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# An in-depth analysis of classic jazz compositions for a graduate jazz guitar recital

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

# AN IN-DEPTH ANALYSIS OF CLASSIC JAZZ COMPOSITIONS FOR A GRADUATE JAZZ GUITAR RECITAL

A thesis submitted in partial fulfillment of the

requirements for the degree of

MASTER OF MUSIC

by

Derick Cordoba

2007

To: Dean Juan Antonio Bueno
College of Architecture and the Arts

This thesis, written by Derick Cordoba, and entitled An In-depth Analysis of Classic Jazz Compositions for a Graduate Jazz Guitar Recital, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

Sam Lussier

Gary Campbell

Michael Orta, Major Professor

Date of Defense: July 20, 2007

The thesis of Derick Cordoba is approved.

Dean Juan Antonio Bueno
College of Architecture and the Arts

Dean George Walker
University Graduate School

Florida International University, 2007

ABSTRACT OF THE THESIS

AN IN-DEPTH ANALYSIS OF

CLASSIC JAZZ COMPOSITIONS

FOR A GRADUATE JAZZ GUITAR RECITAL

by

Derick Cordoba

Florida International University, 2007

Miami, Florida

Professor Michael Orta, Major Professor

The purpose of this thesis was to analyze jazz compositions by several great composers. The composers include: Howard Dietz, Arthur Schwartz, Russell Malone, Thad Jones, Dave Holland, Wes Montgomery, Pat Metheny, Hoagy Carmichael, Johnny Mercer and Joe Henderson. Through their unique use of melody, harmony and rhythm these composers have influenced countless performers and composers over many decades. These compositions served as the repertoire of a graduate jazz guitar recital. The musical group that interpreted these compositions was comprised of: guitar, upright bass, piano, tenor saxophone and drums.

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# Chapter One

## Introduction

The topic of this thesis is an in-depth analysis of classic jazz compositions for a graduate jazz guitar recital. The author has chosen to play a wide variety of material, which covers many decades of jazz composers and many styles within the jazz idiom. These compositions feature a variety of time signatures offering an additional challenge during the performance. The composers of these pieces are some of the most respected and accomplished composers in the world. The absorption of this repertoire has been a very instructive and rewarding experience. The pieces provided an interesting and challenging musical setting in which to improvise.

The recital consists of eight pieces; *Alone Together* by Howard Dietz and Arthur Schwartz, *Mugshot* by Russell Malone, *A Child is Born* by Thad Jones, *Conference of the Birds* by Dave Holland, *Mi Cosa* by Wes Montgomery, *Song for Bilbao* by Pat Metheny, *Skylark* by Hoagy Carmichael and Johnny Mercer, and *Out of the Night* by Joe Henderson. These compositions represent decades of jazz composition by masters of the craft. The composers come from a wide variety of backgrounds and play a vast range of instruments adding to the unique qualities of their composing. Each song represents a critical style of music that must be absorbed in order to perform as a musician today.

The setting of the songs ranges from solo guitar up to a quintet. Each song and setting offers unique challenges and represents the variety of settings a guitarist must be able to play in during a professional engagement.

The musicians include:

Derick Cordoba – guitar
Richard Mojica – drums
Jairo Cipolla – piano
Jason Moss – saxophone
Brian Lang – upright Bass

Each carefully selected musician brings with him his gifts to help add to the overall performance. They range from the undergraduate level to professional in their experience. The author has played with all but one in various ensembles during his studies at FIU. This familiarity will help facilitate a cohesive performance.

## Chapter Two

### *Alone Together*

*Alone Together* is a standard written by Howard Dietz and Arthur Schwartz during Broadway's heyday. The song was unveiled in the 1932 musical *Flying Colors* and sung by Tamara Geva. It has been recorded by hundreds of artists over the last 75 years. The author listened to versions of the song by Jim Hall, Keith Jarrett, Joe Diorio and Pat Martino.

### Form and Rhythm

This composition is 44 measures long and has an AABA form. The first two A sections are unique in that they do not follow a traditional 8 measure pattern, but are 14 measures in length. (See Example 1)

**| D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ | D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ | D-7 | A-7$^{(b5)}$ D7$^{(b9)}$ | G-7 | G-7 |**

**| B-7 E7 | G-7 C7 | FMaj7 | E-7$^{(b5)}$ A7$^{(b9)}$ | DMaj7 | DMaj7 |**

Example 1: Chord progression from section A of *Alone Together* (mm. 1-14)

The B section and last A section are more traditional 8 measures each. (See Example 2)

**| A-7$^{(b5)}$ | D7$^{(b9)}$ | G-7 | G-7 | G-7$^{(b5)}$ | C7$^{(b9)}$ | FMaj7 | E-7$^{(b5)}$ A7$^{(b9)}$ |**

**| D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ | D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ | D-7 | Bb7 A7$^{(b9)}$ | D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ |**

Example 2: Chord progression from section B and A of *Alone Together* (mm. 29-44)

The soloists use the entire form of the song during their improvisations. The style of the song is a traditional swing type of rhythm emphasized by a walking bass line.

## Harmony and Melody

The harmonic structure of *Alone Together* is in D minor. It begins on the tonic and moves through a series of minor ii-V-i chord progressions. In measure six there is a chord progression of ii-V of iv which resolves to the iv in measures seven and eight. Measure nine features a ii-V of V which is left unresolved. Measures ten and eleven feature a modulation to the relative major key of F major by using a major ii-V-I chord progression. Measure twelve brings back the familiar minor ii-V with a surprising resolution to a D major 7th chord. This offers a bit of surprise to the listener and creates interesting possibilities for the soloist. (See Example 3)

**| D-7 | E-7(b5) A7(b9) | D-7 | E-7(b5) A7(b9) | D-7 | A-7(b5) D7(b9) | G-7 | G-7 |**

**| B-7 E7 | G-7 C7 | FMaj7 | E-7(b5) A7(b9) | DMaj7 | DMaj7 |**

Example 3: Chord progression from section A of *Alone Together* (mm. 1-14)

The B section starts with a four measure chord progression of ii-V of iv in measures 29 through 32. Measures 33 and 34 feature a minor ii-V chord progression which resolves to the relative major key of F in measure 35. The B section closes with a minor ii-V back to i chord progression in measure 36. (See Example 4)

**| A-7(b5) | D7(b9) | G-7 | G-7 | G-7(b5) | C7(b9) | FMaj7 | E-7(b5) A7(b9) |**

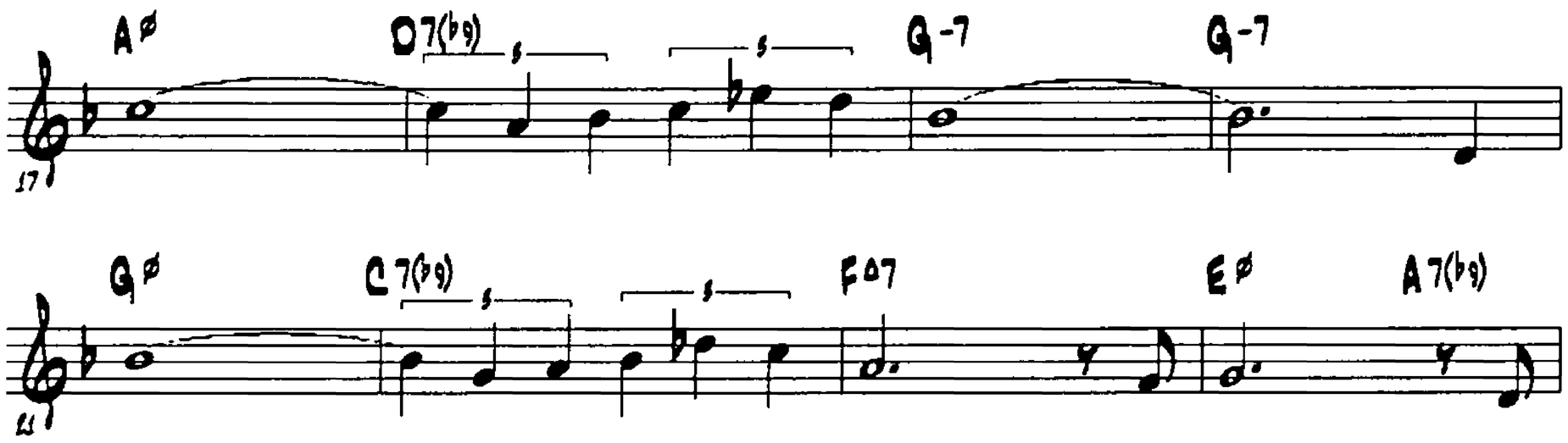
Example 4: Chord progression from section B of *Alone Together* (mm. 29-36)

The song closes with series of minor ii-V-i chord progressions in D minor. Notably measure 42 has a tritone substitution for the ii chord. (See Example 5)

**| D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ | D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ | D-7 | Bb7 A7$^{(b9)}$ | D-7 | E-7$^{(b5)}$ A7$^{(b9)}$ |**

Example 5: Chord progression from section A of *Alone Together* (mm. 37-44)

Melodically the song is very sparse using a series of rhythmic patterns throughout which ties the melody together. The bridge prominently features quarter note triplets in measures 18 and 22 to add rhythmic variety to the song. (See Example 6)




Example 6: Melody from section B of *Alone Together* (mm. 17-24)

## Performance Aspects

The composition features the full quintet with the guitar playing the melody. The song is played with a swing feeling at a tempo of 150 beats per minute. The guitar takes the first solo followed by the piano and tenor saxophone. The piano accompanies the guitar solo as well as its own solo. The guitar will accompany the tenor saxophone solo. The guitar will then state the melody again and end the song.

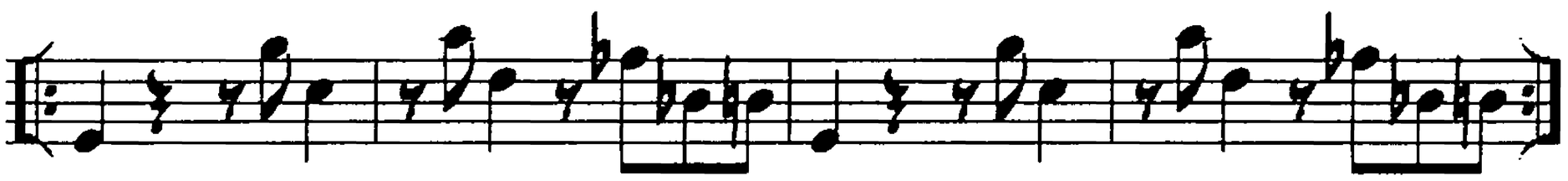
## Chapter Three

### *Mugshot*

*Mugshot* is a Russell Malone composition initially recorded on the 1998 GRP release *Sweet Georgia Peach.* It is an upbeat song featuring an ostinato bass line by Ron Carter and solos by Russell Malone on guitar and Kenny Barron on the piano. The drummer Lewis Nash plays a prominent role with a drum pattern which links him to the bass part. Malone "cut his teeth on church music" (Mathieson, 1999) as many of the jazz greats did. A Georgia native who switched to playing jazz after hearing George Benson, Malone has been a featured as part of the Jimmy Smith trio, Harry Connick Jr. band and Diana Krall trio. He also appeared in the 1996 film *Kansas City* as part of a club's house band. His knowledge is steeped in the gospel and blues traditions but he has managed to sound very modern in his compositional and improvisational style.

### Form and Rhythm

This composition is 32 measures long and has an AABC form. It features an eight measure introduction which consists of an ostinato bass pattern that carries over into the A sections. (See Example 7)



Example 7: Ostinato bass pattern from introduction of *Mugshot* (mm. 1-8)

The A sections feature a static harmony, repeating melody line and ostinato bass line which leaves it up to the soloist to create both harmonic and rhythmic interest. The

B and C sections open up rhythmically leaving the ostinato bass line and static harmony. The solos are over the entire form of the song. The A sections feature a straight rhythm while the B and C sections are a swing type feel.

## Harmony and Melody

The harmonic structure of the song is set in G minor for the A sections. The first sixteen measures consist of a single chord of Gmin6/9. The ostinato bass line reinforces this static harmony. The B section moves into a new tonal center of E-flat in measures 17 through 22. (See Example 8)

**| C-7 | F-7$^{(b5)}$ Bb7 | EbMaj7 | AbMaj7$^{(\#11)}$ | F7 Bb7 | Bb7 EbMaj7 |**

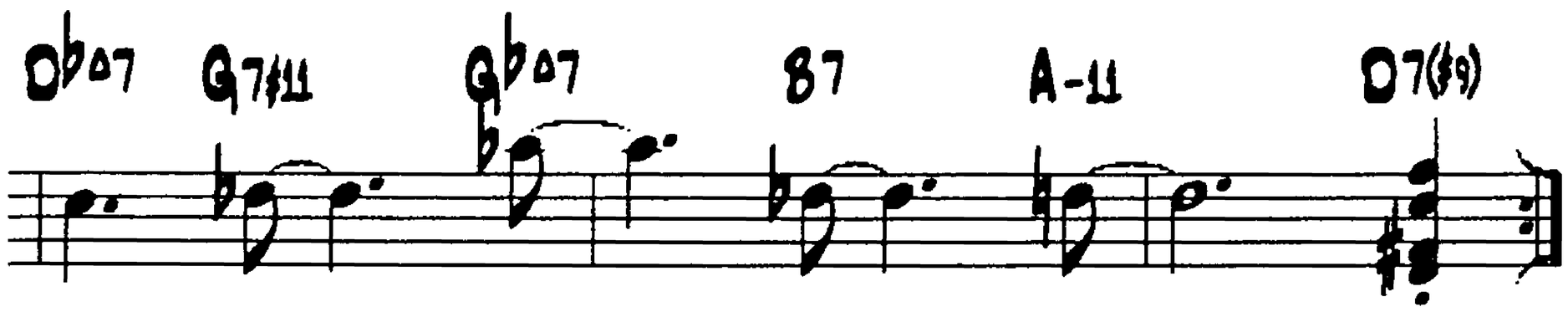
Example 8: Chord Progression from section B of *Mugshot* (mm. 17-22)

Measure 24 is a minor ii-V chord progression leading into the C section. The C section is a series of descending ii-V chord progressions separated by a minor 11$^{th}$ and a tritone substitution in measures 25 through 29. The tonal center moves from F major to E flat major to D flat major finally resolving in measure 30. (See Example 9)

**| G-7 C7 | B-11 Gb7 | F-7 Bb7 | A-11 E7 | Eb-7 Ab7 | DbMaj7 |**

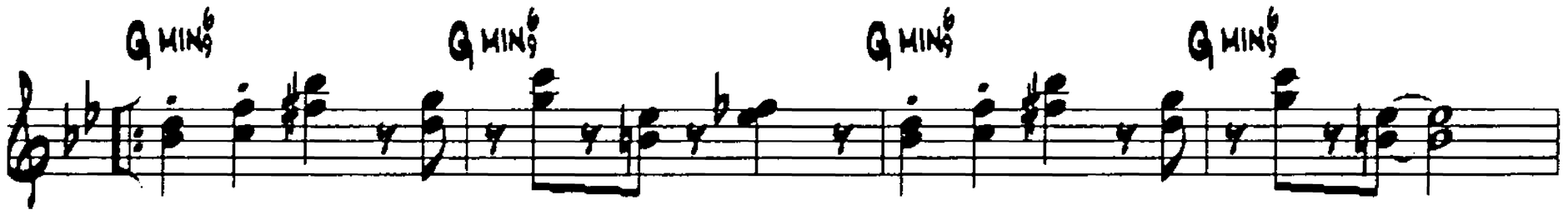
Example 9: Chord Progression from section B of *Mughsot* (mm. 17-24)

Measures 30, 31 and 32 are an unusual turnaround, not only incorporating interesting harmony but also interesting rhythmic placement. (See Example 10)



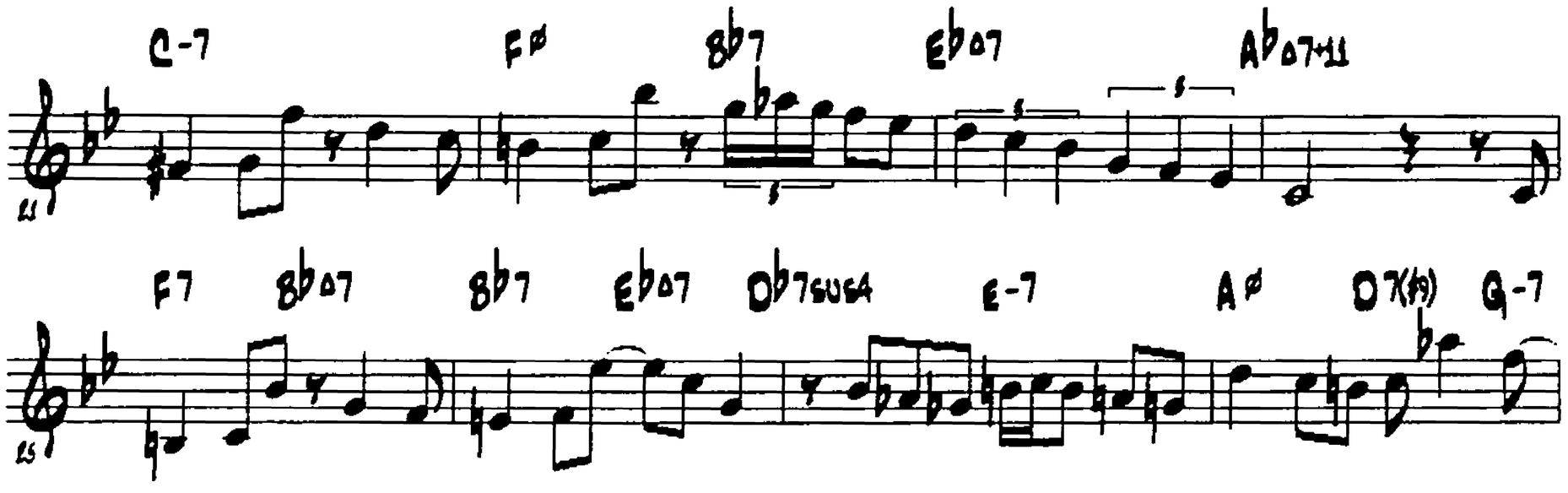

Example 10: Melody and chords from section C of *Mugshot* (mm. 30-32)

The melody in the A section is a repeating four measure phrase primarily made up of major 3rds and perfect 4ths, with an interesting minor 2nd in measure two of the pattern. (See Example 11)



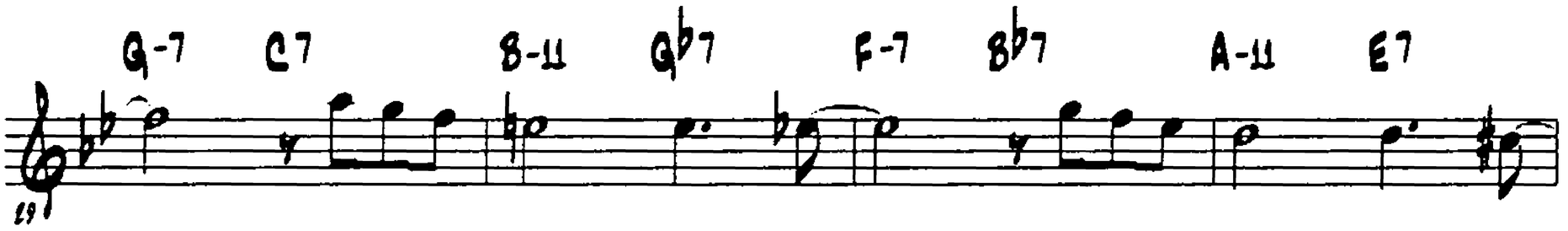

Example 11: Melody from section A of *Mugshot* (mm. 1-4)

The melody uses repeating rhythmic and transposed harmonic patterns in measures 21, 25 and 26 of the B section. The composition also features a descending quarter note triplet pattern in measure 23. (See Example 12)




Example 12: Melody and chords from section B of *Mugshot* (mm. 21-28)

The C section enhances the tonal center movement in measures 29 through 32 with a melodic pattern which moves down by whole steps. (See Example 13)




Example 13: Melody and chords from section C of *Mugshot* (mm. 29-32)

## Performance Aspects

*Mugshot* features the full quintet with an eight-bar introduction by the bass, piano and drums. The song is played with a straight feeling at a tempo of 155 beats per minute for the A sections and a swing style for the B and C sections. The guitar and tenor saxophone will play the melody over the entire AABC form twice with the saxophone taking the lower line in the A section. The guitar, tenor saxophone and piano will solo

followed by the melody played once. The song will end with a drum solo while the bass, piano and guitar continue the ostinato bass line, leaving the drummer free to subdivide the time while the other instruments keep the beat.

## Chapter Four

## *A Child is Born*

*A Child is Born* was composed by the legendary cornetist and bandleader Thad Jones, brother of greats Elvin and Hank Jones. Thad Jones was a featured member of the Count Basie Orchestra. He was called, "the greatest improvising cornet player he had ever heard" by Charles Mingus. (Lyons and Perlo, 1989) He was co-founder of The Thad Jones-Mel Lewis Orchestra, a band which still survives today as The Village Vanguard Orchestra. Thad Jones was one of the orchestra's chief composers and arrangers, and his music is still widely played by big bands. The author listened to versions by Joe Diorio, Kenny Burrell and Kenny Werner.

### Form and Rhythm

*A Child is Born* is in the key of B-flat major and is in a 3/4 time signature. A classic jazz waltz, it is an unusual 30 measures long. It has an AB form with the A section being a standard 16 measures long and the B section being an unusual 14 measures long. The song has a coda ending which extends the B section an additional five measures. It is almost always performed as a ballad and the feel is that of a jazz waltz in 3/4 time.

### Harmony and Melody

The harmonic structure of the song is based in B-flat major. It starts on the I chord but immediately moves to a minor iv chord in the second measure adding to its harmonic interest. It features a pedal point bass note of B-flat for the first six measures before going to a ii-V of vi chord progression in measures 7 and 8. (See Example 14)

**| BbMaj7 | Eb-6/Bb | BbMaj7 | Eb-6/Bb | BbMaj7 | Eb-6/Bb | $A\text{-}7^{(b5)}$ | $D7^{(\#9)}$ |**

Example 14: Chord progression from section A of *A Child is Born* (mm. 1-8)

Measures eight through 13 have a series V of vi to vi chord progressions. This series of chords moves the song firmly into G minor throughout this section. (See Example 15)

**| D7$^{(\#9)}$ | G-7 | D7$^{(\#9)}$ | G-7 | D7$^{(\#9)}$ | G-7 |**

Example 15: Chord progression from section A of *A Child is Born* (mm. 8-13)

Measures 14 and 15 feature a V of V and Vsus4 chord delaying resolution to the V and then I chords in measures 16 and 17. (See Example 16)

**| C9 | F7sus4 | F13 | BbMaj7 |**

Example 16: Chord progression from section A of *A Child is Born* (mm. 14-17)

Measures 17 through 21 are identical to the first five measures of the song including the pedal point. Measure 22 features a V of vi chord which adds an element of surprise for the listener. Measures 23 and 24 have a major IV chord followed by a flat-VII dominant chord, which is a departure from the rest of the song. (See Example 17)

**| D7$^{(\#9)}$ | EbMaj7| Ab7 |**

Example 17: Chord progression from section B of *A Child is Born* (mm. 22-24)

Measures 25 through 27 use an ascending bass line which leads to the same delayed resolution pattern from measures 14 through 17. (See Example 18)

**| BbMaj7/F | Gb6 | G-7 | C9 | F7sus4 | F13 | BbMaj7 |**

Example 18: Chord progression from section B of *A Child is Born* (mm. 25-31)

The coda ending features a tag which alternates between the I and iv chords as in the first five measures of the song without the pedal point bass note. (See Example 19)

**| BbMaj7 | Eb-6 | BbMaj7 | Eb-6 | BbMaj7 |**

Example 19: Chord progression from Coda section of *A Child is Born* (mm. 32-37)

## Performance Aspects

*A Child is Born* is a ballad that will be performed in a trio setting featuring guitar and bass solos. The song is a jazz waltz and has a tempo of 90 beats per minute. This trio format leaves it up to the guitar to fill in the space for not only the melody, but the harmony as well, offering an additional challenge. The guitar will state the melody in a chord melody format and then take a solo over the entire form of the song minus the coda. The bass will then play a solo while the guitar accompanies it. The guitar will then play the melody out and finish the song with the coda. The drums will take on a supportive role in time keeping and filling space where appropriate. A trio setting is one of the most common groups of performance in jazz, which is why the author chose not to include piano or tenor saxophone during this song.

## Chapter Five

### *Conference of the Birds*

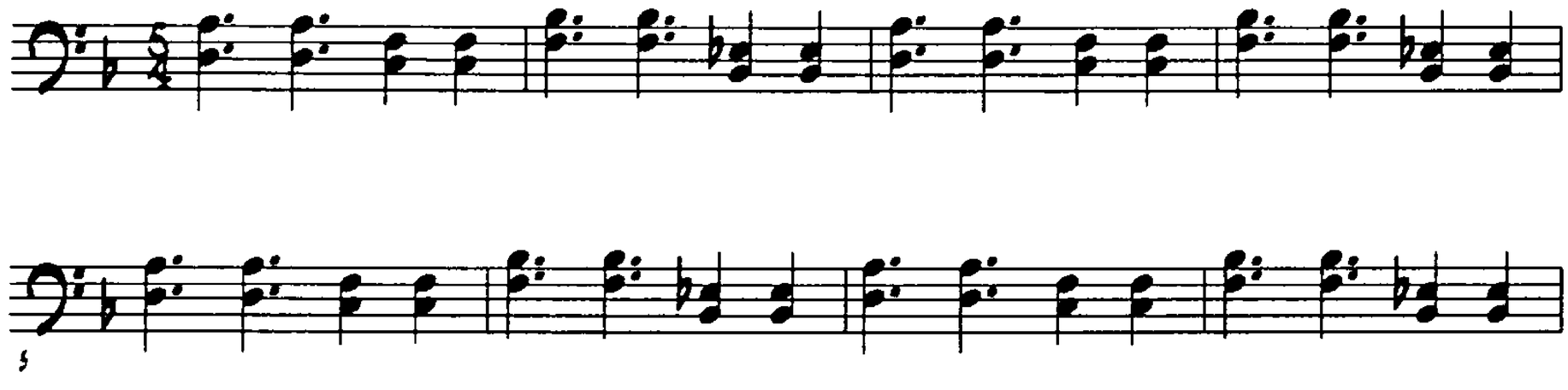
*Conference of the Birds* was composed by bassist Dave Holland and was on the 1973 ECM album of the same title. It features Dave Holland, Anthony Braxton, Barry Altschul and Sam Rivers. Dave Holland played in Miles Davis' group as well as Chick Corea's. He also played with Sam Rivers and has performed with virtually every great jazz musician of the 1970s up to present day, including Pat Metheny, John Scofield and Keith Jarrett to name just a few. His debut as a leader was with the *Conference of the Birds* record. He is one of the premiere bassists in the world. "Naturalness is a pervasive feeling in his style. He can take racing tempos and still swing and sound pretty. Ballads are a joy for his approach." (Gridley, 2000) He has recorded many albums as a leader and all have featured, almost exclusively, his compositions and arrangements. The author listened to Dave Holland's *Conference of the Birds* as well as many CDs of his music to gain a better understanding of his compositional approach.

### Form and Rhythm

The form of the song is a single nine-measure section based in D minor. The melody is played twice and then again after each soloist who plays an open-ended improvisation. The song contains a bass and drum intro for eight measures. The unique form is augmented by the 5/4 time signature. Measure nine contains a time signature of 2/4 which adds an element of surprise for the listener.

## Harmony and Melody

The harmony consists of a ostinato bass pattern of two measures in length. During the introduction the bass begins this pattern and is then joined by drums in measures five through eight. (See Example 20)



Example 20: Ostinato bass pattern from section A of *Conference of the Birds* (mm. 1-8)

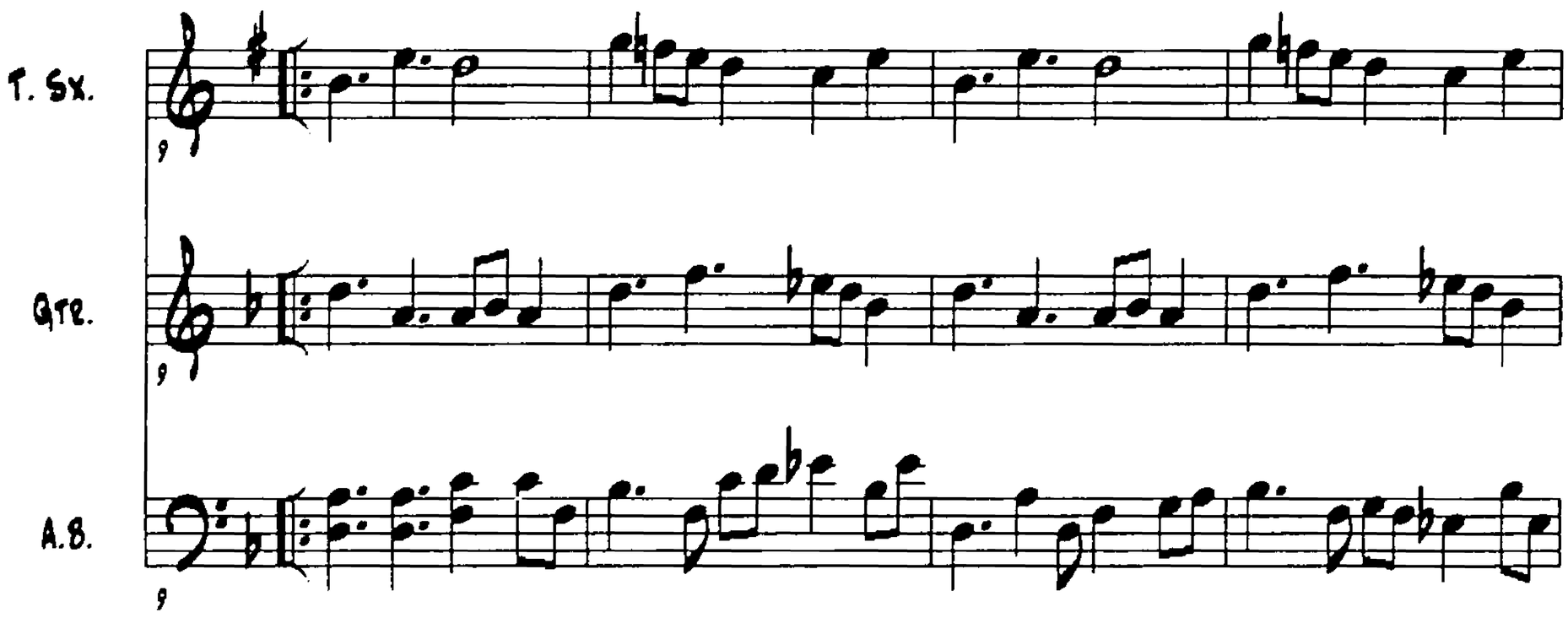
The harmony during the solos consists of four chords repeated every two measures. The harmony, while not static, does have a drone type quality since the four chords repeat continuously. The repeating bass line of fourths and fifths adds to the drone like quality of the song. This drone leaves the soloist the responsibility of creating harmonic and rhythmic interest. The D minor i chord and F major III chords in measure one anchor the song in the D minor key. The B-flat chord in measure two is the I chord of the new B-flat key. The second half of the measure contains an E-flat major chord, which is the IV of the new key. The notes E-flat and B-flat also are a half step above the D and A in the next chord, providing some nice voice leading movement. (See Example 21)

**| D- F | Bb Eb |**

Example 21: Chord progression from section A of *Conference for the Birds* (mm. 9-10)

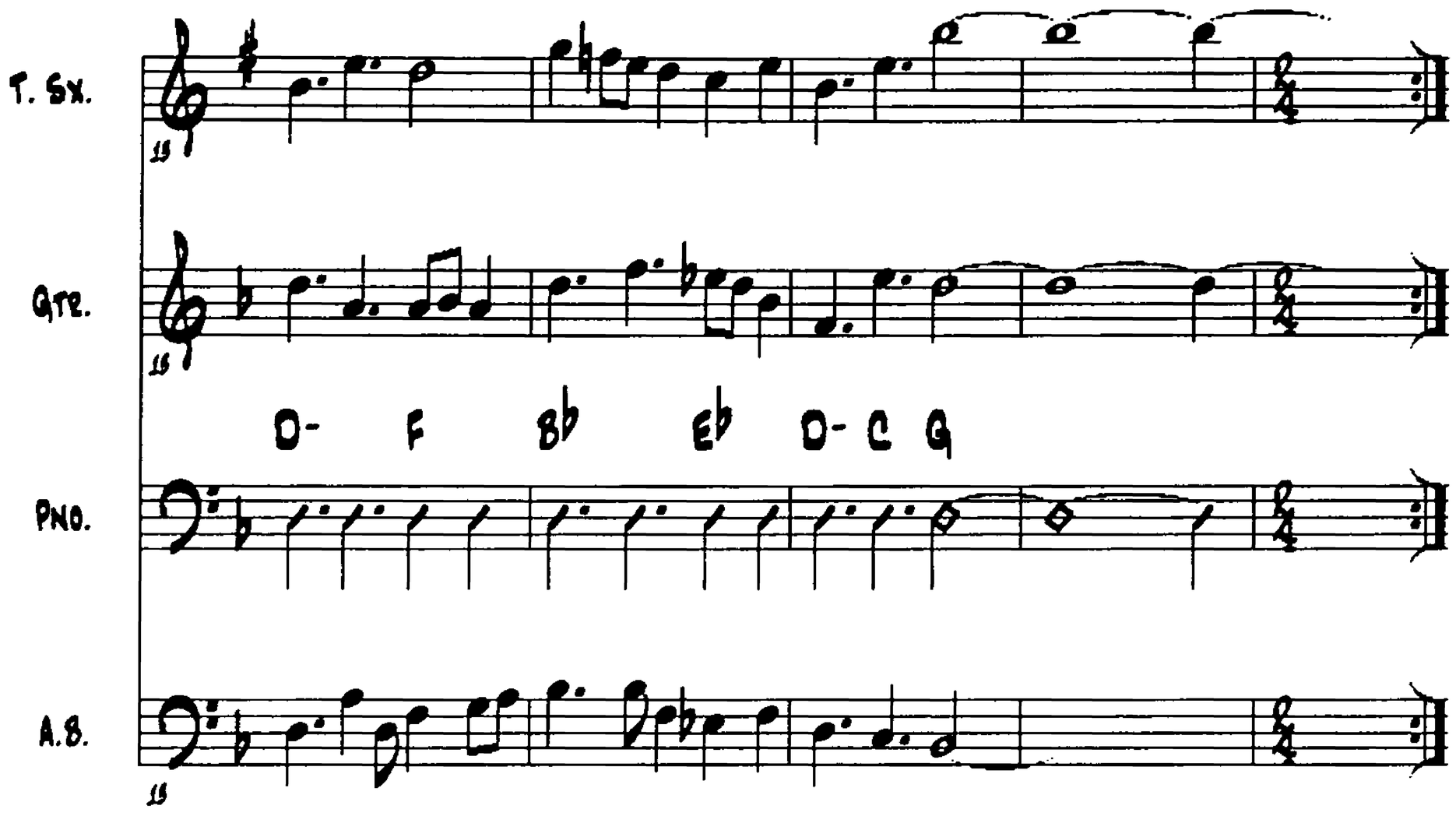
The bass contains a bass line during the solos that features fourths and fifths instead of single notes. The solos take place over a repeating two measure harmonic pattern in 5/4. Playing in 5/4 will take the soloist out his usual rhythmic patterns and help foster new approaches. Once again the soloist will be free to superimpose harmony over the repeating harmonic palette.

