *A7* *A7*

14 *Cm* *Am7(b5)* *D7* *G* *G*

18 *Bb* *F7* *Bb* *Bb*

22 *Bb* *F7* *Bb* *D7 vib*

26 *G* *G* *G°* *G°*

30 *G* *D7 vib* *G* *G*

# Puttin' on the Ritz - Goodman - 1937

Chord symbols: Dm, A7, gr., Gm7, C7, F6.

Measure numbers: 6, 10, 14, 18, 22, 26, 31.

Measure 10 includes an accent: *gr.....*

Measure 26 includes a triplet: *3*

Measure 31 includes a triplet: *3*

# The Blues in my Flat - Goodman - 1938

Chord progression: F7, Bb7, F7, Bb7, F7, Bb7, C7, Bb7, F7, F7, Bb7, Bb7, F7, F7, Bb7, Bb7, F7, F7, C7, Bb7, F7, F7.

Measure numbers: 4, 6, 10, 14, 18, 22.

Annotations: *ritard* (measures 10-11 and 18-19).

**APPENDIX E: Transcriptions of the author’s improvised solos (Bb Pitch)**

*Wild Cat Blues*.....93  
*Summertime*.....95  
*Sweet Georgia Brown*.....97  
*Porter’s Love song to a Chambermaid*.....100  
*Puttin’ on the Ritz*.....101  
*Lady Be Good*.....104  
*Gens du Couleur*.....107  
*Short Change*.....112



# Wild Cat Blues - Hunt - 2012

Dm Bdim C#dim Ddim  
BREAK

5 Dm Bdim C#dim Ddim  
BREAK

9 Dm Bdim C#dim Ddim  
gr gr gr  
BREAK

13 D7 Gm F C7 F  
tr

17 Dm Bdim C#dim Ddim Dm  
3 3 3

21 Dm Bdim C#dim Ddim Dm  
vib

25 Dm Bdim C#dim Ddim Dm  
3

29 D7 Gm F C7 F

33 Dm Bdim C#dim Ddim Dm

37 Dm Bdim C#dim Ddim Dm  
tr tr tr tr tr

2

41 Dm Bdim C#dim Ddim Dm

45 D7 Gm F C7 F gr

49 Dm Bdim C#dim Ddim Dm

53 Dm Bdim C#dim Ddim Dm gr vib

57 Dm Bdim C#dim Ddim Dm

61 D7 Gm F C7 F ^

Detailed description: The image shows a musical score for guitar, consisting of six systems of notation. Each system begins with a measure number and a series of chord symbols. The notation is in treble clef and includes various rhythmic values, accidentals, and performance instructions. The first system (measures 41-44) features a sequence of diminished chords: Dm, Bdim, C#dim, Ddim, and Dm. The second system (measures 45-48) includes D7, Gm, F, C7, and F, with a 'gr' (grace note) instruction. The third system (measures 49-52) repeats the sequence of Dm, Bdim, C#dim, Ddim, and Dm. The fourth system (measures 53-56) includes Dm, Bdim, C#dim, Ddim, and Dm, with 'gr' and 'vib' (vibrato) instructions. The fifth system (measures 57-60) repeats the sequence of Dm, Bdim, C#dim, Ddim, and Dm. The sixth system (measures 61-64) includes D7, Gm, F, C7, and F, with an accent (^) instruction. The score concludes with a double bar line.

# Summertime - Hunt - 2012

$\text{♩} = 82$

Am vib A7

6 Dm Dm lay back Bm7(b5) E7(b9)

10 Am straight D7 vib G7

14 C Am7 Bm7(b5) E7 Am Bm7(b5) E7(b9) vib

18 Am straight vib A7

22 Dm vib Dm Bm7(b5) E7(b9)

26 Am D7 G7 vib

30 C Am7 Bm7(b5) E7 Am Bm7(b5) E7(b9)

34 Am A7

38 Dm Dm Bm7(b5) E7(b9)

2

42 Am vib D7 G7

46 C Am7 Bm7(b5) E7 Am Bm7(b5) E7(b9)

# Sweet Georgia Brown - Hunt - 2013

gr G<sup>7</sup>

6 C<sup>7</sup>

10 F<sup>7</sup>

14 B<sup>b7</sup>

18 G<sup>7</sup>

22 C<sup>7</sup>

26 G<sup>m7</sup> D<sup>7(b9)</sup> G<sup>m7</sup> D<sup>7(b9)</sup>

30 B<sup>b7</sup> A<sup>7</sup> G<sup>#7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup>

34 G<sup>7</sup>

38 C<sup>7</sup>

2

42 F<sup>7</sup>

46 B<sup>b</sup>7

50 G<sup>7</sup>

54 C<sup>7</sup>

58 Gm<sup>7</sup> D<sup>7</sup>(b9) Gm<sup>7</sup> D<sup>7</sup>(b9)

62 B<sup>b</sup> A<sup>7</sup> G<sup>#7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7

66 G<sup>7</sup> gr.....

70 C<sup>7</sup>

74 F<sup>7</sup>

76

78 B<sup>b</sup>7

82 G<sup>7</sup>

Musical staff 82: Treble clef, G<sup>7</sup> chord, eighth-note run.

