

STAN GETZ: FORGOTTEN BEBOP TENOR SAXOPHONIST

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ABSTRACT

Within the discussion of bebop being an evolution vs. a revolution, Stan Getz's contributions as a tenor saxophonist have been underappreciated. In 1951, Getz demonstrated an improvisational vocabulary that was a fusion of his swing era style, inspired by the melodic conception of Lester Young, and the harmonic improvisations of Charlie Parker. The objective of this project is to establish Getz as a primary disseminator of the bebop style on the tenor saxophone by documenting his improvisational vocabulary specific to the era, and comparing it to recordings of his contemporaries. A secondary goal will be to support the evolutionary argument by showing that his vocabulary was itself a product of the evolutionary process. The solos, selected from recordings made in 1950 and 1951, are evaluated concerning harmony, melody, rhythm, and macro-level solo construction. With two exceptions, the transcriptions selected for this project were from the *Storyville Sessions* recorded October 28, 1951 in Boston. They include "Mosquito Knees", "Move", "Parker 51", "Pennies from Heaven", "Signal", and "Wildwood". "Split Kick" was recorded December 10, 1950 and "Yvette" was recorded August 15, 1951 in New York. All are available on the boxed set *Stan Getz: the Complete Roost Recordings*. The transcriptions are notated in the key of Bb, as they sound on the tenor sax, so they can be observed relative to the instrument. From these transcriptions, analysis was conducted to provide data for the chapters relative to harmony, melody, rhythm, and macro level solo construction.

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INTRODUCTION

Even though most people familiar with jazz would agree that Stan Getz was an iconic figure in the idiom as a whole, his contributions as a bebop tenor saxophonist have been largely overlooked or forgotten by jazz scholarship. He is well known for his superb tone quality, playing logical, interlaced melodic ideas, and for an improvisational vocabulary rooted in the swing era. Surprisingly, very few people are aware that Getz was one of the first tenor saxophonists to master bebop vocabulary, and as of 1951, was among the most sophisticated progenitors of the bebop style on the tenor.

Getz's biographic entry in the *New Grove Dictionary of Jazz* reads: "Drawing his light, vibrato-less tone and basic approach from Lester Young, Getz developed a highly personal manner which, for its elegance and easy virtuosity, stood apart from the aggressive bop style of the late 1940s and 1950s."¹ In the book *Jazz: from its Origins to the Present*, author Lewis Porter states: "Getz in 1949 was a cool player dedicated, as one of his titles tells, to 'Prezervation'"² (referencing Lester Young's nickname, "Pres", short for president). Porter's reference implies Getz was dedicated to preserving the style of the swing era rather than progressively incorporating new techniques. He states that Getz was "observing" what bebop players were doing but makes no mention of his participation. In the book *Jazz Styles: History and Analysis*, author Mark Gridley states: "His [Getz's] improvisations were less like bop

¹ B. J. Robinson. (1994). Getz, Stan(ley). In B. Kernfeld (Ed.), *The New Grove Dictionary of Jazz*, New York: St. Martin's Press, 424-425.

² Lewis Porter, Ullman, M., & Hazel, E. (1993). *Jazz: From its Origins to the Present*. Englewood Cliffs, New Jersey: Prentice-Hall, 252.

melodies than like melodies in classical music” and that “Some historians believe his roots in swing era style are more evident than his bop roots.”³

There are some possible explanations as to why Getz has been passed over for recognition as a bebop saxophonist. His first major success, for a recording he made in 1948, demonstrated an improvisational vocabulary that *was* heavily rooted in the swing era. Getz expatriated to Sweden from 1959 to 1961 to escape the ready availability of heroin and was not visible for a short time. His second major success in 1961, commercially eclipsing the 1948 recording, was a fusion of jazz and Brazilian folk music, which was responsible for starting a popular musical phenomenon. Because of this overwhelming success, he was linked to the bossa nova recordings for the remainder of his career.⁴ What is lesser known is that between these two periods, starting in 1950, Getz made recordings that demonstrated a mastery of bebop and was stylistically linked to Charlie Parker.

Another possible explanation for Getz’s exclusion is that some jazz scholars did not consider bebop to be an evolutionary development in the sophistication of musical language. They saw it as a sociological “revolutionary” revolt against the commercial success of white musicians in the swing era. Scott Deveaux, in his book *The Birth of Bebop*, describes this point of view:

Characteristically, however, the revolutionary qualities of bop are situated not within but outside the jazz tradition, in the collision between jazz as an artistic endeavor and the social forces of commerce and race. Thus, bebop is often construed as a protest against commercialism: through the uncompromising complexity of their art, bop musicians are said to have asserted their creative independence from the marketplace. Bebop is also frequently cast in explicitly racial terms: as a movement by young African-American musicians (Parker, Gillespie, Monk) seeking to create an idiom expressive of the black subculture, not the white mainstream. While separable, these themes of revolution tend

³ Mark Gridley. (2005). *Jazz Styles: History and Analysis*. NJ: Prentice Hall, 153.

⁴ *Ibid.*

to intertwine as a rebellion by black musicians against a white-controlled capitalist hegemony.⁵

This theory may have some validity. According to a 1966 interview with Getz in *Down Beat* magazine: “Soon after his return in January 1961 [from Sweden], he observed that European musicians study jazz as they would any other art form, ‘but they really don’t have to play it. Over here, the minorities... it’s sort of social protest.’”⁶ Although the “revolutionary” theory is plausible, it oversimplifies a complex social environment comprised of self-made individualists each with their own reasons for being. It may be possible to suggest a sociological phenomenon in hindsight, but at the time, I believe most bop musicians were supportive of each other and were bound together by the shared endeavor of forging advances in musical language. Getz’s wife, Monica, remarked in an interview:

When we first got back [from Sweden in 1961], he was starry-eyed, happy, excited, and eager to hear what had been happening in the States during his absence. He eventually became disappointed at what he felt was a dead-end street of pretentious experimenting and repetitious, self-indulging choruses—the more pretentious the music, the more ecstatic the hipsters. In fact, hipsters had seemed to become the larger part of the audience. Many true jazz aficionados had quit coming, being confused and bored. Only old friends like Miles [Davis] and Diz [Gillespie] gave him solace and hope and worried with him about the directions of jazz.⁷

My purpose is to chronicle Getz’s improvisational vocabulary specific to the years 1950-1951, establish him as one of the first and best bebop tenor saxophonists, and support the evolutionary approach to jazz scholarship by tracing the elements of his vocabulary to their origins.

⁵ Scott DeVeaux. (1997). *The Birth of Bebop: A Social and Musical History*. Berkely , CA: The University of California Press, 4.

⁶ Don DeMichael. (1966, June 2). A Long Look At Stan Getz, Pt. II. *Down Beat* , 33 (11), 15-17.

⁷ Don DeMichael. (1966, May 16). A Long Look At Stan Getz, Part I. *Down Beat* , 33 (10), 17-20.

Evolution

The suggestion that jazz music has logically evolved is supported by the fact that successive generations of jazz musicians have been consciously inclusive of the previous generations' musical language. Innovation and originality, although highly regarded, resonate through their connection to the tradition. Gunther Schuller, a pioneer of jazz scholarship, wrote in his groundbreaking analysis of a Sonny Rollins solo:

Since the days when pure collective improvisation gave way to the improvised solo, jazz improvisation has traveled a long road of development. The forward strides that characterized each particular link in this evolution were instigated by the titans of jazz history of [in 1958] the last forty-odd years: Louis Armstrong; Coleman Hawkins; Lester Young; Charlie Parker and Dizzy Gillespie... Each of the above jazz greats brought to improvisation a particular ingredient it did not possess before...⁸

Bebop may have been a reaction to a previous musical era, it may have been performed as a form of social protest, but these frameworks do not define bebop as a unique musical phenomenon or separate from its roots. Because of this connection, most jazz saxophonists, even today, can identify some stylistic link to one or both of the first two prominent tenor saxophonists Coleman Hawkins and Lester Young.

Coleman Hawkins is credited with sowing the seeds of the bebop style in 1939. On his recording of "Body and Soul", he originated the concept of harmonic improvisation which was a break from the established practice of simple melodic embellishment. Hawkins was a proficient piano player who structured his ideas to fit the harmony of the tune. He had a heavy almost gruff tone quality, wide vibrato, and a forceful delivery. Later, he allied himself with younger saxophonists who were products of the bebop era and was always interested in moving forward

⁸ Gunther Schuller. (1958). Sonny Rollins and the Challenge of Thematic Improvisation. (N. Hentoff, Ed.) *The Jazz Review*, 1 (1), 6-8.

musically. Hawkins was the first to establish the saxophone as a serious instrument in American music.⁹

Lester Young was innovative in the way he improvised melodically or horizontally. For him, embellishing chord changes was secondary to phrasing, rhythmic displacement, swing feel, the use melody as a thematic device, and the overall structure of his improvisation. Young played by ear and considered knowing the notes of a chord to be a hindrance to his playing.¹⁰ He had a light, breathy tone, used little or no vibrato and played with an emotional coolness. After his first recording demonstrated a mature style in 1936,¹¹ Young was consistent for the representative period of his career (ending with his draft into the Army in 1945). He was the alternative voice on the tenor and the originator of the “cool” style. Dexter Gordon, a well known bebop tenor saxophonist, said in an interview:

For the musicians of the generation before mine, Coleman Hawkins was the one and only model. Lester Young changed all that. We bought all his records and when he appeared anywhere in our area we all turned out and stood in front of the bandstand to listen and figure out what he was doing and how he was doing it.¹²

For up-and-coming saxophonists in the late 30s and early 40s there was not an either-or allegiance regarding Hawkins and Young. Leon “Chu” Berry successfully combined the two styles but was killed in a car accident before he could have a direct impact as a stylist. Berry was however a major influence on Charlie Parker who paid homage by naming his son Leon. In addition to Berry, Parker’s style reflected an appreciation of Young, Hawkins and many others,

⁹ Lewis Porter. (2000). Hawkins, Coleman. In B. Kernfeld (Ed.), *The New Grove Dictionary of Jazz* (pp. 505-507). New York: St. Martin's Press.

¹⁰ Lee Young on his brother’s style. Quoted in Donald Maggin. (1996). *Stan Getz: A Life In Jazz*. New York: William Morrow, 40.

¹¹ Lester Young, (Performer). (1936). Shoe Shine Boy. On *Jones-Smith Incorporated*. Chicago, USA: Vocalion 3441/Col CG 33502.

¹² Ross Russell. (1971). *Jazz Style in Kansas City and the Southwest*. Berkeley: University of California Press. Quoted in Grover Sales. (1984). *Jazz: America's Classical Music*. Englewood Cliffs, NJ: Prentice-Hall, 117.

including modern classical composers such as Stravinsky and Bartok. Thomas Owens discusses Parker's early influences in his book *Bebop: the Music and its Players*:

Charlie Parker's early style, in contrast to Gillespie's, seems to have derived from several sources, no one of them primary. He was a great admirer of Lester Young, some of whose recorded solos he learned note-for-note. A snippet of Young's famous 1936 recording of *Oh, Lady Be Good!* appears in Parker's 1940 recording of the same piece, and a few other traces of Young's music appear in the recordings Parker made in 1940 and 1942 with the Jay McShann band. He also admired alto saxophonist Buster Smith; the two were sidemen in a local band in Kansas City in the late 1930s. Sitting next to Smith night after night apparently had its effect on Parker, for his solo in *Moten Swing* is remarkably similar in tone quality and some melodic details to Smith's solo recorded three weeks earlier. And he obviously listened to Coleman Hawkins, a bit of whose famous *Body and Soul* recording he quotes in his solo on the same piece. In the private recordings he made with Gillespie and Oscar Pettiford he produces a tone quality on the tenor saxophone that is a curious blend of Hawkins' and Young's timbers.¹³

In his book *Jazz: from Its Origins to the Present* Lewis Porter writes, "Parker's admiration for Stravinsky, Hindemith and other twentieth century composers was sincere. He is supposed to have approached experimentalist composer Edgar Varèse for lessons, and even to have written Arnold Schoenberg, then teaching at U.C.L.A., presumably for advice."¹⁴ Parker's style and its relevance to the origin of bebop has been well documented by jazz scholars, such as Jamey Aebersold and Thomas Owens, and his improvisations are considered representative examples of the bebop vernacular. Scott Yanow wrote in his biographic entry on Parker in the *All Music Guide* that, "...by 1950, it was impossible to play 'modern jazz' with credibility without closely studying Charlie Parker."¹⁵ Parker was not the only artist involved in the creation of bebop, but was perhaps the person most responsible for originating the trends that contributed to its

¹³ Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 9.

¹⁴ Lewis Porter, Ullman, M., & Hazel, E. (1993). *Jazz: From its Origins to the Present*. Englewood Cliffs, New Jersey: Prentice-Hall, 232.

¹⁵ Scott Yanow. (2009). *Charlie Parker > Biography*. Retrieved March 4, 2009, from All Music Guide: <http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:d9fpxqgld0e~T1>

evolution in the 1940s. Lewis Porter notes that, “Gillespie typically gives Charlie Parker credit for developing modern solo ideas first.”¹⁶

In any case, regarding the saxophone, it is important to note that Parker personified the bebop style. Stuart Nicholson describes some basic features of bebop in his biography of Ella Fitzgerald:

Musically, bebop represented a focal point of evolution in jazz. It was a coming together of advanced rhythmic and harmonic ideas that had been worked and polished, both individually and collectively, by several young, highly sophisticated musicians over a number of years, to produce a new level of jazz expressionism. Bebop moved from the essentially diatonic conventions of swing to chromatic harmonies, thereby enlarging the number of possible note choices available to the improviser. Rhythmically, it broke free from the four- and eight- bar boxes within which pre-bop improvisers had contained their solos; bebop musicians used more angular, fragmented phrases that frequently crossed bar lines and began and ended in unexpected places.¹⁷

During the 1940s and 1950s, for alto saxophonists, Parker was *the* dominant influence and for tenor saxophonists, he was augmenting the established role models of Hawkins and Young. Phil Woods, one of the most recognizable post-Parker bebop saxophonists, remarked in an interview:

Yea, I’m one of Bird’s [Charlie Parker’s] children, absolutely... You’ve got to remember, I was in New York in 1947; it was impossible to be in that milieu—especially if you were an alto player—and not be touched by Bird... We’re all a result of all the people we’ve ever heard... but Bird was the Beethoven of our time...¹⁸

Bebop was--and to some extent still is--an “insider’s” music. In the 1940s and 50s it had the desired effect of socially stratifying three groups: the most sophisticated jazz musicians from other jazz musicians who had established their reputations in the swing era, non-jazz musicians, and, especially, society at large. From this perspective, an artists’ relevance to jazz

¹⁶ Lewis Porter, Ullman, M., & Hazel, E. (1993). *Jazz: From its Origins to the Present*. Englewood Cliffs, New Jersey: Prentice-Hall, 194.

¹⁷ Stuart Nicholson. (1996). *Ella Fitzgerald 1917-1996*. Guernsey, Channel Isles, England: Guernsey Press Co Ltd., 92-93.