The melody is a three-part melody with three distinct parts. Measure nine features a crossing of the top and middle voice. The melody stays on all chord tones except for an upper neighbor on the and of four. The bass continues the introduction's pattern until beat five where it keeps the same notes but does not play them simultaneously, foreshadowing the coming melodic bass line. Measure ten features a crossing of the top and middle voices again in beat one. The top two voices are made up of a descending B-flat major scale outlining the key change. The bass has an ascending counter line. Measures 11 and 13 are a restatement of the melody in measure nine with the exception of a single note bass line. Measures 12 and 14 are also a restatement of the melody in measure two with a differing bass line. (See Example 22)




Example 22: Melody from section A of *Conference for the Birds* (mm. 9-12)

Measures 13, 14 and 15 offer a change in harmony, with a return to D minor with a i chord followed by a C major VII chord and a G major chord with a B in the bass. The voices spell out the D minor chord in beat one and form an interesting cluster of whole steps on the and of two. This cluster contains the root, 9th and major 3rd of the C major chord. The final notes are tied to the next two measures and outline a G major chord in first inversion with the natural nine. (See Example 23)




Example 23: Melody from section A of *Conference for the Birds* (mm. 13-17)

## Performance Aspects

*Conference of the Birds* features the full quintet at a tempo of 155 beats per minute. The bass will start the piece alone and drums will enter on measure five. The melody will be played twice and then the tenor saxophone will take the first solo. After the solo the tenor saxophone will restate the melody. The guitar will then solo and restate the melody to close the song.

## Chapter Six

### *Mi Cosa*

*Mi Cosa* is a solo guitar piece written by Wes Montgomery and featured on the 1959 Riverside album *Guitar on the Go*. Wes Montgomery was introduced to jazz guitar after hearing Charlie Christian. He immediately purchased an electric guitar and amplifier and began figuring out Christian's musical style. He found the pick awkward and decided to play with only his thumb. This would be the beginning of one of the world's most recognizable guitarists sound. Wes joined Lionel Hampton's band in 1948. In 1957, he would record his first records as a leader with his brothers Monk and Buddy. He later went on to record with Jon Hendricks, Nat Adderley, Cannonball Adderley, Hank Jones, George Shearing and Milt Jackson among many other legendary artists. He also joined John Coltrane's band for some concerts that were never recorded. His style is described as possessing a "deep swing that gave his melodies unusual propulsion. Montgomery was the first guitarist to improvise in octaves." (Tesser, 2000) The author listened to the original recorded version of the song by Wes Montgomery.

### Form and Rhythm

*Mi Cosa* is unusual in that Wes Montgomery recorded very few solo pieces. It is in the key of A major and has an ABACA form. It is also in a 3/4 time signature but has a straight Latin type feel rather than a standard jazz waltz feel. The song also has an introduction and ending which are very similar.

## Harmony and Melody

The song is a solo piece also known as a chord melody. The introduction is firmly rooted in the key of A major. The first full measure features a flat-II chord with an A in the bass. This gives the song a distinct Spanish sonority. Measures five and six return to the I chord, which is altered into an augmented chord continuing to further the tension of the introduction. (See Example 24)

**| A | Bb$^{(\#11)/}$A | Bb$^{(\#11)/}$A | Bb/A A | A | A+ | A+ | A |**

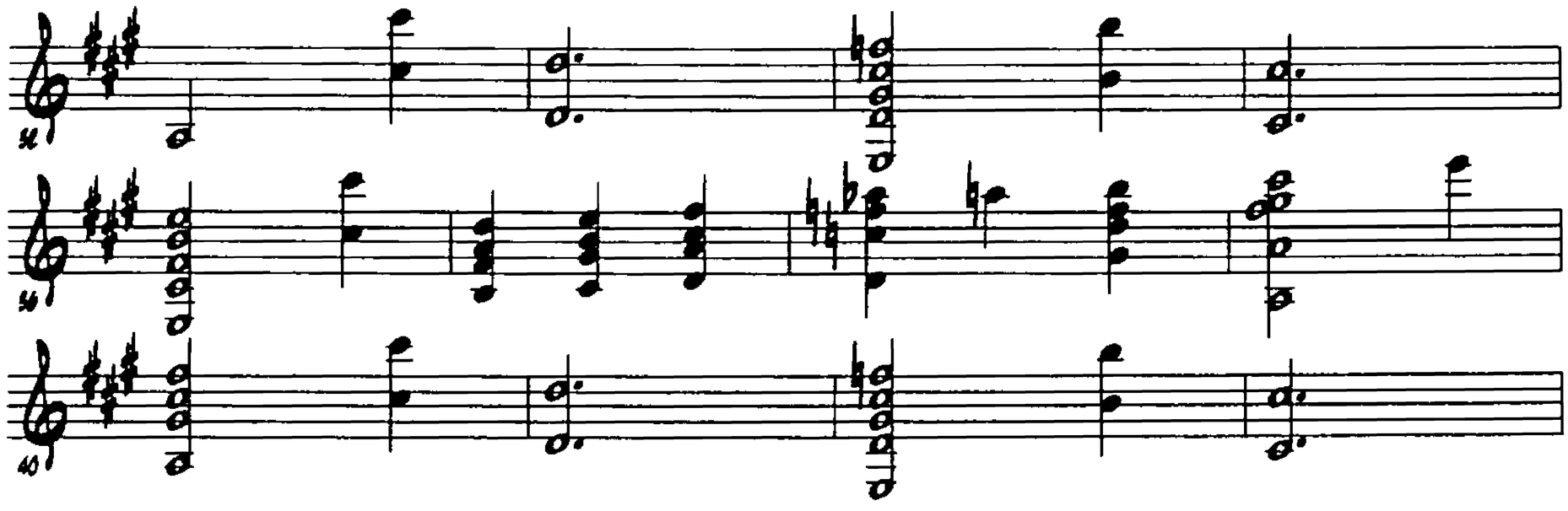
Example 24: Chord progression from section A of *Mi Cosa* (mm. 1-8)

The A section has several V and I chord progressions throughout the section which resolve back to the I chord in the A section. Measures 20 through 23 feature a IV-i-bII-I chord progression which heightens the tension of the piece. (See Example 25)

**| E | A | E | A | D | A-7 | Bb/A | AMaj9 |**

Example 25: Chord progression from section A of *Mi Cosa* (mm. 20-27)

The B section features the octaves which Wes Montgomery is famous for. He uses the octaves to add weight to the melody in key spots. (See Example 26)



Example 26: Chord melody example from section A of *Mi Cosa* (mm. 32-43)

The C section features an E pedal tone beneath the harmony. This pedal tone creates interest for the listener by shifting the harmony above a solid tonal base. This is particularly effective on the guitar since the low E is the lowest note available without readjusting it to an alternate tuning. (See Example 27)

**| A7 | DMaj7/E B7/E | E7 | C#-7/E A7/E | F#dim7/E | B7/E | E7 | AMaj7 |**

Example 27: Chord progression from section C of *Mi Cosa* (mm. 64-71)

## Performance Aspects

*Mi Cosa* is a solo guitar piece and has a straight eight note feel. Given that there is no group in which to interact, the piece demands a wide variety of dynamics in order to be played effectively and maintain the listener's interest. The ability to perform solo guitar pieces is vital to a working jazz guitarist and deserves special attention.

## Chapter Seven

### *Song for Bilbao*

*Song for Bilbao* is a Pat Metheny composition featured on the 1996 Impulse record *Tales from the Hudson.* It is a fast Latin song featuring Michael Brecker on tenor saxophone, Pat Metheny on guitar, Jack DeJohnette on drums, Dave Holland on bass and Joey Calderazzo on piano. Pat Metheny was first introduced to jazz after hearing an Ornette Coleman record. He began playing guitar at 13 and by age 17 was teaching at the University of Miami. He began his recording career with Paul Bley and Jaco Pastorius. He is arguably the most successful jazz guitarist ever. Metheny has recorded with Joni Mitchell, Gary Burton, Bob Moses, Charlie Haden, Dave Holland, John Scofield, Kenny Garrett, Michael Brecker and Jim Hall among many others. His compositions have been referred to as a "quest for the ecstatic. Using affective harmonies, gradually accumulating textures, and naturally increasing dynamics." (Harker, 2005) The author listened to a studio and live version of the song by Michael Brecker.

### Form and Rhythm

*Song for Bilbao* is in an AABA form has an unusual length of 28 measures long. The A sections are eight measures and contain a static chord of C7sus4 for the first four measures. Measures five and six have a G-flat major $7^{th}$ #11chord. Measures seven and eight return to the C7sus4 chord for resolution. (See Example 28)

**| C7sus4 | C7sus4 | C7sus4 | C7sus4 | GbMaj7$^{\#11}$ | GbMaj7$^{\#11}$ | C7sus4 | C7sus4|**

Example 28: Chord progression from section A of *Song for Bilbao* (mm. 1-8)

The B section is very interesting and challenging. It is only four measures long but is vital to the continuity of piece. It is in 3/4 and the chords cycle every one and a half beats, which can be very challenging to solo over at the 180 beats per minute tempo. (See Example 29)

**| F Bb | Eb F | Db Eb| F G |**

Example 29: Chord progression from section B of *Song for Bilbao* (mm. 17-20)

The final A section is a restating of the first A section. It uses an identical chord progression as well as melody.

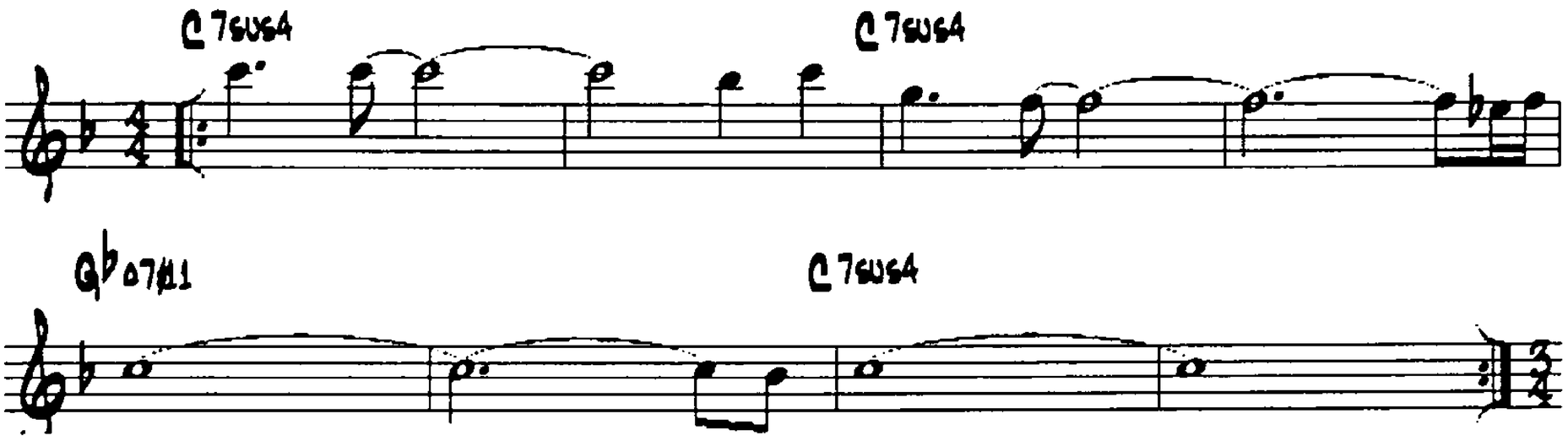
Harmony and Melody

The harmony in the A section is a static C7sus4 chord leaving room for the soloist to use harmonic substitution to create interest. Measures five and six are a GbMaj7#11 providing a spot where the soloist could use Lydian, melodic minor or pentatonic scales. The harmonic content of the B section is all triads, starting with F and then going to B-flat, E-flat, F, D flat, E-flat, F and G in only four measures. The first measure is firmly rooted in F major going from the I to the IV. The second measure has a flat VII and then goes back to the I. Measures three and four use a technique called planeing to ultimately arrive at the G which acts as a V to the C7sus4. The chords begin on a D-flat and move up in whole steps to the G. You then return back to the A section. (See Example 30)

**| F Bb | Eb F | Db Eb| F G |**

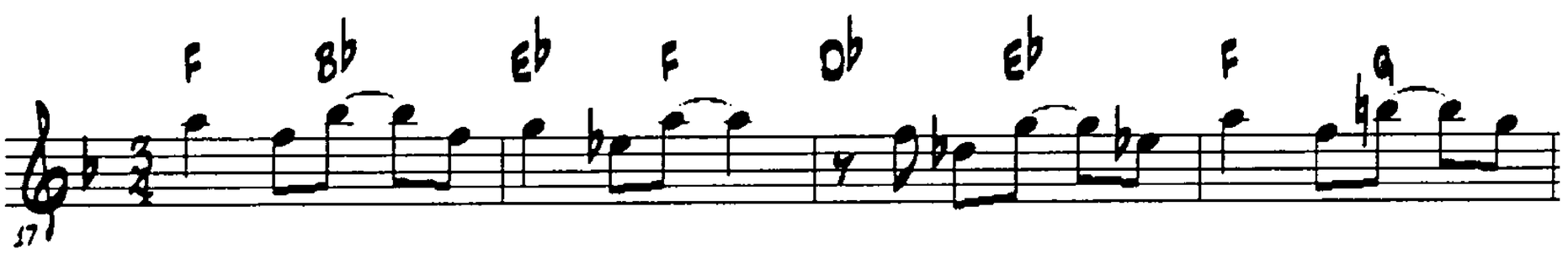
Example 30: Chord progression from section B of *Song for Bilbao* (mm. 17-20)

The melody is very simple in the A sections and is made up almost entirely of a C and F note. This is an example of a compositional technique where the melody note stays the same while the harmony changes underneath, a common technique used by Pat Metheny. (See Example 31)




Example 31: Melody and chords from section A of *Song for Bilbao* (mm. 1-8)

The B section melody is much more complex moving through the changes. Measures one, two and four make use of the same rhythm, which serves to enhance the placement of the chords on beats one and on the and of beat two. (See Example 32)




Example 32: Melody and chords from section B of *Song for Bilbao* (mm. 17-20)

## Performance Aspects

*Song for Bilbao* features the entire quintet. The feel is Latin at a tempo of 180 beats per minute. The rhythm section plays the entire form once without the melody. The second time through the form the guitar and tenor saxophone play the melody in

unison. The piano takes the first solo over the entire form of the song. The tenor saxophone takes the second followed by the guitar. The tenor saxophone and the guitar then play the melody once to the end the song.

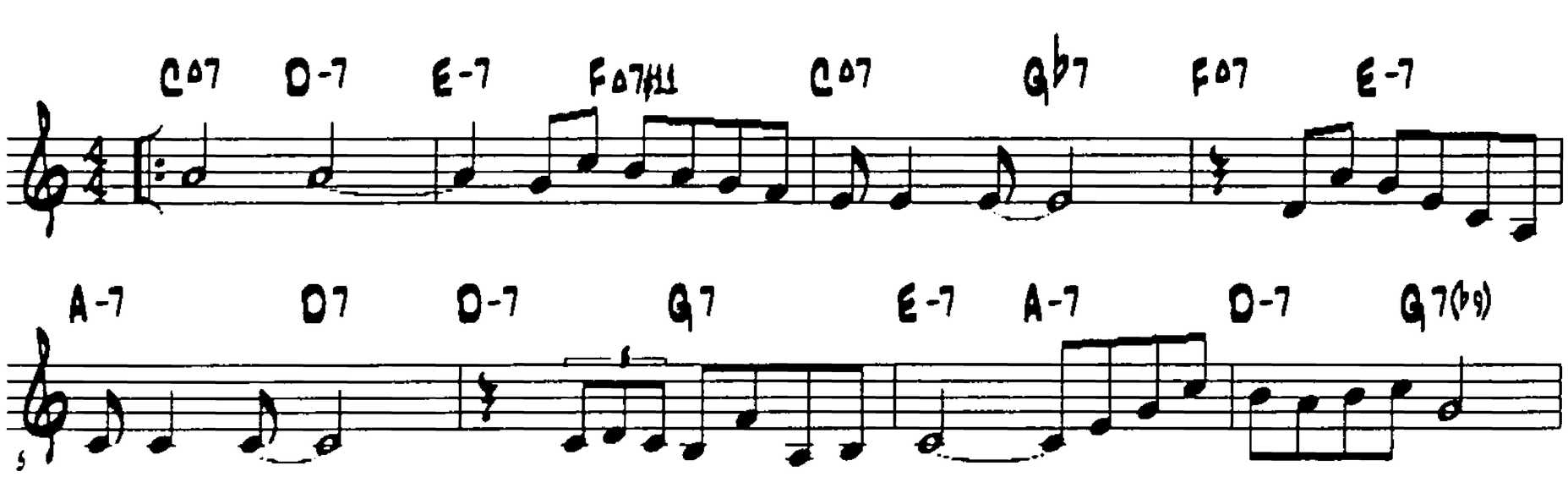
## Chapter Eight

### *Skylark*

*Skylark* was written by Hoagy Carmichael and Johnny Mercer. This arrangement is similar to an arrangement featured on the Jim Hall 1995 Telarc record *Dialogues*. It is in the unusual key of C major, for this song, to facilitate the open chords used in the guitar introduction. Hoagy Carmichael was responsible for writing some of the most memorable standards in jazz. He wrote *Stardust*, *Georgia on my Mind*, *Rocking Chair*, *Lazy River* and *Skylark* to name a few. Johnny Mercer was "one of Carmichael's most idolatrous disciples, who went on to become one of his most effective lyric writing partners." (Green, 2001) The author listened to several versions by Jim Hall as well as by the Keith Jarrett Trio.

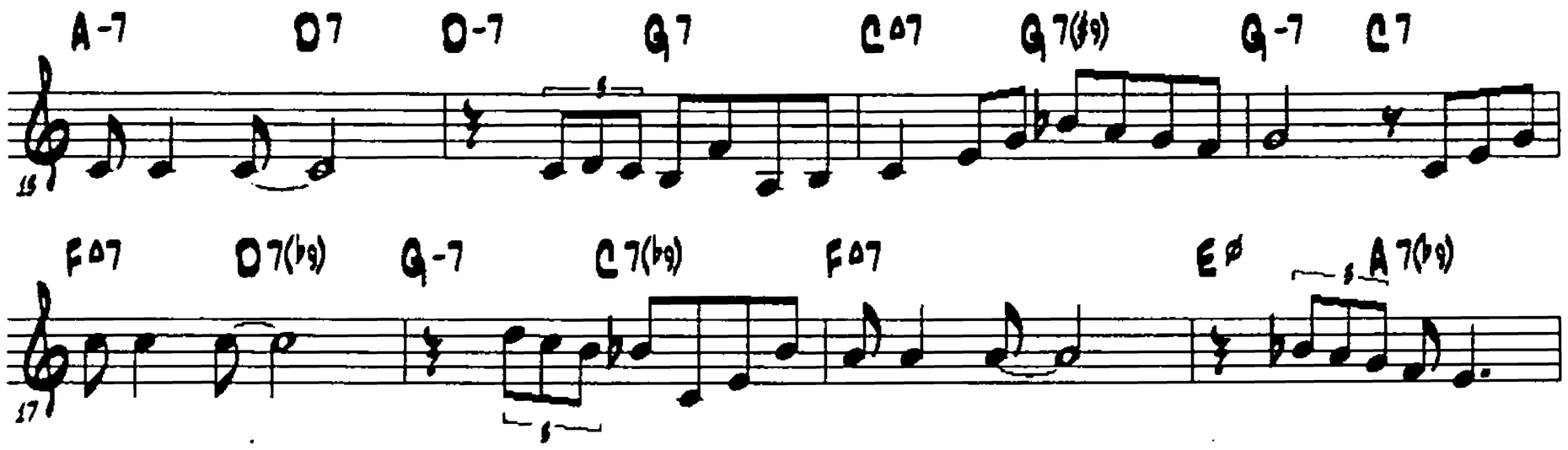
### Form and Rhythm

*Skylark* is an AABA form and is 32 measures in length. The song is a slow ballad in 4/4 time. The song is very simple in its form. There is a rubato guitar introduction which continues into the first and second A sections. The B section incorporates the rest of a quartet. Rhythmically the melody in measures two through five contain an identical rhythmic pattern of eight notes starting on beat two. (See Example 33)




Example 33: Melody and chords from section A of *Skylark* (mm. 1-8)

Measures 6, 14, 18 and 20 contain the same rhythm of an eight note triplet on beat two followed by four eight notes. Measure 21 contains a slight variation of this rhythm by following the triplet with one eight note and a dotted quarter note. (See Example 34)




Example 34: Melody and chords from sections A & B of *Skylark* (mm. 13-20)

## Harmony and Melody

*Skylark* is in C major in this arrangement, though E-flat and F are more common keys for this song. The harmony is very straightforward in the A sections, starting with the I, ii, iii and IV chord progression in measures one and two. Measure three starts with a I chord and then goes to a G-flat 7 which is a tritone substitution for the V of IV chord. Measure four has a IV and iii chord with the iii chord being the beginning of a iii-vi-ii-V chord progression. Measure five has a vi chord and a D7 which acts as a V of V that resolves to the V in the second half of measure six's chord progression. Measures seven and eight are a standard iii-vi-ii-V chord progression with the V having a flat 9 for added tension. (See Example 35)

**| CMaj7 D-7 | E-7 FMaj7$^{(\#11)}$ | CMaj7 Gb7 | FMaj7 E-7 |**

**| A-7 D7 | D-7 G7 | E-7 A-7 | D-7 G7$^{(b9)}$ |**

Example 35: Chord progression from section A of *Skylark* (mm. 1-8)

The second A section is identical to the first A until measures 15 and 16. Measure 15 starts with a I and then a G7(#9) which actually acts as a V of V in the new key of F major in the B section. Measure 16 has a G-7 to C7 that is a ii-V chord progression to the new key of F major. (See Example 36)

**| CMaj7 $G7^{(\#9)}$ | G-7 C7 |**

Example 36: Chord progression from section A of *Skylark* (mm. 15-16)

The B section modulates to the key of F major. It begins with a I chord followed by a D7(b9) which serves as a V of ii. Measures 18 and 19 have a ii-V-I chord progression in F major. Measure 20 has an E-7(b5) and an A7(b9) which act as a ii-V of vi which resolves in measure 21 to the vi chord. The second half of measure 21 contains an interesting B-flat 7 chord, which is very reminiscent of the chord progression in the song *Angel Eyes*. It is followed by a ii-V-I chord progression in F major in measure 22. Measure 23 has a I-vi chord progression in a new key of E major, followed by an F-sharp 7 which is a V of V and then a V and I chord progression in E major. The final beat has a G7 which is the V of I chord in C major in the last A section. (See Example 37)

**| FMaj7 $D7^{(b9)}$ | G-7 C7(b9) | FMaj7 | $E\text{-}7^{(b5)}$ A7(b9) |**

**| D-7 Bb7 | G-7 C7 FMaj7 | EMaj7 C#-7 | F#7 B7 EMaj7 G7 |**

Example 37: Chord progression from section B of *Skylark* (mm. 17-24)

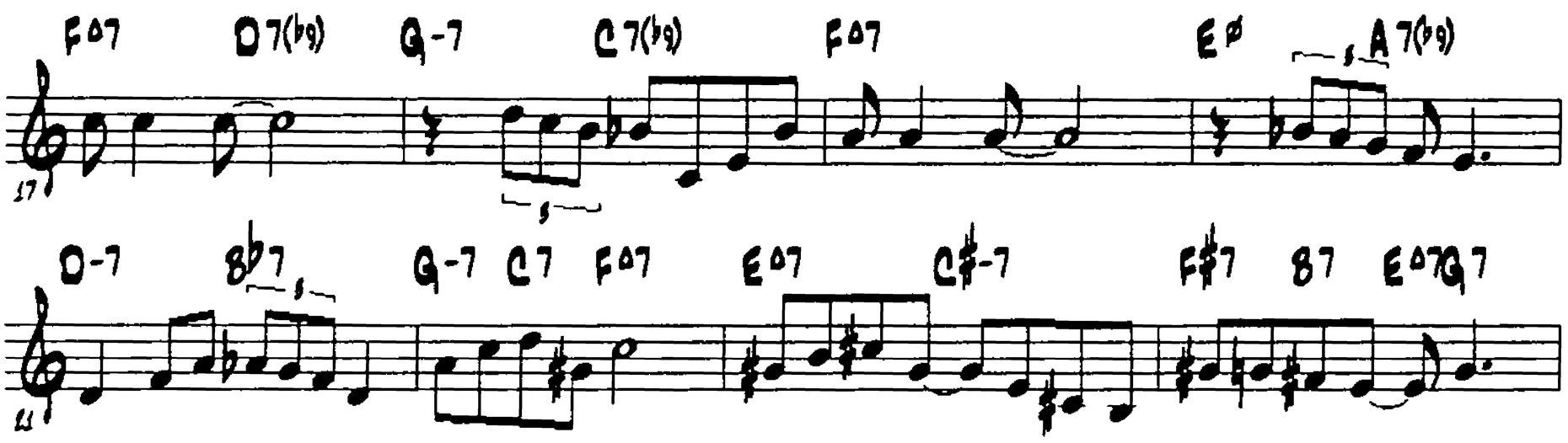
The final A section is identical to the first with the exception of measures 31 and 32. Measure 31 has a I chord followed by a B-flat 7 and B7. They serve as dominant chords moving up chromatically toward the C major 7 in measure 32. The I chord is

followed by an A7 which is a V of ii and then a ii-V chord progression which is a turnaround back to the C major 7 in measure one. (See Example 38)

**| Cmaj7 Bb7 B7 | CMaj7 A7 D-7 G7 |**

Example 38: Chord progression from section C of *Skylark* (mm. 30-31)

The Melody contains the rhythmic patterns discussed in the form and rhythm section above. The B section also contains a bluesy touch in measures 20 and 21 featuring the flat-5 or "blue note" of each chord in a descending chromatic movement. (See Example 39)




Example 39: Melody and chord progression from section B of *Skylark* (mm. 17-24)

## Performance Aspects

*Skylark* begins with a rubato solo guitar intro transcribed with minor modifications from the above-mentioned Jim Hall record. The solo guitar continues through both A sections featuring very modern chord voicings and a reharmonization of the melody making liberal use of chord substitutions. The B section brings in the drums, bass and piano at a tempo of 70 beats per minute.

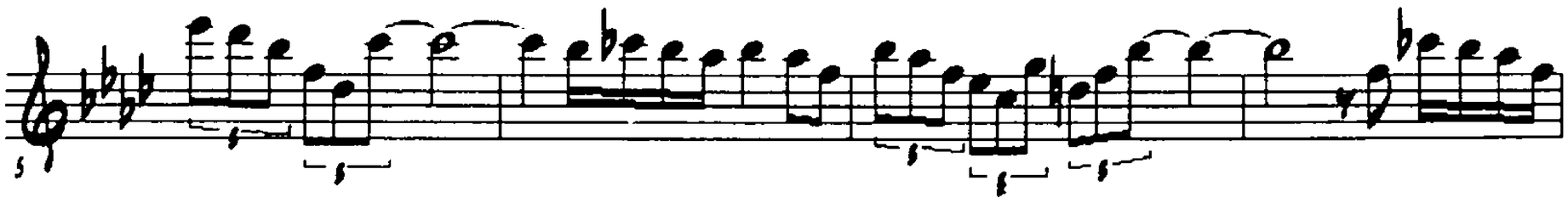
## Chapter Nine

### *Out of the Night*

*Out of the Night* is a Joe Henderson composition featured on the 1963 Blue Note record *Page One*. The album features Kenny Dorham on trumpet, Joe Henderson on tenor saxophone, Butch Warren on bass, McCoy Tyner on piano and Pete La Roca on Drums. Joe Henderson is one of the modern jazz legends. He has played with Miles Davis, Herbie Hancock, McCoy Tyner, Elvin Jones, John Scofield, Lee Morgan and Horace Silver to name a few. Henderson's playing makes use of wide intervals, dissonances and melodic patterns which allow him to push the tonality to its limits. He was a true innovator and was successful in "rubbing away at the hard-bop structures [which] girded the music." (Gioia, 1997) The author listened to the original version of the song by Joe Henderson.

### Form and Rhythm

*Out of the Night* is a minor blues in F. It has a 4/4 time signature and is 12 measures long. The song has a three beat pickup which also occurs in the last measure as a turnaround. It has a two type feel with a descending bass line. The solos are over a standard F minor blues chord progression. The solos are open-ended and will allow the soloist time to build a solo with intensity. Rhythmically the song provides an interesting contrast with the bass and drums in a two feel while the melody plays several $16^{th}$ note lines as well as quarter note triplet ideas. (See Example 40)



Example 40: Melody from section A of *Out of the Night* (mm. 5-8)

Harmony and Melody

The harmonic and melodic aspects of the song are what really distinguish it as a note worthy composition. The first three bars have a descending bass line and an interesting cycle of chords which are all substitutes for the i chord. Measure four has a i chord and a V of iv chord progression. (See Example 41)

**| F-7 F-7/Eb | D-7$^{(b5)}$ C7$^{(\#9)}$/Db | G-7/C Bb7 | F-7 F7$^{(\#5)}$ |**

Example 41: Chord progression from section A of *Out of the Night* (mm. 1-4)

Measures five and six move up through the key in contrast to the first four measures. Measure five starts with a IV chord which is dominant instead of minor. The IV chord is followed by a C minor 7, acting as a passing chord to the D-flat major 7 which is the VI of the key, and then a V of I chord. Measure seven starts with a i chord followed by a ii chord, which deviates from the minor key by virtue of the fact it doesn't have a flat five. Measure eight has an A-flat major 7 which is the III chord. (See Example 42)

**| Bb7 C-7 | DbMaj7 C7$^{(\#9)}$ | F-7 G-7 | AbMaj7 |**

Example 42: Chord progression from section A of *Out of the Night* (mm. 5-8)

Measure nine has a D-flat 7, which is a tritone substitution of a V of V chord. Measure ten contains a V chord followed by a B-flat 7 in measure eleven which is a dominant IV chord. The last beat of the measure has a G-flat major 7 chord which is a tritone like substitution for the V chord.

By making the G-flat a major 7 chord Henderson kept an F natural in the chord which is also in the melody. (See Example 43)

**| Db7 | $C7^{(\#9)}$ | Bb7 GbMaj7|**

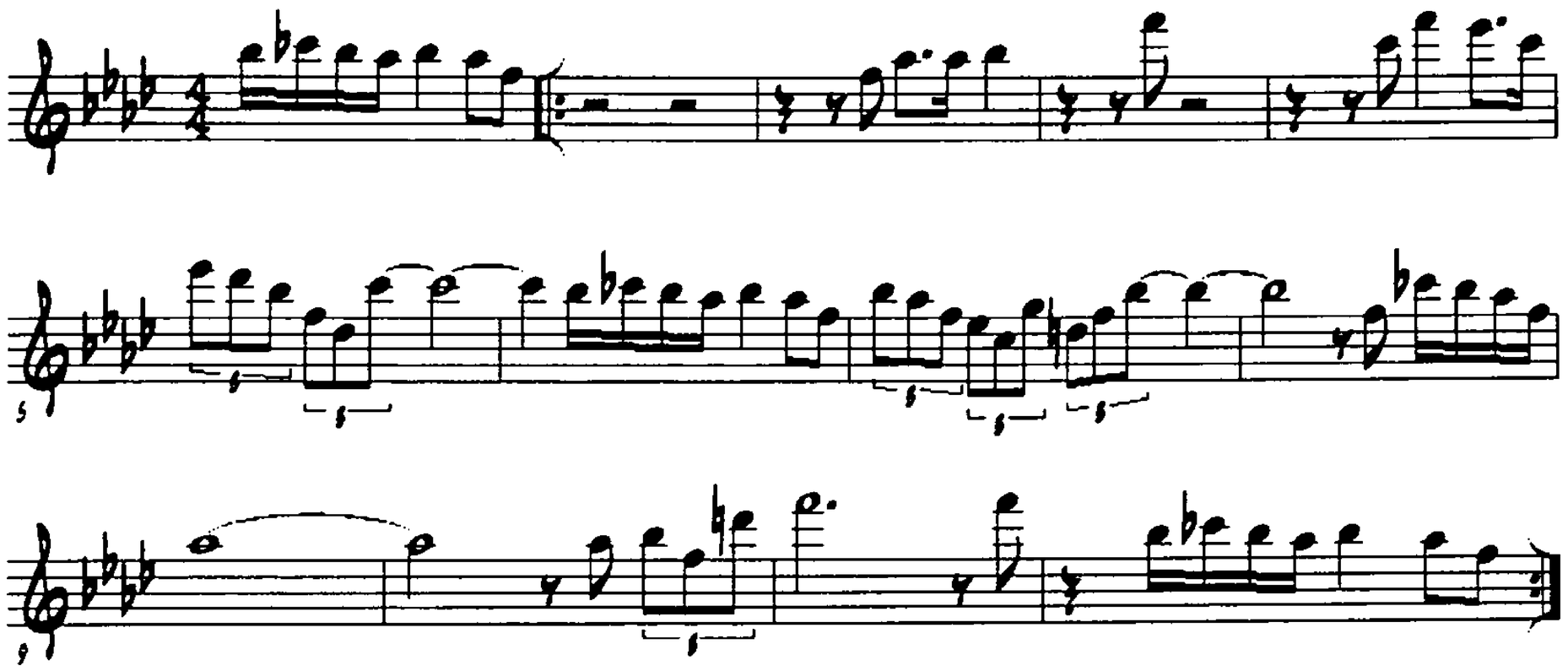
Example 43: Chord progression from section A of *Out of the Night* (mm. 9-11)

The solos are over a standard F minor blues chord progression. The first four measures are a i chord with the last two beats of measure four containing a V of iv chord. Measures five and six are made up of a iv chord which then returns to the i chord in measures seven and eight. Measures nine and ten have a D-flat 7 chord which is a tri-tone substitution for a V of V chord, which then resolves down by a half step to a V of i chord. Measures eleven and twelve have a i chord followed by a minor ii-V chord progression which acts as a turnaround back to the i chord in measure one. (See Example 44)

**| F-7 | F-7 | F-7| F-7 $F7^{(\#9)}$ | Bb-7 | Bb-7 | F-7 | F-7 | Db7 | $C7^{(\#9)}$ | F-7 | $G\text{-}7^{(b5)}$ $C7^{(\#9)}$ |**

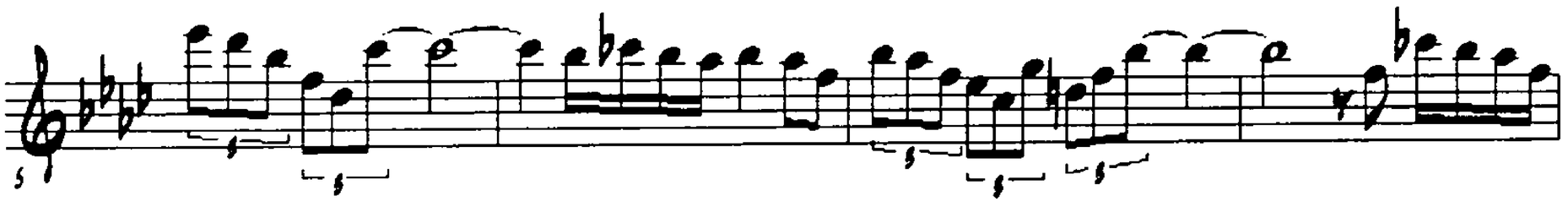
Example 44: Chord progression from solo section of *Out of the Night* (mm. 13-24)

The melody contains a recurring theme which is stated in the pickup. This theme is repeated in measures six and twelve. (See Example 45)



Example 45: Melody from section A of *Out of the Night* (mm. 1-8)

The composition also contains several arpeggios in a triplet rhythm in measures five and seven, which add rhythmic variety to the melody. (See Example 46)



Example 46: Melody from section A of *Out of the Night* (mm. 5-8)

## Performance Aspects

*Out of the Night* features the piano playing the melody accompanied by bass and the drums the first time through the form. The guitar and saxophone take over the melody in unison the second time through the form. The song is in a two feel, at 120 beats per minute during the melody. During the solos the quintet goes into a 4/4 swing

feel. After the melody the guitar takes the first solo followed by the tenor saxophone, piano and upright bass. The guitar and tenor saxophone play the melody twice to end the song.