86 C<sup>7</sup>

Musical staff 86: Treble clef, C<sup>7</sup> chord, eighth-note run.

90 Gm<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) gr Gm<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>)

Musical staff 90: Treble clef, Gm<sup>7</sup>, D<sup>7</sup>(b<sup>9</sup>), gr, Gm<sup>7</sup>, D<sup>7</sup>(b<sup>9</sup>) chords.

94 B<sup>b</sup> A<sup>7</sup> G<sup>#7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup>

Musical staff 94: Treble clef, B<sup>b</sup>, A<sup>7</sup>, G<sup>#7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup> chords, triplets.

# Porter's Love Song - Hunt - 2013

The musical score is written in 4/4 time and consists of nine staves of music. The key signature has one sharp (F#), and the tempo is marked 'Hunt'. The score includes various guitar techniques and chord voicings:

- Staff 1:** Chords G, G, E7, E7, A13, A7. Includes a trill (tr) over the first G.
- Staff 2:** Chords D7, G, G, D7. Includes triplets (3), a quintuplet (5), and a sextuplet (6).
- Staff 3:** Chords G, G, E7 vib, E7. Includes triplets (3) and a grace note (gr).
- Staff 4:** Chords A13, A7, D7, G, C7, G. Includes triplets (3) and sextuplets (6).
- Staff 5:** Chords G7. Includes triplets (3) and sextuplets (6).
- Staff 6:** Chords C, A7, A7, D7, D7. Includes triplets (7) and grace notes (gr).
- Staff 7:** Chords G, G, E7, E7. Includes a trill (tr) over the first G, triplets (3), and a lip bend instruction.
- Staff 8:** Chords A, D7, G, Cm7, G, D7. Includes a triplet (3).



# Puttin' on the Ritz - Hunt - 2013

The musical score is written in 4/4 time and consists of ten staves of music. The chords and other markings are as follows:

- Staff 1: Dm, Dm, Dm, Dm
- Staff 2: 5 A7, A7, Dm, Dm
- Staff 3: 9 Dm, Dm, Dm, Dm
- Staff 4: 13 A7, A7, Dm, Dm
- Staff 5: 17 Gm7, back, Gm7, Gm7, C7
- Staff 6: 21 F6, F6, F6, F6
- Staff 7: 25 Dm, Dm, Dm, Dm
- Staff 8: 29 A7, A7, Dm, Dm
- Staff 9: 33 Dm, Dm, Dm, Dm
- Staff 10: 37 A7, A7, Dm, Dm

41 Dm Dm Dm Dm

45 A<sup>7</sup> A<sup>7</sup> Dm<sup>b</sup> Dm

49 Gm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

53 F<sup>6</sup> F<sup>6</sup> F<sup>6</sup> F<sup>6</sup> back

57 Dm Dm Dm Dm

61 A<sup>7</sup> A<sup>7</sup> Dm Dm

65 Dm Dm Dm Dm

69 A<sup>7</sup> A<sup>7</sup> Dm Dm

73 Dm Dm Dm Dm

77 A<sup>7</sup> A<sup>7</sup> Dm Dm

81 Gm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

85 F<sup>6</sup> F<sup>6</sup> F<sup>6</sup> F<sup>6</sup> 3

89 Dm Dm Dm Dm

93 A<sup>7</sup> A<sup>7</sup> Dm Dm

# Lady Be Good - Hunt - 2013

C back F<sup>9</sup> C C gr. C<sup>#0</sup>

5 Dm<sup>7</sup> G<sup>7</sup> delay C G<sup>7</sup> gr

9 C F<sup>9</sup> C gr..... C C<sup>#0</sup>

13 Dm<sup>7</sup> G<sup>7</sup> gr..... C C<sup>7</sup>

17 F F<sup>#0</sup> C C

21 D<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> vib G<sup>7</sup>

25 C F<sup>9</sup> C C C<sup>#0</sup>

29 Dm<sup>7</sup> vib G<sup>7</sup> 3 3 3 6 6

31 C 6 6 6 C 3 C<sup>#0</sup>

33 C F<sup>9</sup> C C C<sup>#0</sup>

2

37 Dm<sup>7</sup> G<sup>7</sup> C G<sup>7</sup>

41 C F<sup>9</sup> C C<sup>♯0</sup>

45 Dm<sup>7</sup> G<sup>7</sup> C C<sup>7</sup>

49 F F<sup>♯0</sup> C C

53 D<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup>

56 G<sup>7</sup> C

58 F<sup>9</sup>

59 C

60 C C<sup>♯0</sup>

61 Dm<sup>7</sup>

62 G<sup>7</sup>

63 C

64 C

65 C

66 F<sup>9</sup>

67 C

69

73 C

77 Dm7

81 F

85 D7

89 C

93 Dm7

Detailed description of the musical score: The page contains ten staves of music, numbered 63 to 93. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Chord symbols are placed above or below the staff to indicate the harmonic context. Some measures include triplets (marked with a '3') and trills (marked with 'tr'). A grace note (marked with 'gr') appears in measure 67. The overall style is that of a technical exercise or a short piece for piano or guitar.