¹⁸ Lynn Darroch. (1984, January). Phil Woods: Bop Is Forever. *Jazz Times*, pp. 10-12. Quoted in Owens, T. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 46.

historiography can be measured by the chronology and sophistication of their bebop usage. This sophistication can in turn be evaluated by the presence or absence of several essential elements specific to the bebop style and relative to a monophonic melodic line.¹⁹ These elements are significant because they constitute a linguistic prerequisite that has survived into the present day. The bebop era has become the common practice period for jazz music.²⁰ Thomas Owens notes: “...bebop is now the *lingua franca* of jazz, serving as the principal musical language of thousands of jazz musicians.”²¹ Most jazz saxophonists (and jazz musicians) who came to prominence during and after this transitional period developed styles that were at least rooted in bebop vocabulary.

Other Tenor Saxophonists

Parker made recordings on the tenor saxophone in 1947²² and technically, his are the first bebop recordings by a tenor saxophonist. I discount these recordings regarding this analysis for three reasons: First, Parker is already the originator of one influence I am trying to trace. Second, because of his established status as an alto player, and third, his recordings on tenor represent a small percentage of his total work.

Much of the scholarship surrounding the earliest bebop tenor saxophonists is incorrect. Mark Gridley states: “Dexter Gordon was the first tenor saxophonist to be recognized as a bop player”.²³ Thomas Owens wrote: “The first tenor saxophonists to make reputations as bebop players were Dexter Gordon (1923-90) and Gene Ammons (1925-74), partly because they played

¹⁹ Refer to Appendix A for an outline of these elements

²⁰ Roughly from the end of the Musician’s Union recording ban in 1944 to the death of Charlie Parker in 1955

²¹ Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 4.

²² Charlie Parker. (Performer). (1947 (1988 Reissue)). Half Nelson. On *Charlie Parker, Original Bird, the Best of Bird On Savoy* [CD]. NY: Savoy ZDS 1208.

²³ Mark Gridley. (2005). *Jazz Styles: History and Analysis*. NJ: Prentice Hall, 152.

in Billy Eckstein's bebop big band of 1944-45".²⁴ He also says that Gordon was "a participant in recording sessions with Eckstein, Gillespie, Parker, [Bud] Powell, and [Max] Roach during 1944-46."²⁵ Gordon and Ammons were in the milieu but were certainly not the first or best examples of the bebop style as of 1950. Ammons' recordings from 1949-50 on the Chess label²⁶ show a reliance on the riffs, growls, vocabulary, and tone quality of the swing era with no discernable influence of Charlie Parker. Gordon's recordings from the late 1940s are on a CD entitled *Dexter Rides Again* on the Savoy Jazz Classics label.²⁷ They include tracks recorded as early as October 1945 and as late as December 1947. Owens describes Gordon's vocabulary on these recordings:

At this time [1944-46] he [Gordon] was largely unaffected by Parker, although he did use some basic figures that Parker, and he, probably learned from swing style players, and some Parker-like sixteenth-note flurries in one or two pieces. His melodies lack the harmonic clarity that Parker's regularly have in abundance... Gordon's harmonic choices seem almost intentionally vague.²⁸

Gordon's performances on these recordings definitely lean toward bebop but are immature and are most accurately described as transitional. His solos include some chromatic ornamentation and extended harmonies but go through long sections of harmonic vagary. The fastest tune is "Dexter's Settin' the Pace" at a relatively quick 240 bpm where he demonstrates a direct influence of Parker by quoting the melody of "High Society" (an allusion to Parker's famous solo on "Ko Ko" where he quotes the same tune). Gordon's playing sounds somewhat awkward on the faster tempo and there is no attempt at rhythmic displacement. His primary vocabulary consists of riff-based ideas that (along with his tone quality) sound more like Illinois Jacquet

²⁴ Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 73.

²⁵ Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 73.

²⁶ Gene Ammons. (Performer). (1975). On *Early Visions* [Vinyl]. Cadet 2CA 60038.

²⁷ Dexter Gordon. (Performer). (1945-1947). On *Dexter Rides Again* [CD]. Newark, New Jersey: Savoy MG 12130.

²⁸ Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 74.

than Charlie Parker.²⁹ Owens places Gordon's bebop vocabulary as developing sometime around 1952 and the onset of his "mature style" in 1956:

Between 1952 and 1960, he [Gordon] had only three record dates. But in those dates he announced clearly that he had severed his ties to the swing era. His solos on "Daddy Plays the Horn", "Confirmation", "Number Four", and "You Can Depend On Me" are inspired bebop improvisations that mark the beginning of his mature style.³⁰

These recordings, actually made in September of 1955, are a dramatic step forward for Gordon.³¹

He demonstrates a mature expertise at using voice leading to ornament functional and extended harmonic tones. He plays one of Bird's compositions, "Confirmation", showing a direct influence and is harmonically precise. The fastest tempo is still in the upper medium range but he sounds fluid and comfortable even including some polyrhythmic phrases. Occasionally he utilizes swing era vocabulary but it is tastefully employed to contrast the bebop language. This recording shows Gordon's earliest demonstration of mature bebop occurring in 1955.

Another contender for the first tenor saxophonist to embrace bebop is Wardell Grey. His recordings from 1949 were made in New York City while he was on tour with Benny Goodman's orchestra. Lewis Porter notes that on this recording of "Twisted" his solo has "bebopish accents without the angularity we expect from bop lines" and that "[Grey's solo] is full of Parkerisms, and echoes some of Lester Young's ideas as well."³² On April 21, 1950, Grey recorded for the Prestige Label in Detroit.³³ On this date, the solos contain mature bebop voice leading as well as some idiomatic phrases but there is no polyrhythmic phrasing or evidence of

²⁹ This is a reasonable suggestion because Gordon and Jacquet were both in Lionel Hampton's sax section from 1940-43. The elder Jacquet moved to Los Angeles in 1941, Gordon in 1946.

³⁰ Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 75.

³¹ Dexter Gordon. (Performer). (1955). On *Daddy Plays the Horn*. Bethlehem 20-30132.

³² Lewis Porter, Ullman, M., & Hazel, E. (1993). *Jazz: From its Origins to the Present*. Englewood Cliffs, New Jersey: Prentice-Hall. Porter, L., Ullman, M., & Hazel, E. (1993). *Jazz: From its Origins to the Present*. Englewood Cliffs, New Jersey: Prentice-Hall, 213.

³³ Wardell Grey. (Performer). (1983, 1992). On *Wardell Grey Memorial Volume 2* [CD]. Berkely, CA: Prestige LP 7009, Fantasy (reissue) OJCCD-051-2.

Parker's influence. Grey's rhythmic feel leans to the dotted-eighth-sixteenth side and his ballad style has the wide, fast vibrato characteristic of the swing period. A persuasive argument could be made that this is the bebop style based on his voice leading and a lack of riff based vocabulary but his language is still underdeveloped.

The real proof regarding Grey and Gordon lies in a live recording made at the Hula Hut Club in Los Angeles on August 27, 1950.³⁴ The two tracks from this date are titled "Scrapple from the Apple" and "Move". "Scrapple", a Charlie Parker composition, shows a direct influence and the tune "Move" is an up-tempo number frequently recorded by other bebop musicians. This recording of "Move" is especially relevant because it features both Grey and Dexter Gordon.

Some background information from the liner notes:

Dexter Gordon had just returned to California and Wardell had recently arrived in Los Angeles with Count Basie. This session at the Hula Hut on Sunset Boulevard marked the first time they had played together in over two years. The two were capable of generating much excitement by the manner in which they built ideas back and forth.³⁵

Grey's performance on this track leans heavily toward mature bebop playing. The tempo, voice leading, harmonic choices, and rhythmic feel are in the style but his phrases are symmetrical and have a tendency to sound predictable. Gordon's performance, although informed by bebop techniques, is still reliant on the swing era riffs and growls and his characteristic behind the beat rhythmic feel lacks fluidity. Neither soloist explores polyrhythmic phrasing. It would be difficult to argue that Grey's solo on this track was not a concrete example of bebop, but when compared with Getz's solo on this same tune recorded one year later in 1951, the latter exceeds

³⁴ Wardell Grey. (Performer). (1983, 1992). On *Wardell Grey Memorial Volume 2* [CD]. Berkely, CA: Prestige LP 7009, Fantasy (reissue) OJCCD-051-2.

³⁵ Wardell Grey. (Performer). (1983, 1992). On *Wardell Grey Memorial Volume 2* [CD]. Berkely, CA: Prestige LP 7009, Fantasy (reissue) OJCCD-051-2.

Grey in the sophistication of his phrasing, voice-leading, use of polyrhythmic ideas and chromatic substitution.

Other noteworthy recordings made in 1949 on the Prestige label provide insight into the state of bebop at the time. As early as January of that year pianist Lennie Tristano was making recordings that demonstrated a post-bop style he developed using conventional harmonic structures and voice leading but with more progressive rhythms. Tenor saxophonist Warne Marsh was improvising in this style on recordings he made with Tristano between March 4 and June 28 when he recorded a tune based on “Cherokee” under the title “Marshmallow”.³⁶ Marsh’s solos are rhythmically very complex but he seems to have bypassed the bebop language altogether absorbing Parker’s influence second-hand through Tristano and alto saxophonist Lee Konitz. His lines have some “Parkerisms” but generally lack chromatic voice leading.

Don Lanphere who was notable for playing with “Fats” Navarro recorded under his own name a track titled “Spider Webb” on July 2.³⁷ This track was definitely bop centric but lacked the fluidity and expert precision of the recordings made by Sonny Stitt on October 17.³⁸ These recordings demonstrate textbook bebop vocabulary including direct quotations of Parker’s tunes and prove Stitt was the first tenor player to completely adapt to Parker’s style. What is interesting about Stitt is that his strength and clarity as a bebop player seems to be aided by the avoidance of Lester Young’s influence. His tone quality is bright and clear, and his lines contain “a set of patterns that characterized bebop approaches to improvisation”.³⁹ These patterns were melodic improvisations that ornamented and highlighted chord tones rather than following a

³⁶ Warne Marsh. (Performer). (1978 (release)). Marshmallow. On *First Sessions, 1949-50* [Vinyl]. Berkeley, CA: Prestige P-24081.

³⁷ Don Lanphere. (Performer). (1978 (release)). Spider Webb. On *First Sessions 1949-50* [Vinyl]. Berkeley, CA: Prestige P-24081.

³⁸ Sonny Stitt. (Performer). (1978 (release)). On *First Sessions 1949-50* [Vinyl]. Berkeley, CA: Prestige P-24081.

³⁹ Mark Gridley. (2005). *Jazz Styles: History and Analysis*. NJ: Prentice Hall, 153.

unique internal logic. This raises an interesting question: Is there anything unique about the bebop style on tenor? Most of the other tenor players who were developing their styles at this time, including Stan Getz, were combining Young and Parker into a third voice. Mark Gridley states:

Bop tenor saxophonists drew their styles from two primary sources: Lester Young and Charlie Parker, and several secondary sources including Coleman Hawkins, Don Byas, and others. Some preferred to play the phrases of Lester Young almost unmodified, while others merely adopted the phrases of alto saxophonist Charlie Parker and played them on tenor sax. The most original players mixed several sources with their own ideas.⁴⁰

The recordings of Parker on tenor lean towards Hawkins' influence. What happened to the Lester Young style in the players who were originally hybridizing Young and Parker? This is a good subject for further research.

Biographical Sketch of Stan Getz

Stan Getz was born Stanley Gayetsky in Philadelphia, Pennsylvania on February 2, 1927 and died June 6, 1991 in Malibu, California. His family initially settled in West Philadelphia but eventually moved to Manhattan and finally to the East Bronx. Fascinated by music from an early age, his father gave him his first saxophone when he was thirteen years old and had previously played the harmonica, bass and bassoon. When he was in high school in 1941, he was accepted into the All City High School Orchestra of New York City which rewarded its members with free private lessons from a member of the New York Philharmonic. He studied bassoon with Simon Kovar but at the same time was spending more time playing the saxophone. In his own words:

⁴⁰ Mark Gridley. (2005). *Jazz Styles: History and Analysis*. NJ: Prentice Hall, 151.

In my neighborhood my choice was: be a bum or escape. So I became a music kid, practicing eight hours a day. I was a withdrawn, hypersensitive kid. I would practice the saxophone in the bathroom, and the tenements were so close together that someone from across the alleyway would yell, 'Shut that kid up', and my mother would shout back, 'Play louder, Stanley, play louder'.⁴¹

As music and the saxophone dominated his attention, Getz became less and less interested in finishing school and eventually dropped out in order to become a professional musician.

Truancy officers later returned him. In spite of this difficulty, he joined the Musicians Local 802 in New York on January 14, 1943 and made it known among other musicians that he was available for work. After his friend Bill Shiner recommended him to Jack Teagarden, he played a perfect audition and was hired into the band. Teagarden was having problems with his band members being drafted and he knew that Getz was under the draft age. From an article in the *New York Times*:

It was 1942 when Getz dropped by a rehearsal of the Jack Teagarden band. Teagarden was the premier trombonist in jazz and a disarming vocalist as well. At the rehearsal, 15-year-old Stanley was discovered the old-fashioned way: the regular tenor player failed to show up. "Someone let me use their horn so I sat in, read their book," Getz says. "Teagarden tells me" -- here Getz assumes a Texas baritone -- " 'Well, you want the job, Gate, pays \$70 a week,' and I said yeah and he says: 'We leave tomorrow from Penn Station. Get a tuxedo and a toothbrush and a spare shirt,' and I got on that train. It was all older guys, all rejects from the Army. The reason I got the job after playing horn for two years was because it was wartime and all the good musicians were drafted."⁴²

While on tour truancy officers caught up with them in St. Louis. In order to keep Getz in the band Teagarden was forced to become his legal guardian. Getz remarked about the experience:

He [Teagarden] taught me a lot about bending my right elbow... In my early years, working with Jack Teagarden had the most effect on me. That was a very good

⁴¹ Beverly Getz. (n.d.). *Bio*. Retrieved March 09, 2009, from Stan Getz "The Sound": <http://www.stangetz.net/bio.htm>

⁴² Joseph Hooper. (1991, June 9). *Stan Getz Through the Years*. (The New York Times Co.) Retrieved March 22, 2009, from The New York Times: <http://www.nytimes.com/1991/06/09/magazine/stan-getz-through-the-years.html?pagewanted=2>

introduction to professional music to me. Teagarden was a great musician. His playing is timeless - and it's logical.⁴³

Jack Teagarden's style is described by Grover Sales in his book *Jazz: America's Classical Music*. "Teagarden sang blues and ballads with the same lazy, unforced breath-of-Texas charm that infused his trombone."⁴⁴

Getz was on the road until 1944 when an illness forced Teagarden to cancel some engagements and rest in Southern California. Getz loved the climate and wanted to stay there but the local musicians union had a rule that new members could not accept steady work for ninety days after induction. In order to make ends meet during this time he played one-nighters and worked in a men's clothing store. After scuffling for a while, and developing a reputation as a big band sideman, he signed on with Stan Kenton in February, 1944. While working in Kenton's band, Getz began looking for new musical influences. In the words of Donald Maggin:

Stan felt that he was learning little [while with Kenton]. He began to look for other mentors. As he searched, it became clear that his own greatest gift was to create melodies, and this realization drew him to the work of the most sublime melodist in jazz history, Lester Young.⁴⁵

During this time, Getz started memorizing Young's solos and tried to incorporate them into his own work with the Kenton band. Getz's first recorded solo took place on an Armed Forces Radio air check December 19, 1944 on the song "I Know That You Know".⁴⁶ On this recording, his tone is more typical of swing-era saxophonists, but his ideas are unhurried, melodic and logical. Getz spoke of Young's influence in an interview:

He [Lester Young] was the first tenor saxophone player I heard play melodically, to make beautiful melodies. The saxophone is actually a translation of the human voice, in my

⁴³ Beverly Getz. (n.d.). *Bio*. Retrieved March 09, 2009, from Stan Getz "The Sound": <http://www.stangetz.net/bio.htm>

⁴⁴ Grover Sales. (1984). *Jazz: America's Classical Music*. Englewood Cliffs, NJ: Prentice-Hall, 99.