## Chapter Ten

## Summary of Recital Intent

It is the hope of the author that this program exhibits a good representation of various styles in the jazz idiom. The variety of the instrumental groupings, from a solo piece up to quintet, should be good preparation for performing in various professional settings. The wide range of eras in which these songs were composed also lends itself to improving the author's knowledge of jazz styles of differing periods. The author looks forward to delving deeper into the knowledge that he has accumulated during his studies at FIU.

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# APPENDIX

# ALONE TOGETHER

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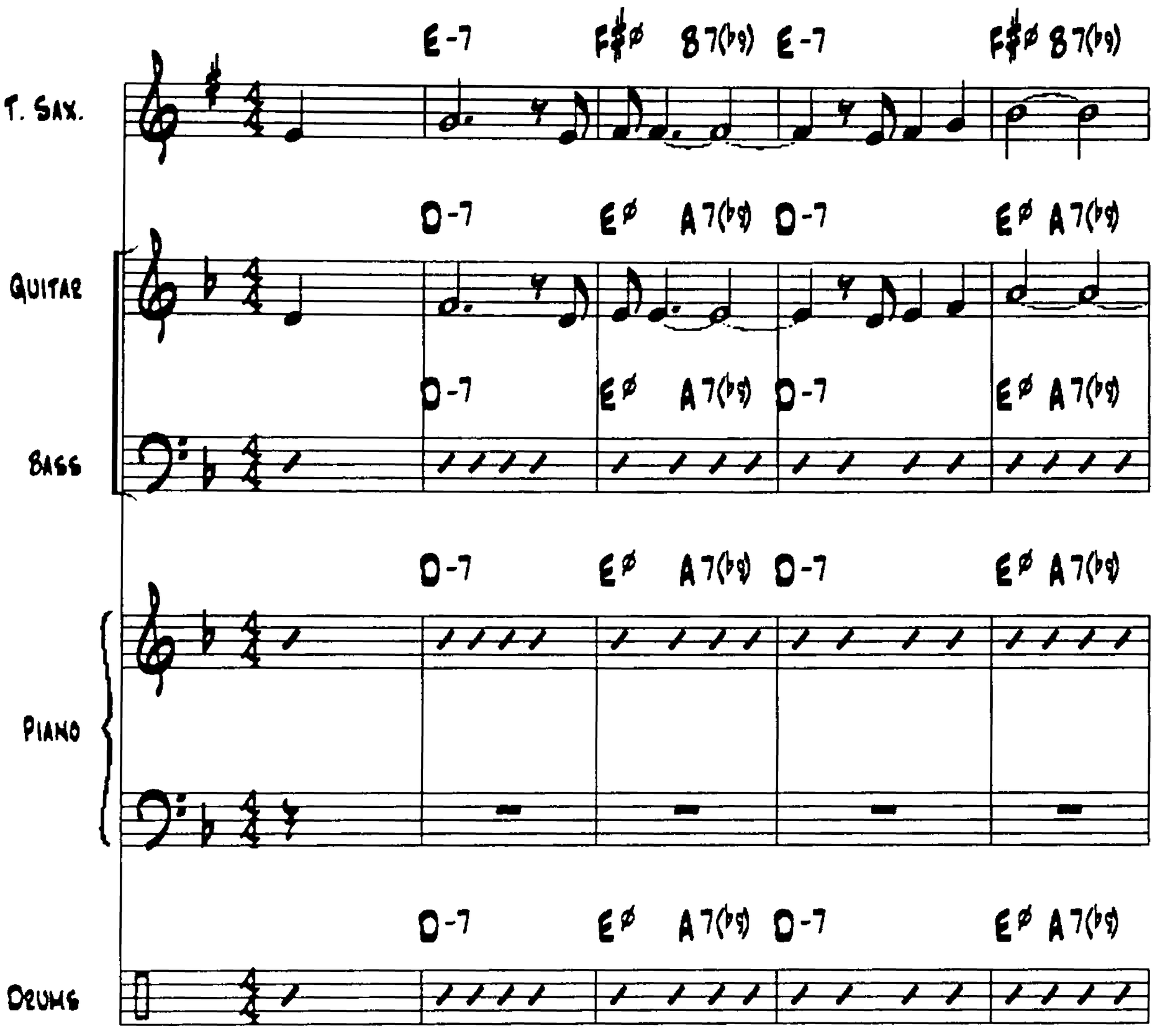

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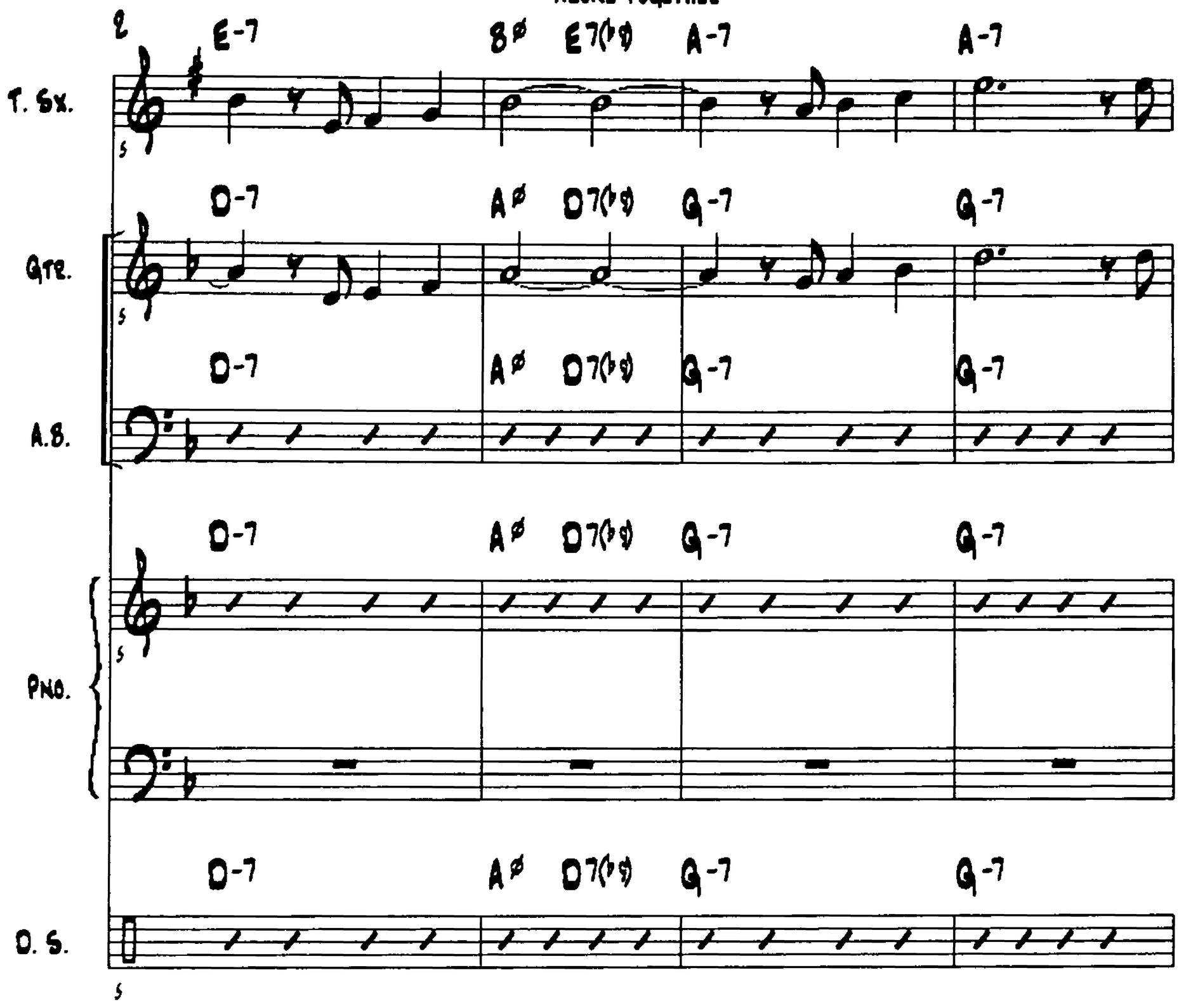

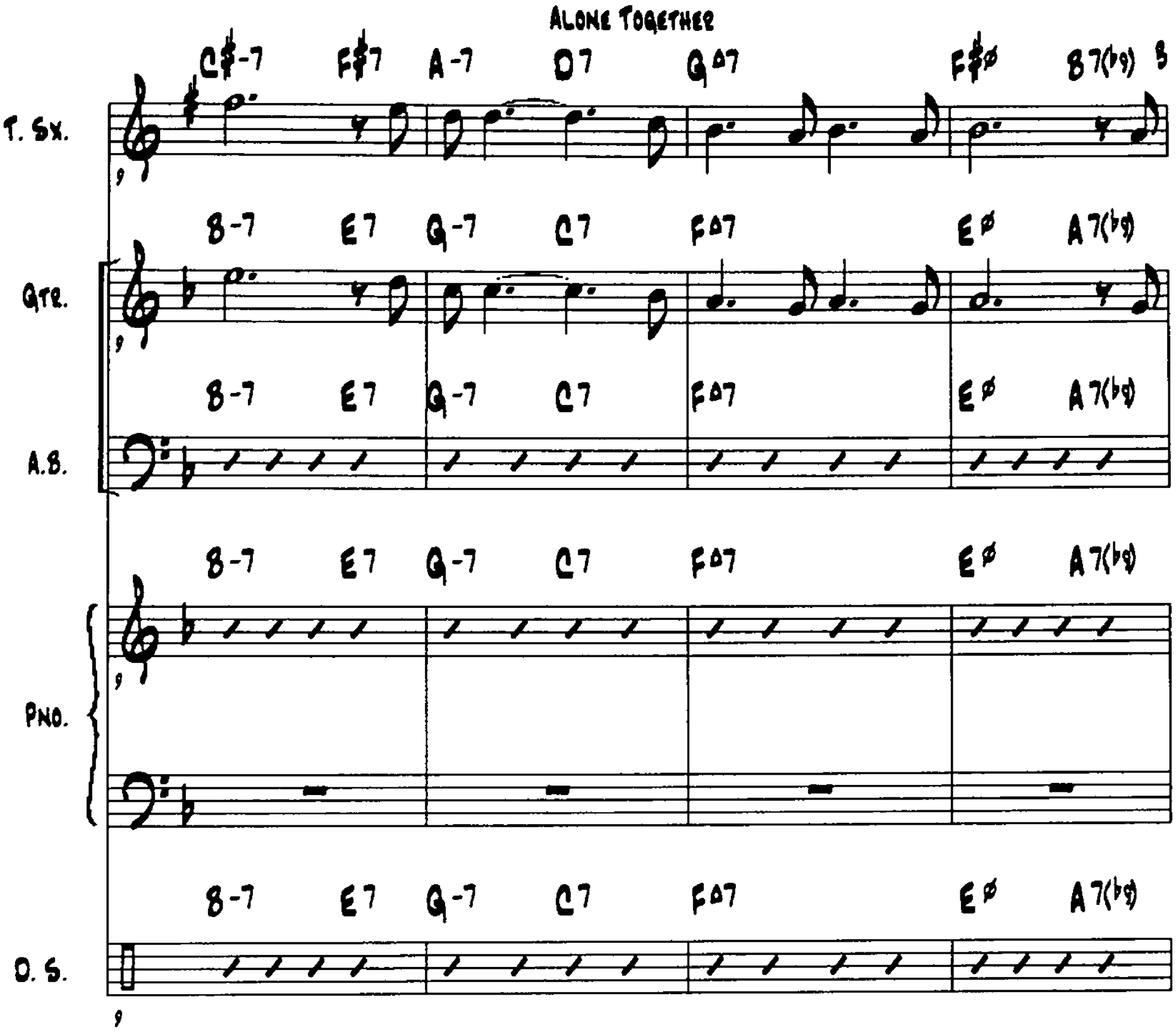
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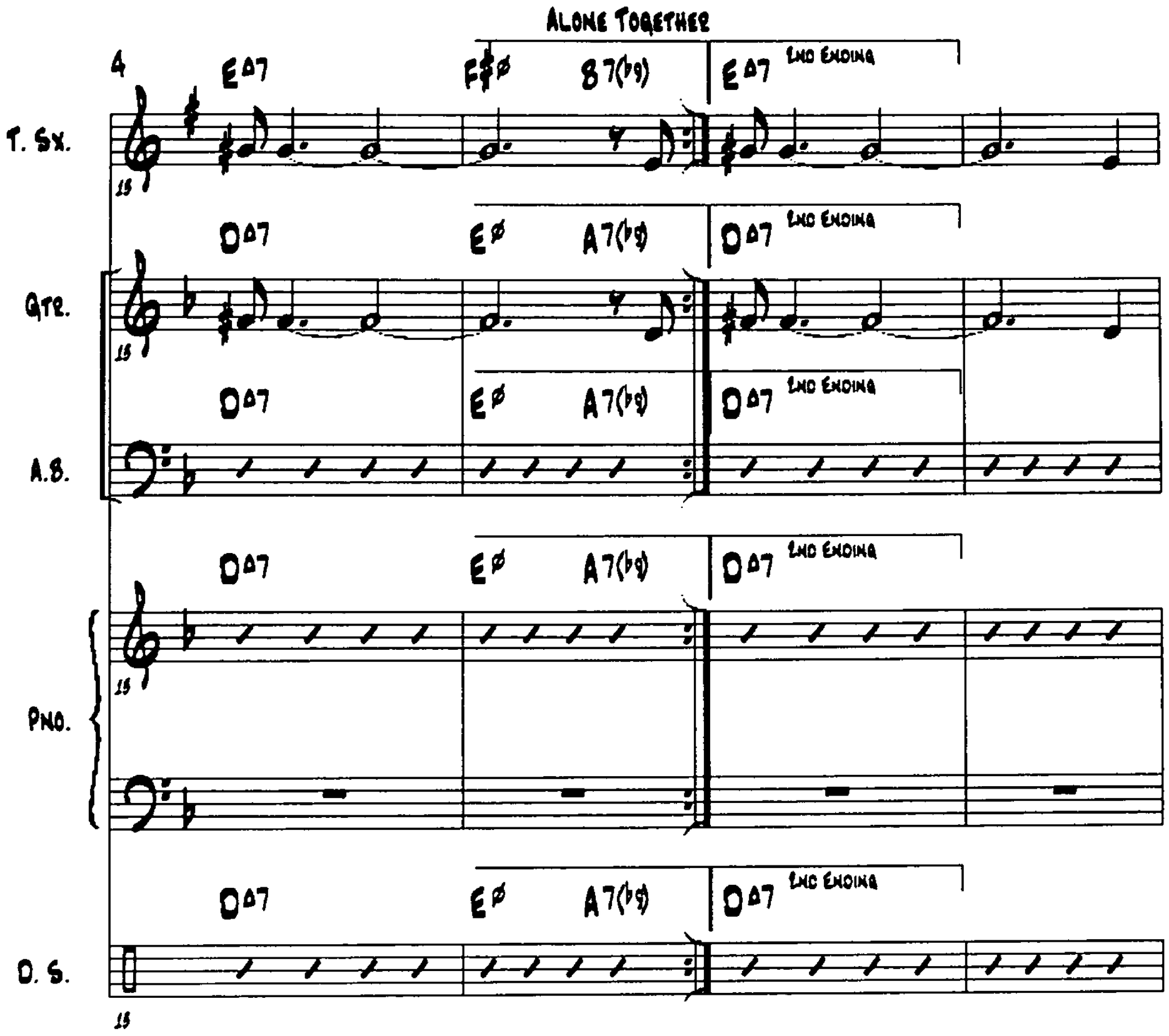
B-7 E7 G-7 C7 F△7 Eø A7(♭9)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D△7
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Gtr.
15
D△7
Eø
A7(♭9)
D△7
1.no Ending
A.B.
D△7
Eø
A7(♭9)
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Eø
A7(♭9)
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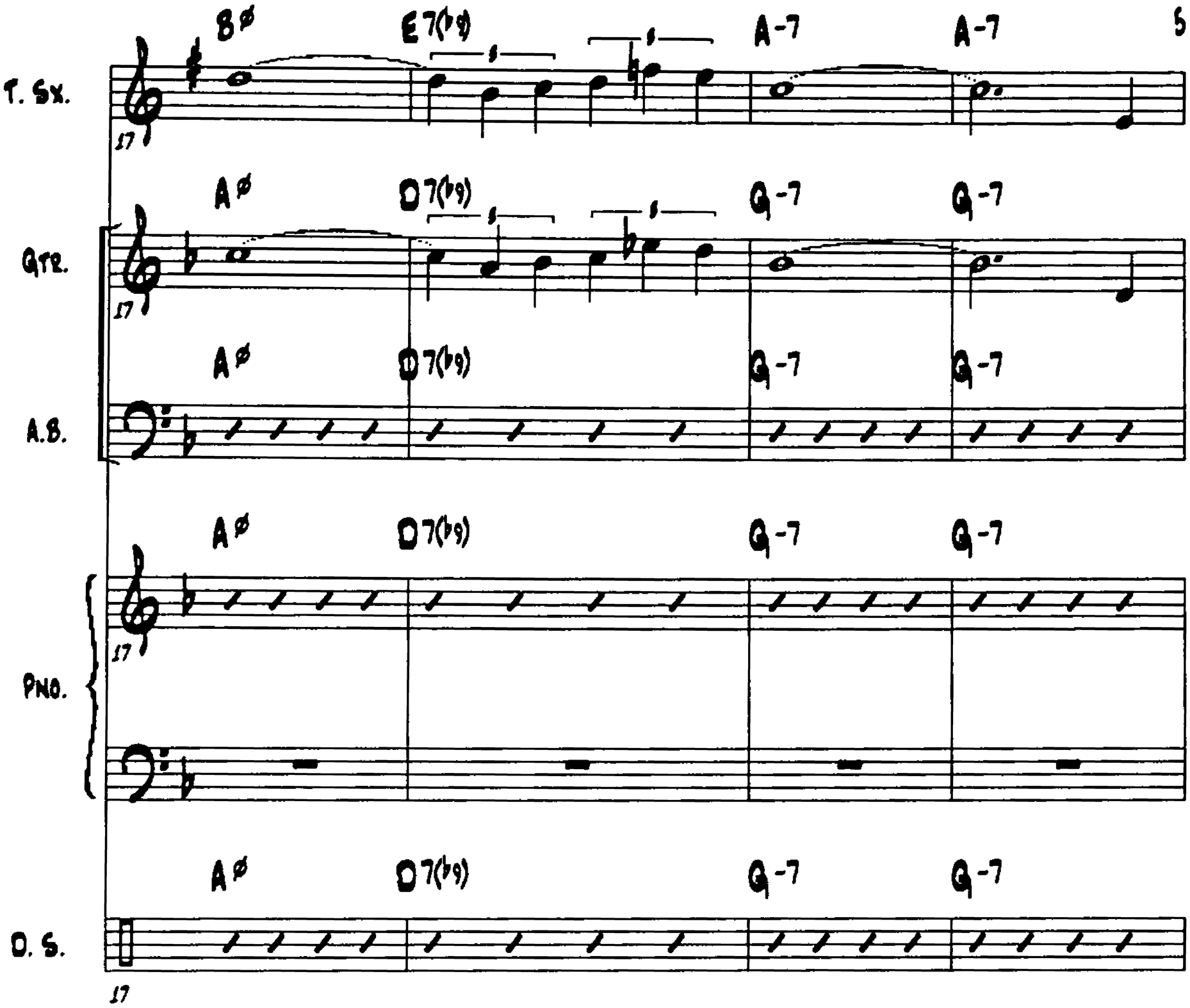
D. S.
15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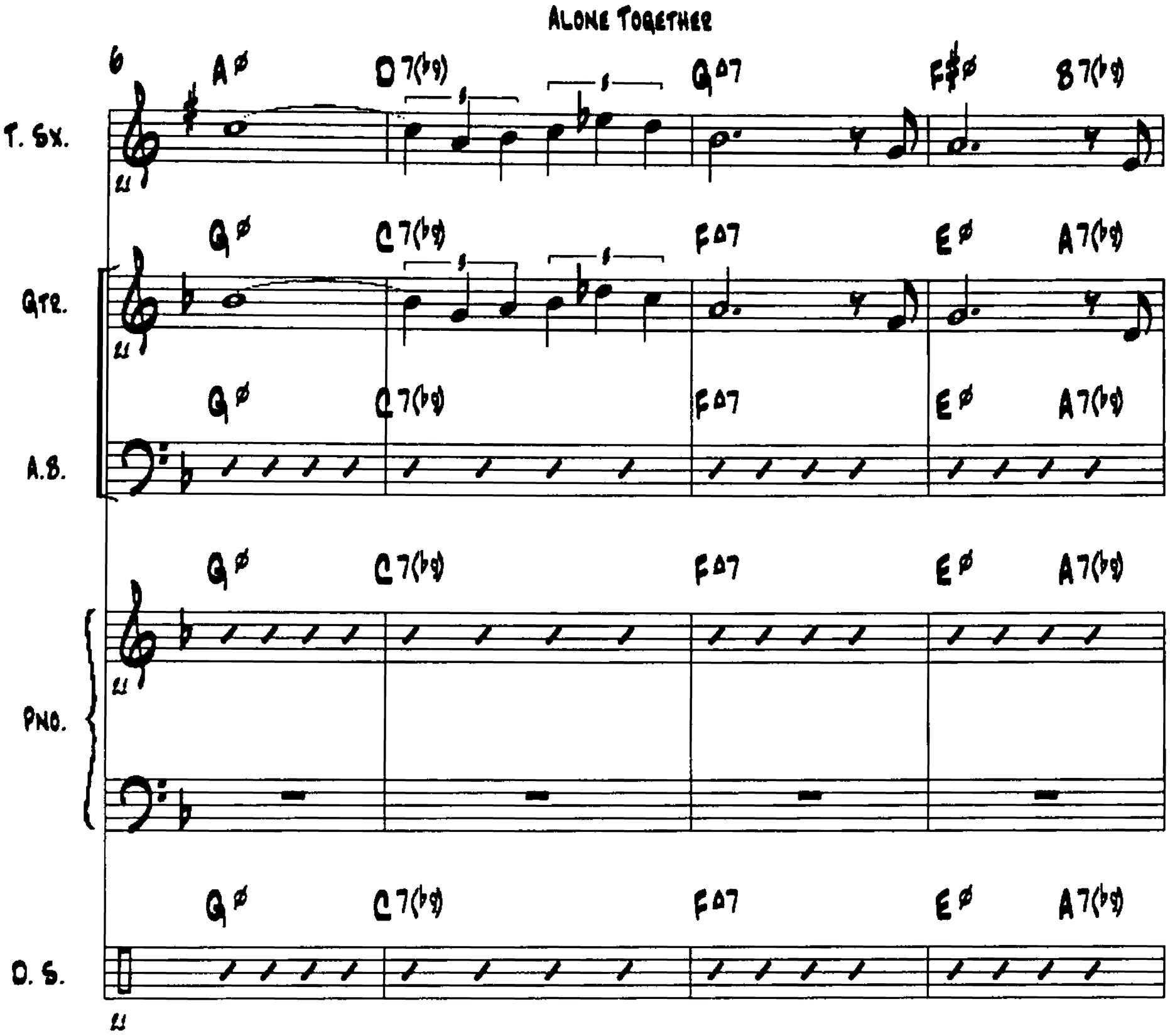
G-7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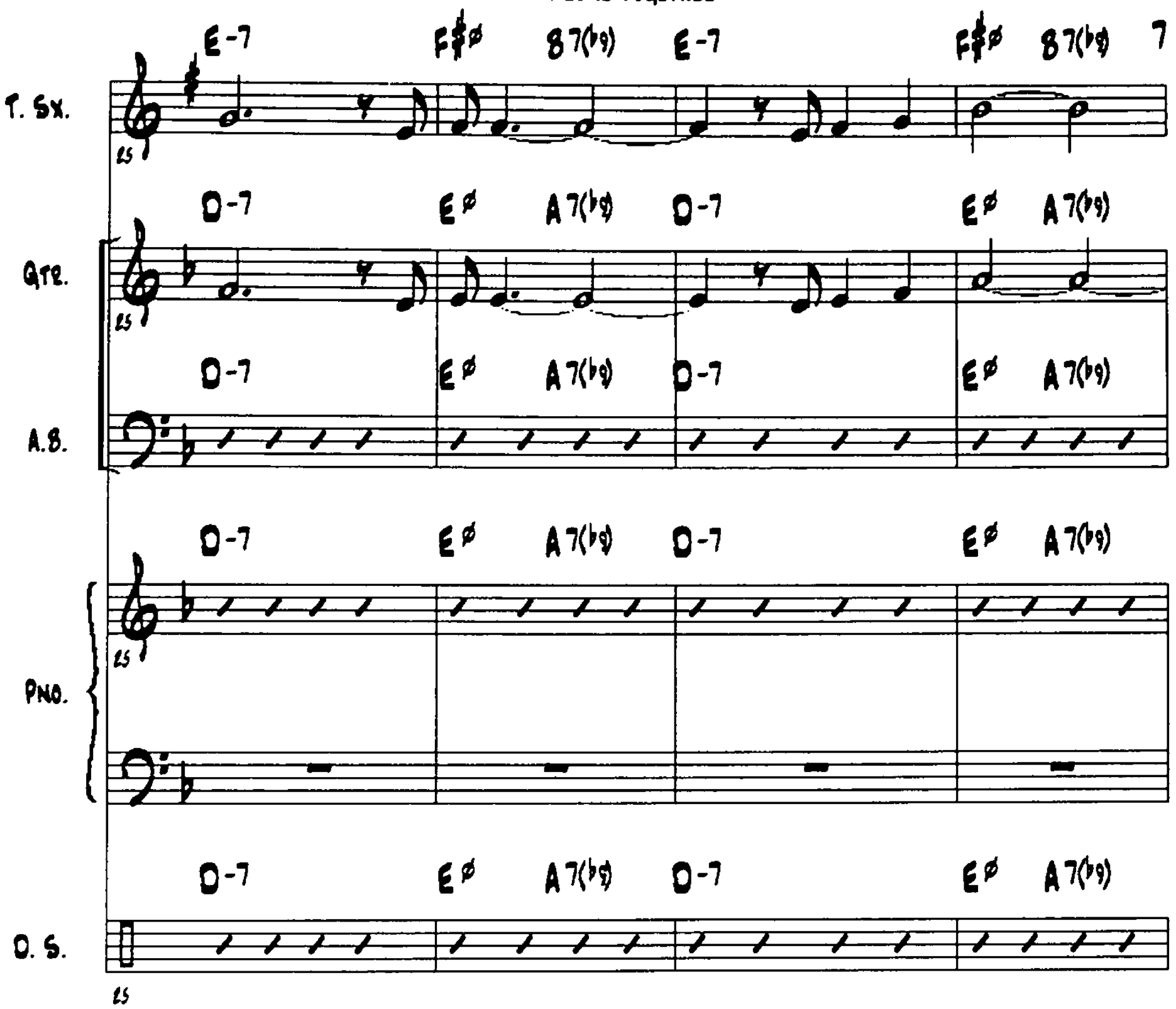

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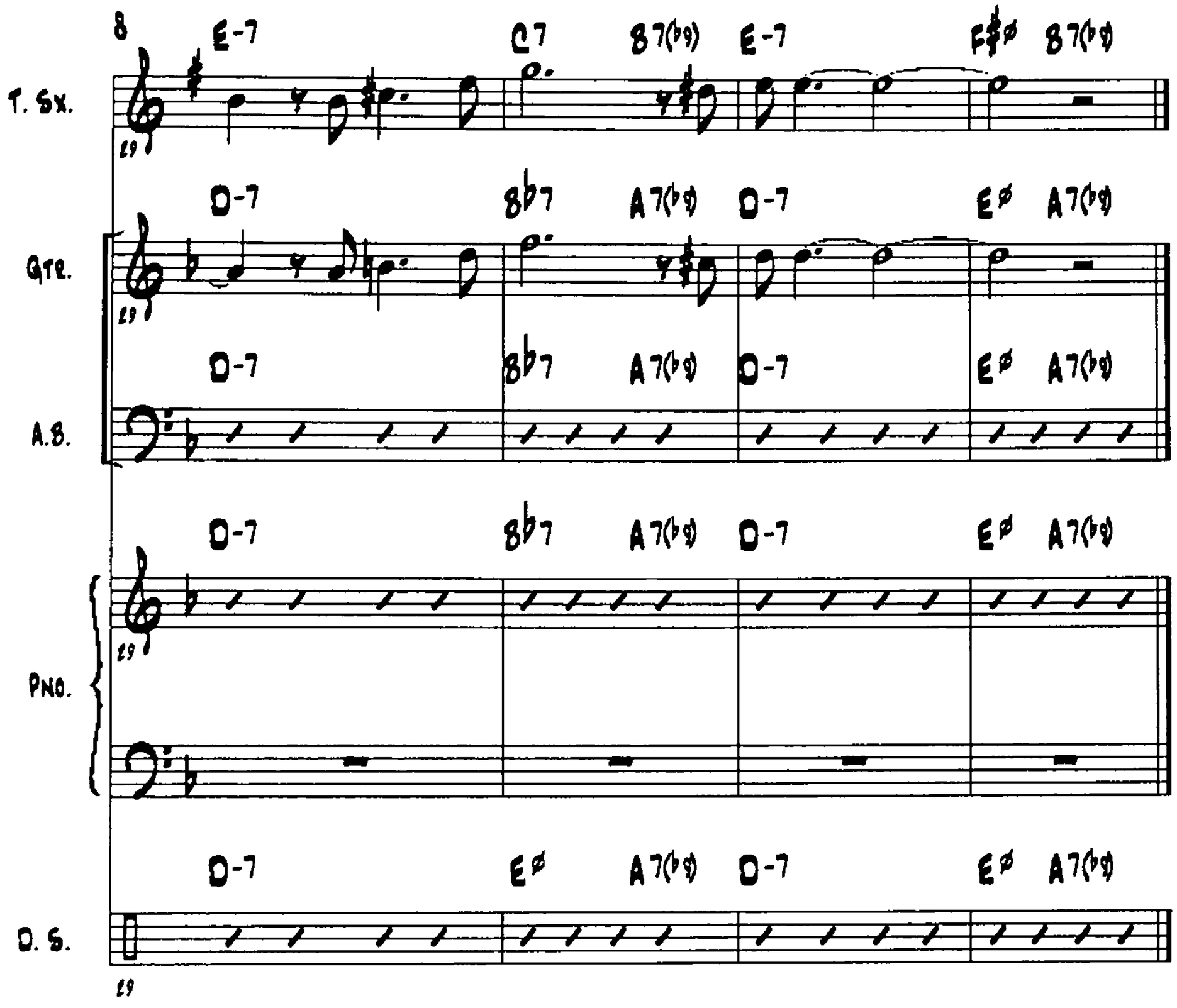

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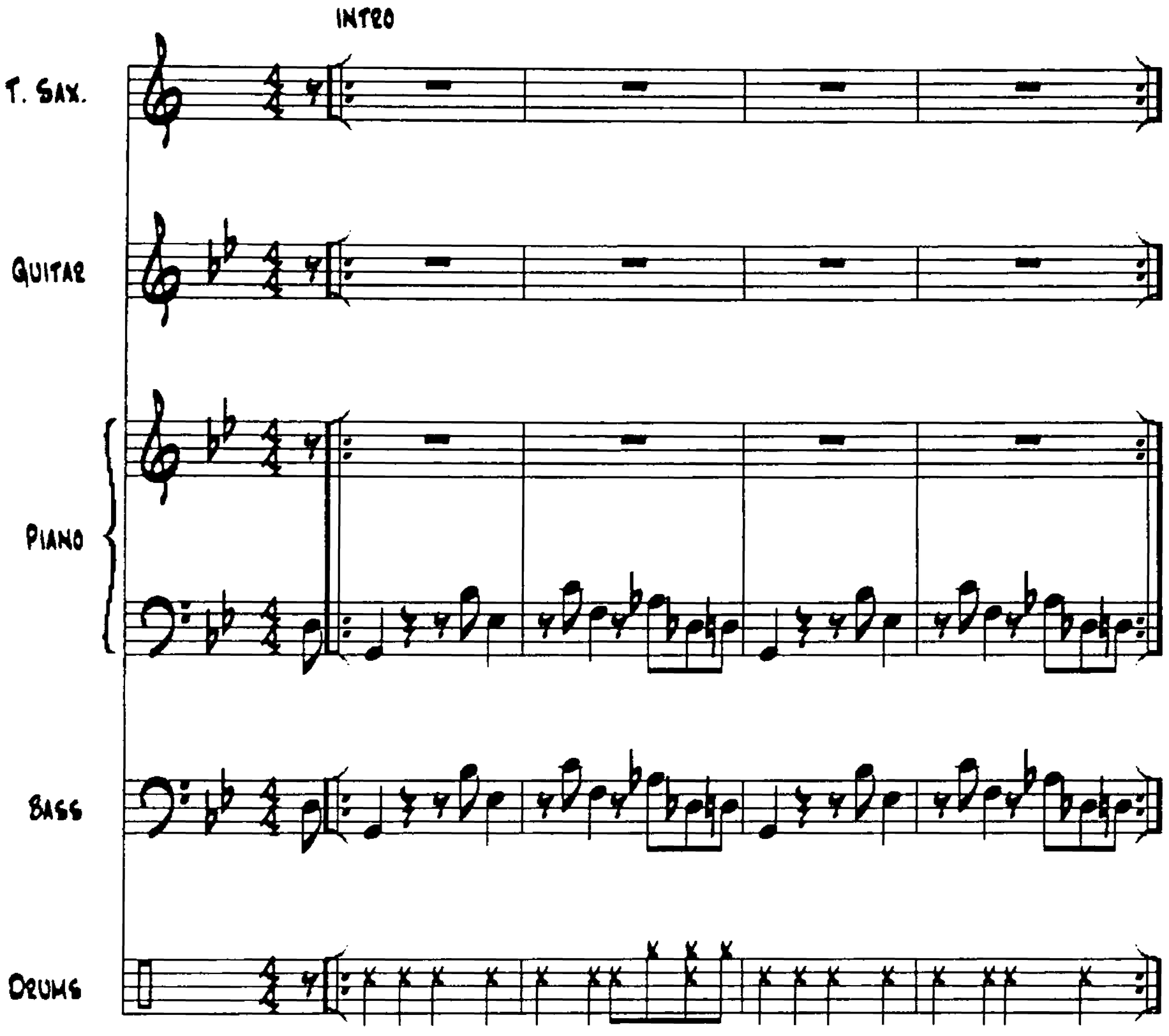