# Gens du Couleur - Hunt - 2014

Em Em C Em

6 Em Em vib B7<sup>b9</sup> B7<sup>b9</sup>

10 Em gr<sup>^</sup> Em gr<sup>^</sup> C gr<sup>^</sup> gr Em

14 Edim gr..... Edim Em Em

18 C C Fdim Fdim

22 E<sup>b9</sup> E<sup>b9</sup> D<sup>9</sup> D<sup>9</sup>

26 G<sup>7</sup> G<sup>7</sup> C C

30 G D<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>+7</sup>

34 C vib C Fdim Fdim

38 E<sup>b9</sup> E<sup>b9</sup> gr..... D<sup>9</sup> D<sup>9</sup>

Detailed description of the musical score: The score is written in 4/4 time and consists of ten staves of music. The first staff (measures 1-5) features chords Em, Em, C, and Em. The second staff (measures 6-9) features Em, Em, B7<sup>b9</sup>, and B7<sup>b9</sup>. The third staff (measures 10-13) features Em, C, and Em. The fourth staff (measures 14-17) features Edim and Em. The fifth staff (measures 18-21) features C and Fdim. The sixth staff (measures 22-25) features E<sup>b9</sup> and D<sup>9</sup>. The seventh staff (measures 26-29) features G<sup>7</sup> and C. The eighth staff (measures 30-33) features G, D<sup>7</sup>, G<sup>7</sup>, G<sup>7</sup>, and G<sup>+7</sup>. The ninth staff (measures 34-37) features C, C, Fdim, and Fdim. The tenth staff (measures 38-41) features E<sup>b9</sup>, E<sup>b9</sup>, D<sup>9</sup>, and D<sup>9</sup>. Performance markings include 'gr.....' (grace notes), 'vib' (vibrato), and 'gr<sup>^</sup>' (accents). A triplet of eighth notes is marked with a '3' in the ninth staff.

2

42 G<sup>7</sup> G<sup>7</sup> C C

46 C G<sup>7</sup> C C vib

50 C C Fdim Fdim

54 E<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>9</sub> D<sup>9</sup> D<sup>9</sup>

58 G<sup>7</sup> G<sup>7</sup> C C

62 G D<sup>7</sup> G<sup>7</sup> tr G<sup>7</sup> G<sup>+</sup><sub>7</sub>

66 (tr) C Fdim Fdim

70 (tr) E<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>9</sub> D<sup>9</sup> tr.

74 G<sup>7</sup> G<sup>7</sup> C C

78 C gr C G<sup>7</sup> C C

82 C C Fdim gr..... Fdim



86 Eb<sup>9</sup> Eb<sup>9</sup> D<sup>9</sup> gr D<sup>9</sup>

90 G<sup>7</sup> G<sup>7</sup> C C

94 G D<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>+7</sup>

98 C C Fdim Fdim gr

102 Eb<sup>9</sup> gr Eb<sup>9</sup> gr D<sup>9</sup> gr D<sup>9</sup> gr

106 G<sup>7</sup> gr G<sup>7</sup> gr C C

110 C G<sup>7</sup> C C

114 C C Fdim Fdim

118 Eb<sup>9</sup> Eb<sup>9</sup> D<sup>9</sup> D<sup>9</sup>

122 G<sup>7</sup> G<sup>7</sup> C C

126 G D<sup>7</sup> G<sup>7</sup> vib G<sup>7</sup> G<sup>+7</sup>

3

4

130 C C Fdim Fdim

134 Eb9 Eb9 D9 D9

138 G7 G7 C C

142 C G7 C C

Detailed description: The image shows a musical score for four staves. The first staff (measures 130-133) features a series of chords: C, C, Fdim, and Fdim, each with a slur above it. The second staff (measures 134-137) features Eb9, Eb9, D9, and D9, with slurs and ties between notes. The third staff (measures 138-141) features G7, G7, C, and C, with slurs and ties. The fourth staff (measures 142-145) features C, G7, C, and C, with slurs and ties. The score includes various musical notations such as slurs, ties, and accidentals.

# Short Change - Hunt - 2014

Fm

5 Fm gr..... gr.....

9 Fm gr..... 4 2 4 2

13 Fm

17 Fm vib

21 Fm

25 Fm vib

29 Fm

33 Fm

37 Fm

41 Fm

45 Fm

49 Fm

53 Fm

57 Fm

61 Fm

65 Fm

69 Fm

73 Fm

77 Fm

81 D<sup>b</sup>Maj<sup>7</sup>/F gr FMaj<sup>7</sup>

85 D<sup>b</sup>Maj7/F FMaj7

89 Fm7 FMaj7

93 Fmin7 C7(b9)

97 Fm

101 Fm gr

105 Fm vib

109 Fm gr vib

113 Fm

117 Fm

121 Fm

4

125 Fm

129 Fm tr.

137 Fm

145 Fm

153 Fm

161 #F D<sup>b</sup>Maj7/F FMaj7

165 D<sup>b</sup>Maj7/F FMaj7

169 Fm7 FMaj7

173 Fmin7 C7(b9)

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