⁴⁵ Donald Maggin. (1996). *Stan Getz: A Life In Jazz*. New York: William Morrow, 38.

⁴⁶ Stan Getz. (Performer). (1996). I Know That You Know. On *Stan Kenton on AFRS 1944/45* [CD]. UK: Status STAT 1019.

conception. All you can do is play melody. No matter how complicated it gets, it's still a melody. I never tried to play like Pres, but I so loved his conception of music that maybe some of it seeped into me. It's supposed to be that way. A lot of people have influenced me. You don't try to imitate it; you digest it. Because you love it so much, some of it comes out...

After the thirty years or so I've been in music, he still comes through as a guy who wasn't afraid to show what he felt in his playing, instead of hiding his heart under a bunch of hate and a bunch of notes.⁴⁷

Getz left the band in April 1945, while in Chicago over a remark that Kenton made in conversation about Young's conception being "too simple" to incorporate into his arrangements.⁴⁸ Getz was immediately hired by Jimmy Dorsey who was touring the Midwest, working his way to Los Angeles. After playing briefly with Dorsey, Getz joined Benny Goodman in October 1945. During this time, he regularly went to the Spotlite Club on 52nd Street to hear Charlie Parker. Getz remarked in a radio interview in 1989:

Benny Goodman was doing only Army camps. We'd fly to them in an Army plane. Three, four times a week. And the rest of the time I'd be on 52nd street to hear this amazing music. And I was bowled over by it... Once every 20, 30, maybe 50 years a guy will come along like Charlie Parker that's really avant-garde... When I first heard Charlie Parker, I couldn't believe it. He was so ahead of his time. Also free... He was just great.⁴⁹

After returning to Los Angeles with Goodman, Getz and his first wife Beverly were married on November 7, 1946. While Getz played in Tommy DeCarlo's rehearsal band with a group of saxophone players (Herbie Steward, Jimmy Giuffre and Zoot Simms) who were also influenced by Young. Getz, along with these saxophonists and Serge Chaloff, became known as the "four brothers" saxophone section in the famous big band led by Woody Herman known as "Woody Herman's Second Herd". A common myth surrounding their association with Herman is that a staff arranger, Ralph Burns, heard this sax section and convinced Woody to hire them for the

⁴⁷ Don DeMichael. (1966, May 19). A Long Look At Stan Getz, Part 1. *Down Beat*, 17-20.

⁴⁸ Donald Maggin. (1996). *Stan Getz: A Life In Jazz*. New York: William Morrow, 43.

⁴⁹ Stan Getz (1989, March 4). *Traditions in Swing*. (P. Schaap, Interviewer) WKCR-FM. New York. Quoted in Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 55.

new bebop oriented big band (Herman's Second Herd) he was putting together. Getz remarked differently in an interview:

We had this clique of saxophone players... Giuffre, Zoot Simms, Herbie Steward. We liked the way each other played. We didn't have an alto player, so we voiced one of us as the lead alto, in close harmony. It sounded so good that this guy, Tommy DeCarlo, who had the job at Pontrelli's [where the DeCarlo band was rehearsing], hired us. I think Don Lamond [drummer for Herman's previous band] was out on the Coast at that time, and he told Woody about it. That's how it started.⁵⁰

This sax section was named "the four brothers" after Giuffre's sax section feature of the same title. In January of 1948 guitarist Jimmy Raney joined the band and Al Cohn replaced Herbie Steward. Maggin notes, "He [Getz] had felt a special kinship with Raney from their first encounter at a Chicago jam session in 1945... Stan's enthusiastic recommendation helped Raney win his job with the Second Herd in 1948." Historians have also largely overlooked the importance of Woody Herman's Second Herd as a progenitor of the bebop style. Thomas Owens, however, notes:

Perhaps the finest example of big-band bebop in the 1940s came from the Woody Herman band. Herman, whose swing-style clarinet and saxophone playing hardly changed at all during his career, was nonetheless sympathetic to the new idiom. By late 1947, his was essentially a bebop band, though its repertory included his earlier swing-style hits as well. In particular, his baritone saxophonist, Serge Chaloff, was very much a Parker imitator, and his tenor players, Herbie Steward, Stan Getz, and Zoot Sims, all had developed a similar stylistic blend of Lester Young and [Charlie] Parker.⁵¹

Getz left the Herman band in March of 1949 because he wanted to get off the road in order to spend more time with his wife and young son. In an interview, he describes an unfortunate accident that also contributed to his final decision to leave.

What instigated it, though, was something that happened when we were leaving Chicago. We were going to play at the University of Illinois, in Champaign. It was the start of a concert tour with Nat Cole and Woody's band. Everybody went in the bus except Serge Chaloff, Ralph Burns, Lou Levy, and me – we were going to drive down in Ralph's car.

⁵⁰ Don DeMicheal. (1966, May 19). A Long Look At Stan Getz, Pt. 1. *Down Beat*, 17-20.

⁵¹ Thomas Owens. (1995). *Bebop: The Music and its Players*. New York: Oxford University Press, 22.

It was winter time, and the roads were very icy. We couldn't go over 20 miles an hour and wouldn't have made the job. The bus got there because it was heavier. So we called the manager, and he said he would arrange to have the flyer stop where we were – some express train that usually didn't stop there. It took this train about half a mile to stop, and when we got on, I noticed everyone on the train looked at us in a very bad way. Ralph later found out that the brakeman had gotten off the train to see why it had been stopped and had slipped on the ice and fallen under the wheels of a local train. He was decapitated, and he was, like, two weeks away from retirement. No job is that important where somebody's got to... of course, it was an accident, and nobody can blame anybody for it, but I just got disgusted and quit.⁵²

That July he became famous (moving from tenth place for 1948 for a tenor saxophonist to first for 1949 in the *Metronome* magazine poll) for a solo he played on Woody Herman's 1948 recording of "Early Autumn" (released in 1950). This success established Getz as a leading voice in jazz, and along with the sales of his quartet records that it generated, led to offers for Getz to lead groups under his own name.

Up to this point Getz's principal stylistic model had been Lester Young and was therefore associated with the "cool" style of playing Young had fashioned. Getz's solo on "Early Autumn" and particularly his tone quality had established his reputation as a cool player, but Getz was never that fond of the designation (in spite of later recording under his alias Sven Coolson). He was quoted around 1950 as saying "I can play different styles... It's fun swingin' and getting 'hot' for a change instead of trying to be cool... I can be a real stompin' tenor man."⁵³ Ted Gioia writes in an article called *Cool Jazz and West Coast Jazz*:

⁵² Don DeMicheal. (1966, May 19). A Long Look At Stan Getz, Pt. 1. *Down Beat*, 17-20.

⁵³ Dave Gelly. (2002). *Stan Getz: Nobody Else But Me*. London: Outline Press, 40.

Stan Getz stood at the opposite end of the [to the cool] emotional spectrum. No sense of aloofness or distance diluted his warm melodicism... During the 1950s Getz mostly kept his distance from other cool players. Many of his finest records from the period find him working alongside beboppers or hard-boppers (Dizzy Gillespie, Sonny Stitt, Jimmy Raney, Horace Silver, J.J. Johnson). But even in the hottest surroundings, Getz espoused a set of musical principles that championed taste over bravura, melody over mindless scales.⁵⁴

The Recordings

The Parker influence in Getz's playing is most prominent in 1951 on the Storyville recordings. Getz and guitarist Jimmy Raney had been playing the same material together for two months prior at Birdland and other clubs around New York. It is clear that Getz and Raney thought of this group as a Parker tribute band; they hired Parker's rhythm section, Getz quoted Parker's solos, and Raney named his tune "Parker 51" (a contrafact on the tune "Cherokee" which is a homage to Parker's 1945 recording of "Ko Ko"). Before the Storyville sessions, some material had been recorded for Teddy Reig of Roost Records on August 15, 1951 utilizing Horace Silver on piano, and Roy Haynes on drums. For their second recording, Roost decided to record Getz live and release the session on the new LP format. Donald Maggin writes:

Roost decided that its next Getz project should be a live album, recorded specifically for the new, long-playing format, without time limitations. The 78rpm record, repository of jazz since its early beginnings, was finally headed for retirement. The venue chosen was Boston's Storyville Club, the date October 28 1951. The quintet had been working continuously for almost two months and had reached that stage of comfortable looseness and familiarity with the material which only regular playing can achieve.⁵⁵

The resulting LPs were released as *Stan Getz at Storyville, Volumes 1 and 2*, but they have since been reissued along with the August 15 recordings in a box set by the Blue Note label.⁵⁶

⁵⁴ Ted Gioia. (2000). Cool Jazz and West Coast Jazz. (Kirchner, Ed.) *The Oxford Companion to Jazz*, 340.

⁵⁵ Dave Gelly. (2002). *Stan Getz: Nobody Else But Me*. London: Outline Press, 50.

⁵⁶ Stan Getz. (Performer). (1987). *The Complete Roost Recordings*. [CD]. (reissue) Blue Note CDP 7243 8 59622 2 6.

CHAPTER ONE

HARMONY IN THE IMPROVISED SOLOS OF STAN GETZ 1950-1951

Bebop solos are considered primarily harmonic improvisations because the melodic line ornaments, highlights, or otherwise takes into consideration the harmonic environment. These improvisations are separated from those of the swing era by the use of leading-tone melodies, voice leading, chromaticism, and ornamental figures to highlight certain relevant tones. Scott Deveaux describes this practice in his book, *The Birth of Bebop: A Social and Musical History*:

Each tendency tone contains potential energy, like a coiled spring, which can be unleashed by the proper voice-leading. Any jazz musician with sufficient understanding of harmony to incorporate these dissonances smoothly into an improvisation can draw upon that energy for an extra dimension of rhythmic drive... Knowing how to “run the changes” thus meant more than being able to spell out the notes of the chords through arpeggiation... It meant singling out the most active tones in the underlying harmony, absorbing them into the improvised line, and riding the momentum of their melodic resolution to the next chord.⁵⁷

A tone’s relevance can be either functional (hierarchically the third, seventh, root, and fifth) because it indicates a chord’s quality, or decorative (ninth, eleventh, and thirteenth) because it indicates harmonic extension. In jazz, the term leading tone is expanded to include any semitone introduction to any diatonic tone.

Enclosures

The enclosure device is perhaps the single-most idiomatic feature of the bebop language. Its distinctive rhythm is syllabically similar to the word bebop and is particularly satisfying because it generates a tension and release.⁵⁸ Typically, a goal tone is surrounded from both directions creating an expectation that is resolved with the anticipated chord tone. Often a second chord

⁵⁷ Scott DeVeaux. (1997). *The Birth of Bebop: A Social and Musical History*. Berkeley, CA: University of California Press, 80.

⁵⁸ The word bebop also contains a tension and release.

tone will follow this resolution when it occurs at the end of a phrase resulting in a kind of musical punctuation:



Many jazz theory texts address this as an elemental part of the bebop vocabulary. A pioneer of jazz education, Jerry Coker, labels this device as an enclosure:

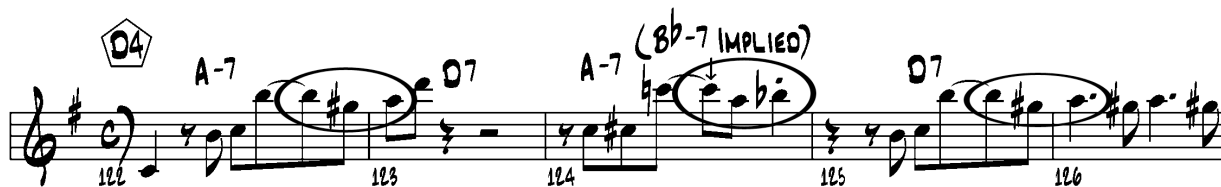
Enclosure (also referred to as Surrounding Tones) – an ‘object tone’ (consonant member of a chord or scale) approached first from a semi-tone above, then a semi-tone below, then the object tone (similar to upper or lower ‘neighboring tones’). Example: an object tone of ‘c’ appearing in an enclosure would result in a 3-tone series of ‘d-flat-b-c’.⁵⁹

Getz’s use of the tonal enclosure is ubiquitous in his solos and a distinctive feature of the way he indicates harmony. The following examples illustrate his use of the enclosure in its simplest form as described by Coker, and also how he expands the basic design of this device with wider intervals up to a whole step above and below the goal tone.

Example 1.1 Enclosure from ½ step above and below the major third in “Parker 51”



Example 1.2 Whole step above and ½ below the root in “Mosquito Knees”



⁵⁹ Jerry Coker, *The Teaching of Jazz* (Rottenburg, Germany: Advance Music, 1989), 85.

Example 1.3 illustrates how an enclosure can be used to pinpoint harmonic motion in this case by drawing attention to the change from major to minor. In measure forty-seven, the minor third of the chord is established very clearly on beat one by the indicated enclosure. This is made even more effective by the subtle enclosure of the major third in measure forty-six by the G and E starting on beat two. The subsequent C and A create an elongated enclosure of the major third by putting space between the antecedent and consequent parts of the structure.

Example 1.3 Whole step above and below the minor third in “Parker 51”



As previously discussed, the basic goal of enclosure is to target the chord tones responsible for quality and function. Getz makes liberal use of this technique but does not hesitate to use it with the upper extensions of a harmonic environment. Example 1.4 demonstrates enclosures of the ninth scale degree from whole steps above and below.

Example 1.4 Enclosing the 9th in “Parker 51”



Intervals wider than a whole step and longer structures are common in Getz’s application of this technique. Example 1.5a demonstrates the target note “A” being approached by a whole step from above and a minor third from below. Note also that the target note is the 13th of the underlying harmony. This example is interesting because in addition to the enclosure circled (example 1.5a), there are simultaneous enclosures overlapping each other (example 1.5b). These are known as compound enclosures. The G# occurring on beat three of this measure is enclosed

by the F# (whole step below) and the A (1/2 step above) that precede it. The enclosure is elongated and delayed by the C# adding to the complexity of the figure. Note also that this is a reverse enclosure as the target is surrounded from below then above. The G# is itself the first note of another enclosure, this time of the F# on beat four.

Example 1.5a Larger interval enclosure in “Parker 51” **Example 1.5b** Elongated Enclosure



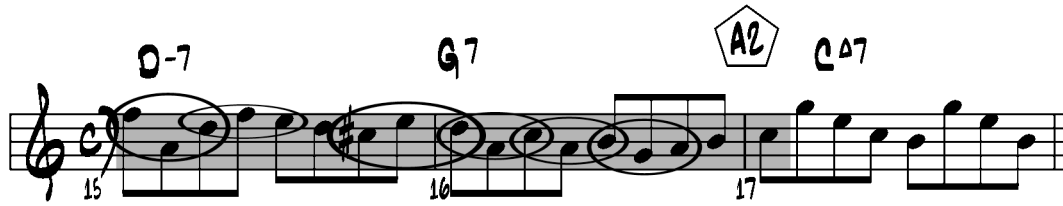
In example 1.6, measure fourteen contains a compound enclosure. The measures to the right indicate the specific goal tones and their antecedents. In the first measure of the boxed measures, the target note is a D (the root) on the and-of-four surrounded from a semitone above and a whole tone below. The second measure illustrates the inner enclosure surrounding the target note B (the 13th) from a semitone above and a major third below.