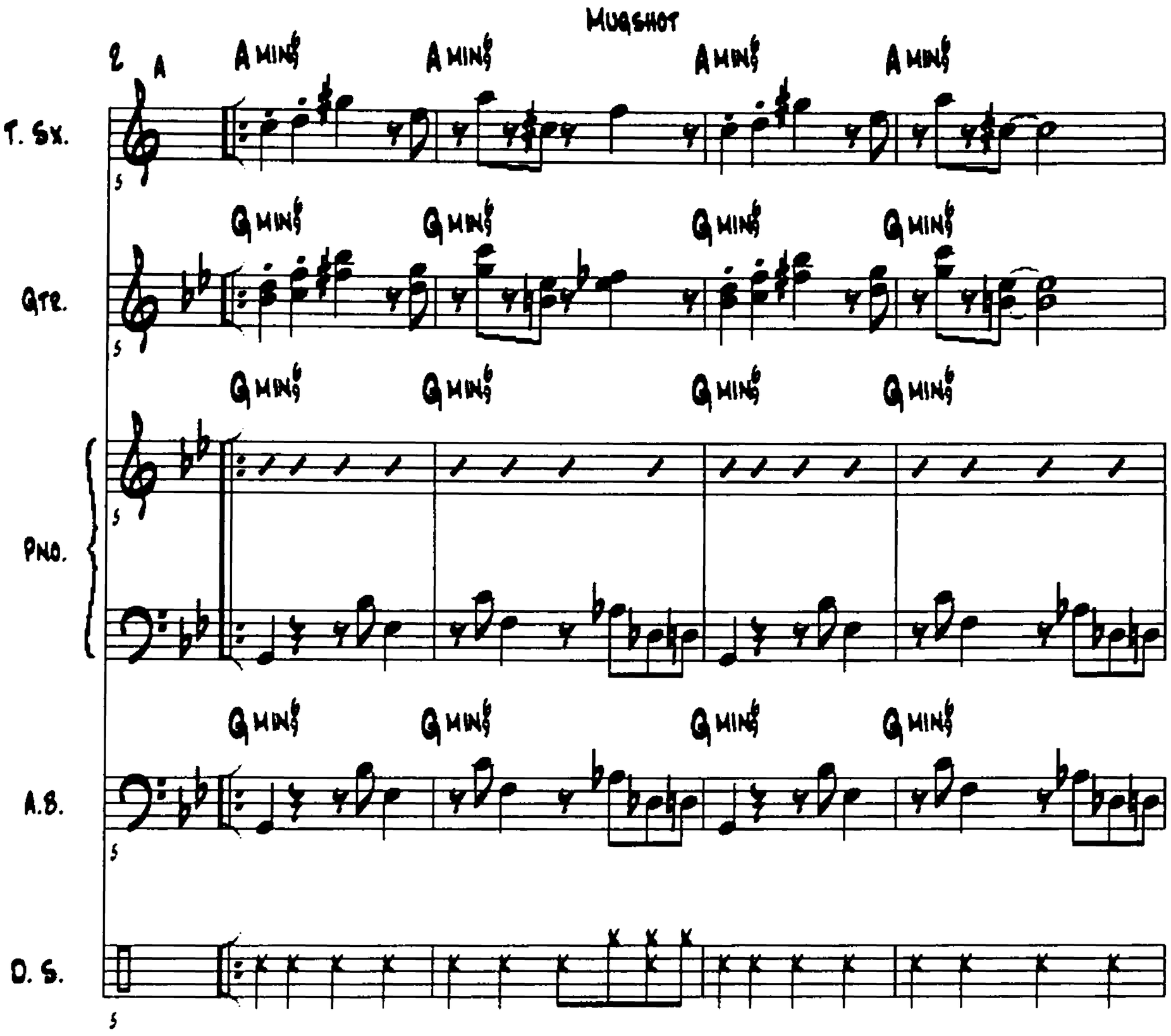
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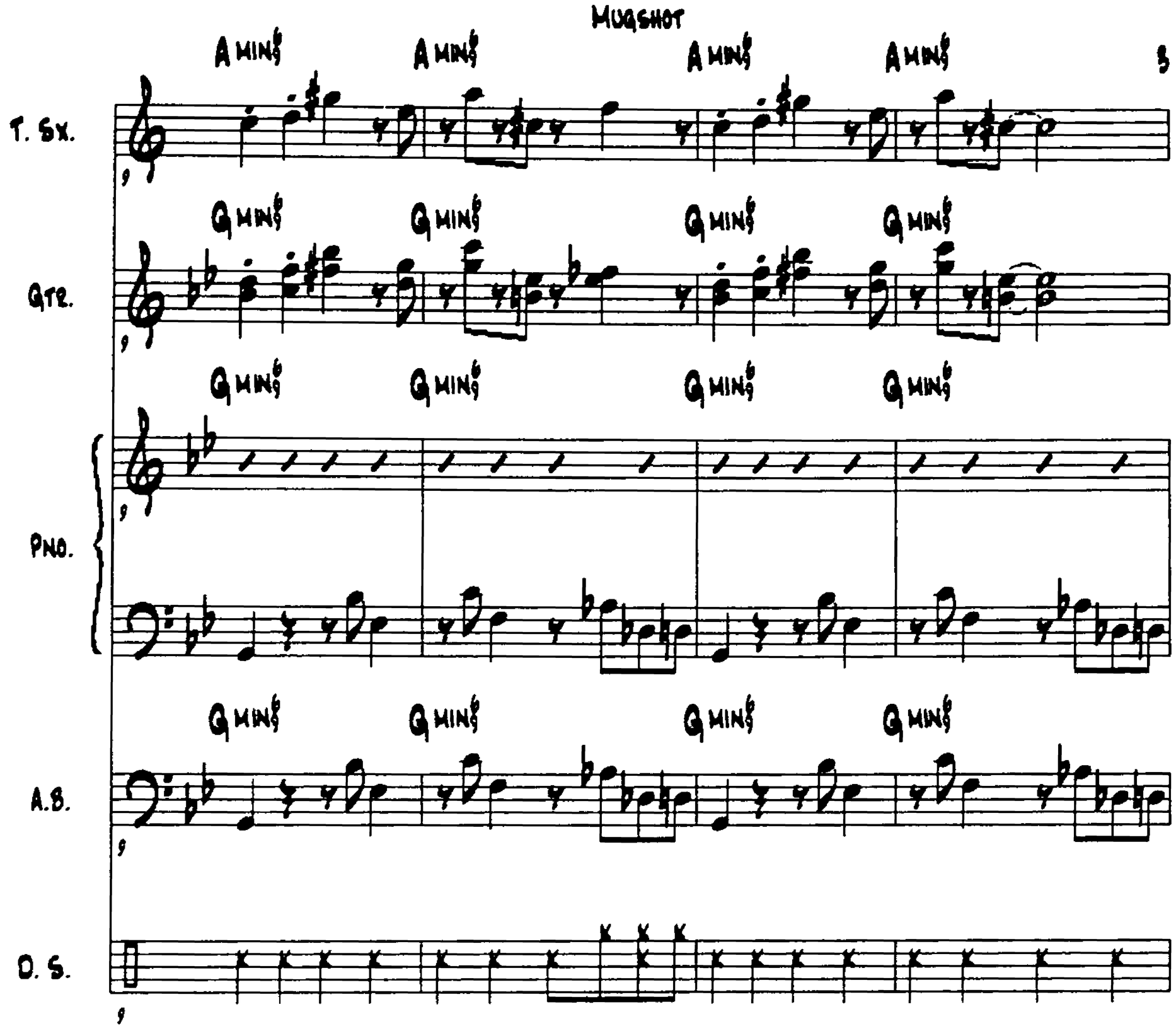
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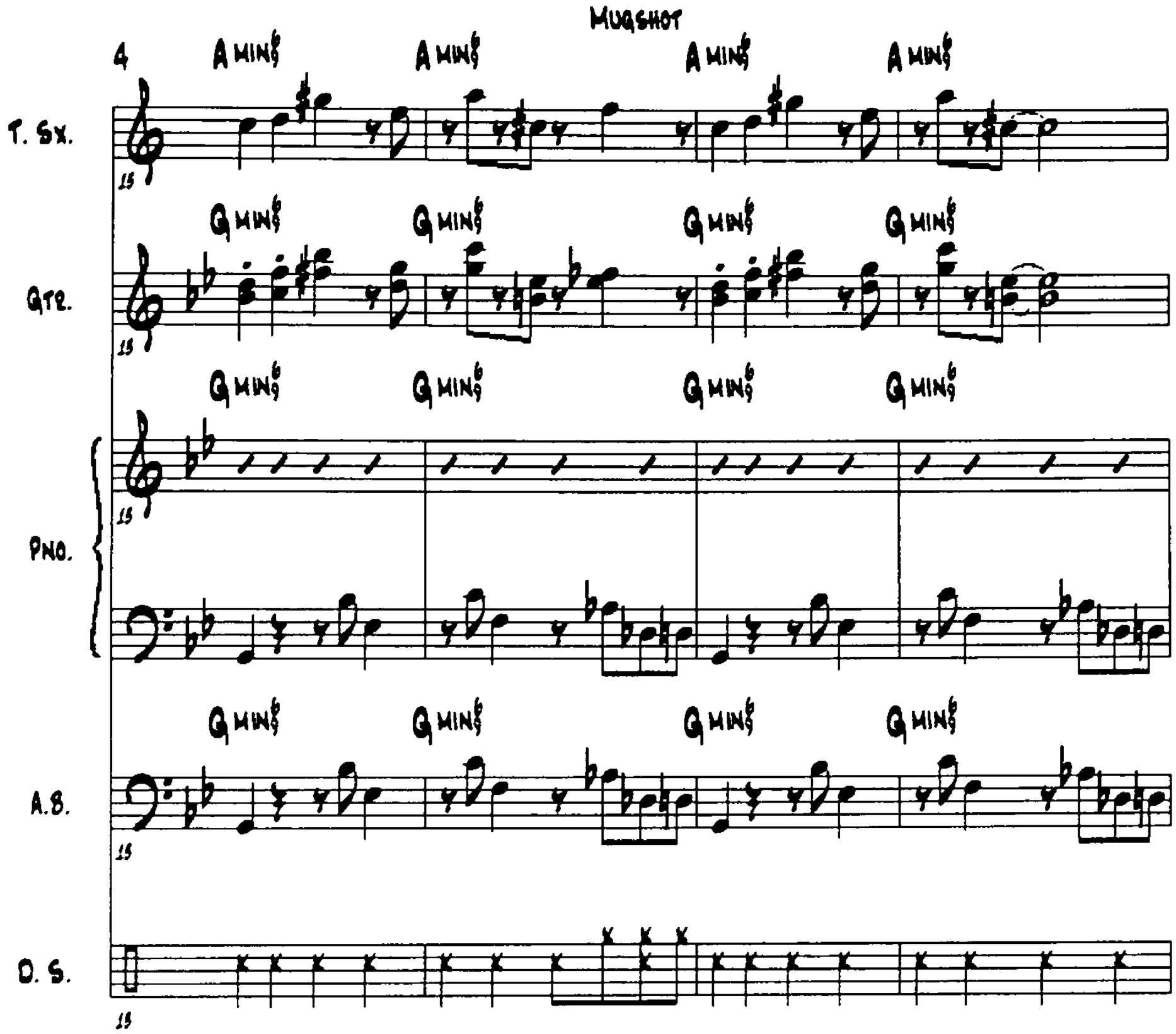
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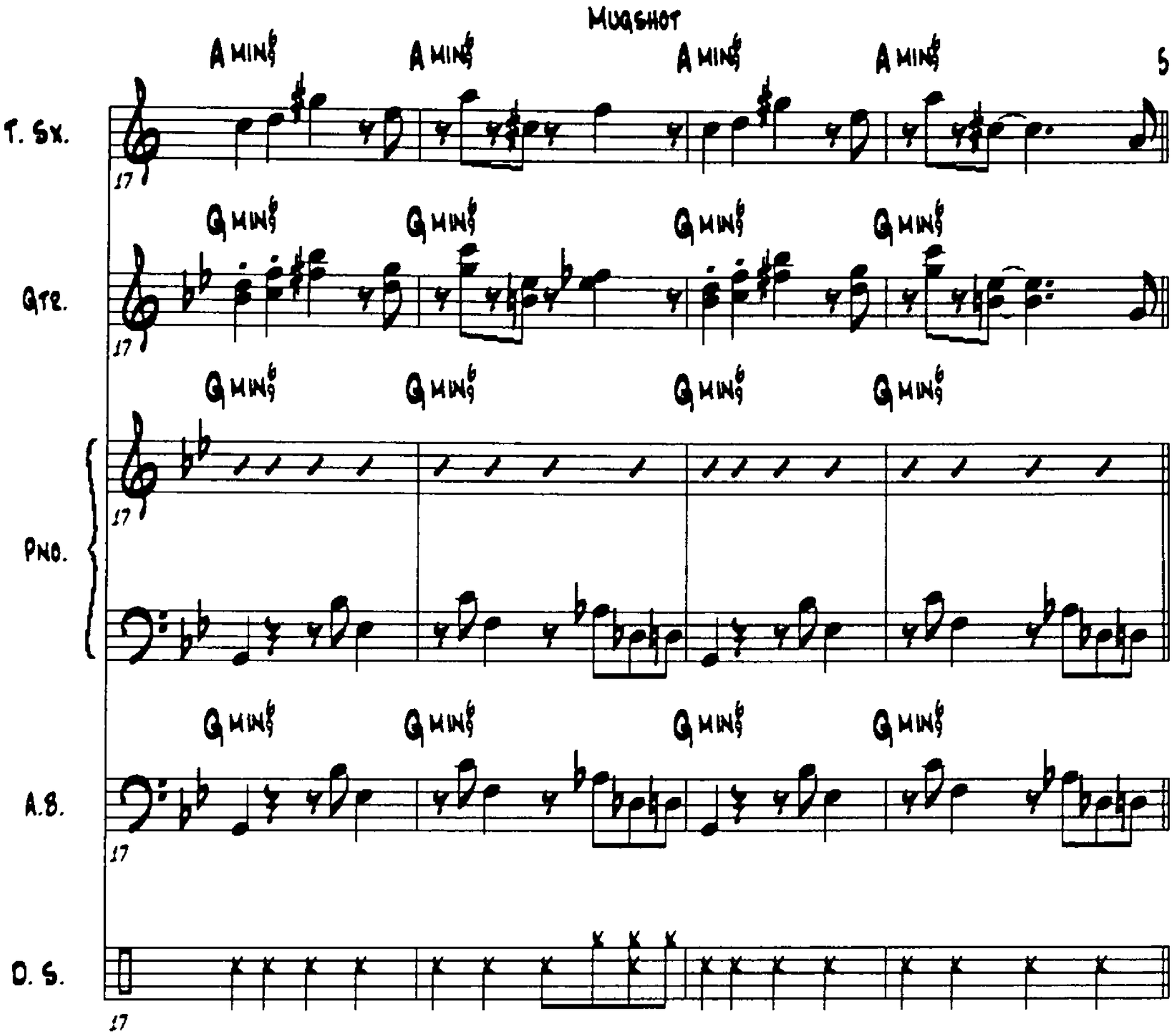
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G MIN
G MIN
Gtr.
17
G MIN
G MIN
G MIN
G MIN
Pno.
17
G MIN
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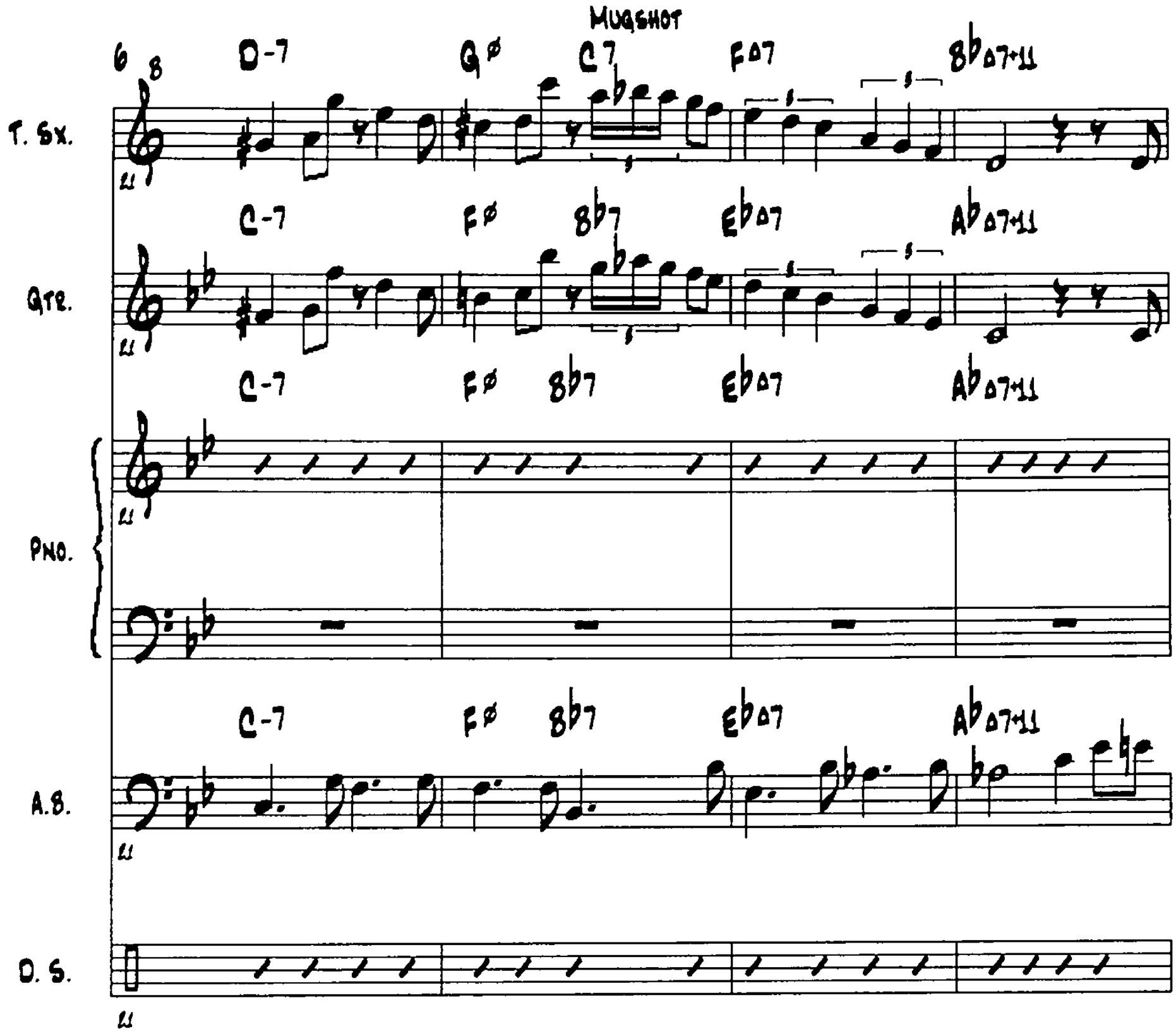
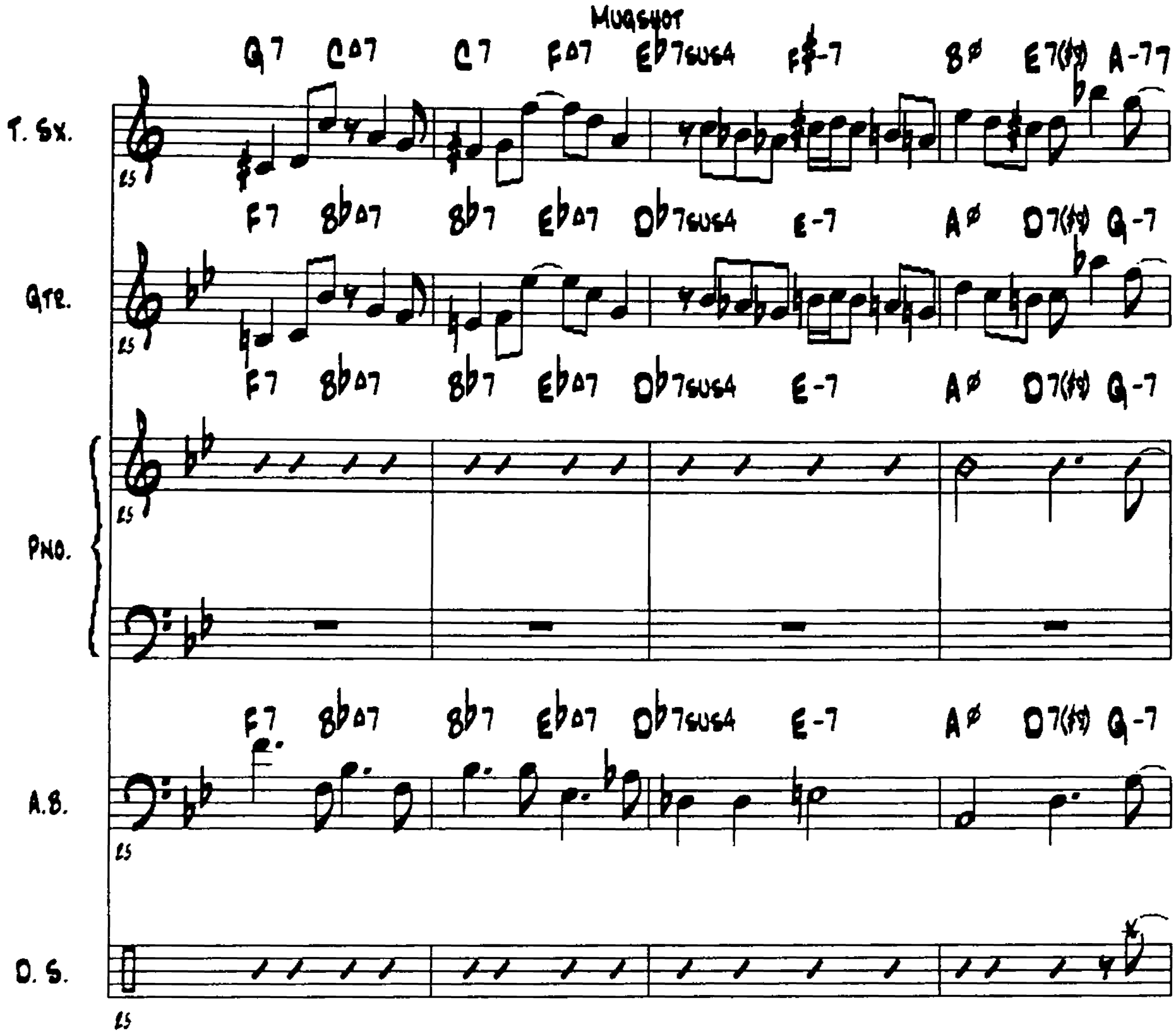
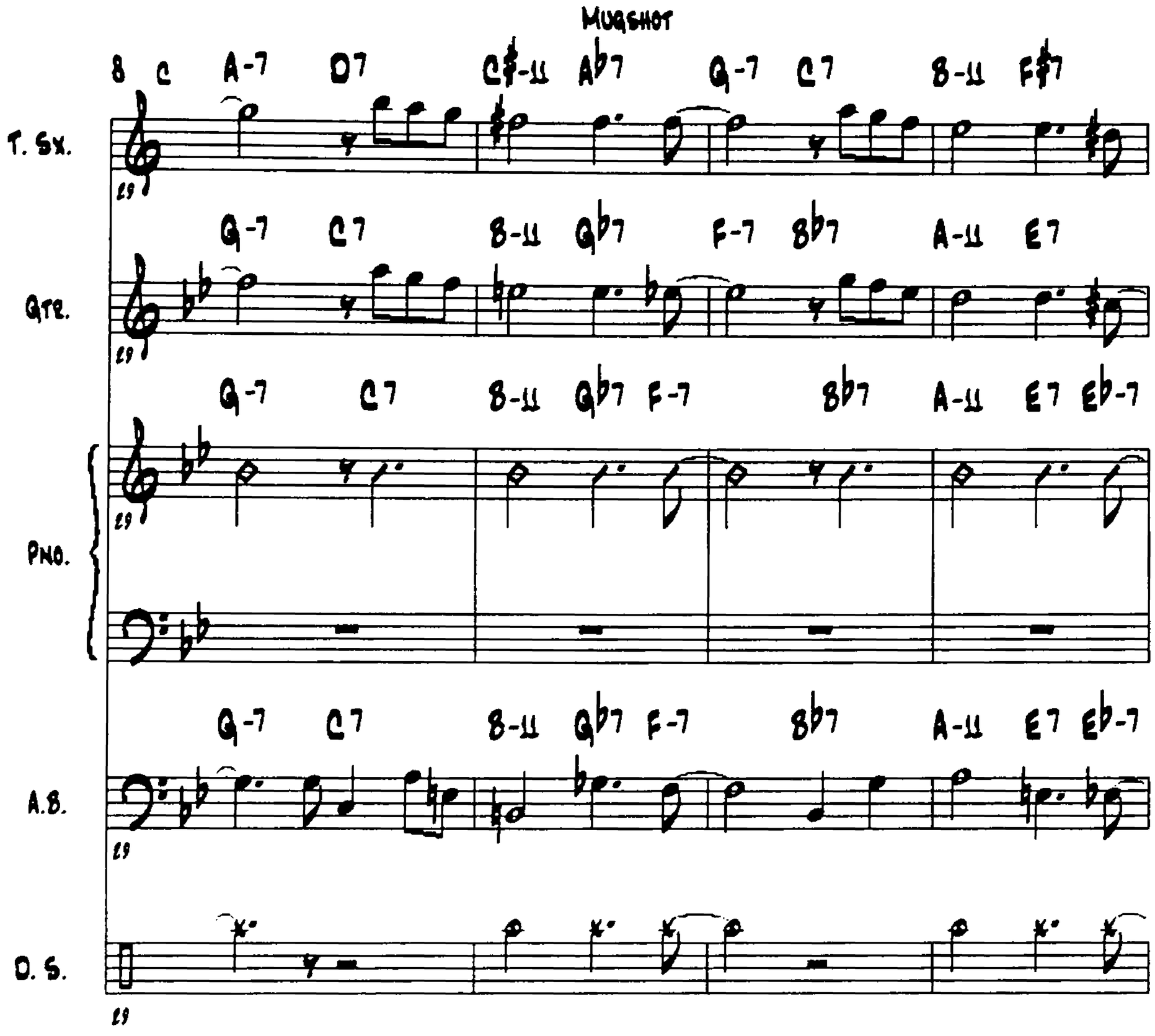
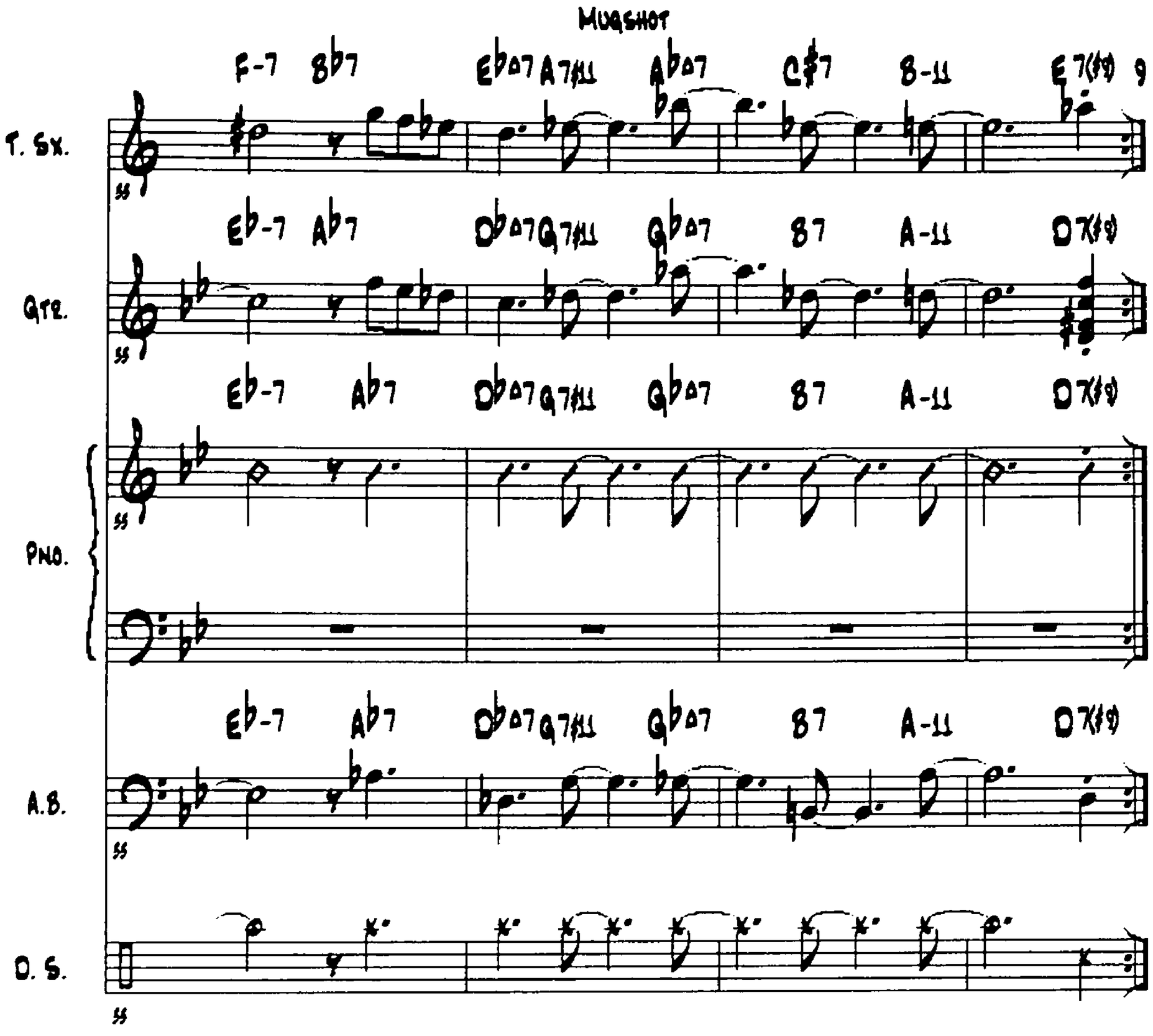
G MIN
G MIN
A.B.
17
D. S.
17

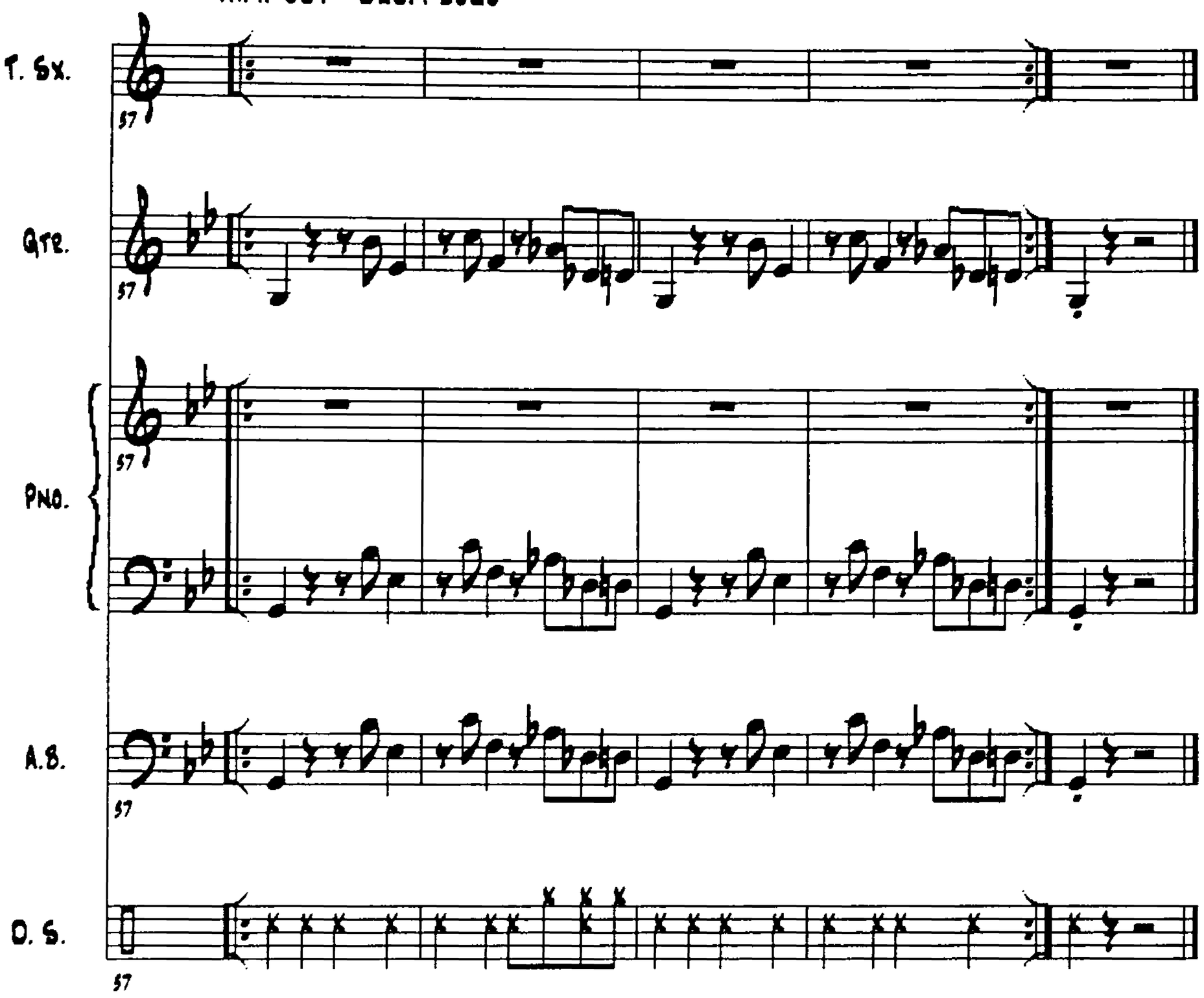

MUGSHOT
T. Sx.
Gtr.
Pno.
A.B.
D. S.
D-7
Gø
C7
F07
Bb07+11
C-7
Fø
Bb7
Eb07
Ab07+11


Mugshot
T. Sx.
Gtr.
Pno.
A.B.
D. S.
G7 C07 C7 F07 Eb7sus4 F#-7 B∅ E7(#9) A-7
F7 Bb07 Bb7 Eb07 Db7sus4 E-7 A∅ D7(#9) G-7


MUGSHOT
8 C A-7 D7 C#-11 A♭7 G-7 C7 B-11 F#7
T. Sx.
G-7 C7 B-11 G♭7 F-7 B♭7 A-11 E7
Gtr.
G-7 C7 B-11 G♭7 F-7 B♭7 A-11 E7 E♭-7
Pno.
G-7 C7 B-11 G♭7 F-7 B♭7 A-11 E7 E♭-7
A.B.
D. S.


MUGSHOT
T. Sx.
Gtr.
Pno.
A.B.
D. S.
F-7 B♭7 E♭07 A7♯11 A♭07 C♯7 B-11 E7(♯9)
E♭-7 A♭7 D♭07 G7♯11 G♭07 B7 A-11 D7(♯9)
E♭-7 A♭7 D♭07 G7♯11 G♭07 B7 A-11 D7(♯9)
E♭-7 A♭7 D♭07 G7♯11 G♭07 B7 A-11 D7(♯9)

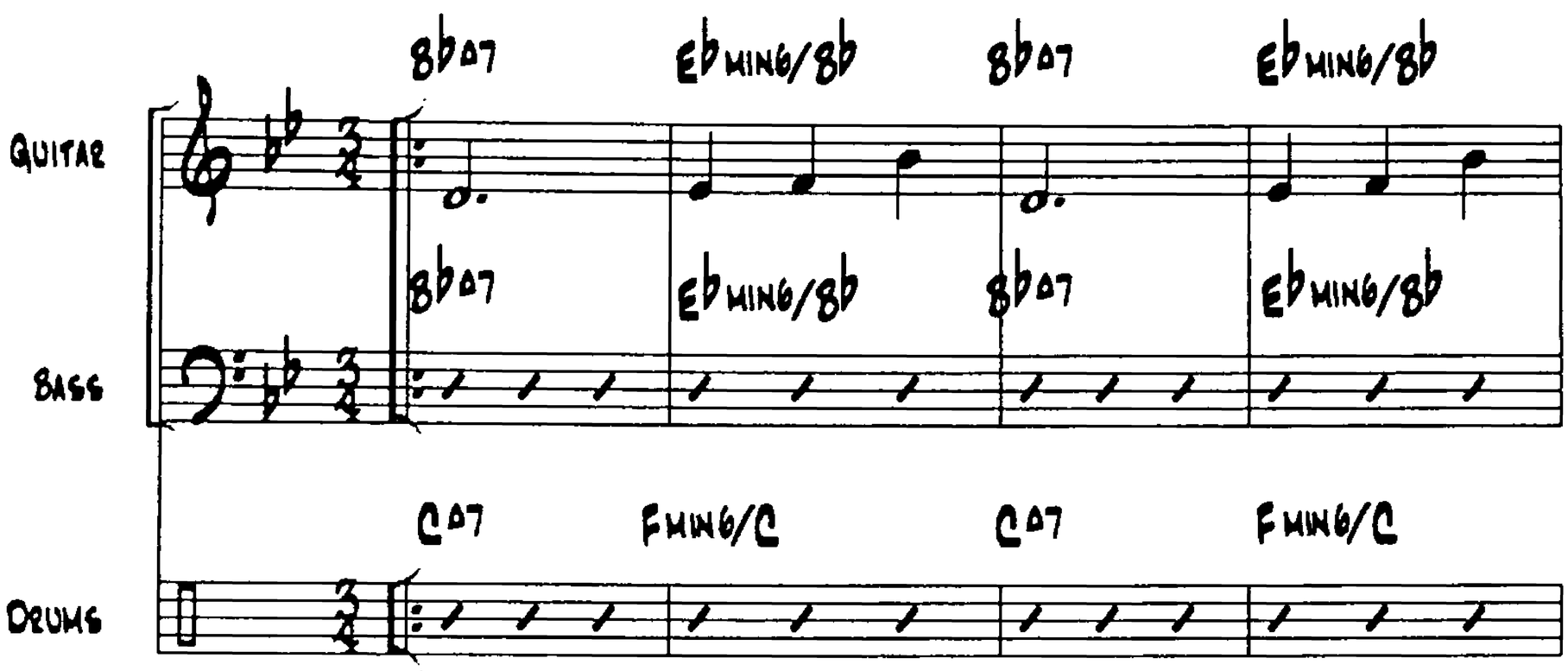
VAMP OUT - DRUM SOLO

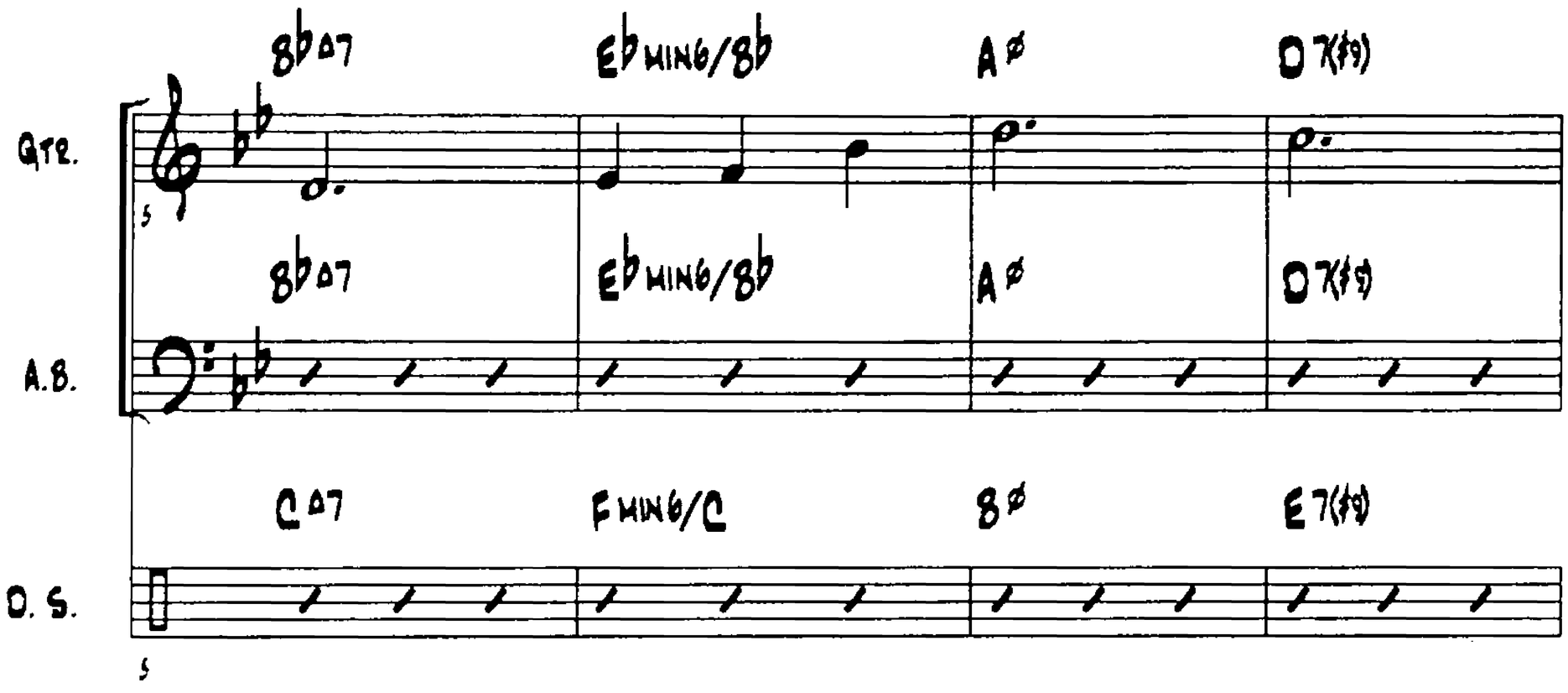


# A Child is Born

Ballad ♩= 90

Thad Jones



# A CHILD IS BORN

Gtr.

A.B.

D. S.

Gm7 C7(♯9) Gm7 C7(♯9)

Gm7 C7(♯9) Gm7 C7(♯9)

Am7 E7(♯5) Am7 E7(♯5)

Gm7 C9 F7sus4 F13

Gm7 C9 F7sus4 F13

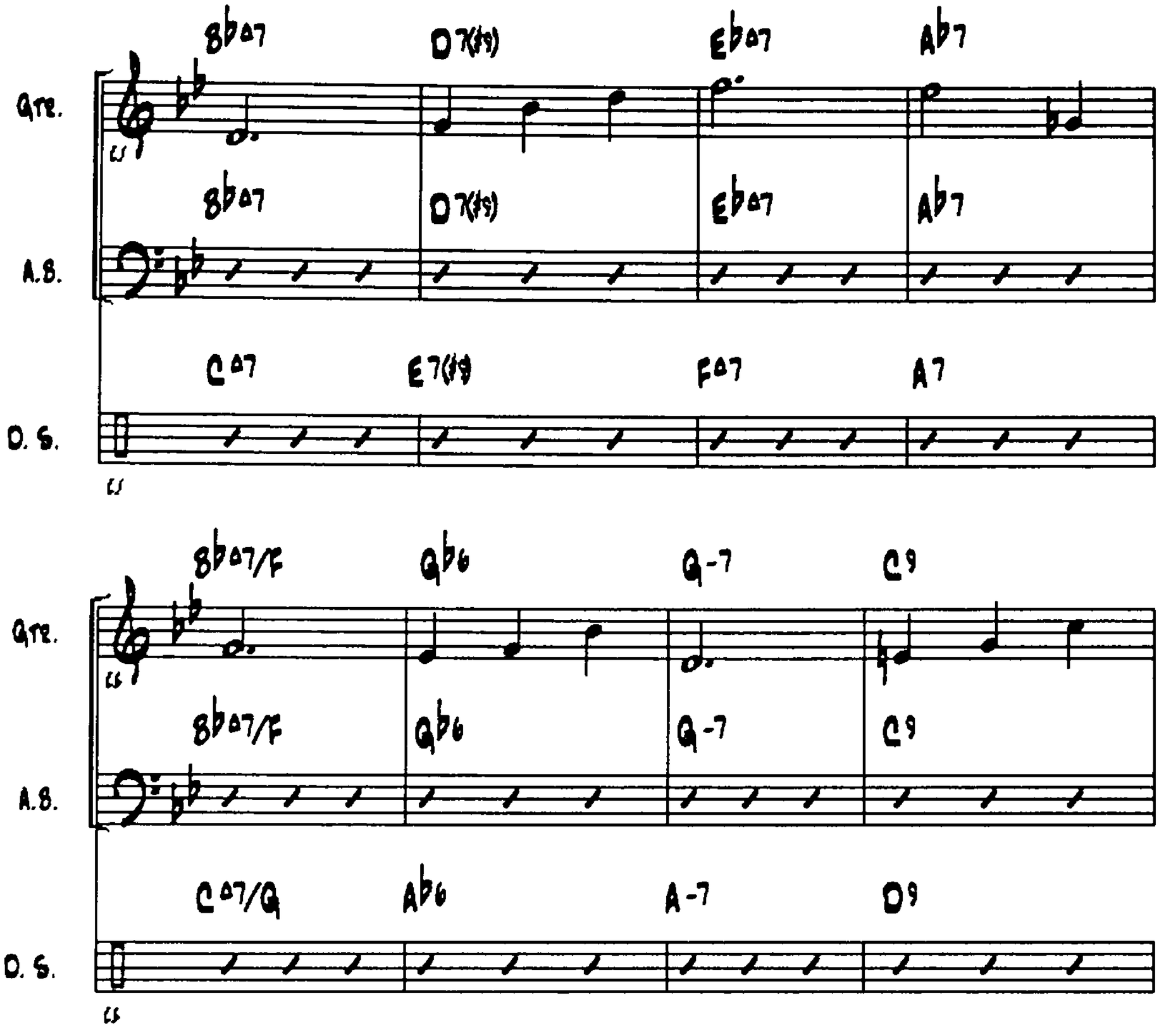
Am7 D9 G7sus4 G13

B♭Δ7 E♭MIN6/B♭ B♭Δ7 E♭MIN6/B♭

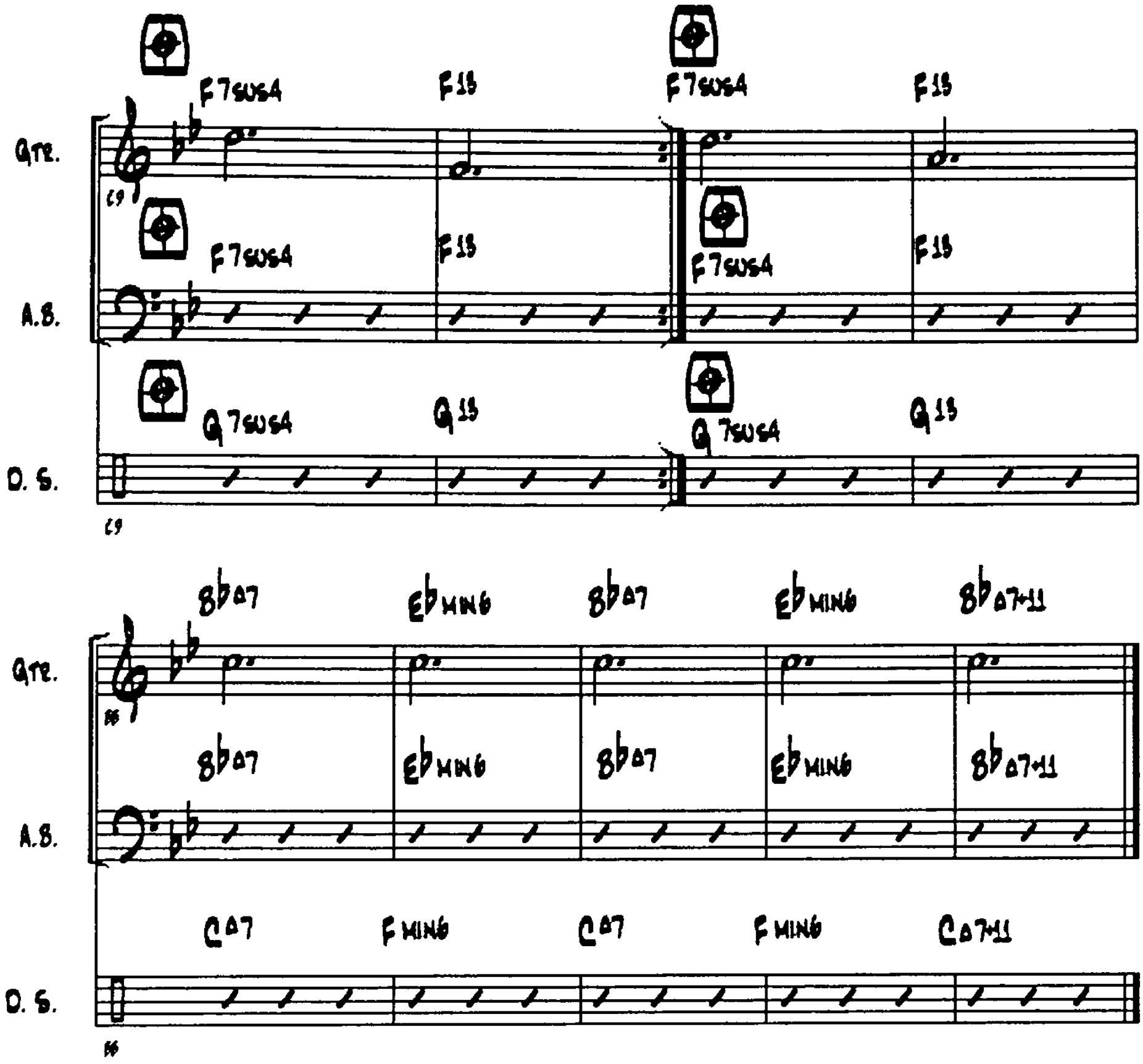
B♭Δ7 E♭MIN6/B♭ B♭Δ7 E♭MIN6/B♭

CΔ7 FMIN6/C CΔ7 FMIN6/C

A CHILD IS BORN

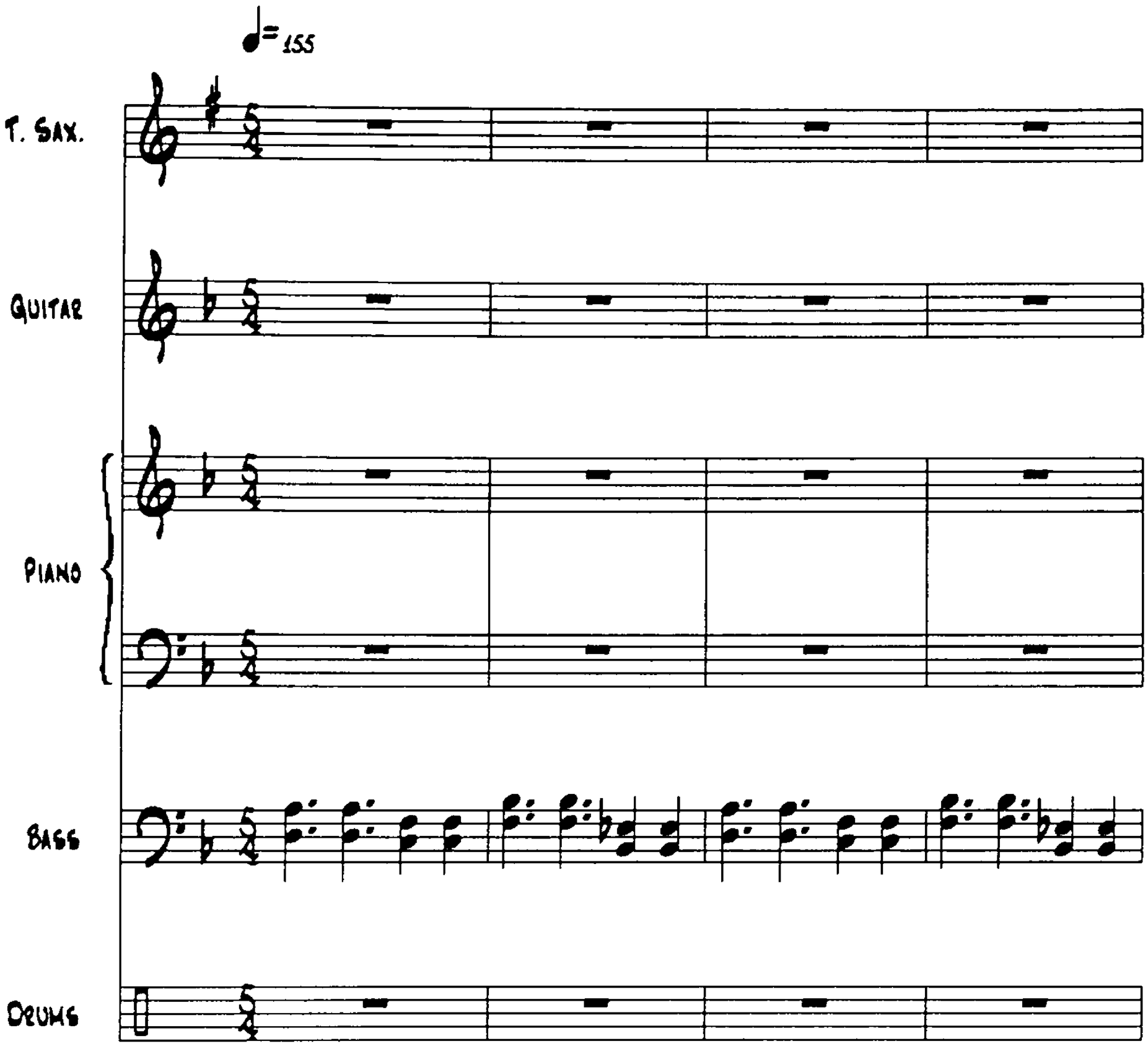


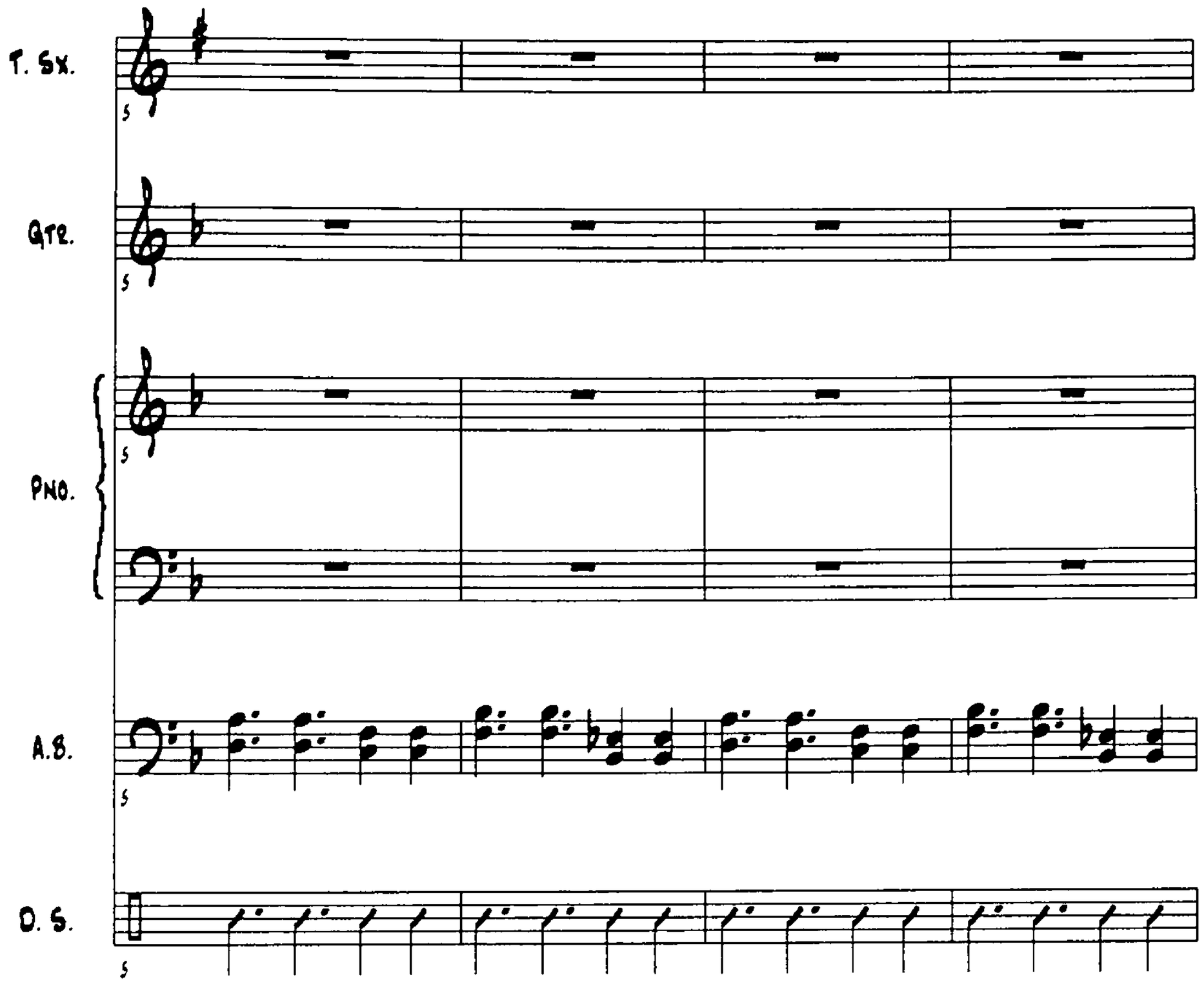
A CHILD IS BORN

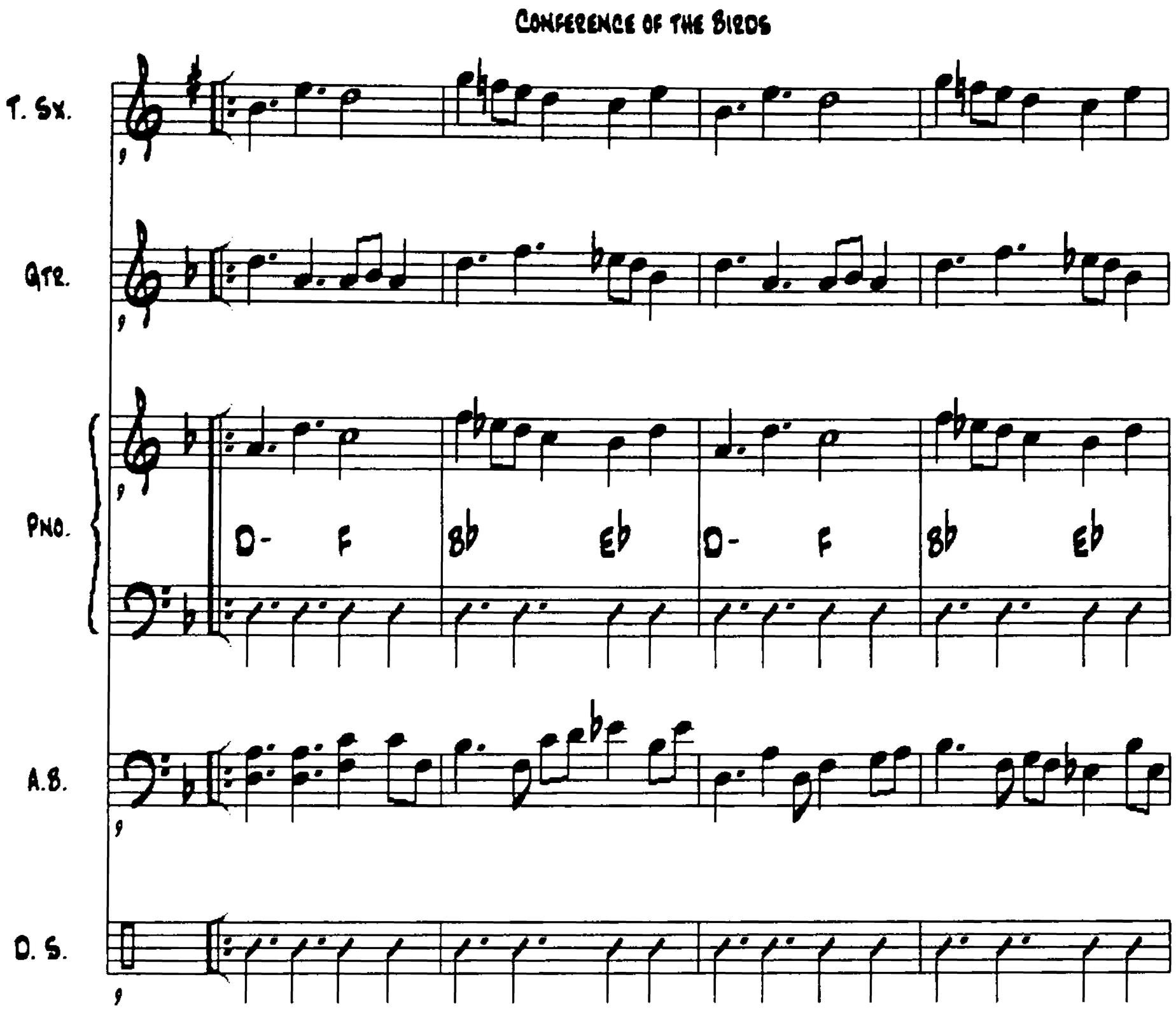


# Conference of the Birds

Dave Holland




Conference of the Birds
T. Sx.
Gtr.
Pno.
A.B.
D. S.


Conference of the Birds
T. Sx.
Gtr.
Pno.
D-
F
Bb
Eb
D-
F
Bb
Eb
A.B.
D. S.

CONFERENCE OF THE BIRDS

T. Sx.

Gtr.

Pno.

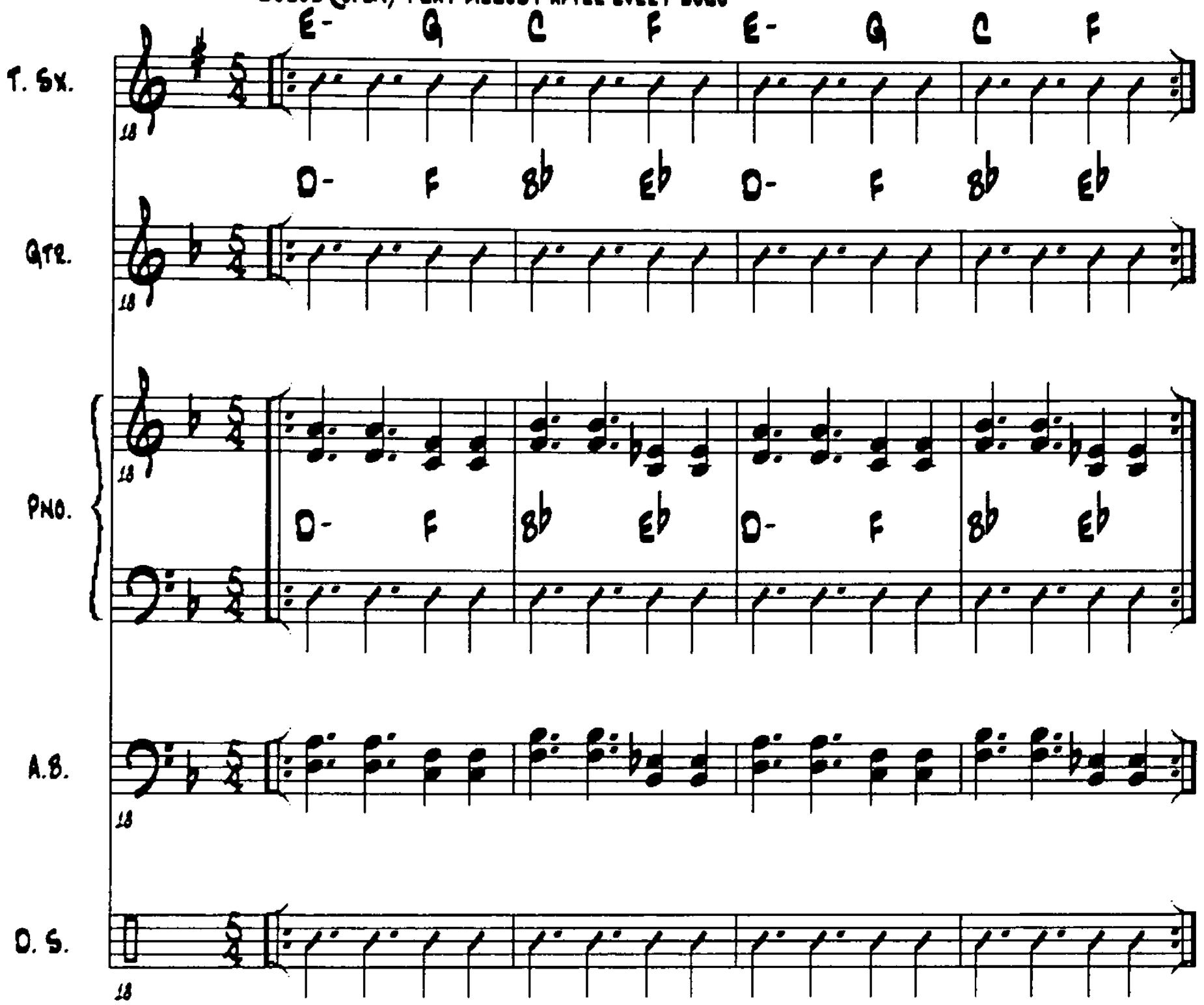
D- F 8♭ E♭ D- C G

A.B.