Example 1.6 Compound enclosure in “Yvette” with illustration



Example 1.7 illustrates an elongated enclosure containing six compound simple enclosures. The elongated enclosure (shaded area) targets the C (root) on beat one of measure seventeen with the antecedents F and A (minor third and fifth) starting on beat one of measure fifteen. The circled areas (1-6 left to right) contain simple enclosures that provide lateral motion throughout the phrase and have varying degrees of relevance to the harmonic identity of the chords.

Example 1.7 Compound enclosures in “Parker 51”



The most interesting feature of this substructure is the “color” of the notes enclosed and the order in which they occur. The enclosed tones alternate between those from the chordal triad (functional) and notes from the upper extensions (decorative).

Example 1.8 Table of sub-structural enclosure detail in Example 1.7

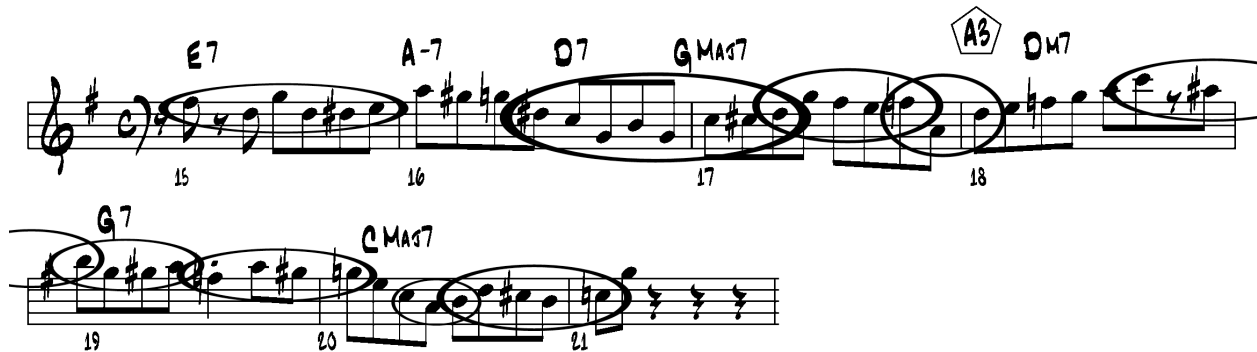
	<i>Enclosure 1</i>	<i>Enclosure 2</i>	<i>Enclosure 3</i>	<i>Enclosure 4</i>	<i>Enclosure 5</i>	<i>Enclosure 6</i>
<i>Target:</i>	Root	Ninth	Fifth	Eleventh	Third	Ninth
<i>Purpose:</i>	Functional	Decorative	Functional	Decorative	Functional	Decorative

This phrase is one of Getz’s favorite clichés but only in identical harmonic and tonal situations.

In his solos on “Move” and “Parker 51”, he uses this phrase in thirty percent of the ii-V sequences in the key of C.

An examination of a longer phrase shows the extent to which Getz can make use of the enclosure. In this phrase, there are five elongated and three simple enclosures with interval variances of a semitone to a perfect fourth away from the target note. In each circle, the first two notes are enclosing the last note (goal tone).

Example 1.9 Enclosures in a longer phrase from “Mosquito Knees”



Within and around these enclosures Getz is using another technique characteristic of the bebop language known as “Bebop Scales”.

Bebop Scales

“Bebop Scale” is a term used to describe specific types of chromaticism considered idiomatic to the language. Jerry Coker defines it as:

The adding of a chromatic step to an otherwise 7-note scale, in order to align metric accents. In major scales the chromatic step occurs between the 5th and the 6th degrees, in dorian scales it occurs between the 3 and 4, and between the 7th and root of mixolydian scales.⁶⁰

The following two examples show Getz’s use of the bebop scale as described by Coker.

Example 1.10 Bebop scale on a dominant seventh chord in “Parker 51”



Example 1.11 Bebop scale on dominant and minor chords in “Move”



A variation of the bebop scale is described by Coker as the “Bebop Lick”:

Bebop Lick – very closely related to the *bebop scale* (see above), in that it involves the same added chromatic step. However, the *bebop lick* is also a very specific melody. The bebop lick on a C7 chord, for example (also a G-7 chord), would be ‘C-B-Bb-D-A-G’ [C7=Root-passing tone-b7-9-11-5].⁶¹

Example 1.12 is an example of the bebop lick transposed to Eb7 with an added passing tone between the ninth and the fifth.

⁶⁰ Jerry Coker, *The Teaching of Jazz* (Rottenburg, Germany: Advance Music, 1989), 85.

⁶¹ *Ibid.*

Example 1.12 Bebop Lick in “Wildwood”



One goal of any transcription project is to discover ideas that may illuminate a deeper understanding of an artist’s musical conception. In the passage above, Coker describes a technique that gives insight into bebop as a thought process. He states that the Bebop Lick is specific to both a G-7 chord as well as a C7. One of the key elements of Getz’s bebop thinking is the combination of the ii and V7 modes into a summative tonality that can show elements of one or the other or both simultaneously.⁶² Gunther Schuller describes this as “Bitonality - the simultaneous presence of two tonal centers or keys”.⁶³ An examination of example 1.10 will illustrate this point. The chord is marked Bb7 and from this perspective and all notes can be justified relevant to that interpretation. It is equally possible, however, to change perspective to F-7 and again justify all the notes as relevant, including the bebop scale in the first three notes. If a leading tone is added to the ii chord, a very common bebop practice, the result could be interpreted as F-7 or Bb7#11. Now look at measure fifty-four in example 1.11 with this in mind. The first three notes indicate the bebop scale described above and fit the description for D7 (root to b7) or A-7 (4 to 3) as described by Coker. The G# is either a leading tone in A minor or a #11 from the D7 perspective. This concept of bitonality suggests a dimension of thought beyond the common chord-scale relationship explanation of bebop chromaticism.

⁶² It is also common for Getz to mix the modes of major and relative minor. See example 1.14 m. 41.

⁶³ Gunther Schuller. (1958). Sonny Rollins and the Challenge of Thematic Improvisation. *The Jazz Review*, 1 (1), 6-13.

Chromatic Approach Tones

Tones that approach any diatonic note by a semitone from above or below are called chromatic approach tones. The technique is functionally similar to the way cursive script flows from one letter to the next. In Mike Steinel's *Building a Jazz Vocabulary*, he addresses this concept in a chapter titled, "Chromatic Ornamentation". Regarding chromatic approach tones, "Any target tone can be approached from a half step below or above," and that "...approach tones can be placed on downbeats as well as upbeats."⁶⁴

In example 1.13, Getz uses this technique to create sense of motion by placing the approach tones on the beat (example 1.13), or a sense of stability by placing the target tones on the beat (example 1.14). In example 1.15, the approach tones alternate between downbeats and upbeats.

In example 1.16, the b13 (G-natural) in measure sixty-nine is approached by the fifth before resolving back to the same note. Because of the reiteration of the b13th, this example could also be interpreted as a chromatic neighbor tone.

Example 1.13 Approach tone melodies initiated on the downbeats in "Signal"

The image shows a musical staff in G major (one sharp) with a common time signature. It contains four measures of music, numbered 71, 72, 73, and 74. Measure 71 starts with a downbeat on G4, followed by a chromatic approach from F#4 to G4. Measure 72 starts with a downbeat on A4, followed by a chromatic approach from G#4 to A4. Measure 73 starts with a downbeat on B4, followed by a chromatic approach from A#4 to B4. Measure 74 starts with a downbeat on C5, followed by a chromatic approach from B#4 to C5. Above each measure, a chord symbol is written: Bb, G7, C-7, and F7. Arrows point from the chord symbols to the notes being approached. The notes being approached are circled.

⁶⁴ Mike Steinel. (1995). *Building a Jazz Vocabulary*. Milwaukee: Hal Leonard, 68-69.

Example 1.14 Approach tone melodies resolving to downbeats in “Move”

Musical notation for Example 1.14, showing a melodic line in C major. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A circled 'C' is above the first measure. Measure numbers 41, 42, 43, and 44 are indicated below the staff. A circled 'A7' is above the final measure. The melody shows approach tones resolving to downbeats.

Example 1.15 Alternating between downbeats and upbeats in “Move”

Musical notation for Example 1.15, showing a melodic line in C major. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A circled 'C' is above the first measure. Measure numbers 66, 67, 68, and 69 are indicated below the staff. A circled 'A7' is above the final measure. The melody alternates between downbeats and upbeats.

Example 1.16 Approach tone voice leading in “Pennies from Heaven”

Musical notation for Example 1.16, showing a melodic line in B major. The notation includes a treble clef, a common time signature (C), and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Measure numbers 69, 70, 71, 72, and 73 are indicated below the staff. Chord symbols B7, E, F#-7, G#-7, C#7, F#M7, and B7 are placed above the staff. The melody shows approach tone voice leading.

Chromatic Neighbor Tones

Mike Steinel describes chromatic neighbor tones as, “A neighbor tone is a tone that leaves a note by a step and returns to the same note.”⁶⁵ In example 1.17, the first three notes of each group demonstrate Getz’s use of the chromatic neighbor tone device around a descending step melody made up of tones relevant to the corresponding chords.⁶⁶

⁶⁵ Mike Steinel. (1995). *Building a Jazz Vocabulary*. Milwaukee: Hal Leonard, 69.

⁶⁶ See chapter 2 for explanation of step melody.

Example 1.17 Chromatic neighbor tones in “Wildwood”

Musical notation for Example 1.17, showing chromatic neighbor tones in “Wildwood”. The notation is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of eighth notes with chromatic neighbor tones. Chord symbols are written above the staff: G#-7(b9) at measure 75, C#7b9 at measure 76, F#-7 at measure 77, B7 at measure 78, Bm7 at measure 79, E7 at measure 80, A-7 at measure 81, Cm7 at measure 82, and F7 at measure 83. Measure numbers 75, 76, 77, 78, and 79 are indicated below the staff.

Leading Tone Diminished

One of the most common alterations to dominant seventh chords bebop players use is the flatted ninth (b9). In the transcription reference book, *The Charlie Parker Omnibook*, Jamey Aebersold commented in the introduction that, “Bird [Charlie Parker] loved to use the flat-9 over the Dom. 7th chord/scale.”⁶⁷ Stan Getz also uses this figure frequently.

V7b9 is a misleading label. When the b9 occurs as a chord tone (rather than incidental voice leading) on a dominant it is actually indicating a secondary function (vii°7) known as a leading tone diminished chord. In jazz, V7b9 is the common designation, but theoretically, there is no such thing.

Example 1.18 illustrates the diminished seventh on the first four notes of this figure with the root of the dominant, occurring on beat three. The harmony (A7) does not indicate the b9, but it is very common for bebop improvisers to use alterations not indicated in the chord symbol.

Example 1.18 Leading tone diminished substitution in “Move” ms. 28-29

Musical notation for Example 1.18, showing leading tone diminished substitution in “Move” ms. 28-29. The notation is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth notes. Chord symbols are written above the staff: A7 at measure 28 and D-7 at measure 29.

⁶⁷ Jamey Aebersold and Ken Sloane, transcribers, *Charlie Parker Omnibook* (n.p.: Atlantic Music, 1978), iv.

Example 1.19 is important because it suggests Getz is thinking about voice leading rather than chord/scale relationships. Note that the C# on beat three is chromatically approached by the C that precedes it. If Getz was using the D harmonic minor scale, he would have more likely played G-F-E-D-C# for the first four notes of the figure. As it is, this figure also creates an elongated enclosure between the G and E on beat one of measure fourteen, and the F on beat one of measure fifteen.

Example 1.19 Leading tone diminished in “Parker 51” ms 14-15



Harmonic Generalization / Substitution

The technique of applying one tonality over multiple chord changes is known as harmonic generalization. Coker describes this technique as:

The practice of lumping together several chords (especially closely-related chords, like ii-V-I) with one scale. The major scale and the blues scale are most commonly used for this purpose, but scales like harmonic minor and diminished can be expected as well, along with still other possibilities.⁶⁸

In example 1.19, Getz condenses the ii and V7 chords and applies a pattern based on the 1/2–whole diminished scale⁶⁹ ending on b9 of the penultimate chord. The 1/2–whole diminished scale is effective over the ii and the V7 chords because it requires no alteration of the minor ii chord beyond chromatic neighbor tones and creates tension over the dominant by including altered tones (b9, #9, #11) in the pattern. Examined closely, these altered tones are significant-

⁶⁸ Jerry Coker, *The Teaching of Jazz* (Rottenburg, Germany: Advance Music, 1989), 85.

⁶⁹ The 1/2–whole diminished scale is so named because of its alternating 1/2 steps and whole steps. It is also known as the octatonic scale.

not simply because of their presence, but in because of the way that they are used.

Harmonically, this phrase functions as a $vii^{\circ}7$ chord resolving to I. A scale is created by adding a leading tone to each of the notes in the $F^{\#}7$ chord. The use of this particular technique is advanced for the time and suggests originality on Getz' part or an influence other than Parker (the only other example in my research of pre-1951 bebop recordings is in Sonny Stitt's 1949 recordings). Later players used this particular pattern and technique so extensively, that it is now considered a cliché in bebop vocabulary.

Example 1.20 $\frac{1}{2}$ -whole diminished harmonic generalization in "Mosquito Knees" m. 106-110

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures of eighth and quarter notes. Above the staff, several chords are indicated: A-7, D7, A-7, D7, and G MA7. A circled 'D' symbol is placed above the first measure. The notation includes various accidentals (sharps, flats, naturals) and stems.

Tritone Substitution

The practice of exchanging tonalities a tritone apart is known as tritone substitution.

Coleman Hawkins used this technique in his "Body and Soul" recording, and though it was common in swing era vocabulary, it is considered essential to bebop. Jerry Coker describes this as:

A harmonic substitution of a chord or chords which are a tritone (3 whole steps, or an augmented 4th, or a diminished 5th) away from the given chord, such as substituting Db7 for a G7, or even Ab-7 Db7 for D-7 G7. An improviser does not necessarily wait for the substitution to be present in the accompaniment before using it.⁷⁰

⁷⁰ Jerry Coker, *The Teaching of Jazz* (Rottenburg, Germany: Advance Music, 1989), 87.

Thomas Owens states:

One swing element that bebop adopted was the tritone substitution—in essence, replacing the V7 chord with a dominant seventh on scale-degree b2, a tritone (three whole steps) away. Thus, in the key of C, the fundamental progression G7-C becomes Db7-C.

Duke Ellington built this substitution into some of his arrangements. Pianist Art Tatum used it in his florid reharmonizations of popular standard songs, and saxophonist Coleman Hawkins, trumpeter Roy Eldridge, and clarinetist Benny Goodman acknowledged it in their improvised melodies...⁷¹

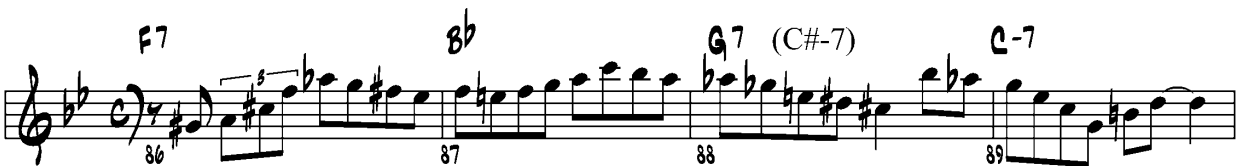
Example 1.21 illustrates Getz's use of the tritone substitution. The G7 chord in measure 120 exhibits properties of C#7 which then resolves to C.

Example 1.21 Tritone substitution in “Move” ms. 119-121



Getz's use of the tritone substitution does not always fit the textbook definition of substituting chords with identical qualities. He often substitutes a chord with the same quality as the chord being resolved to. In example 1.22, the substituted chord (C#-7) has the same quality as the chord it resolves to (C-7).

Example 1.22 Tritone substitution in “Signal”



⁷¹ Scott DeVeaux. (1997). *The Birth of Bebop: A Social and Musical History*. Berkeley, CA: University of California Press, 5.

In measures 113 and 114 of example 1.23, Getz plays a pentatonic motive in the key of C and repeats the figure up a semitone in ms 115-16 implying the key of C# (shaded area). He then resolves to the major third of C7 on beat four of measure 116. This excerpt could be evaluated as an example of tritone substitution or side slipping.

Example 1.23 Tritone substitution in “Parker 51”

Side Slipping

Jerry Coker defines side slipping as:

...the practice of deliberately leaving the given key, momentarily, and returning. Often the side-slip is to a key or chord that is a half-step higher than the given one, and pentatonic scales are often present. The device is used to create tension and avoid monotony.⁷²

Side slipping is a technique Getz frequently employs when there is a repetitive harmonic situation i.e. consecutive ii-V chords such as in example 1.24. The Bb-7 is implied over the A-7 in measure 124.

Example 1.24 Side Slipping in “Mosquito Knees”

⁷² Jerry Coker, *The Teaching of Jazz* (Rottenburg, Germany: Advance Music, 1989), 86.

The following example illustrates Getz side slipping during a solo break. The notes he plays in measures one and two imply a ii-V7 in the key of Ab. He uses an enclosure to resolve the figure to the key of G in measure three.

Example 1.25 Side Slipping in “Yvette”

Musical notation for Example 1.25. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It shows four measures of music. Measure 1 is marked 'BREAK:'. Chord changes are indicated below the staff: Bb-7 in measure 1, Eb7 in measure 2, G in measure 3, B-7(b9) in measure 4, and E7b9 in measure 4. The notes in measures 1 and 2 are primarily natural and flat notes, while measures 3 and 4 include sharp notes, indicating the key change to G major.

Harmonic Superimposition

Getz frequently superimposes harmonic structure where either none exists or is otherwise indicated by the chord changes. In example 1.26 he enhances the harmonic motion by implying the subdominant in measure ten and returning to the tonic in measure eleven.

Example 1.26 Harmonic Superimposition in “Move”

Musical notation for Example 1.26. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It shows four measures of music, numbered 9 through 12. Chord changes are indicated above the staff: C in measure 9, F7 in measure 10, and C in measure 11. The notes in measure 10 include a natural F, which is the subdominant of the implied C major key.

In example 1.27 Getz again increases the harmonic complexity by interjecting a dominant six chord (VI-ii-V7) into a common ii-V-I progression.

Example 1.27 Harmonic superimposition in “Parker 51”

Musical notation for Example 1.27. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It shows three measures of music, numbered 15 through 17. Chord changes are indicated above the staff: D-7 in measure 15, A7 in measure 16, G7(D-7) in measure 16, G7 in measure 17, A2 in measure 17, and C#7 in measure 17. The A2 chord is circled in a diamond shape, indicating its role as a dominant six chord.

The following example illustrates the substitution of the F#-7 and B7#11 in measure six, which function as a iiiø7-iv prior to the E-7-A7 in measure seven.

Example 1.28 Harmonic superimposition in “Move”



“Lady Bird” Turnaround

Many bebop and post-bop era players used a superimposed a series of chord changes over a standard iii-vi-ii-V7 turnaround that included a secondary function an augmented fifth away functioning as I - V7/bVI – bVI - V. This substitute turnaround is borrowed from the last two bars of Tadd Dameron’s tune “Lady Bird,” composed in 1947 (example 1.29).⁷³ The use of this progression was considered vogue for many bebop and post-bop players in the 1950s. John Coltrane inserted an additional V7-I into this turnaround (again up a minor third) to create his “Giant Steps” matrix. Because of these associations, the “Lady Bird” turnaround is one of the most recognizable clichés in the bebop vernacular.

Example 1.29 Turnaround from “Lady Bird”



⁷³ Jazz Standards Song and Instrumentals (Lady Bird). (n.d.). Retrieved March 20, 2009, from jazzstandards.com: <http://www.jazzstandards.com/compositions-4/ladybird.htm>

In example 1.30, the substituted chords are indicated in parentheses. Getz uses a digital pattern (1, 2, 3, 1) to superimpose a series of chords similar to the “Lady Bird” turnaround. Over the G7, Getz plays a Db, suggesting a tritone substitution of the standard pattern.

Example 1.30 Substitution of the “Lady Bird” turnaround in “Move”

“Honeysuckle Rose” Motive

In the solos chosen for this analysis, a common characteristic of Getz’s vocabulary is the recurring use of a motive based on the melody to the jazz standard “Honeysuckle Rose”.

Looking at the first five notes of the melody relative to the C7 chord, the intervals are a root, a flat seventh, a ninth, an eleventh and a thirteenth.

Example 1.31 “Honeysuckle Rose”

Getz augments the melody by one note, a common bebop variation, by ending the phrase on the fifth. Used in this harmonic setting, with the figure starting out on the root of the dominant chord, the pitches are diatonic and include the upper extensions of the harmony (example 1.32).

Example 1.32 “Honeysuckle Rose” motive in “Parker 51”

Handwritten annotations: $8b7$ above the first measure; 8 R $b7$ 9 11 13 (pt) 5 below the second measure.

Although Getz frequently uses this motive in this way, from the root of the dominant, it is also common for him to use the same melodic intervals in a different harmonic setting. By superimposing the melodic fragment over different root pitches, he is able to outline or imply a wide variety of chord qualities and functions. In example 1.33, the motive is used twice, starting on the $\#9$, and on the 11^{th} scale degree.

Example 1.33 “Honeysuckle Rose” motive on altered dominant and major tonality in “Signal”

Handwritten annotations: $F7$ above the first measure; $8b$ above the second measure. Below the notes: $\#9$ $b9$ 11 $b13$ R $b7$ and 11 3 5 7 9 R.

In example 1.34 Getz starts the figure on the $\#9$ and $b13$ of dominant chords and the root of a minor seventh. In example 1.35, he adds the 13^{th} of a dominant chord to his repertoire. The partially obscured chords are meant to be excluded from analysis.

Example 1.34 “Honeysuckle Rose” motive from #9, b13, and root position in “Move”

Example 1.35 “Honeysuckle Rose” motive from #9, 13 and root position in “Move”

In 1951, Getz’s improvisational vocabulary was harmonically as sophisticated as any of his contemporaries. He deliberately used alterations, substitutions, and upper chordal extensions. He used chromatic voicing with expert fluidity, demonstrated idiomatic vocabulary and was not reliant on swing-era techniques, tone quality, or vibrato. These features are all consistent with bebop improvisations—so consistent, in fact, that there is nothing unique about Getz’s use of these elements and techniques.

CHAPTER TWO

MELODY IN THE IMPROVISED SOLOS OF STAN GETZ 1950-51

Stan Getz is well known for being a gifted melodic player and for his ability to dovetail streams of melodic ideas together. His obituary in the *New York Times* read:

With a light but immense sound, he [Getz] captured both romanticism and a jazz toughness. Though he preferred ballads and medium-tempo compositions, Mr. Getz was also a master of uptempo tunes, his solos always displaying an innate logic. But just as important was his gift for improvising skeins of beautiful melodies. It made him one of America's best-known musicians, one who transcended the jazz audience to influence international popular culture. "I loved Stan Getz," said Dizzy Gillespie, with whom the saxophonist recorded several times in the 1950's. "His major contribution to jazz was melody. He's the best melody player in jazz. And an incredible soloist, but I loved his melodies. He's right up there with all of them, all the greats. You can't get any better than him."⁷⁴

This chapter will examine how Getz used melody to tell a story, which is relevant to, but not necessarily dependent on, the hierarchical structure of the tune and its harmony.

Melodic Structure

Getz commonly constructed his phrases so that they had an internal logic; an expectation was set and then subsequently met, giving his phrases a conversational quality. There are three types of antecedent-consequent melodic structures that he employed: question-answer, call-response, and tension-release. These musical structures are similar to linguistic expressions in that the questions, calls and tensions have an "open" nuance, and the answers, responses, and releases suggest a "closed" feeling.

⁷⁴ Peter Watrous. (1991, June 8). *Stan Getz, 64, Jazz Innovator on Saxophone, Dies - The New York Times*. (The New York Times Co.) Retrieved March 22, 2009, from The New York Times: <http://www.nytimes.com/1991/06/08/obituaries/stan-getz-64-jazz-innovator-on-saxophone-dies.html>

Question-Answer

Question phrases are distinguishable for ending on an upward interval, similar to the way that the tone of a person’s voice would have a rising lilt on the second syllable of “Hel-lo?” Answer phrases are distinguishable by the opposite, a falling interval ending the phrase similar to the linguistic expression “Good-bye.” Example 2.1 demonstrates this concept; the question is formed by the rising G# - A - B in measure sixty-five, and the answer is the reverse in measure sixty-seven.

Example 2.1 Question and answer in “Pennies from Heaven”

Musical notation for Example 2.1. The key signature is three sharps (F#, C#, G#). The notation shows two measures: measure 64 and measure 66. Measure 64 is labeled 'QUESTION' and contains the notes G#, A, B. Measure 66 is labeled 'ANSWER' and contains the notes B, A, G#. Chords are indicated above the notes: E, C#7, F#-7, ^B7, C, E, F#-7, G#-7, C#7.

In Getz’s solos, answers have a tendency to be used as a consequent. An additional level of complexity can occur when an answer precedes a question. This technique has the effect of increasing the tension of a phrase or “setting up” the question so that the subsequent answer is more emotionally rewarding. I call this an “anticipatory answer” because it is an answer that anticipates a question. Example 2.2 illustrates this technique.

Example 2.2 Anticipatory answer technique in “Pennies from Heaven”

Musical notation for Example 2.2. The key signature is three sharps (F#, C#, G#). The notation shows two lines of music. The first line contains measures 11, 12, 13, and 14. Measure 11 is labeled 'E7'. Measure 12 is labeled 'ANTICIPATORY ANSWER 1' and contains the notes B, A, G#. Measure 13 is labeled 'E7'. Measure 14 is labeled 'ANTICIPATORY ANSWER 2' and contains the notes B, A, G#. The second line contains measures 15, 16, 17, and 18. Measure 15 is labeled 'QUESTION' and contains the notes G#, A, B. Measure 16 is labeled 'F#7#11'. Measure 17 is labeled 'ANSWER' and contains the notes B, A, G#. Measure 18 is labeled 'B7'. Chords are indicated above the notes: E7, Bm7, E7, A, G#-7, C#7, F#7#11, F#-7, B7.

Questions and answers can also be compound. To provide a higher degree of tension a question may be repeated more than once. In example 2.3, as if to underscore his point, the question is repeated three times and the answer is repeated twice. This technique gives Getz's lines a highly conversational feel.

Example 2.3 Compound question-answer phrase in "Pennies from Heaven"

The musical notation for Example 2.3 is presented in two staves. The top staff contains three measures labeled 'QUESTION 1', 'QUESTION 2', and 'QUESTION 3'. Above these measures are chord symbols: E7, Bm7, E7, and A. The bottom staff contains two measures labeled 'ANSWER 1' and 'ANSWER 2'. Above these measures are chord symbols: G#-7, C#7, F#7#11, and F#-7. Measure numbers 42, 43, 44, 45, 46, and 47 are indicated below the notes. Arrows point to specific intervals in the question phrases, and slurs with the number '5' are placed over the answer phrases.

The rising and falling intervals of questions and answers are generalizations rather than rules. In example 2.3, answer two ends with a rising interval.

Call and Response

In Getz's solos, call and response phrases are distinguishable from question-answer phrases because they are motivically related. This relationship must exist in order for the response to be identified with the call. They don't necessarily follow the interval structure of question-answer phrases.

Example 2.4 illustrates a call in measure 129 and its response displaced by an octave in measure 131. Example 2.5 illustrates a call in measure seventy-four and its response in measure seventy-six.

Example 2.4 Call and response in “Pennies from Heaven”

Musical notation for Example 2.4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is in C major. The notation shows a call phrase (measures 12-9) and a response phrase (measures 10-11). The call phrase starts with a bass clef and contains notes G#2, A2, B2, C3, D3, E3. The response phrase starts with a treble clef and contains notes G#4, A4, B4, C5, B4, A4, G#4. Chord symbols above the staff are: F#-7, B7, E (triangle), E, F#-7, G#-7, C#7, F#M7. The word 'CALL' is written below the first phrase and 'RESPONSE' below the second.

Example 2.5 Call and Response in “Pennies from Heaven”⁷⁵

Musical notation for Example 2.5. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is in C major. The notation shows a call phrase (measures 7-4) and a response phrase (measures 5-6). The call phrase starts with a bass clef and contains notes G#2, A2, B2, C3, D3, E3. The response phrase starts with a treble clef and contains notes G#4, A4, B4, C5, B4, A4, G#4. Chord symbols above the staff are: E7, Bm7, E7, A, G#-7, C#7. The word 'CALL' is written below the first phrase and 'RESPONSE' below the second.

Tension-Release

Getz occasionally uses sustained pitches to draw attention to tensions or delay resolutions within a melodic line. In example 2.6, V7-I harmonic motion is highlighted by the sustained B (V) in measure one, which resolves to the ninth scale degree of the tonic in measure two.

Example 2.7 shows a delayed resolution of the D (b9) in measure seven to the C# (fifth) in measure eight.

Example 2.6 Tension and release in “Pennies from Heaven”

Musical notation for Example 2.6. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is in C major. The notation shows a melodic line with a sustained B in measure 1 and a resolution to C# in measure 2. Chord symbols above the staff are: A (triangle), E, F#-7. The word 'T' is written below the first measure and 'R' below the second.

Example 2.7 Tension and release in “Pennies from Heaven”

Musical notation for Example 2.7. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is in C major. The notation shows a melodic line with a delayed resolution of D (b9) in measure 7 to C# (fifth) in measure 8. Chord symbols above the staff are: G#-7, C#7, F#M7. The word 'T' is written below measure 7 and 'R' below measure 8.

⁷⁵ This example is also a melodic quotation of “Fascinating Rhythm”. See chapter 2, Example 2.23.

The significance of these techniques increases when they are observed in context. Appendix B contains Getz’s solo on “Pennies from Heaven” with the question-answer, call and response, and tension-release phrases annotated.

Step Melody

A common melodic device in Getz’s improvisations is a step-wise structure, often ornamented by similar melodic shapes, cells, and chromatic voice leading as it progresses through the harmonic structure. Generally, they are either chromatically or diatonically descending steps, but occasionally they ascend. This technique was not borrowed from Parker or Young and seems to be original or drawn from another source.

In the following examples, the circled tones move in a stepwise manner and provide a framework for the corresponding phrase.

Example 2.8 Chromatically descending step melody in “Mosquito Knees”

Musical notation for Example 2.8. The key signature is one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: G7 (measures 115-116), CMA7 (measures 116-117), and G7 (measure 117). The notes G, F#, E, D, C, B, A, G are circled, showing a chromatically descending stepwise motion.