D. S.

CONFERENCE OF THE BIRDS

SOLOS (OPEN) PLAY MELODY AFTER EVERY SOLO

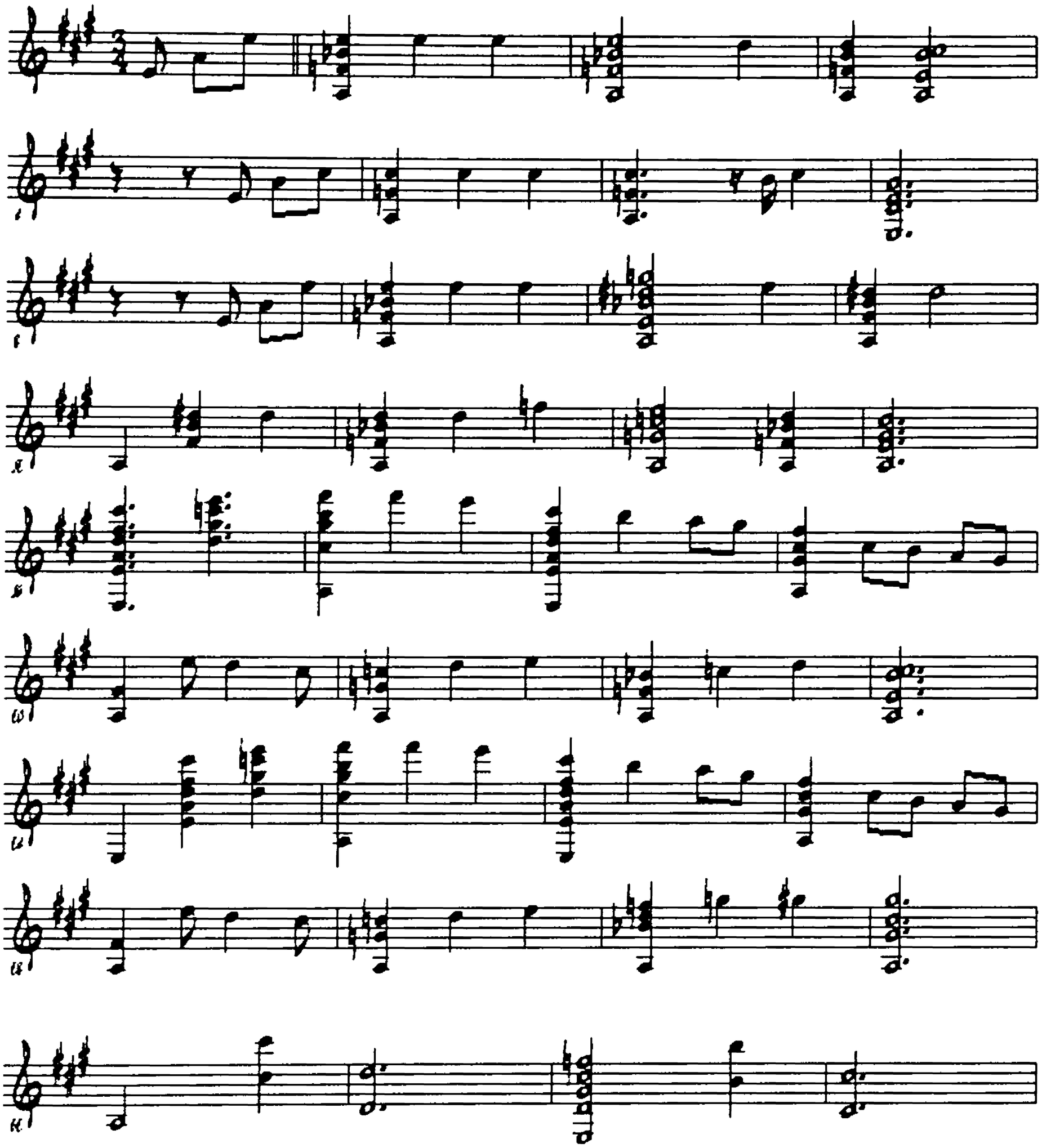


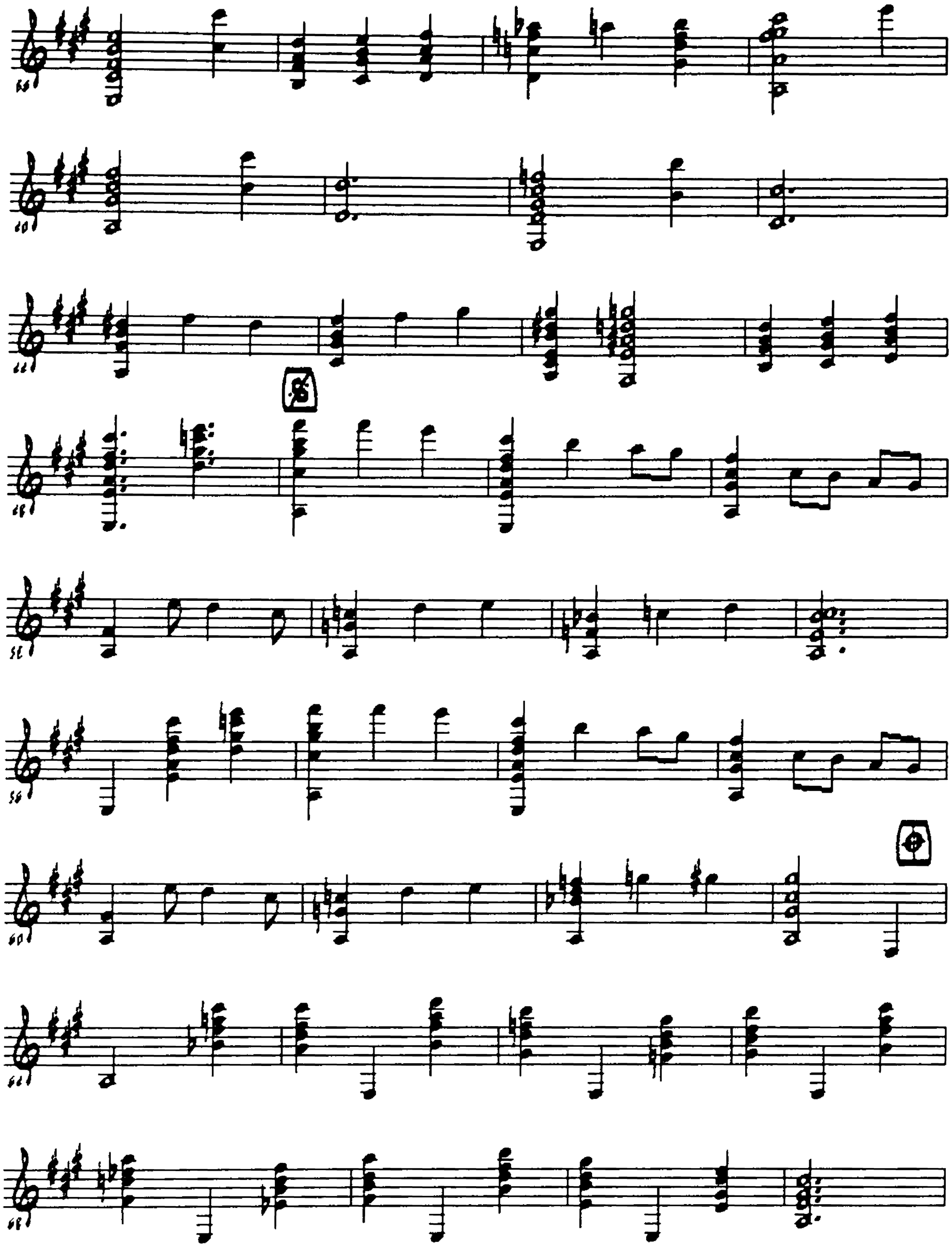
# Mi Cosa

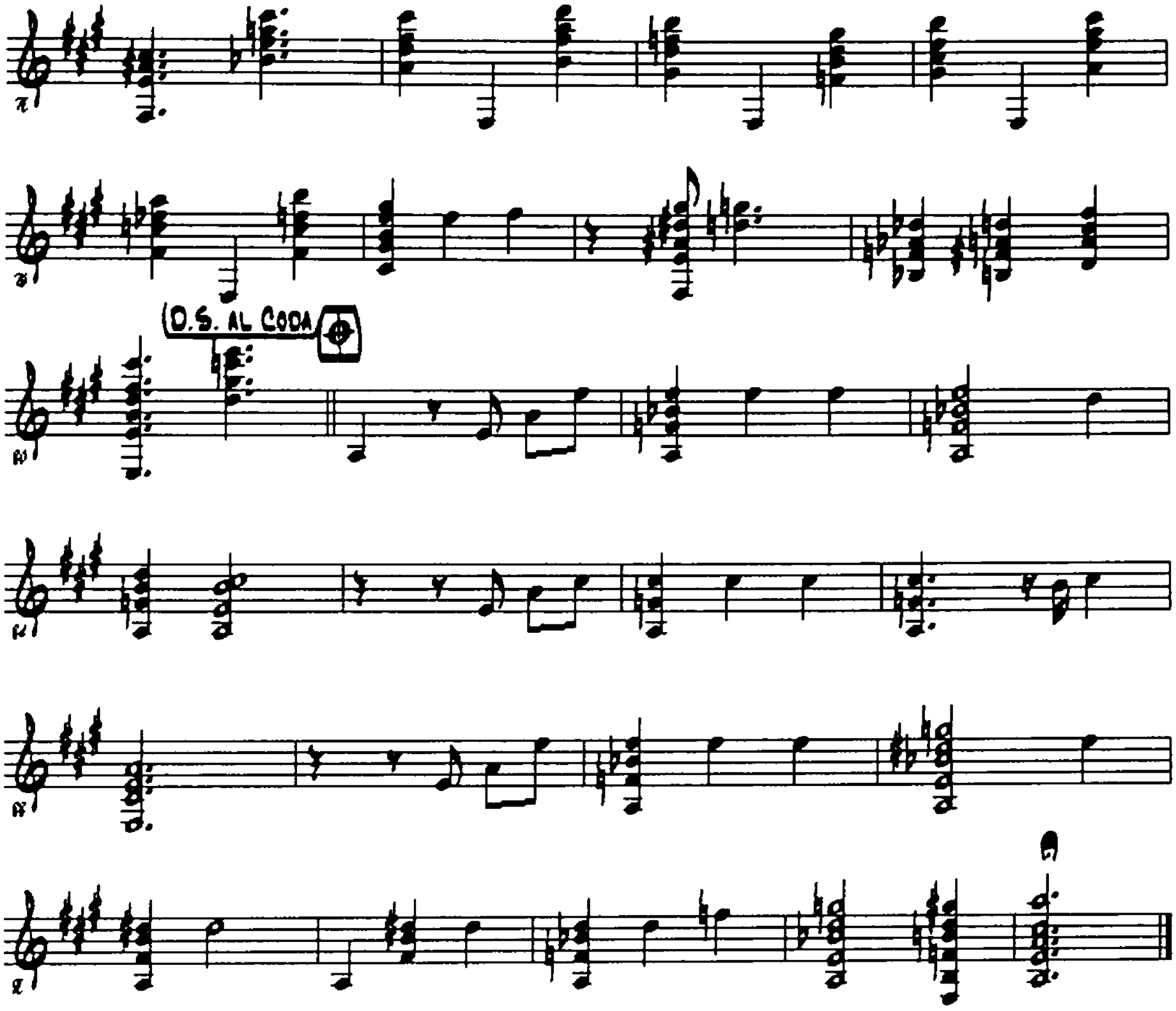
Guitar

Latin = 104

Wes Montgomery
Transcription by Michael Teuf





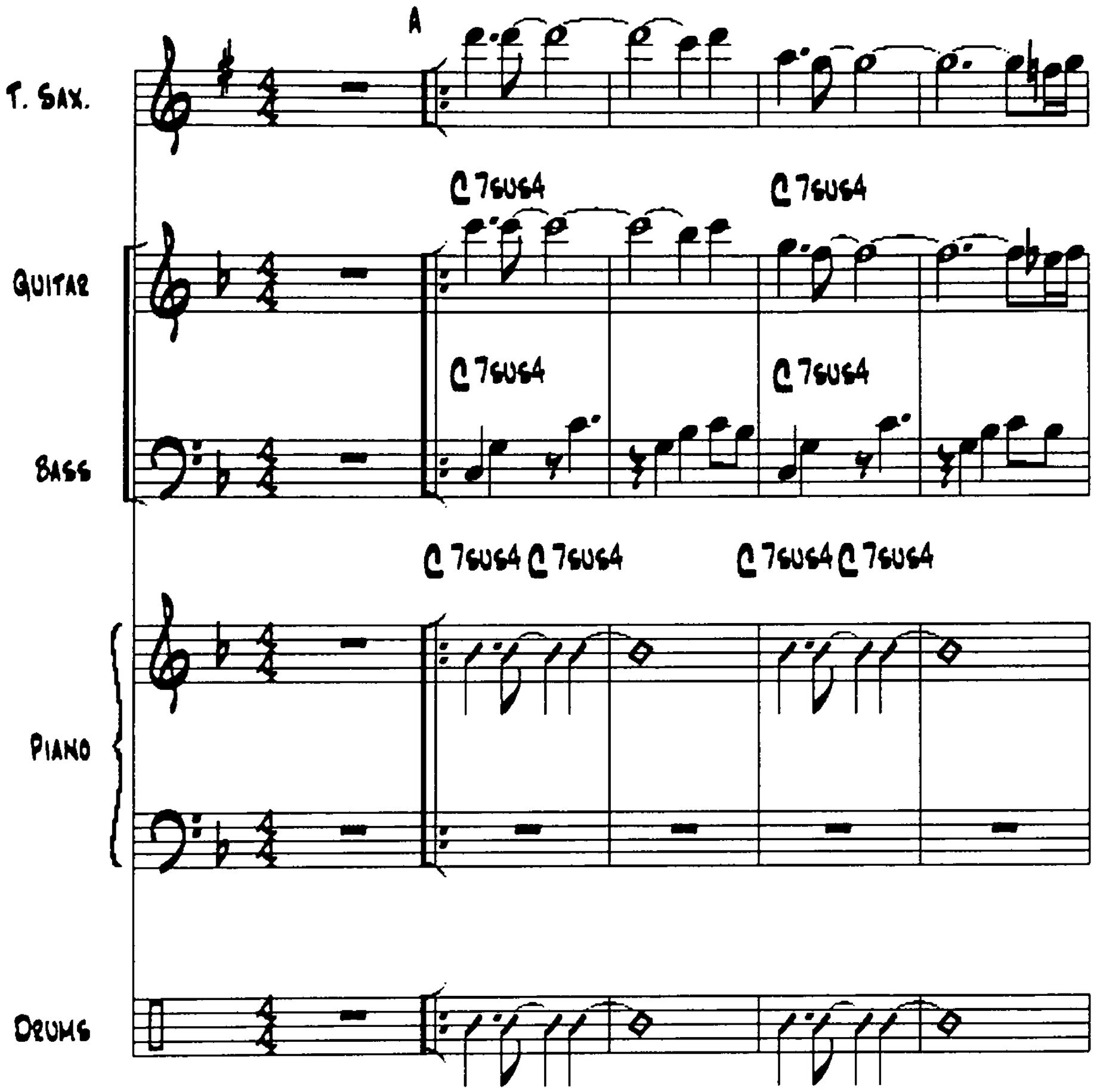

D.S. AL CODA

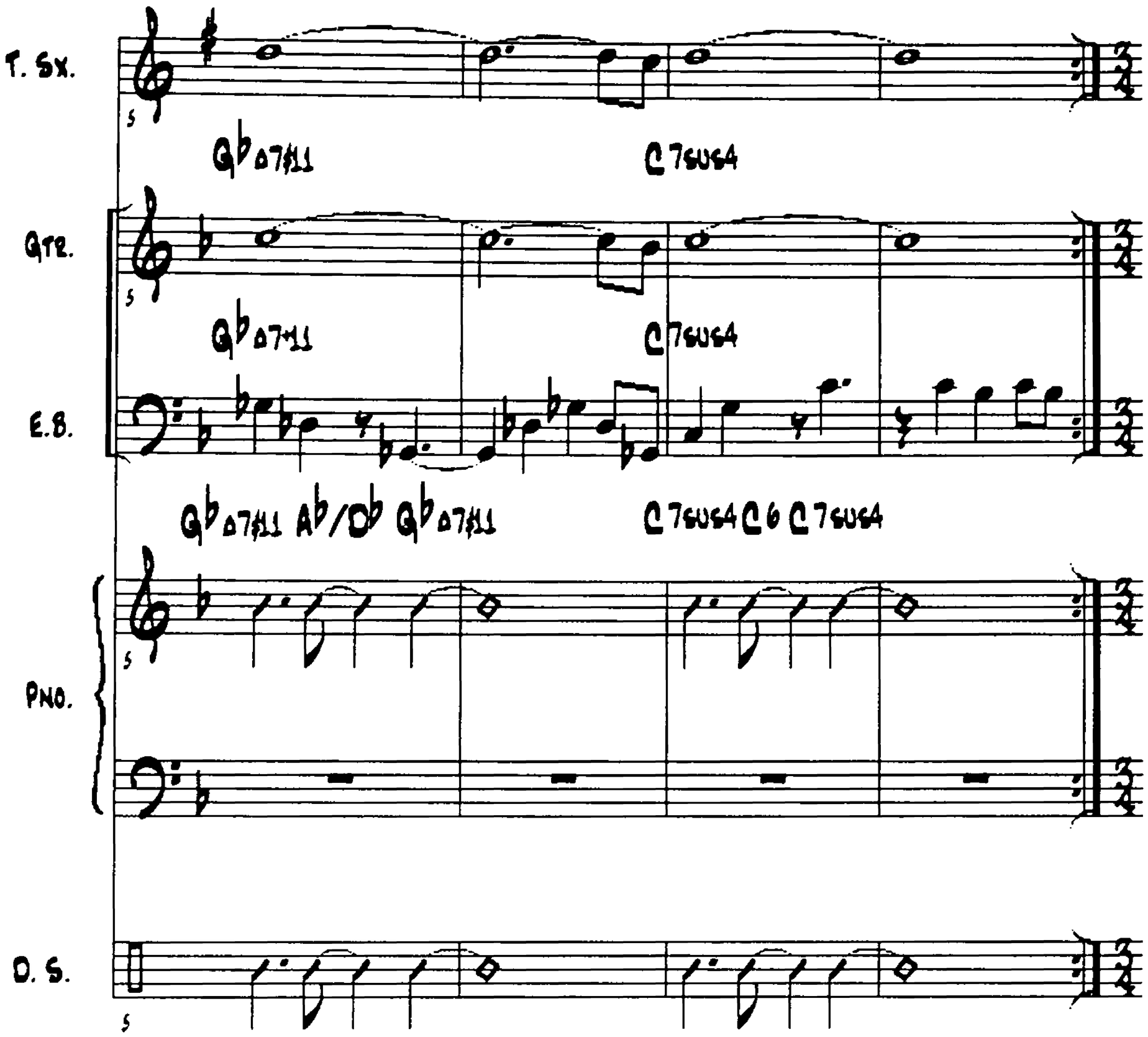
# SONG FOR BILBAO

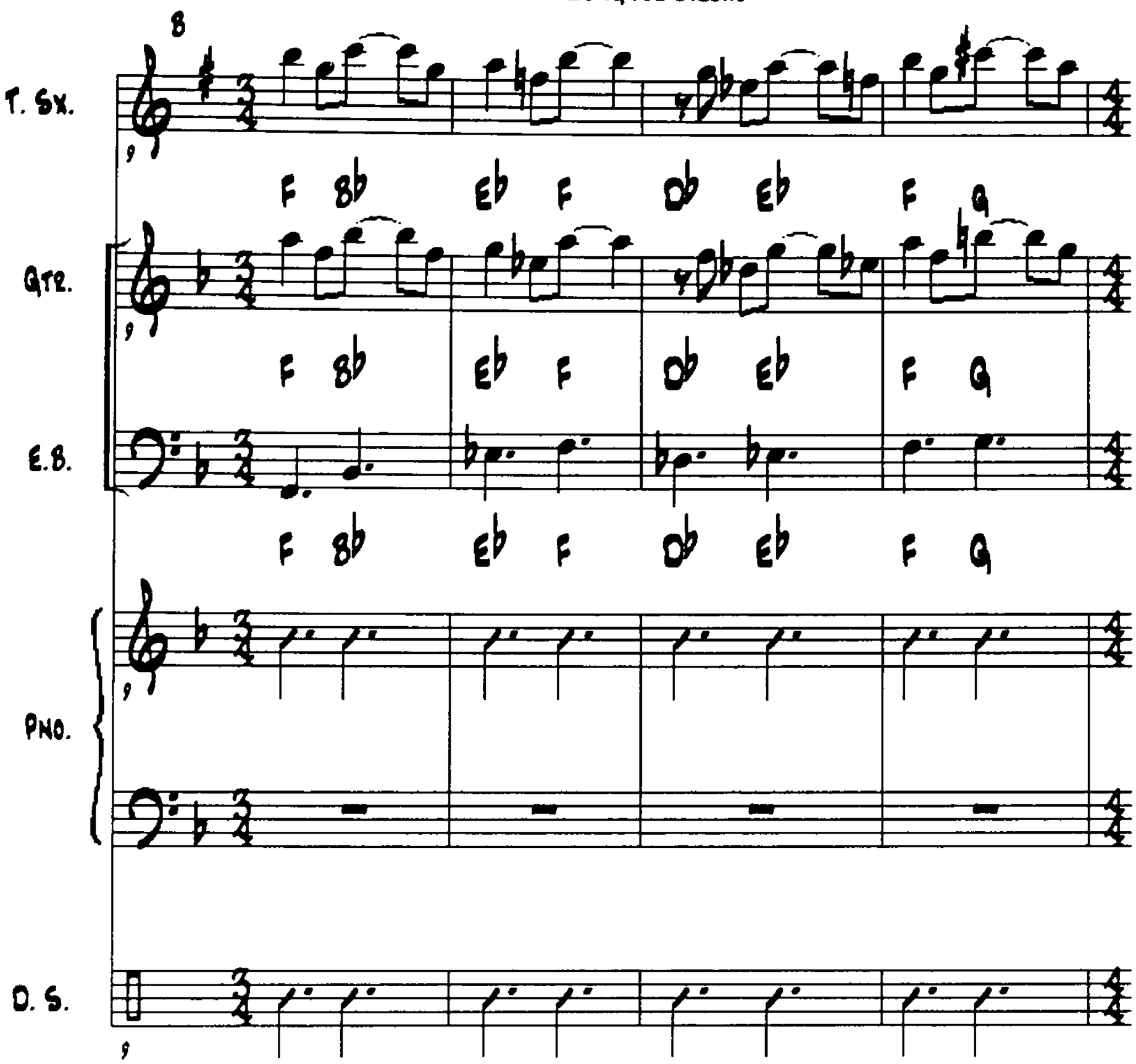
LATIN - 180

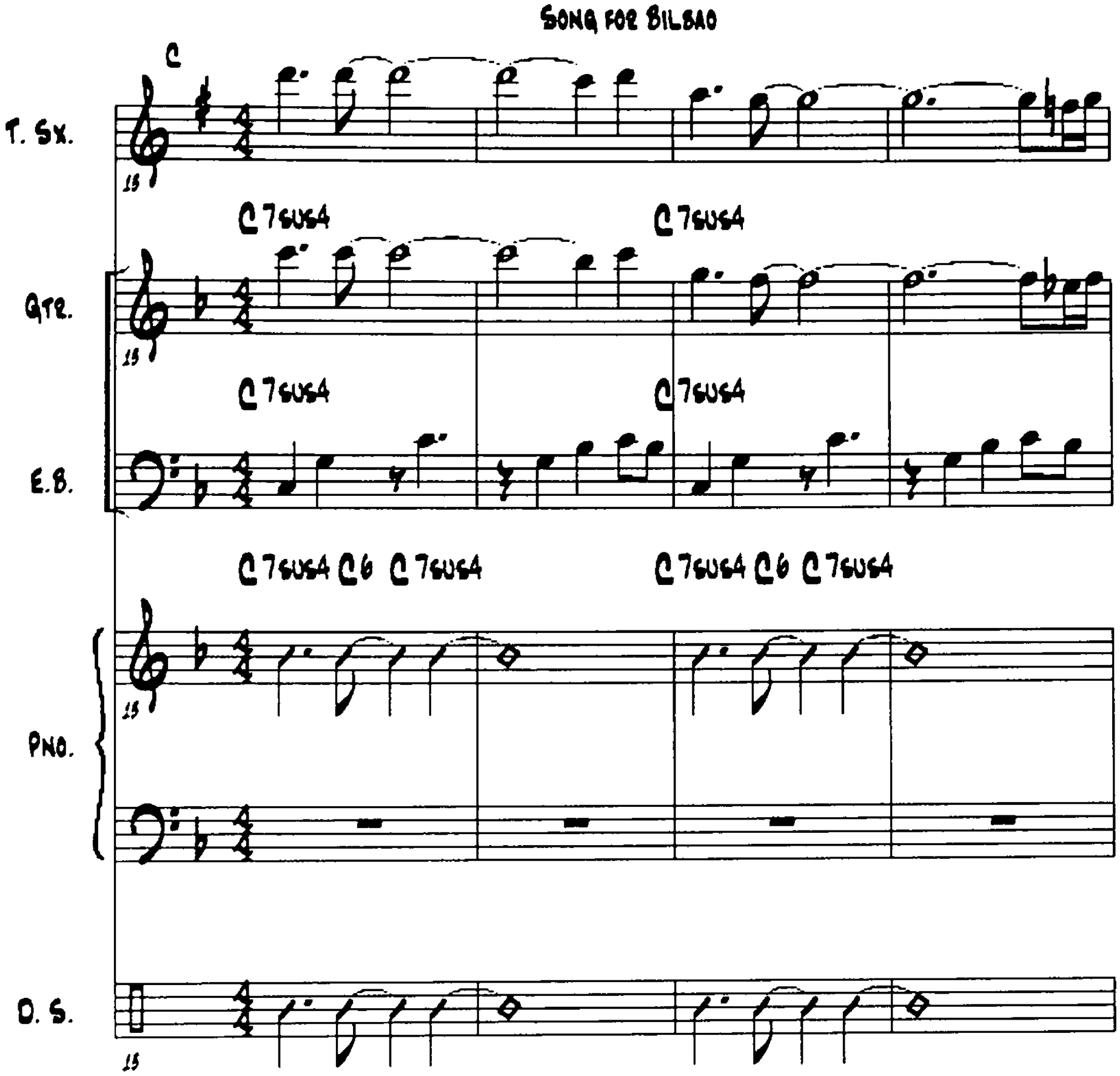
PAT METHENY

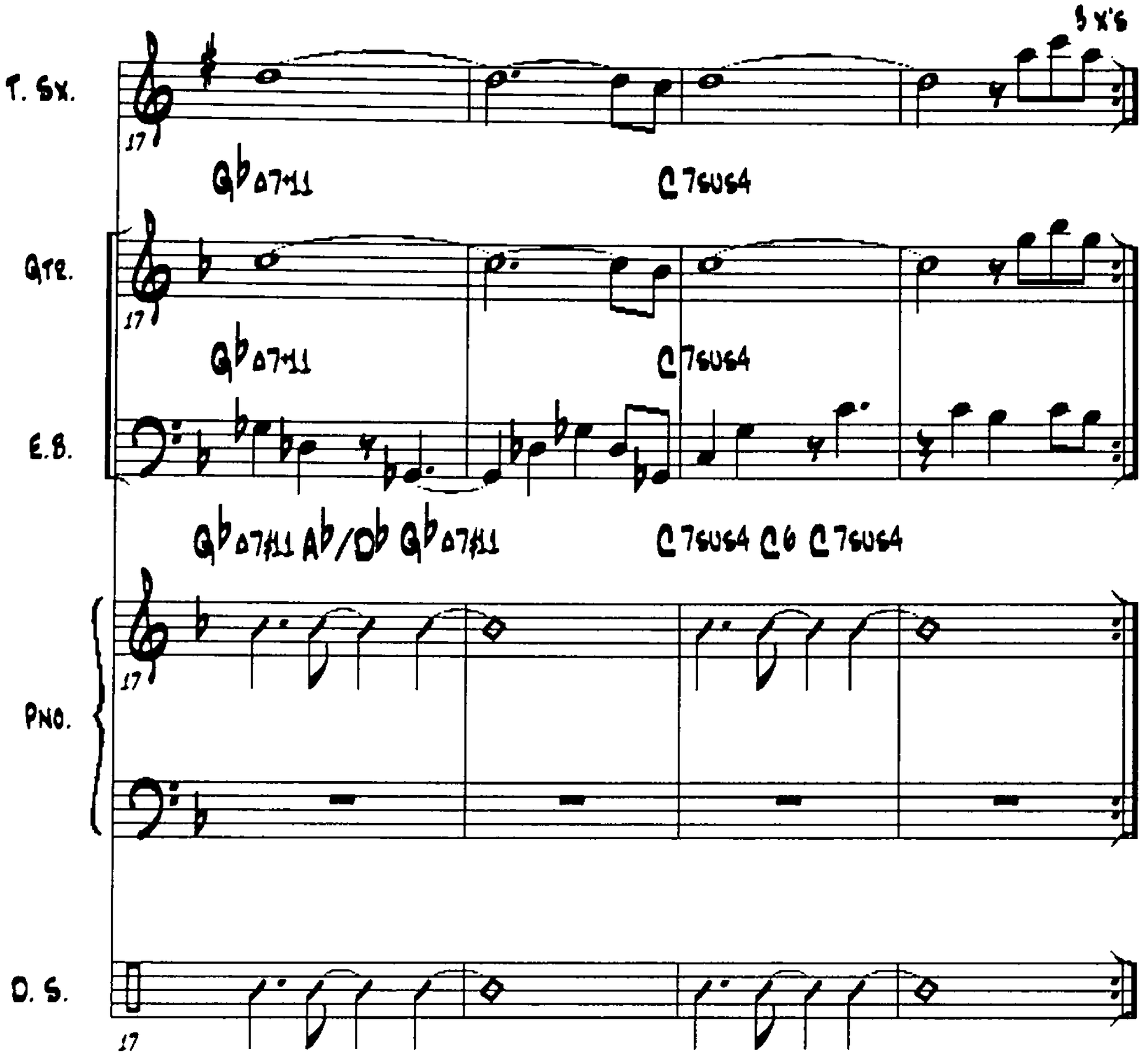
1ST X RHYTHM SECTION ONLY

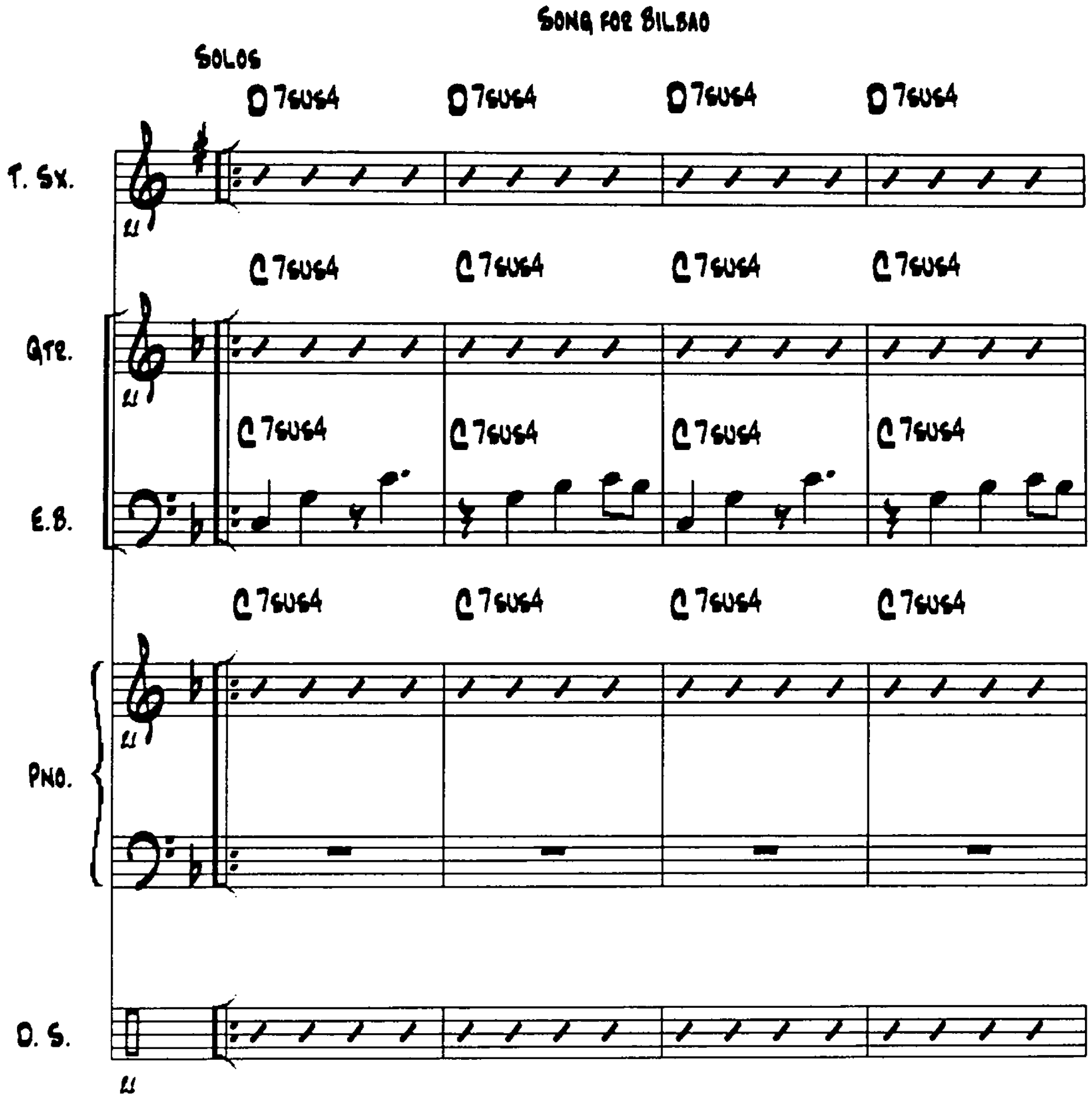


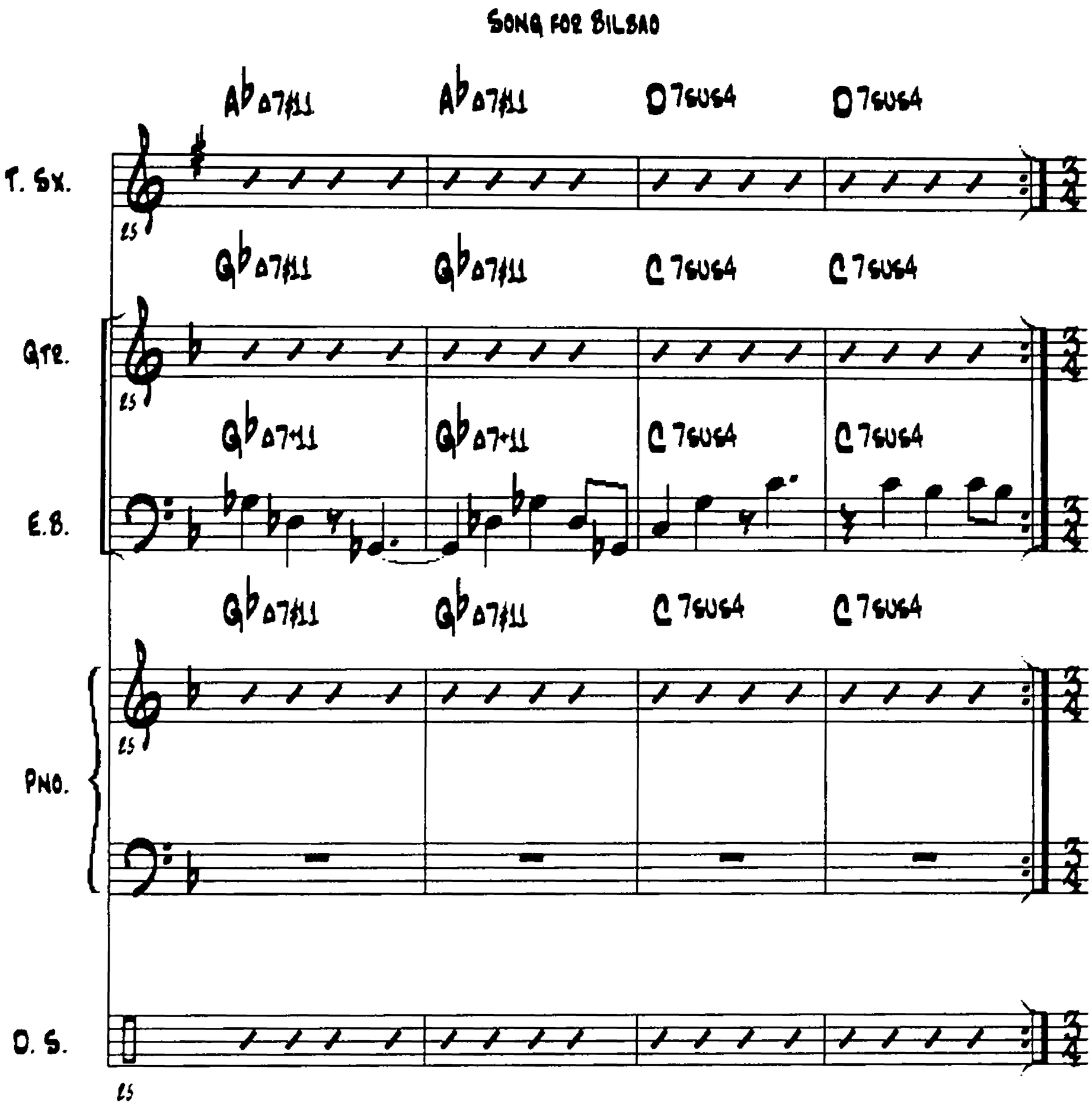

T. Sx.
Gtr.
E.B.
Pno.
D. S.
Gb Δ7#11
C 7sus4
Gb Δ7#11 Ab/Db Gb Δ7#11
C 7sus4 C 6 C 7sus4

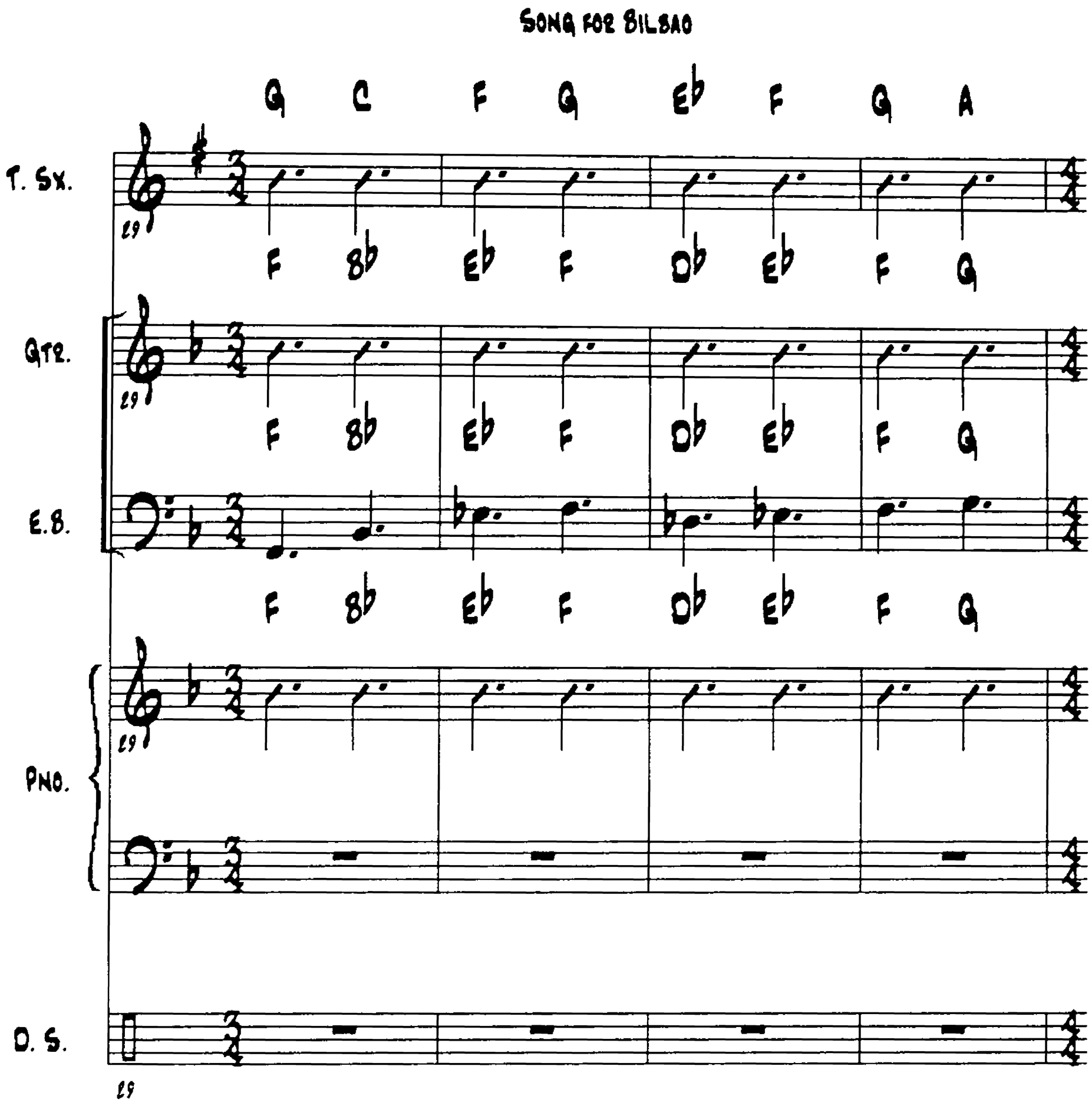

8
T. Sx.
Gtr.
E.B.
Pno.
D. S.
F Bb Eb F Db Eb F G

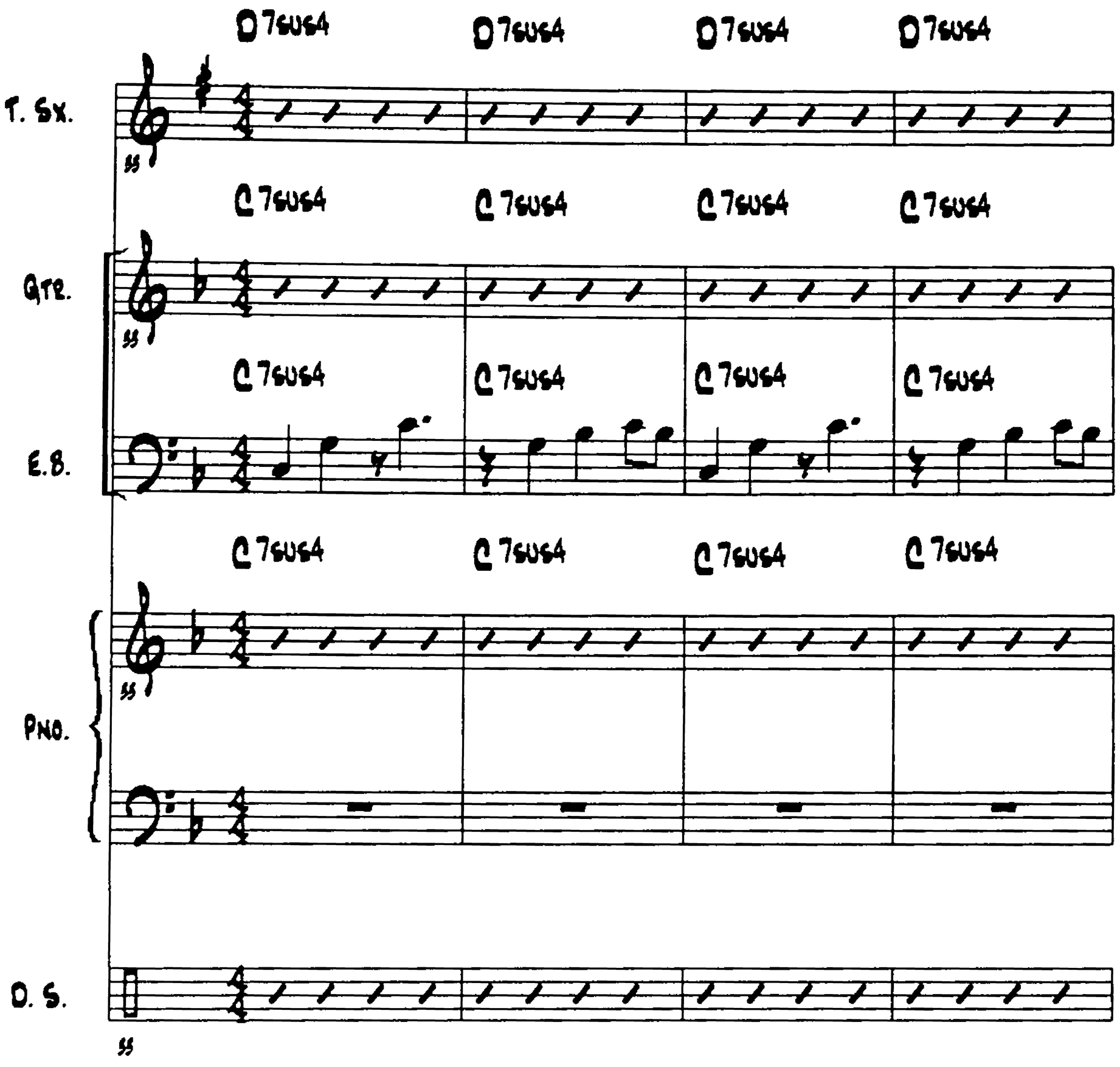

SONG FOR BILBAO
T. Sx.
Gtr.
E.B.
Pno.
D. S.
C7sus4
C7sus4
C7sus4
C7sus4
C7sus4 C6 C7sus4
C7sus4 C6 C7sus4