Example 2.9 Diatonically descending step melody in “Wildwood”

Musical notation for Example 2.9. The key signature is two sharps (F# and C#). The melody is written on a single staff. Chords are indicated above the staff: G#-7(b9) (measure 11), C#7b9 (measures 11-12), F#-7 (measure 12), B7 (measures 12-13), Bm7 (measures 13-14), E7 (measures 14-15), and A-7 (measures 15-16). The notes G#, F#, E, D, C, B, A, G are circled, showing a diatonically descending stepwise motion.

Example 2.10 Chromatically ascending step melody in “Move”

Musical notation for Example 2.10. The key signature is one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: D-7 (measures 104-105), G7 (measures 105-106), C (measures 106-107), and C (measures 107-108). The notes D, E, F#, G, A, B, C, D are circled, showing a chromatically ascending stepwise motion.

Example 2.11 Extended step melody, generally descending, in “Mosquito Knees”

The image shows two staves of musical notation for "Mosquito Knees". The first staff contains measures 27 through 32, and the second staff contains measures 33 through 36. Chords are indicated above the notes: D7, A-7, D7, GMA7, E7, A-7, D7, GMA7, B, A-7, D7, and A-7. The melody consists of descending eighth-note patterns.

Melodic Sequence

Getz makes use of sequentially repeated melodic cells in different transpositions and/or with slightly different modifications. He uses them to make the changes, as in example 2.12, or emphasize a side slip as in example 2.13.

Example 2.12 Melodic Sequence in “Pennies from Heaven”

The image shows a single staff of musical notation for "Pennies from Heaven". It features a melodic sequence of eighth notes across three measures labeled A, B, and C. Measure A starts at measure 42 with an E7 chord. Measure B starts at measure 43 with a Bm7 chord. Measure C starts at measure 44 with an A chord. Arrows point to the melodic cells in each measure.

Example 2.13 Melodic Sequence in “Parker 51”

The image shows a single staff of musical notation for "Parker 51". It features a melodic sequence of eighth notes across three measures labeled A, B, and C. Measure A starts at measure 113 with a C#7 chord. Measure B starts at measure 115 with a G-7 chord. Measure C starts at measure 116 with a C7 chord. A circled number 84 is written above the first measure.

In example 2.14 Getz uses the melodic sequence to play diatonically (B, C), and to imply a secondary chord up a minor third (A, D).⁷⁶

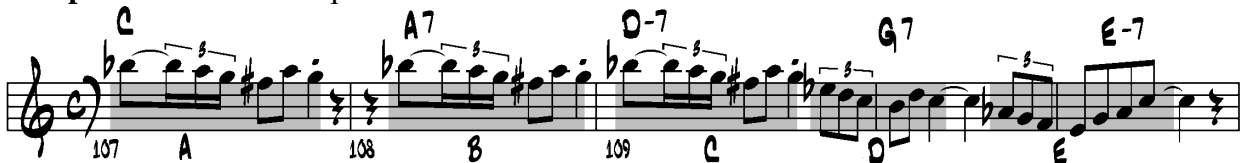
⁷⁶ See “Use of ‘Honeysuckle Rose’” in chapter one.

Example 2.14 Melodic Sequence in “Parker 51”



In example 2.15, Getz uses the melodic sequence to extend the C major tonality (C7 and CMaj7) over other harmonic contexts.

Example 2.15 Melodic sequence in “Move”



Melodic Quotation

Like other jazz musicians, Getz occasionally uses quotations in his improvised solos. Jerry

Coker defines a quotation as:

Melodic fragments of other tunes or solos, woven into an improvisation, sometimes as a humorous touch, sometimes simply because the improviser hears that the quote is based on the same harmonic setting as what he presently faces.⁷⁷

Thomas Owens describes Parker’s use of quotations:

Parker was fond of quoting bits of melodies, often with humorous intent. In doing so he was following a tradition well established in earlier jazz by Louis Armstrong and others.⁷⁸

A recurring quotation that illustrates Getz’s sense of humor is based on Dvorak’s “Humoresque”.

He uses this figure specifically on major seventh chords. In example 2.16 the original melody to

“Humoresque” is in the part marked “solo.” Examples 2.17 – 2.20 are taken from Getz’s solos.

⁷⁷ Jerry Coker, *The Teaching of Jazz* (Rottenburg, Germany: Advance Music, 1989), 88.

⁷⁸ Thomas Owens *Bebop: The Music and Its Players*. 34

Example 2.16 Opening melody in Dvorak's "Humoresque" (G major (concert key))⁷⁹

4

HUMORESKE

Edited and Fingered by Geo. J. Trinkaus

ANTON DVORÁK, Op.101, No.7
1841 - 1904

Poco lento e grazioso

Solo

p leggiero

Poco lento e grazioso

Piano

p

dim.

p

dim.

Example 2.17 Quotation of "Humoresque" in "Move" ms. 11-12

C

A7

Example 2.18 Quotation of "Humoresque" in "Parker 51" ms. 43-44

A7

⁷⁹ (n.d.). Retrieved March 2, 2009, from http://imslp.info/files/imglnks/usimg/b/ba/IMSLP20796-PMLP22848-Dvorak_-_Humoreske_Op.101_No.7_cello_and_piano_score.pdf

Example 2.19 Quotation of “Humoresque” in “Parker 51” ms. 107-108

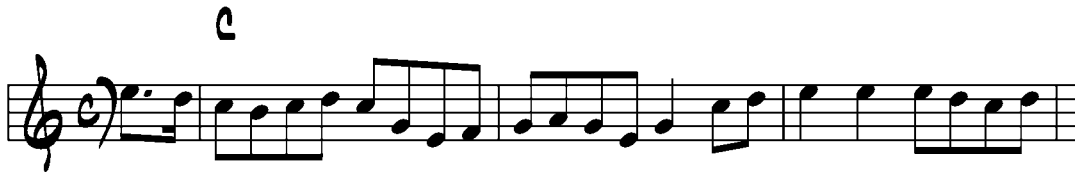


Example 2.20 Quotation of “Humoresque” in “Parker 51” ms. 171-172

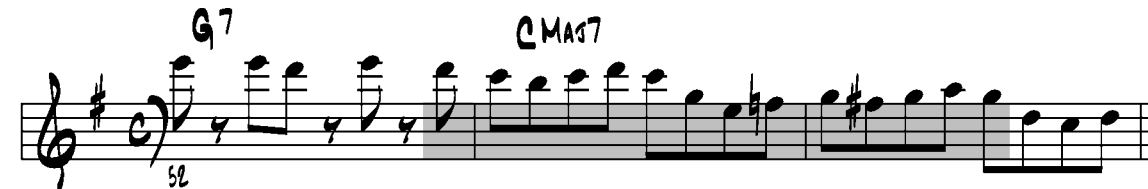


Another humorous quotation that occurs in “Mosquito Knees” is of the American folk tune “Turkey in the Straw”. Example 2.21 is the original melody; example 2.22 is from Getz’s solo.

Example 2.21 Melody from “Turkey in the Straw”



Example 2.22 “Turkey in the Straw” quotation in “Mosquito Knees”



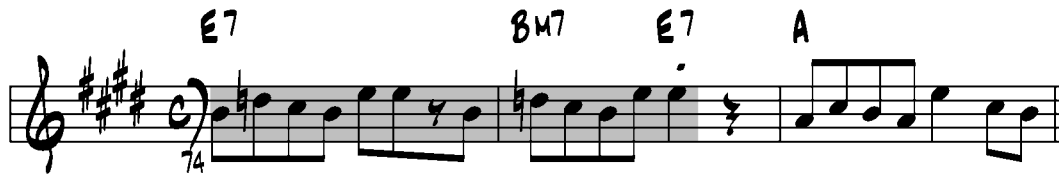
Example 2.23 is the melody from George Gershwin’s 1924 tune “Fascinating Rhythm”.⁸⁰ The following example is Getz’s quotation in his solo on “Pennies from Heaven”.

⁸⁰ *Jazz Standards Song and Instrumentals (Fascinating Rhythm)*. (n.d.). Retrieved 03 21, 2009, from jazzstandards.com: <http://www.jazzstandards.com/compositions-3/fascinatingrhythm.htm>

Example 2.23 Melody from “Fascinating Rhythm”



Example 2.24 Quotation of “Fascinating Rhythm” melody in “Pennies from Heaven”



Example 2.25 is the original melody to “It Could Happen to You” written in 1944 by Jimmy Van Heusen and Johnny Burke.⁸¹ The following example is Getz’s quotation in “Pennies from Heaven”.

Example 2.25 Melody from “It Could Happen to You”



Example 2.26 Quotation of “It Could Happen to You” melody in “Pennies from Heaven”



⁸¹ *Jazz Standards Song and Instrumentals (It Could Happen to You)*. (n.d.). Retrieved 3 21, 2009, from jazzstandards.com: <http://www.jazzstandards.com/compositions-0/itcouldhappentoyou.htm>

Example 2.27 is the original melody from Duke Ellington’s 1942 song “What Am I Here For”;⁸² example 2.28 is Getz’s quotation from his solo on “Pennies from Heaven”.

Example 2.27 Melody to “What Am I Here For”

WHAT AM I HERE FOR LIV-IN' IN MIS - SY, NOW THAT YOU'VE GONE FROM MY HEART?

Example 2.28 Quotation of “What Am I Here For” in “Pennies From Heaven”

WHAT AM I HERE FOR LIV-IN' IN MIS - SY, NOW THAT YOU'VE GONE FROM MY HEART?

Quotations of Charlie Parker’s Solos

Quotations of a Parker solo are important because they provide direct evidence of his influence on Getz’s vocabulary. The following examples prove that Getz was familiar with Parker’s 1945 recording of “Ko Ko”. All of the “Parkerisms” found in this analysis can be traced to that source.⁸³ Getz’s quotations paraphrase the original material, suggesting they were absorbed aurally rather than through transcription. The Parker excerpts are notated in the key of Eb as they were played on the alto saxophone.⁸⁴

Example 2.29 is an excerpt from Parker’s solo on “Ko Ko”; Examples 2.30 – 2.32 are quotations of that material.

⁸² WHAT AM I HERE FOR? - Lyrics - International Lyrics Playground. (n.d.). Retrieved 3 21, 2009, from International Lyrics Playground: <http://lyricsplayground.com/alpha/songs/w/whatamiherefor.shtml>

⁸³ Charlie Parker. (Performer). (1945 (reissue 1988)). Ko Ko. On *Charlie Parker: the Best of Bird on Savoy* [CD]. New York: Savoy ZDS 1208.

⁸⁴ Jamey Aebersold, & Sloan, K. (1978). *Charlie Parker Omnibook*. Michael H. Goldsen, Atlantic Music Corp.

Example 2.29 Excerpt A, from Charlie Parker's solo on "Ko Ko"

Musical notation for Example 2.29 Excerpt A, from Charlie Parker's solo on "Ko Ko". The notation is in treble clef, 4/4 time, and features a key signature of one sharp (F#). The excerpt consists of three measures. The first measure starts at measure 75 and contains a triplet of eighth notes. The second measure starts at measure 76 and contains a triplet of eighth notes. The third measure starts at measure 77 and contains a triplet of eighth notes. Chord symbols are E, E-7, and A7.

Example 2.30 Quotation of example 2.29 in "Parker 51"

Musical notation for Example 2.30 Quotation of example 2.29 in "Parker 51". The notation is in treble clef, 4/4 time, and features a key signature of one sharp (F#). The excerpt consists of three measures. The first measure starts at measure 125 and contains a triplet of eighth notes. The second measure starts at measure 126 and contains a triplet of eighth notes. The third measure starts at measure 127 and contains a triplet of eighth notes. Chord symbols are D-7, G7, and C#7.

Example 2.31 Quotation of example 2.29 in "Parker 51"

Musical notation for Example 2.31 Quotation of example 2.29 in "Parker 51". The notation is in treble clef, 4/4 time, and features a key signature of one sharp (F#). The excerpt consists of four measures. The first measure starts at measure 75 and contains a triplet of eighth notes. The second measure starts at measure 76 and contains a triplet of eighth notes. The third measure starts at measure 77 and contains a triplet of eighth notes. The fourth measure starts at measure 78 and contains a triplet of eighth notes. Chord symbols are D-7, E-7(b9), and D-7.

Example 2.32 Quotation of example 2.29 in "Mosquito Knees"

Musical notation for Example 2.32 Quotation of example 2.29 in "Mosquito Knees". The notation is in treble clef, 4/4 time, and features a key signature of two sharps (F# and C#). The excerpt consists of two measures. The first measure starts at measure 118 and contains a triplet of eighth notes. The second measure starts at measure 119 and contains a triplet of eighth notes. Chord symbols are C#7 and F7.

Example 2.33 is again taken from Parker's solo on "Ko Ko"; example 2.34 is Getz's quotation from "Parker 51".

Example 2.33 Excerpt B, from Charlie Parker's solo on "Ko Ko"

Musical notation for Example 2.33 Excerpt B, from Charlie Parker's solo on "Ko Ko". The notation is in treble clef, 4/4 time, and features a key signature of one sharp (F#). The excerpt consists of four measures. The first measure starts at measure 218 and contains a triplet of eighth notes. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. Chord symbols are Bb-7, Eb7, and Ab.

Example 2.34 Quotation of example 2.26 in “Parker 51”

Musical notation for Example 2.34, showing a melodic line in G major. The notation is in treble clef with a key signature of one sharp (F#). The melody starts at measure 109 and ends at measure 110. Above the staff, the chords A-7 and D7 are indicated. The melody consists of eighth and quarter notes with accents.

Example 2.35 is taken from Parker’s solo; example 2.36 is Getz’s quotation in “Signal”.

Example 2.35 Excerpt C, from Charlie Parker’s solo on “Ko Ko”

Musical notation for Example 2.35, showing a melodic line in G major. The notation is in treble clef with a key signature of one sharp (F#). The melody starts at measure 69 and continues through several measures. Above the staff, the chords G#-7, C#7, and F#7 are indicated. The melody features a complex sequence of notes, including many accidentals and slurs.

Example 2.36 Quotation of example 2.28 in “Signal”

Musical notation for Example 2.36, showing a melodic line in G major. The notation is in treble clef with a key signature of one sharp (F#). The melody starts at measure 25 and continues through measures 26, 27, 28, and 29. Above the staff, the chords C-7, F7, Bb, Bb7, and Eb are indicated. The melody consists of eighth and quarter notes with various accidentals.

Melodically, Getz’s vocabulary demonstrated a level of complexity that surpasses the bebop palate of harmonic/melodic improvisation. He is directly connected to bebop through his quotations of Parker’s solos, but his unique contribution to the language is most evident from the melodic point of view. Getz is able to use bebop techniques selectively and is not bound by them. He can allow a melody to follow its own internal logic as it does in step melodies and melodic sequences. Getz, as well as Parker and Gillespie, all draw these melodic ideas from the same sources - Lester Young and classical compositional techniques. Getz finds his own voice by increasing his melodic sophistication while maintaining a connection to the tradition by drawing on the same fundamental source material.

CHAPTER THREE

RHYTHM IN THE IMPROVISED SOLOS OF STAN GETZ 1950-1951

This chapter examines the rhythmic characteristics of Getz's solos from the time period of 1950-51 and compares to characteristics of other musicians active in the era.

In the *New Grove Dictionary of Jazz*, James Lincoln Collier describes the rhythmic elements connected to bebop's evolution from the swing style:

First, there was a strong tendency for the bop musicians, following Parker, to phrase so regularly around the second and fourth beats of the bar (rather than the first and third) that they 'turned the beat around', making the second beat of the bar 'feel like the downbeat'.

Another even more subtle effect, commensurately difficult to analyze, was created by shifting the melody line not a beat away from the meter, but a half-beat away. Analysis of Parker's compositions is instructive in this respect, for a substantial number of them begin with what sounds like an eighth-note upbeat, but it is placed directly on the downbeat instead of ahead of it, as would be usual.

Bop musicians tended to cut their phrases irregularly against the form of the underlying tune, phrasing in odd lengths (such as one and a quarter of three and a half bars) instead of the more regular two-and four-bar segments of the basic tune and its harmonies.

Finally, in bop, strings of eighth-notes were played more evenly than had been common in earlier jazz... But the boppers played eighth-notes quite evenly...⁸⁵

Swing Feel

In the solos transcribed for this analysis, Getz uses a rhythmic conception based on the even-eighth note swing feel. Stuart Nicholson describes the change in conception from the swing era, "Instead of the dotted eighth note followed by a sixteenth that characterized the swing musician's approach to the basic beat unit, bop musicians used almost evenly accented eighth notes."⁸⁶

⁸⁵ James Lincoln Collier. (1994). Jazz (i). In B. Kernfeld (Ed.), *The New Grove Dictionary of Jazz* (pp. 580-606). NYC: St. Martin's Press .

⁸⁶ Stuart Nicholson. (1996). *Ella Fitzgerald 1917-1996*. Guernsey, Channel Isles, England: Guernsey Press Co Ltd. p. 97.

The swing feel is produced through a specific articulation combined with the micro-structural tension and release created by voice leading. In a figure comprised of eighth notes, bebop articulation patterns typically go from weak to strong halves of the beat. Example 3.1 demonstrates how voice leading and articulations work together. The weak half of the beat introduces the strong half of the beat; the articulation draws attention to this relationship.

Example 3.1 Typical bebop articulation in “Move”

The image shows three staves of musical notation in 3/4 time. The first staff starts with a treble clef and a common time signature, with a measure rest of 17. It features eighth-note patterns with slurs and accents, and is annotated with chords D7, D-7, and G7. The second staff continues the eighth-note patterns with slurs and accents, annotated with C and A7. The third staff continues the patterns with slurs and accents, annotated with D-7, G7, E-7, and A7.

The complexity increases when hemiola patterns are introduced into the line, as in example 3.2

Example 3.2 Articulation with a hemiola accent pattern “Move”

The image shows a single staff of musical notation in 3/4 time, starting with a measure rest of 64. It features eighth-note patterns with slurs and accents, and is annotated with chords D-7, G7, C, and A7. A hemiola pattern is indicated by a triangle over the first two measures of the phrase.

Changing the rhythmic cadences within a phrase is an essential element of the bebop style. Collier writes, “Important though the harmonic innovations of bop were, its changes in the rhythm of jazz were probably more significant.” Miles Davis remarked in an interview in *Down Beat* magazine about Parker’s ability to alter the rhythmic structure within his improvisation.

I remember how at times he [Parker] used to turn the rhythm section around when he and I, Max, and Duke Jordan were playing together...it sounded as if the rhythm section was on one and three instead of two and four. Every time that would happen, Max used to scream at Duke not to follow Bird but to stay where he was. Then eventually, it came around as Bird had planned and we were together again.⁸⁷

Noted jazz writer Louis Gottlieb traces the practice he calls “metric shifting” to the influence of Lester Young in an article called *Why So Sad, Pres?*:

Lester Young was the master of metric shifting. There are countless instances in his solos where he obliterates the difference between strong and weak halves of the beat. I will never forget the first time I heard “I Never Knew” in a record store in Washington, D.C. I thought the record had slipped a groove [when he turned the beat around in the middle of his third chorus].⁸⁸

Hemiola, Over the Barline, and Polyrhythmic Phrasing

Getz provides rhythmic variety in his solos using techniques that alternate metric subdivisions implied over a common-time framework. These techniques have been a part of the jazz vernacular since ragtime and build on the concept of syncopation. The first and most basic version of this is implying a triple meter in a duple environment. *The Grove Dictionary of Music Online* defines this as hemiola. “By extension, ‘hemiola’ in the modern metrical system denotes the articulation of two units of triple meter as if they were notated as three units of duple metre.”⁸⁹ In example 3.3 Getz plays over the barline in a hemiola pattern by accenting a quarter note that occurs every third beat. This is an implication of 3/4 time in a 4/4 environment.

⁸⁷ Nat Hentoff. (1955, November 2). Miles. *Down Beat*, 22, pp. 13-14.

⁸⁸ Louis Gottlieb. (1991). Why So Sad, Pres? In L. Porter (Ed.), *The Lester Young Reader* (p. 215). Washington, D.C.: Smithsonian Institution Press.

⁸⁹ Julian Rushton, “Hemiola [hemiolia],” Grove Music Online ed. L. Macy (Accessed 24 February 2009), <http://www.oxfordmusiconline.com.proxy2.library.uiuc.edu/subscriber/article/grove/music/12768?q=Hemiola&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_gmo&search=quick&pos=1&_start=1&size=100#firsthit>

Example 3.3 3/4 Hemiola in “Parker 51”

Example 3.3 fits the definition of hemiola, but Getz increases the complexity of the concept to include a wide variety of subdivisions. In example 3.4, he plays a figure that is subdivided into eighth notes, beginning again every third note. This superimposes the 3/8 time signature over a 4/8 structure.

Example 3.4 3/8 Hemiola in “Mosquito Knees”

In example 3.5, Getz implies a 6/8 figure in a 4/8 structure.

Example 3.5 6/8 Hemiola in “Mosquito Knees”

Combinations are also possible, as in example 3.6, where Getz uses two polymetric ideas adjacent to each other.

Example 3.6 Combinations in “Parker 51”

In example 3.7, Getz uses a figure that implies a 5/4 grouping followed by a 3/4 grouping. The effect is that the barline is shifted by one beat.

Example 3.7 Moving the barline in “Parker 51”



Rhythmic Instability

In order to create a feeling of arrival in his phrases, Getz often creates the sensation of rhythmic instability for a brief period and resolves it with a rhythmically stable idea. In example 3.8, Getz segues into this idea from a position of rhythmic stability in measure seven and then obstructs the rhythmic pulse by playing asymmetrical rhythms in measures eight and nine, which he resolves to a stable idea on beat two of measure ten.

Example 3.8 Rhythmic instability in “Pennies from Heaven”



Getz also creates the sensation of instability in his lines by obscuring the downbeat and playing asymmetrical phrase lengths. In example 3.9, he creates instability in measures forty-nine to fifty-three before locking in on beat one in measure fifty-four. This technique parallels a boxer throwing fake punches before delivering a solid blow. Appendix B contains highlighted examples of this technique in “Pennies from Heaven”.

Example 3.9 Rhythmic Instability in “Pennies from Heaven”

The image displays two staves of musical notation in treble clef with a key signature of three sharps (F#, C#, G#). The first staff, starting at measure 49, is marked with a common time signature 'C'. It contains four measures with the following chords: B7, E, F#-7, G#-7, and C#7. A dashed line labeled 'RHYTHMIC INSTABILITY' spans from measure 49 to measure 51. The second staff, starting at measure 52, is marked '(CONTINUES)'. It contains three measures with the following chords: F#M7, B7, and E7. A dashed line labeled 'STABILITY' spans from measure 52 to measure 54. Measure 53 in the second staff includes a slur over a triplet of eighth notes.

Larger Scale Instability-Stability: Avoiding Beat One

In this solo, Getz provides a subtle sense of instability by either not playing or not resolving any idea with a strong chord tone on beat one for the first seventeen bars of the solo. In bar eighteen, he lands hard on beat one, creating an emotionally satisfying release. He does not avoid beat one for the remainder of the one chorus solo; the resolution to beat one occurs at the halfway point of the solo, creating two distinct thematic sections.

Example 3.10 Rhythmic stability and instability in “Split Kick”

SPLIT KICK SOLO BY STAN GETZ

The musical score for Stan Getz's "Split Kick" solo is presented in five staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes the following chord annotations and bar numbers:

- Staff 1: Bar 1 (A^Δ B^b), Bar 2 (A-7(b⁹)), Bar 3 (D7(b⁹)).
- Staff 2: Bar 4 (G-7), Bar 5 (C7), Bar 6 (F-7), Bar 7 (B^b7), Bar 8 (E^b), Bar 9 (A^b7).
- Staff 3: Bar 10 (B^b), Bar 11 (G-7), Bar 12 (C7), Bar 13 (C-7), Bar 14 (F7).
- Staff 4: Bar 15 (B^b), Bar 16 (A-7(b⁹)), Bar 17 (D7(b⁹)), Bar 18 (G-7), Bar 19 (C7).
- Staff 5: Bar 20 (F-7), Bar 21 (B^b7), Bar 22 (E^b), Bar 23 (A^b7), Bar 24 (B^b).

Bar numbers 6, 12, 18, and 24 are indicated at the beginning of their respective staves. A circled B^b chord annotation is present at the start of bar 18.

CHAPTER FOUR

MACRO LEVEL CONSTRUCTIVE ELEMENTS

This chapter illustrates macro level constructive devices Getz uses in his improvised solos.

Motivic and Episodic

Getz's solo on "Yvette" is interesting because he alternates between "change running" and playing thematically based ideas. Gunther Schuller describes these two types of improvisation:

Improvisatory procedures can be divided roughly into two broad and sometimes overlapping categories which have been called paraphrase and chorus improvisations. The former consists mostly of an embellishment or ornamentation technique, while the latter suggests that the soloist has departed completely from a given theme or melody and is improvising freely on nothing but a chord structure.⁹⁰

When Schuller refers to "embellishment or ornamentation technique," he is talking about embellishment of the tune's principal melody. This description is somewhat antiquated; although embellishment of the melody is valid as an improvisational strategy, a modern player (even in the 1940s) would expand the concept to include any motivically based idea.

These two types of improvisation are described relative to fugue writing in *The Grove Online Dictionary* as motivic and episodic:

Motive - A short musical idea, melodic, harmonic, rhythmic, or any combination of these three. A motif may be of any size, and is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea. It is most often thought of in melodic terms, and it is this aspect of motif that is connoted by the term 'figure'.⁹¹

⁹⁰ Gunther Schuller. (1958). Sonny Rollins and the Challenge of Thematic Improvisation. (N. Hentoff, Ed.) *The Jazz Review*, 1 (1), 6-8.

⁹¹ *Oxford Music Online*. (n.d.). Retrieved March 24, 2009, from Motif in Oxford Music Online: <http://www.oxfordmusiconline.com.proxy2.library.uiuc.edu/subscriber/article/grove/music/19221>

Episode – In fugue form, an episode follows the exposition and is a passage of connective material, usually a development of a theme from the exposition, leading to another entry or series of entries of the subject. One function of the fugal episode is to effect modulation to various related keys so that later entries may take advantage of this variety.⁹²

For this analysis, I have drawn upon both of these systems of classification to interpret Getz's improvisation on "Yvette." My definitions for the two basic approaches to improvisation are:

- Motivic – Ideas or phrases that demonstrate a melodic link, relation, or continuity. The "horizontal" approach to improvising. Demonstrates the influence of Lester Young.
- Episodic – Ornamentation of chord changes with standard voice leading techniques, usually in a string of eighth or sixteenth notes. Also known as "change running". No recognizable melodic relationships. The "vertical" approach to improvising.

Demonstrates the influence of Coleman Hawkins and Charlie Parker.

In example 4.1, the episodic sections are shaded and the motivic sections are circled.

Visually, it seems there is an even distribution of shaded areas and circled areas.

The first chorus of the solo begins with a three bar episode, implying a ii-V7 in the key of Ab, which unexpectedly resolves to the key of G on beat one of the third bar by a figure which encloses the 9th scale degree. Motive one, beginning on beat one of the fourth bar and ending on beat three of the sixth bar, is a 3/4 hemiola pattern built around quarter notes. The hemiolas are similar in rhythm and contour, and are held together by the symmetry of the pattern. Episode two is three bars long and starts off with a 3/8 hemiola in measure ten followed by a melodic sequence in bars eleven and twelve. Chorus one is completed with an episodic (E3) section six

⁹² *Episode in Oxford Music Online*. (n.d.). Retrieved March 24, 2009, from Oxford Music Online: http://www.oxfordmusiconline.com.proxy2.library.uiuc.edu/subscriber/article/opr/t237/e3430?q=Episode&search=q uick&pos=2&_start=1#firsthit

bars in duration. This example is startlingly symmetrical with equal lengths of sections in the first two phrases contrasted by one long third phrase.

The second chorus begins with a quotation of the tune “It Could Happen to You” and is a long, seven-bar motivic section contrasting the first chorus in type and length. The second phrase is a five-bar episode, which contains two bars of double-time. The double time section is the climax of the piece occurring just past the halfway point of the solo. The next motivic section begins on bar thirty-one and is eight bars long. This section overlaps the end of the second and the beginning of the third chorus and contains a hemiola pattern starting at the top of the third chorus in measure thirty-five. Episode six starts with a Parker quotation in measure thirty-nine, and lasts for six bars. The final phrase, measure forty-five to the final bar, is a motivic section interrupted by a two bar episode in the antepenultimate measure.