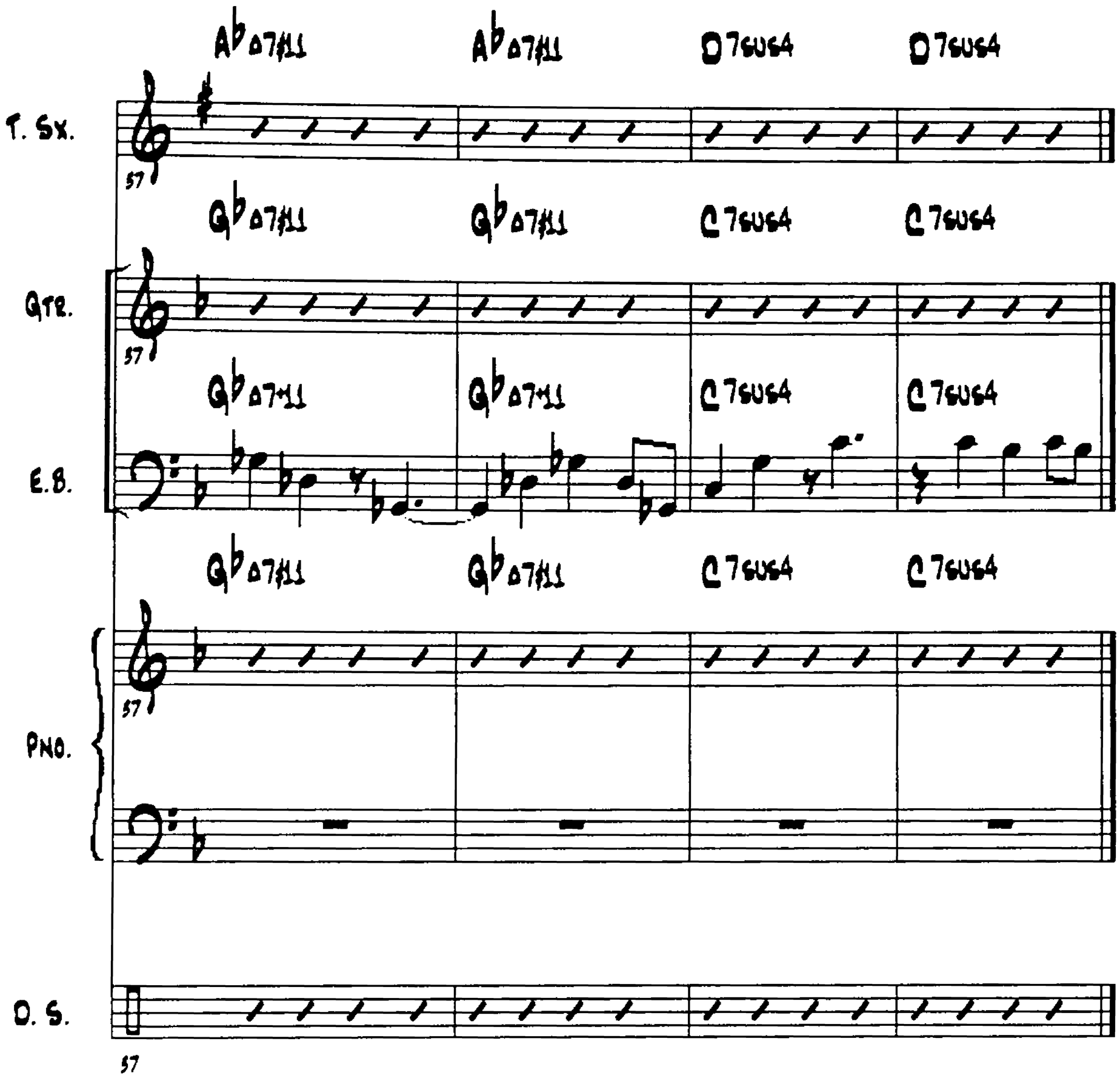

5 X'S
T. Sx.
Gtr.
E.B.
Pno.
D. S.
17
Gb07+11
C7sus4
Gb07#11 Ab/Db Gb07#11
C7sus4 C6 C7sus4


SONG FOR BILBAO
SOLOS
T. Sx.
Gtr.
E.B.
Pno.
D. S.
C7SUS4


SONG FOR BILBAO
T. Sx.
Qtr.
E.B.
Pno.
D. S.
Ab Δ7♯11
Ab Δ7♯11
D 7SUS4
D 7SUS4
Gb Δ7♯11
Gb Δ7♯11
C 7SUS4
C 7SUS4
Gb Δ7♯11
Gb Δ7♯11
C 7SUS4
C 7SUS4
Gb Δ7♯11
Gb Δ7♯11
C 7SUS4
C 7SUS4
LS

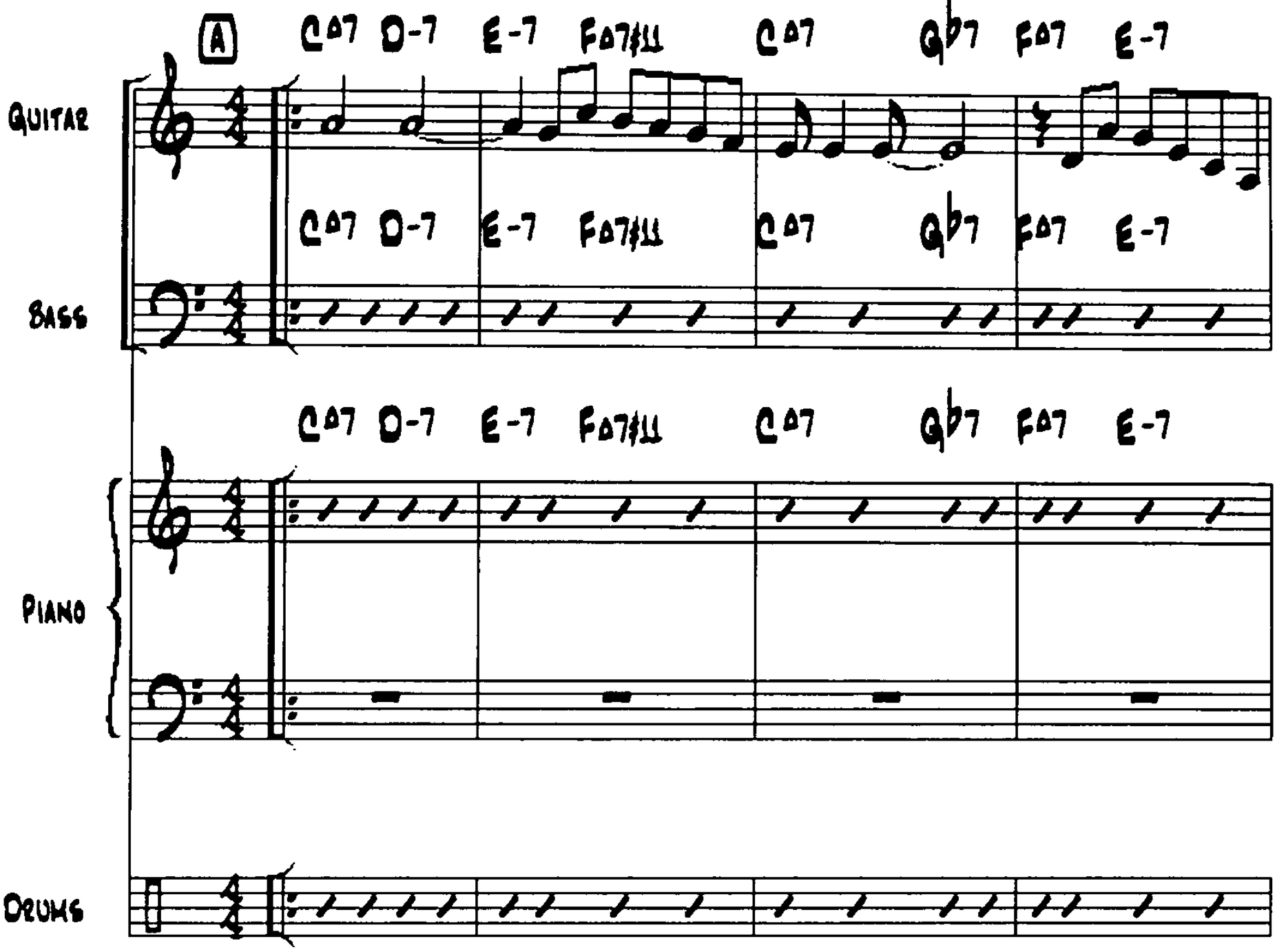

SONG FOR BILBAO
T. Sx.
Gtr.
E.B.
Pno.
D. S.

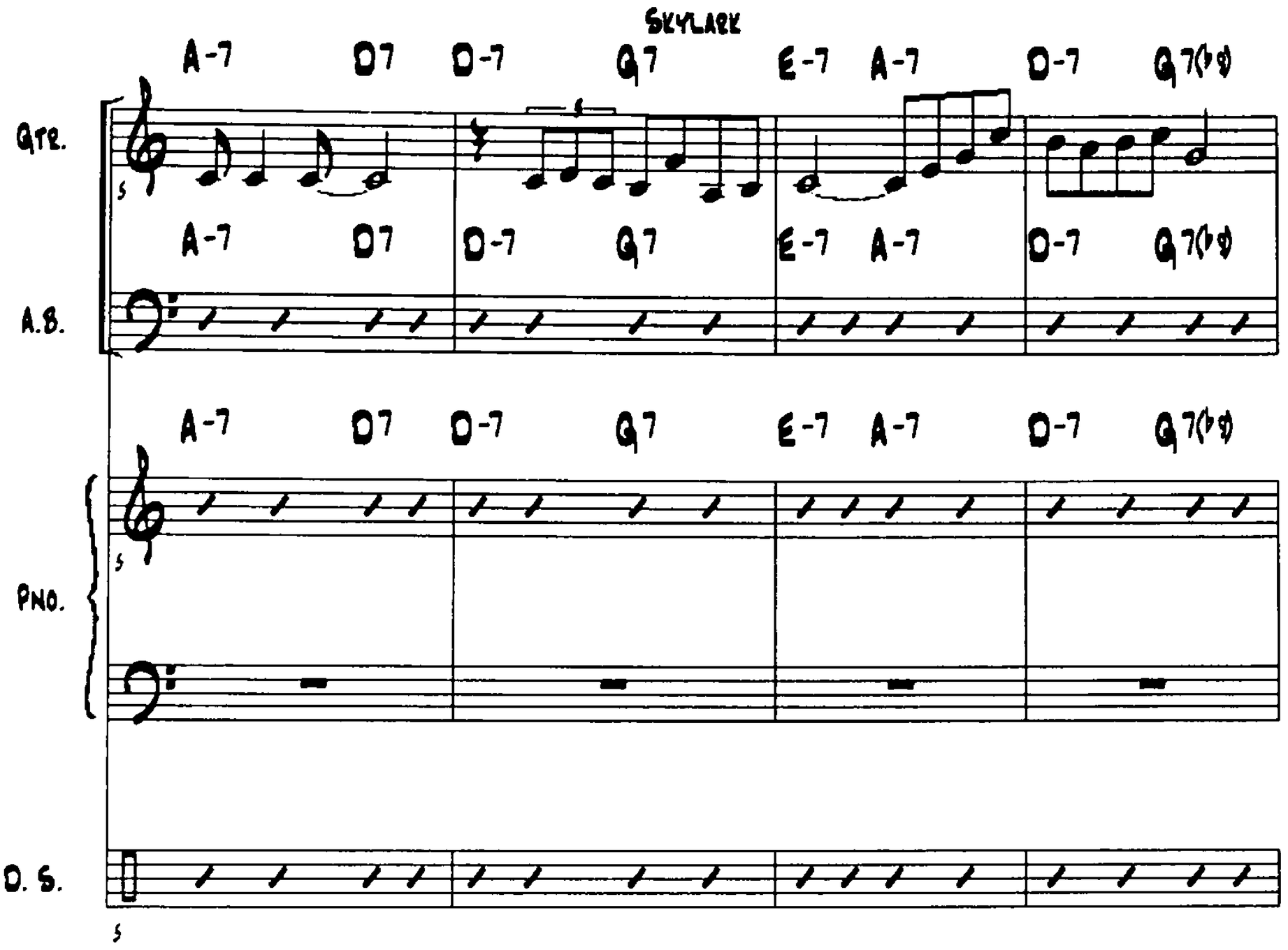

T. Sx.
Gtr.
E.B.
Pno.
D. S.
D7SUS4
C7SUS4

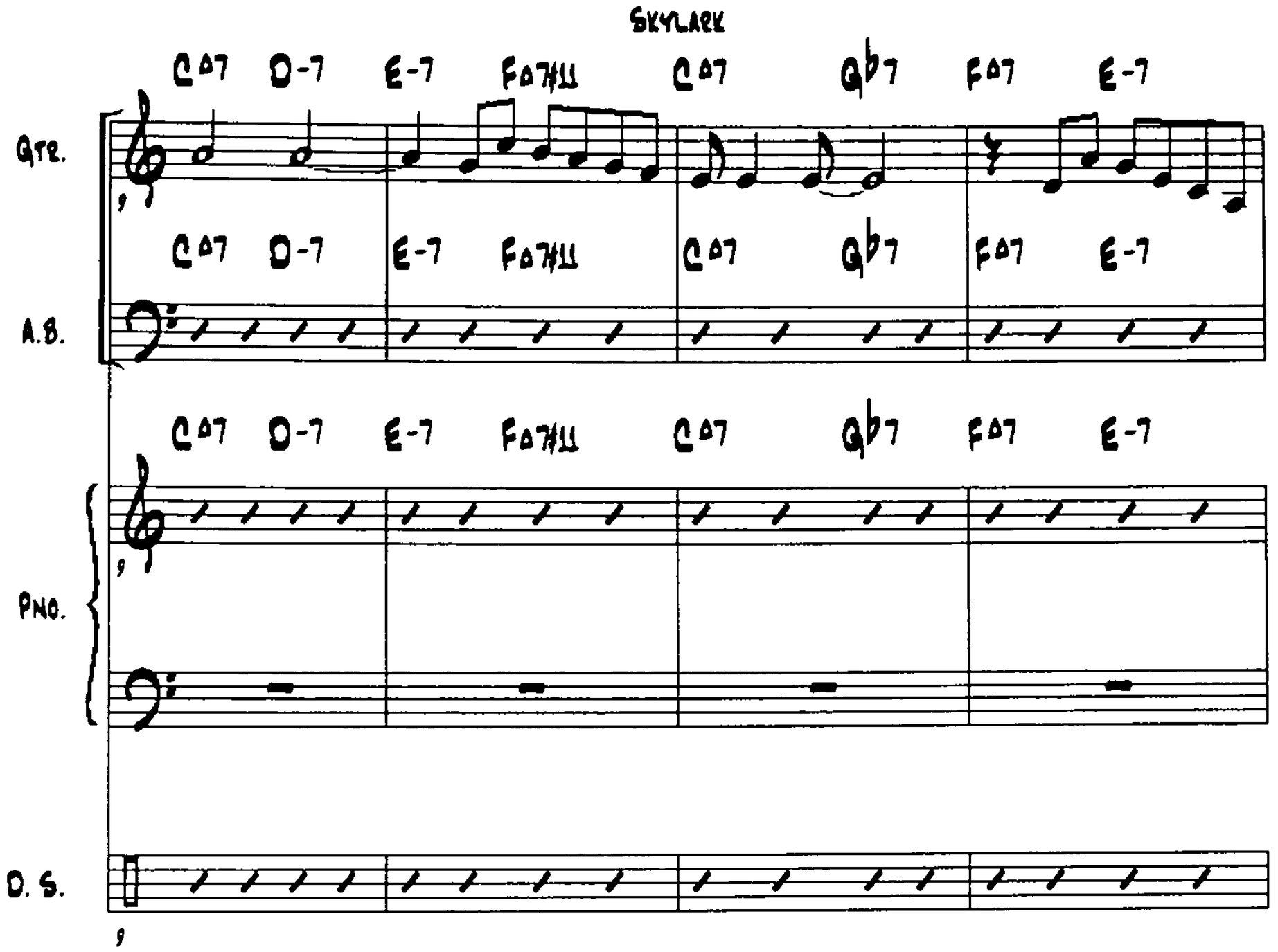

T. Sx.
Gtr.
E.B.
PNO.
D. S.
57
Ab D7#11
Ab D7#11
C 7SUS4
C 7SUS4
Gb D7#11
Gb D7#11
C 7SUS4
C 7SUS4

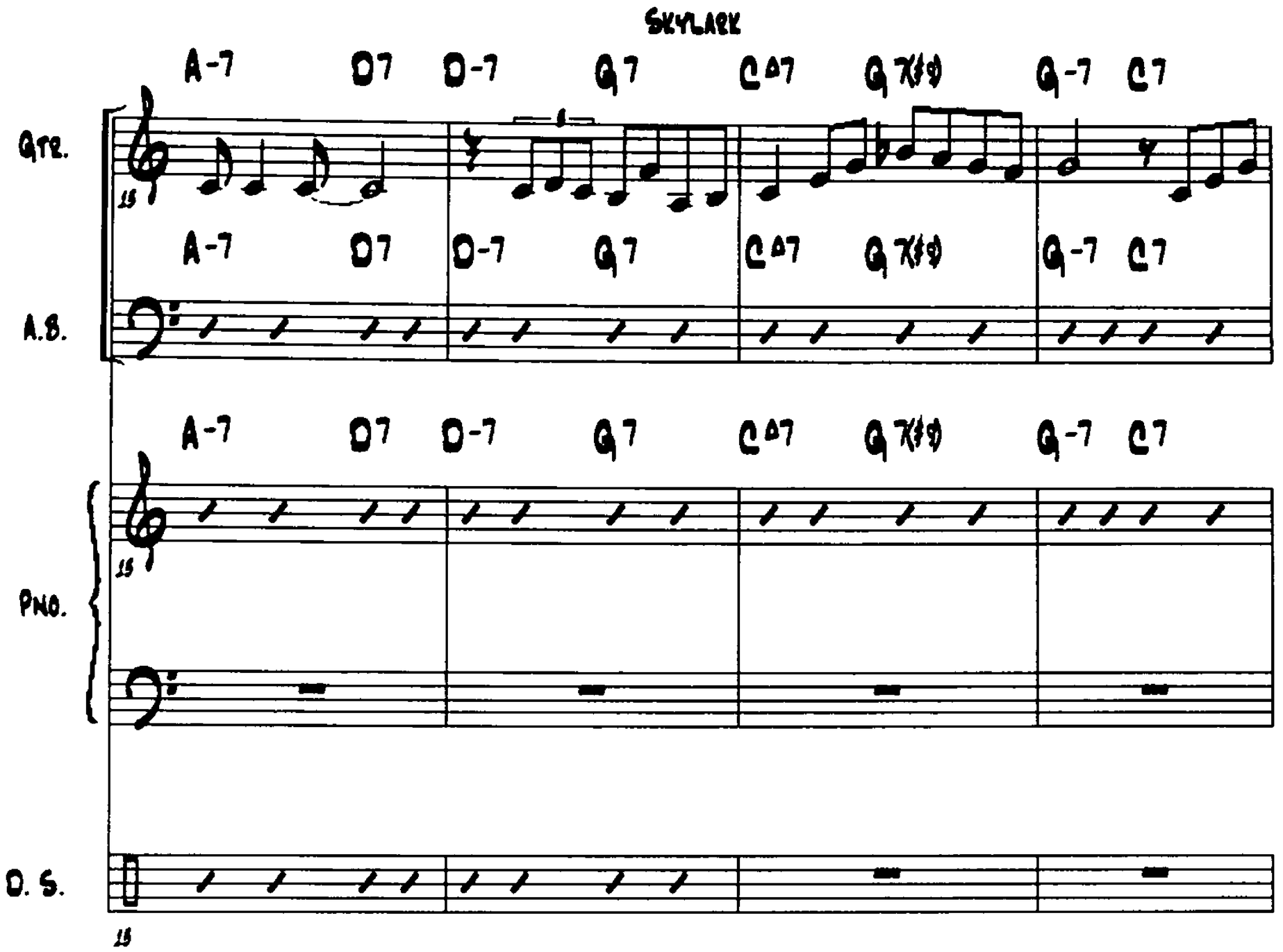
# SKYLARK

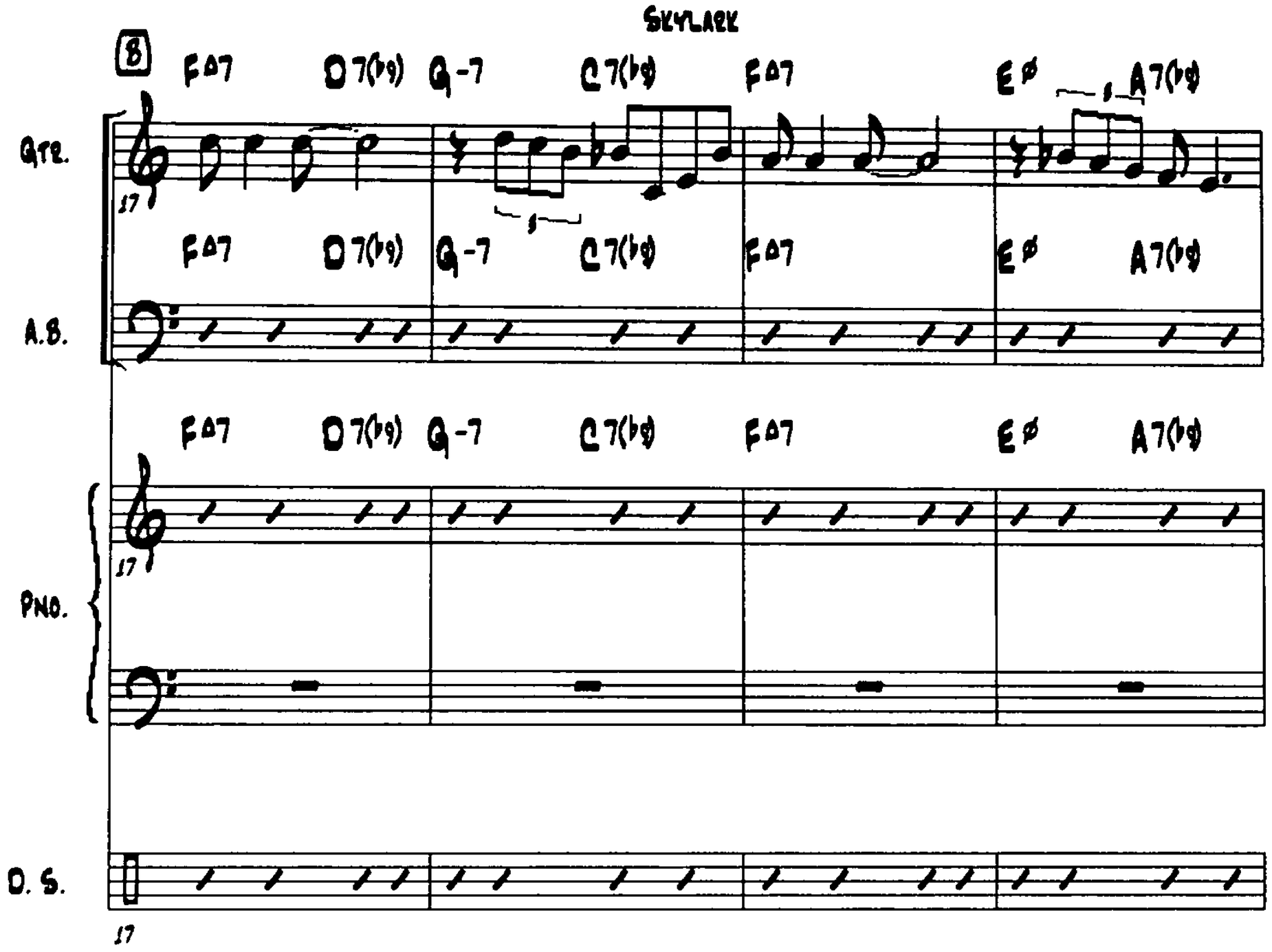
CARMICHAEL & MERCER

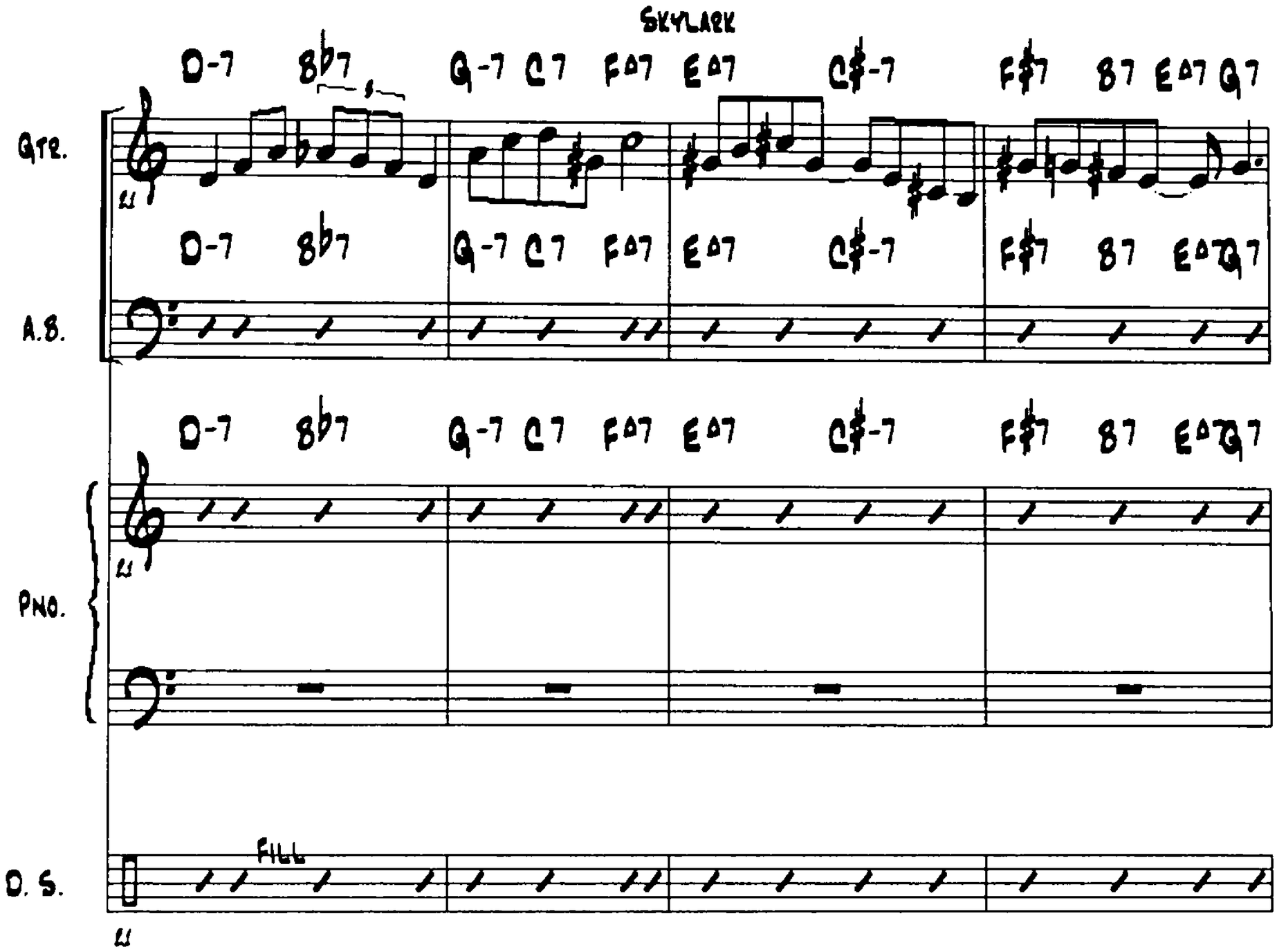


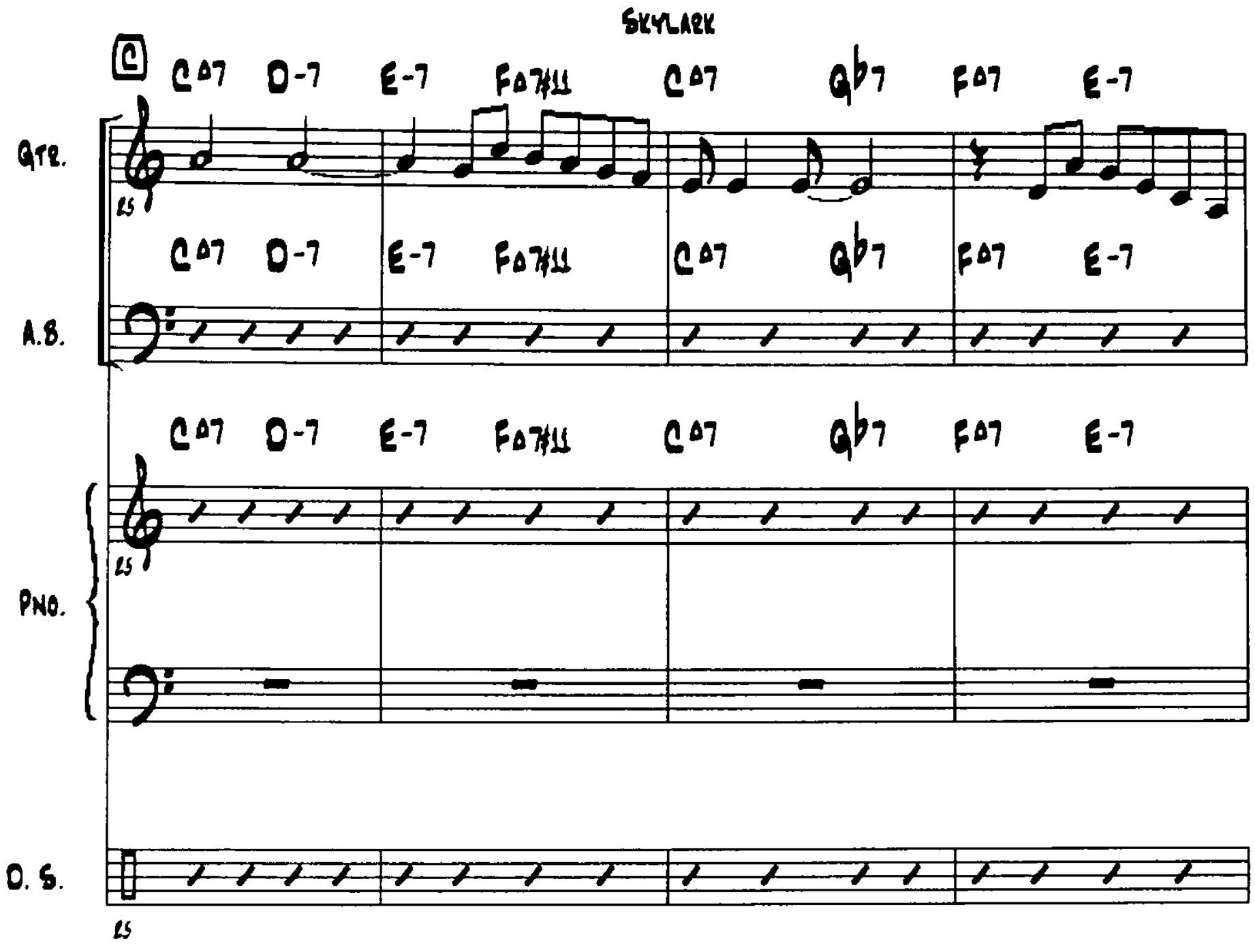

SKYLARK
A-7 D7 D-7 G7 E-7 A-7 D-7 G7(♭9)
Gtr.
A.B.
Pno.
D. S.

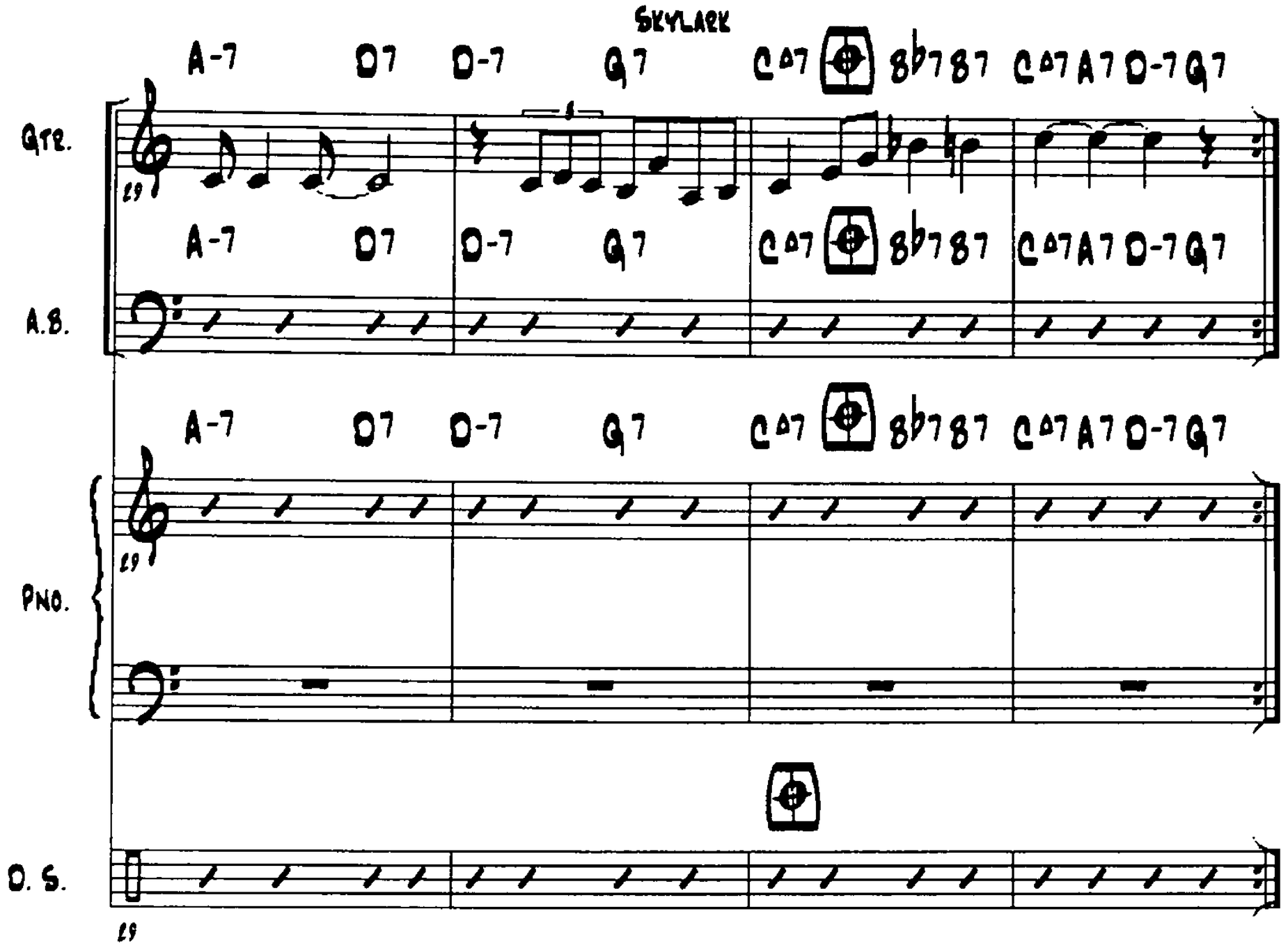

SKYLARK
Gtr.
A.B.
Pno.
D. S.
C∆7 D-7 E-7 F∆7♯11 C∆7 G♭7 F∆7 E-7

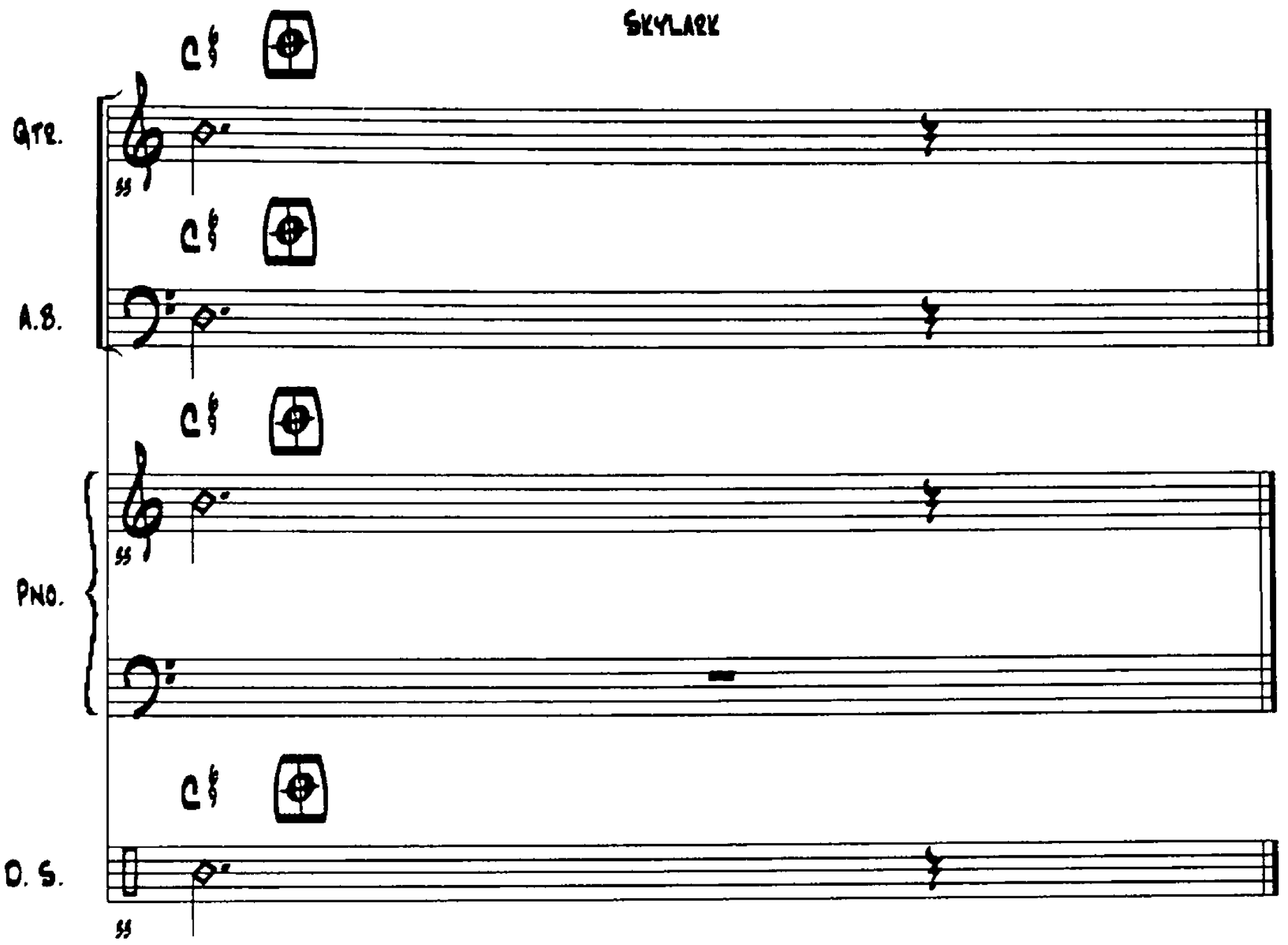

SKYLARK
A-7 D7 D-7 G7 C∆7 G7(♯9) G-7 C7
Gtr.
A.B.
Pno.
D. S.


8
FΔ7 D7(♭9) G-7 C7(♭9) FΔ7 Eø A7(♭9)
Gtr.
A.B.
Pno.
D. S.


SKYLARK
D-7 B♭7 G-7 C7 F∆7 E∆7 C♯-7 F♯7 B7 E∆7 G7
Gtr.
A.S.
D-7 B♭7 G-7 C7 F∆7 E∆7 C♯-7 F♯7 B7 E∆7 G7
Pno.
FILL
D. S.

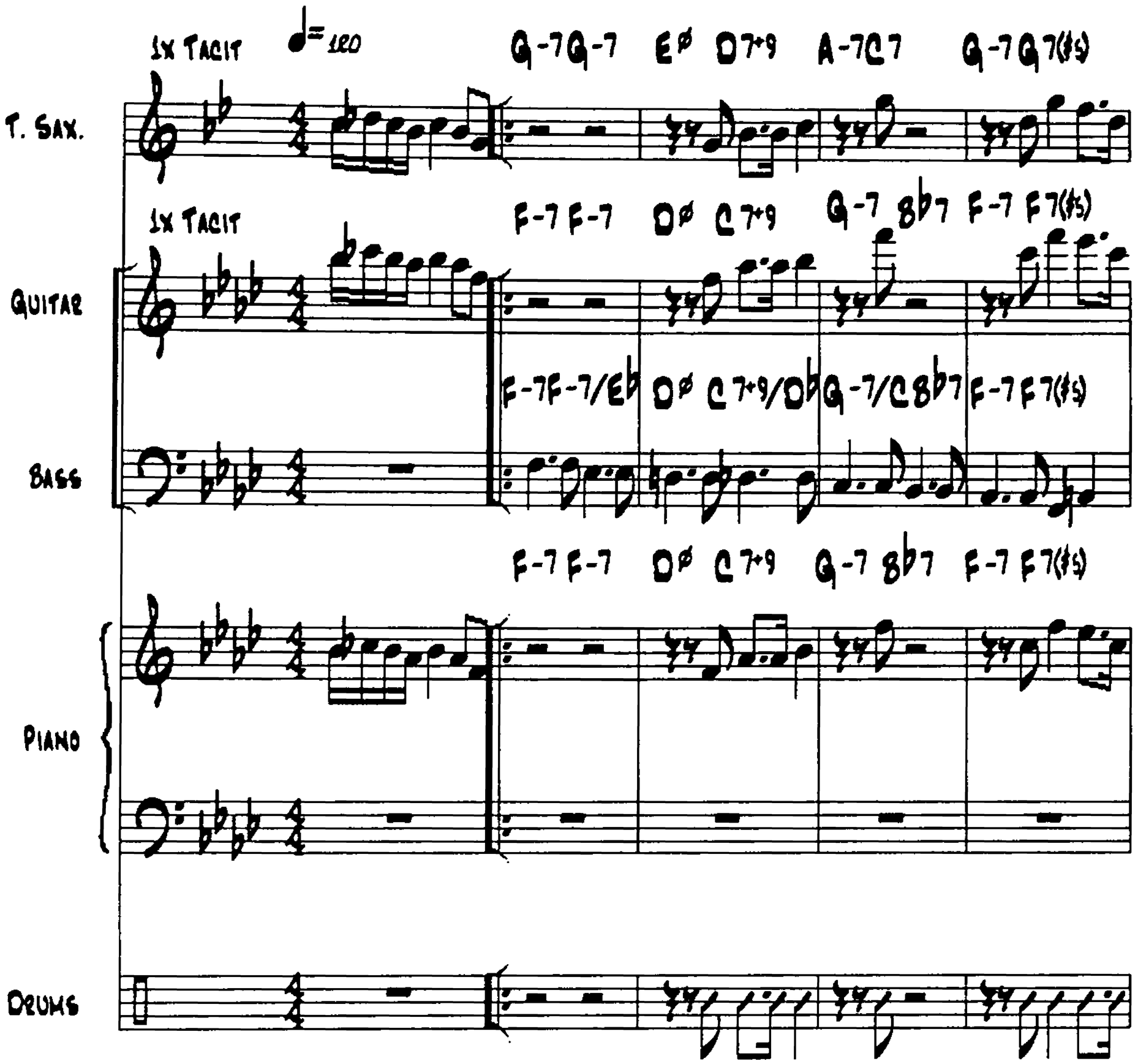

SKYLARK
Gtr.
A.B.
Pno.
D. S.
C∆7 D-7 E-7 F∆7♯11 C∆7 B♭7 F∆7 E-7

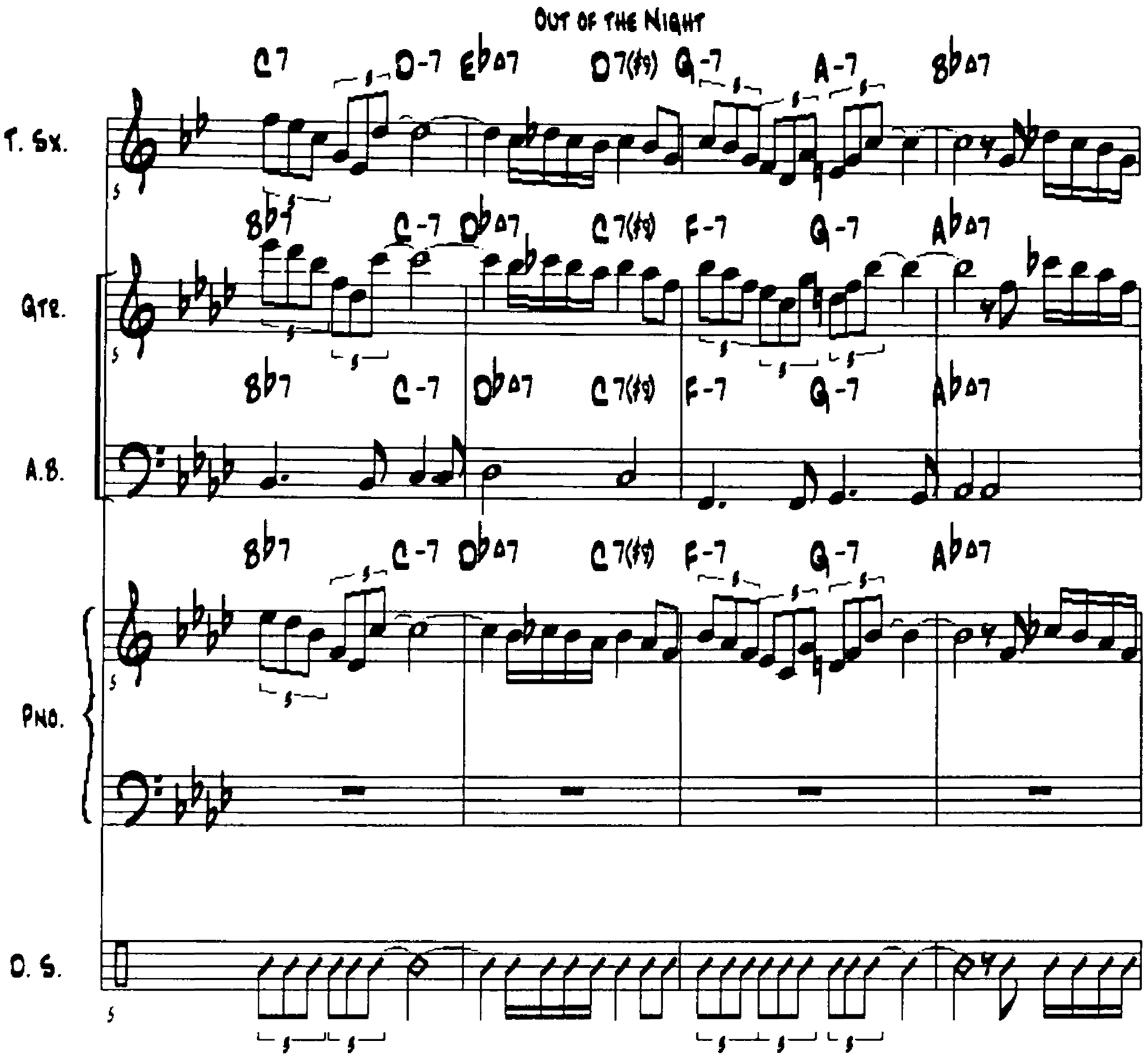

SKYLARK
A-7 D7 D-7 G7 C∆7 Bb7 A7 D-7 G7
Gtr.
A.B.
Pno.
O. S.

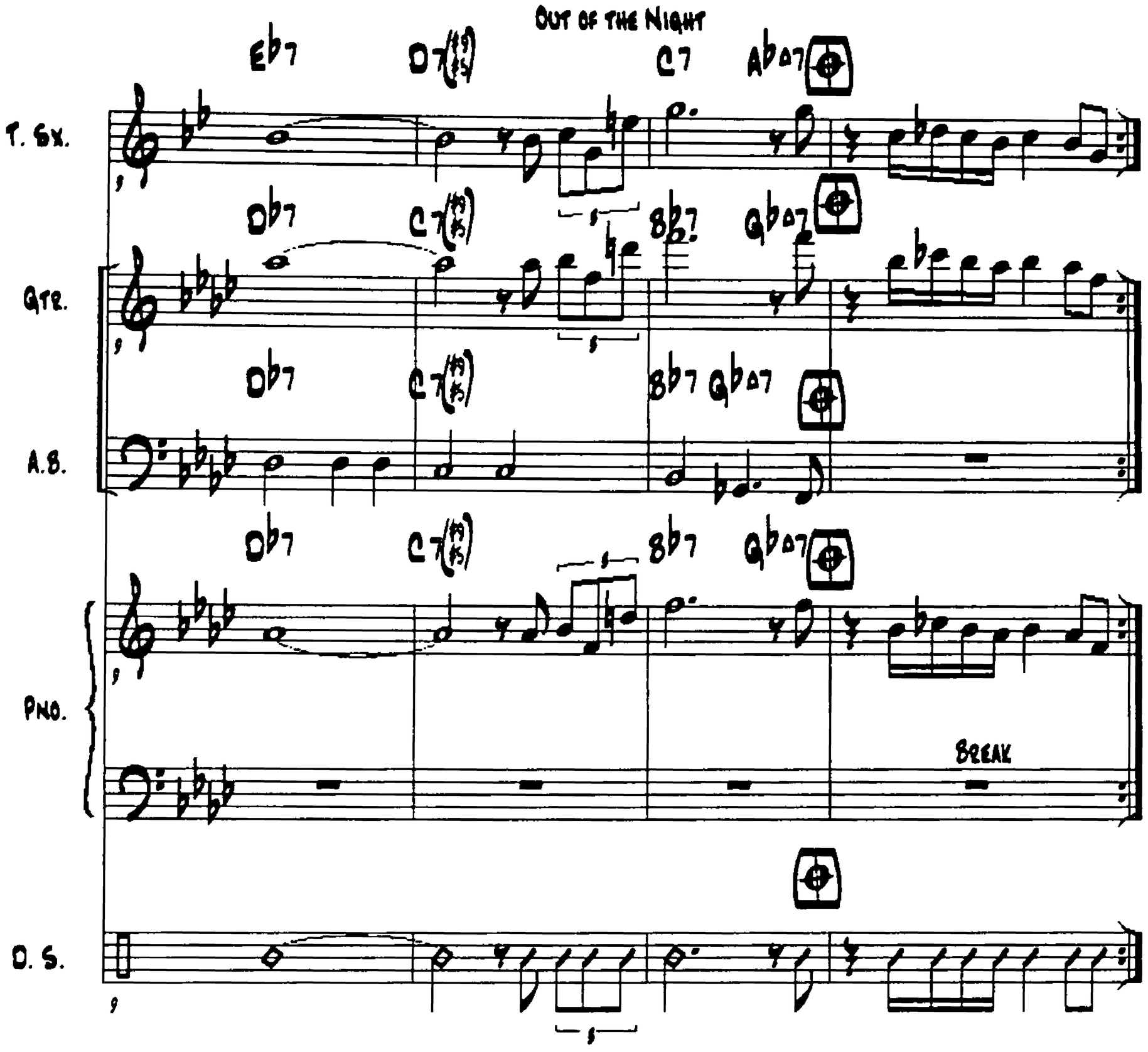

Gtr.
A.B.
Pno.
D. S.

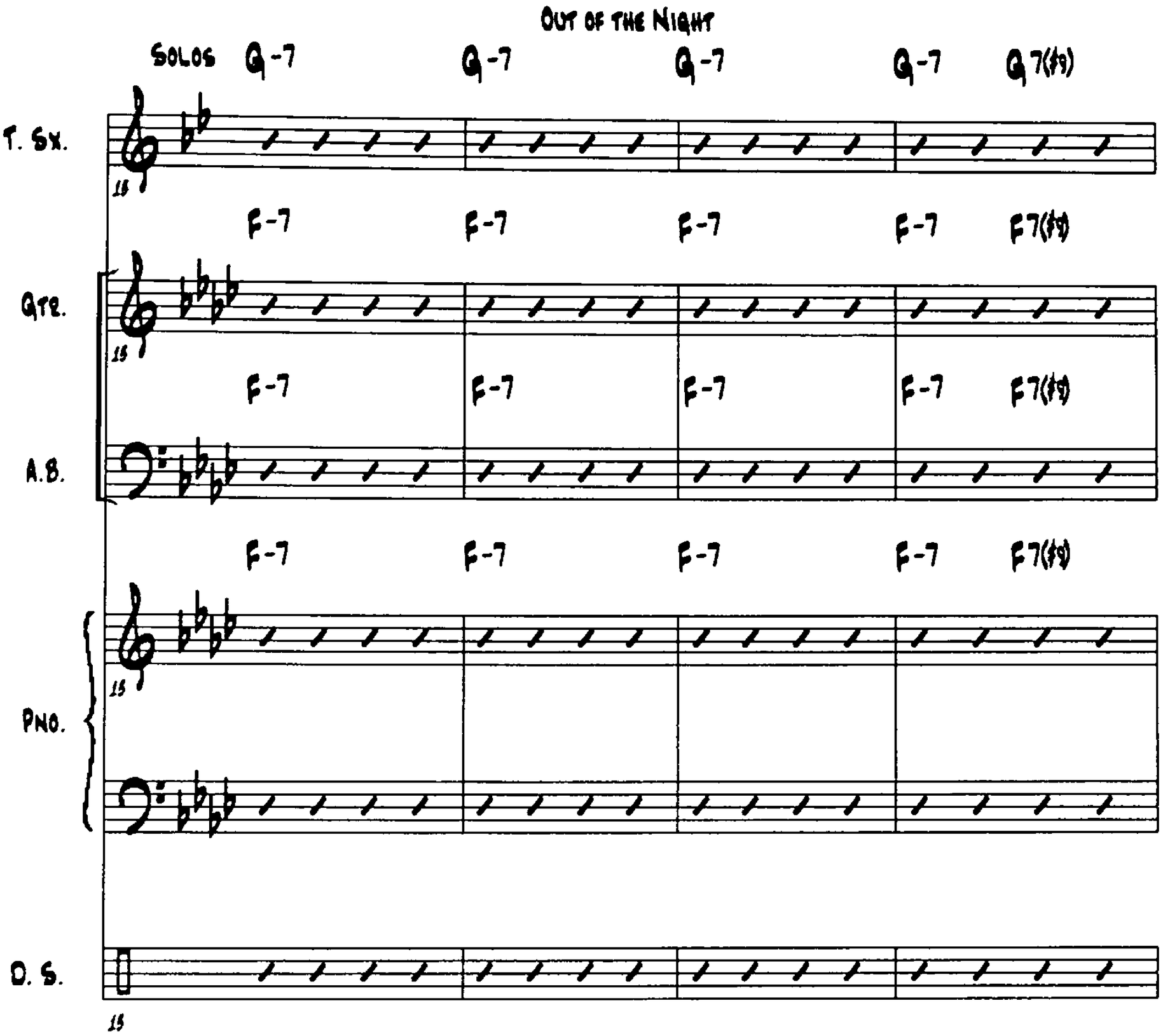
# Out of the Night

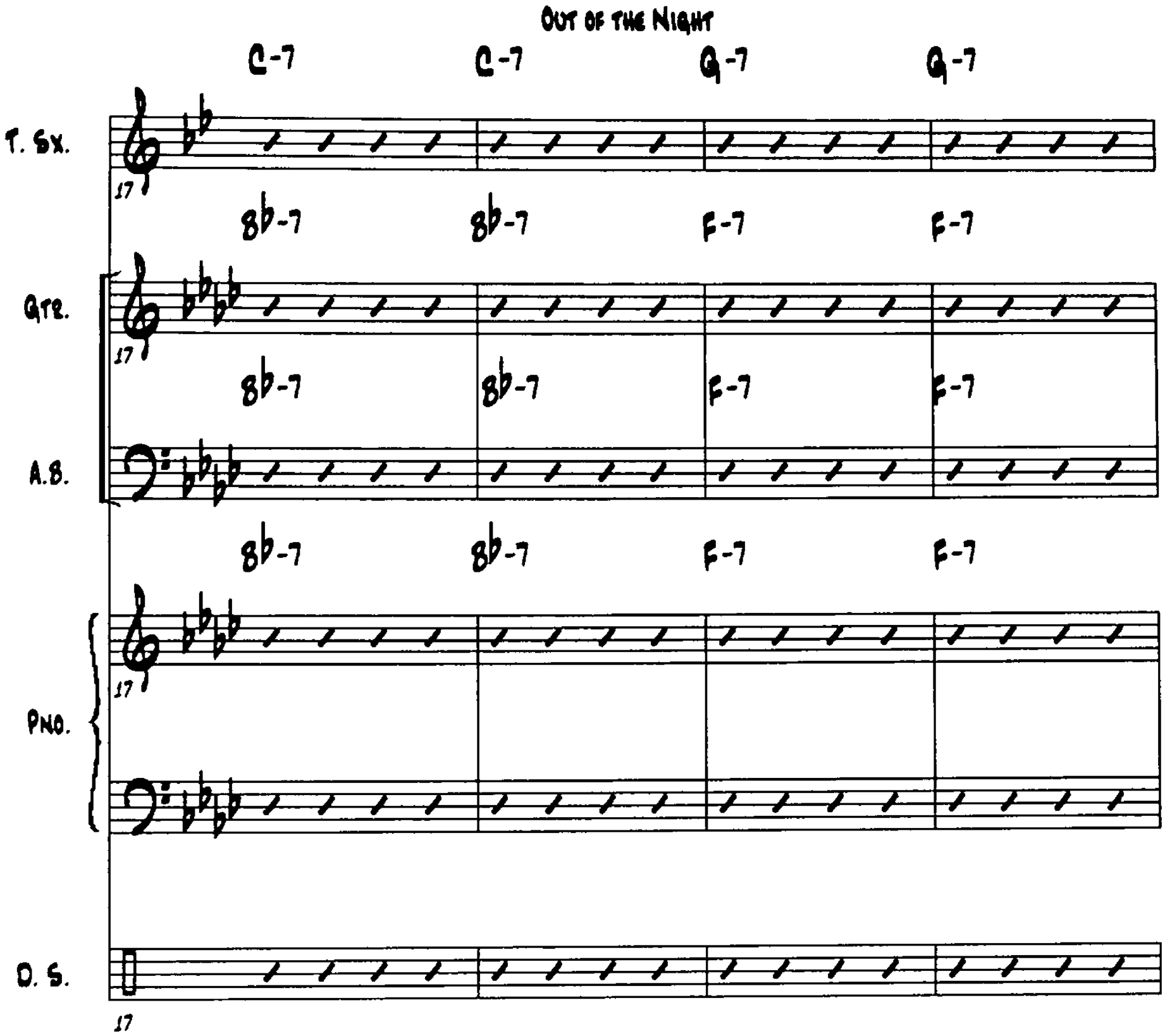
Joe Henderson

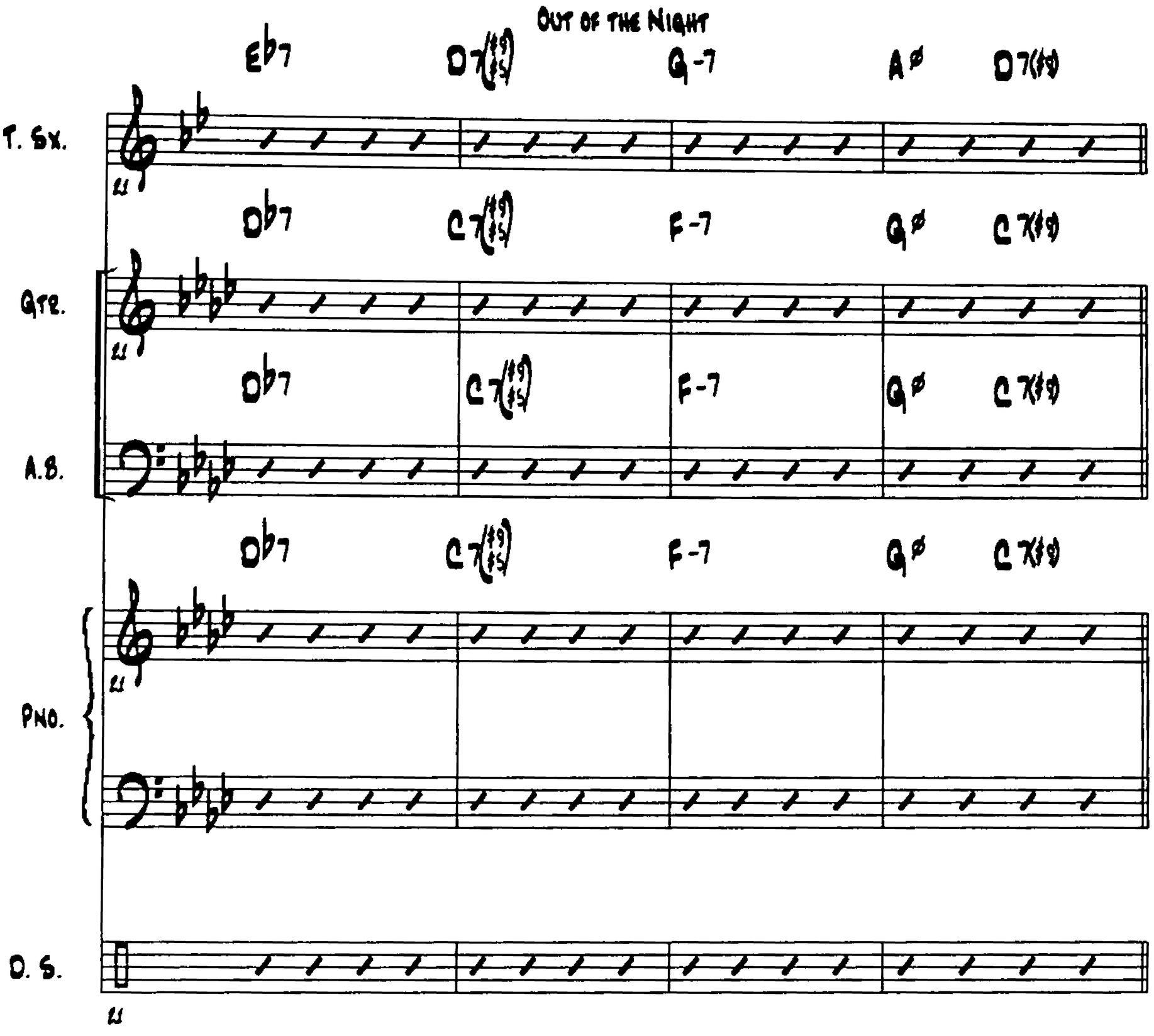


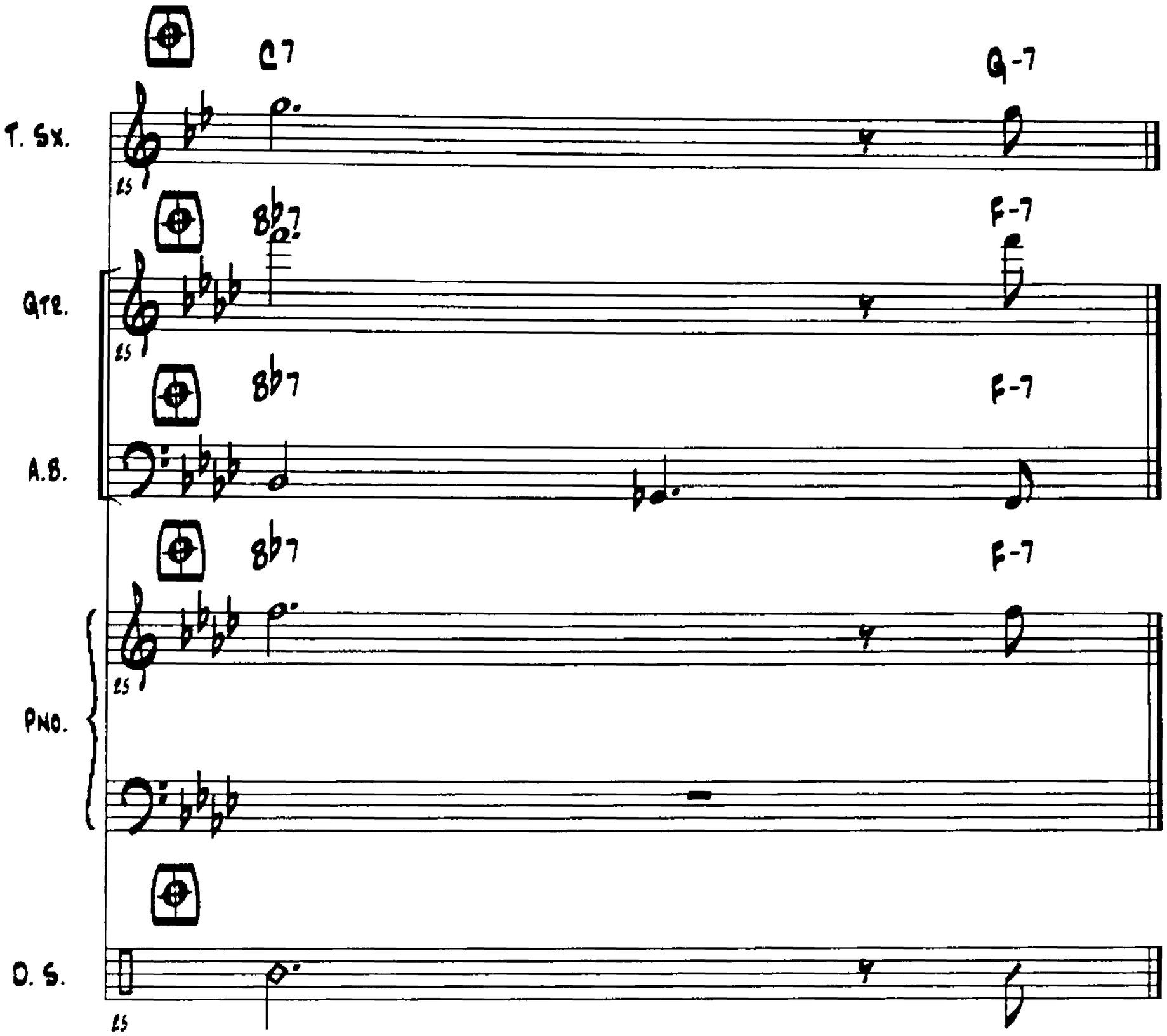

OUT OF THE NIGHT
T. Sx.
Gtr.
A.B.
Pno.
D. S.


OUT OF THE NIGHT
T. Sx.
Gtr.
A.B.
PNO.
D. S.
BREAK


OUT OF THE NIGHT
SOLOS
G-7
G-7
G-7
G-7
G7(#9)
T. Sx.
F-7
F-7
F-7
F-7
F7(#9)
Gtr.
F-7
F-7
F-7
F-7
F7(#9)
A.B.
F-7
F-7
F-7
F-7
F7(#9)
Pno.
D. S.


OUT OF THE NIGHT
C-7
C-7
G-7
G-7
T. Sx.
17
Bb-7
Bb-7
F-7
F-7
Gtr.
17
Bb-7
Bb-7
F-7
F-7
A.B.
Bb-7
Bb-7
F-7
F-7
Pno.
17
D. S.
17


OUT OF THE NIGHT
T. Sx.
Gtr.
A.B.
PNO.
D. S.


T. Sx.
Gtr.
A.B.
Pno.
D. S.
C7
G-7
B♭7
F-7
B♭7
F-7
B♭7
F-7