Example 4.1 Motivic and episodic sections in "Yvette"

○ = MOTIVIC
 ■ = EPISODIC

YVETTE
 SOLO BY STAN GETZ

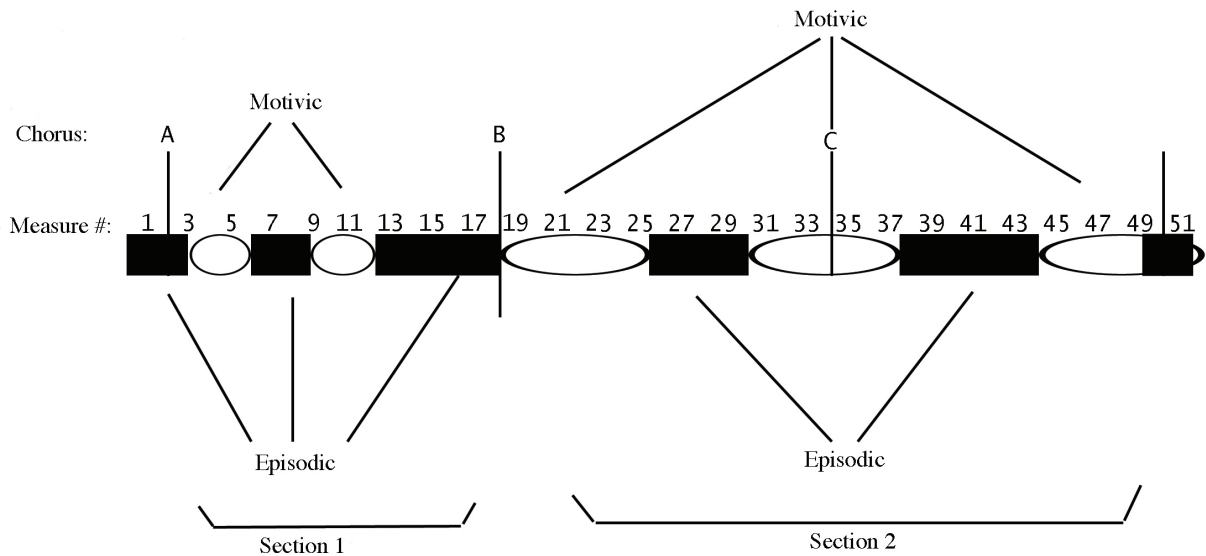
The musical score for "Yvette" Solo by Stan Getz is divided into seven episodes and seven motives. The score is written in G major, 4/4 time, and consists of 47 measures. The following table summarizes the structure of the score:

Section	Measure Range	Chords
EPISODE 1	1-6	G, B-7(b9), E7(b9), A-7, C#-7(b9)
MOTIVE 1	1-6	G, B-7(b9), E7(b9), A-7, C#-7(b9)
EPISODE 2	7-14	B-7, Dm7, G7, C#7, C-7, F7, B-7, B-7, E7
MOTIVE 2	7-14	B-7, Dm7, G7, C#7, C-7, F7, B-7, B-7, E7
EPISODE 3	15-20	A-7, A-7, D7, G, G7, C, C#7, B-7, E7, A-7, D7, B, G
MOTIVE 3	15-20	A-7, A-7, D7, G, G7, C, C#7, B-7, E7, A-7, D7, B, G
EPISODE 4	21-26	B-7(b9), E7(b9), A-7, C#-7(b9), F#7(b9), B-7, Dm7, G7, C#7
MOTIVE 4	21-26	B-7(b9), E7(b9), A-7, C#-7(b9), F#7(b9), B-7, Dm7, G7, C#7
EPISODE 5	27-32	C-7, F7, B-7, B-7, E7, A-7
MOTIVE 5	27-32	C-7, F7, B-7, B-7, E7, A-7
EPISODE 5 CONTINUES	33-38	A-7, D7, G, G7, C, C#7, B-7, E7, A-7, D7
MOTIVE 5 CONTINUES	33-38	A-7, D7, G, G7, C, C#7, B-7, E7, A-7, D7
EPISODE 6	39-44	G, B-7(b9), E7(b9), A-7, C#-7(b9), F#7(b9), B-7, Dm7, G7
MOTIVE 6	39-44	G, B-7(b9), E7(b9), A-7, C#-7(b9), F#7(b9), B-7, Dm7, G7
EPISODE 6 CONTINUES	45-50	C#7, C-7, F7, B-7, B-7, A-7, A-7, D7
MOTIVE 6 CONTINUES	45-50	C#7, C-7, F7, B-7, B-7, A-7, A-7, D7
EPISODE 7	51-56	G, G7, C, C#7, B-7, E7, A-7, D7, G
MOTIVE 7	51-56	G, G7, C, C#7, B-7, E7, A-7, D7, G

A graphic representation of this solo reveals extensive symmetry. In example 4.2 the three choruses of the solo are labeled A, B, and C. In the first chorus, the sections are distributed so that the structure of the second half is a retrograde of the first half. Measure eight, the halfway point of the first chorus is where the retrograde begins. Because of this structure, chorus A is isolated from the rest of the solo as Section 1.

The second two choruses share the same retrogradable structure and are therefore joined together as section 2. This section is similar in structure to section one in that from the halfway point (measure thirty-four) the second half is a retrograde of the first. Section 2 however, is an inversion of section one.

Example 4.2 Graphic representation of motivic and episodic phrases in “Yvette”



CONCLUSIONS

Getz's place in jazz history has been obscured by extra-musical considerations. The idea that bebop was a sociological movement should not detract from those musicians who were more concerned with advancing the jazz language than social protest. Empirically, from the 1950s to the end of his career Getz was a bebop saxophonist, respected by other bebop musicians, who created an elegant vocabulary by combining bebop, melodic construction, and original genius. His improvisational vocabulary in 1950-51 demonstrates a command of textbook bebop vocabulary. His lines precisely reflect the harmonic environment, and he deliberately uses upper and altered extensions. He employs enclosure, leading tone melodies, chromatic voice leading, harmonic substitutions, and mode mixture. Melodically, Getz demonstrates the direct influence of Parker through quotations and idiomatic phrases. He is an expert at polyrhythmic phrasing, uses a straight-eighth note swing feel, and employs vibrato sparsely. His ability to alternate these techniques with pure melodicism, allowing his lines to follow their own internal logic (e.g. step melody, sequence, question-answer, etc.) separates his playing from other bop musicians.

Chronologically, there were other tenor saxophonists whose playing reflected the influence of Charlie Parker prior to 1950, but during this time, Getz demonstrated a level of sophistication that could be rivaled only by Sonny Stitt. Getz's playing throughout the 1950s was consistently solid bebop. He recorded with bebop musicians such as Dizzy Gillespie, Al Haig, Horace Silver, Miles Davis, Bob Brookmeyer, and Oscar Pettiford, and he was a regular with Norman Granz's "Jazz at the Philharmonic" until he expatriated to Sweden in 1959. His recording with the Oscar

Peterson Trio in 1957⁹³ shows an improvisational vocabulary consistent (even containing some of the same melodic clichés) with the recordings he made in 1951; yet, he is not historically associated with bebop. This interpretation could be aided by the perception that he abandoned the “true” jazz language for a “kinder, gentler” style in order to make a hit record with *Jazz Samba* in 1961. This perception is proven false by the extremely large body of work he recorded after the Bossa Nova period of his career.

Another of Getz’s masterpieces, “Focus”, recorded in 1961, was an experimental project that combined orchestral textures and Getz’s improvisations. Composer Eddie Sauter scored parts for an orchestra of sixteen strings designed to support Getz’s simultaneous improvisations.⁹⁴ James Lincoln Collier has misinterpreted *Focus* as being representative of Getz’s ultimate musical direction. In the entry under *Jazz (i)* in the *New Grove Dictionary of Jazz*, Collier writes: “Although the musicians [in the cool school] were conscious of bop, the majority, including Stan Getz and Bill Harris (i) in Herman’s band, were at heart swing players. They saw jazz moving towards a merger with European classical music, or at least increasingly adopting devices from symphonic music.”⁹⁵ Even though “Focus” was artistically successful for Getz, as well as a masterpiece, it represented an experimental phase of his career rather than the pronouncement of a musical direction. Getz described this in a 1966 interview in *Down Beat*:

⁹³ Stan Getz. (Performer). (1957). On *Stan Getz and The Oscar Peterson Trio* [Vinyl]. Verve 827 826-2.

⁹⁴ Eddie Sauter. (Composer). (1961). [S. Getz, Performer, & H. Kay, Conductor] On *Focus* [Vinyl]. Verve V-8412.

⁹⁵ James L. Collier. *Jazz (i)*. In B. Kernfeld (Ed.), *The New Grove Dictionary of Jazz* (pp. 580-606). New York: St. Martin's Press.

I don't purposely try to go in a different direction, like some people do. I just have my own idea about music. I want to play it the way I feel it. You can call it whatever you want, but that's the way I play. I've always tried to play exactly what I thought was right... But anybody that comes to hear me knows I'm still playing the same way I always played, with the addition of worthwhile new material.⁹⁶

Other bebop musicians also participated in orchestral experiments without losing their identification with the bebop style. Charlie Parker recorded with strings and Miles Davis and Gill Evans explored symphonic sounds in jazz far more than Getz. In any case, after 1951, Getz continued to play with the same basic vocabulary (combining bebop vocabulary and strong melodic logic) until his death in 1991. Some of his finest bebop playing can be found on his final recording, *People Time*, from the same year.⁹⁷ The late 1940s and early 1950s were a transitional period for musicians who were coming to terms with the innovations Parker and Gillespie had created. During this time, as the *Storyville* recordings demonstrate, Getz crystallized the bebop language for himself.

⁹⁶ Don DeMichael. (1966). A Long Look at Stan Getz Part II. *Down Beat*, 33 (11), 15-17.

⁹⁷ Stan Getz. (Performer). (1992 (release)). On *Stan Getz and Kenny Barron--People Time* [CD]. S.A., France: PolyGram 314 510 823-2 (Verve USA).

STAN GETZ DISCOGRAPHY 1943-1951

1943 (Age 16)

Jack Teagarden And His Orchestra

Chuck Mackey, Louis Obergh, Nelson Shelladay or Corky Johnson (tp) Wally Barron, Palmar Combatelli, Jack Teagarden Jr. (tb) Jack Teagarden (tb, vo) Irving Frank or Herb Hamilton, Gish Gilberston, Hal Tennyson (as) Stan Getz (ts) unknown (bars) John Witter (p) Vic Cipponeri (b) Frank Horrington (d) Phyllis Lane (vo)

Sheppard Field, Wichita Falls, TX, August 18, 1943

Wolverine Blues	Queen Disc (It) Q 040
Clarinet Marmalade	-
All Or Nothing At All	-
Chinatown My Chinatown	-

* *Jack Teagarden - AFRS Spotlight Bands 1943 (Queen Disc (It) Q 040)*

Jack Teagarden And His Orchestra

same personnel

AFRS Spotlight Bands, Bartsdale Field, Shreveport, LA, September 20, 1943

Somewhere A Voice Is Calling	Queen Disc (It) Q 040
Night And Day	-
Hagar's Blues	-
Dark Eyes	-

* *Jack Teagarden - AFRS Spotlight Bands 1943 (Queen Disc (It) Q 040)*

Jack Teagarden And His Orchestra

same personnel

AFRS Spotlight Bands, Blythe, AAF Base, CA, November 5, 1943

Swinging On A Teagarden Gate	Queen Disc (It) Q 040
Nobody Knows The Trouble I've Seen	-
Rhythm Hymn	-
Baby, Won't You Please Come Home?	-
Port Knox Jump	-

* *Jack Teagarden - AFRS Spotlight Bands 1943 (Queen Disc (It) Q 040)*

1944

Stan Kenton And His Orchestra

John Carrol, Buddy Childers, Karl George, Mel Green, Gene Roland (tp) Harry Forbes, Milt

Kabak, Bart Varsalona, Freddie Zito (tb) Bob Lively, Boots Mussulli (as) Emmett Carls, Stan Getz (ts) Bob Gioga (bars) Stan Kenton (p) Bob Ahern (g) Bob Kesterson (b) Jim Falzone (d) Anita O'Day (vo -2)

Hollywood, CA, November 28, 1944

- | | | |
|----|----------------|-----------------------|
| 1. | Tico Tico | Queen Disc (It) Q 054 |
| 2. | Tabby The Cat | - |
| 3. | The Man I Love | - |

* *Stan Kenton 1944* (Queen Disc (It) Q 054)

Stan Kenton And His Orchestra

John Carrol, Buddy Childers, Karl George, Mel Green, Gene Roland (tp) Harry Forbes, Milt Kabak, Bart Varsalona, Freddie Zito (tb) Bob Lively, Boots Mussulli (as) Emmett Carls, Stan Getz (ts) Bob Gioga (bars) Stan Kenton (p) Bob Ahern (g) Bob Kesterson (b) Jim Falzone (d) Anita O'Day (vo -2)

Hollywood, CA, November 30, 1944

- | | | |
|----|--|-----------------------|
| 1. | Theme And I Know You Know | Queen Disc (It) Q 054 |
| 2. | Gotta Be Getting | - |
| 3. | Poor Butterfly | - |
| 4. | Artistry In Rhythm And Begin The Beguine | - |

* *Stan Kenton 1944* (Queen Disc (It) Q 054)

Stan Kenton And His Orchestra

John Carrol, Buddy Childers, Karl George, Mel Green, Gene Roland (tp) Harry Forbes, Milt Kabak, Bart Varsalona, Freddie Zito (tb) Bob Lively, Boots Mussulli (as) Emmett Carls, Stan Getz (ts) Bob Gioga (bars) Stan Kenton (p) Bob Ahern (g) Bob Kesterson (b) Jim Falzone (d) Anita O'Day (vo -2)

Hollywood, CA, December 6, 1944

- | | | |
|----|--------------------------------|-----------------------|
| 1. | Taboo | Queen Disc (It) Q 054 |
| 2. | In A Little Spanish Town | - |
| 3. | Sargent's Mess | - |
| 4. | And Her Tears Flowed Like Wine | - |
| 5. | Russian Lullaby | - |

* *Stan Kenton 1944* (Queen Disc (It) Q 054)

1945

Benny Goodman And His Orchestra

John Best, Conrad Cozzo, Tony Faso, Louis Mucci (tp) Earl LeFave, Chauncey Welsch, Kai Winding (tb) Benny Goodman (cl) Gerald Sanfino, Bill Shine (as) Emmet Carl, Stan Getz (ts) Danny Bank (bars) Charlie Queener (p) Mike Bryan (g) Barney Spieler (b) Morey Feld (d) Liza

Morrow (vo) Fletcher Henderson (arr)
NYC, November 20, 1945

Give Me The Simple Life	Columbia CSM 890/91
Fascinating Rhythm	-
I Wish I Could Tell You	V-Disc to Columbia P3 13618

* *Benny Goodman - Collector's Gems 1929-1945* (Columbia CSM 890/91)

* *Benny Goodman - Rare Big Band Gems 1932-1947* (V-Disc to Columbia P3 13618)

Kai's Krazy Kats

Shorty Rogers (tp) Kai Winding (tb) Stan Getz (ts) Shorty Allen (p) Iggy Shevack (b) Shelly Manne (d)

NYC, December 14, 1945

S5866	Sweet Miss	Savoy 602, XP 8114, MG 9017, MG 12074, SJL 1105
-	Sweet Miss (alt. take)	Savoy SJL 1105
S5867	Loaded	Savoy 602, XP 8114, MG 9017, MG 12074, SJL 1105
-	Loaded (alt. take)	Savoy SJL 1105
S5868	Grab Your Axe, Max	Savoy 590, XP 8114, MG 9017, MG 12074, SJL 1105
-	Grab Your Axe, Max (alt. take)	Savoy SJL 1105
S5869	Always	Savoy 590, XP 8114, MG 15049, MG 9023, MG 12074, SJL 1105

* *Various Artists - Loaded* (Savoy MG 12074)

* *Stan Getz - Opus De Bop* (Savoy SJL 1105)

* *Kai Winding - New Sound In Modern Music, Vol. 4* (Savoy MG 9017)

* *J.J. Johnson - Kai Winding Sextet* (Savoy MG 15049)

* *Various Artists - Birth Of The Bop, Vol. 2* (Savoy MG 9023)

* *Kai Winding - Stan Getz* (Savoy XP 8114)

* *Kai's Krazy Kats - Sweet Miss c/w Loaded* (Savoy 602, 922)

* *Kai Winding - Grab Your Axe, Max c/w Always* (Savoy 590, 920)

Benny Goodman And His Orchestra

John Best, Billy Butterfield, Conrad Cozzo, Bernie Privin (tp) Earl LeFave, Chauncey Welsh, Kai Winding (tb) Benny Goodman (cl) Gerald Sanfino, Bill Shine (as) Stan Getz, Peanuts Hucko (ts) Danny Bank (bars) Mel Powell (p) Mike Bryan (g) Barney Spieler (b) Buddy Rich (d)
NYC, December 19, 1945

Rattle And Roll	V-Disc to Columbia P3 13618
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* *Benny Goodman - Rare Big Band Gems 1932-1947* (V-Disc to Columbia P3 13618)

1946

Benny Goodman And His Orchestra

John Best, Mannie Klein, Bernie Privin, Brody Schroff (tp) Hoyt Bohannon, Lou McGarity (tb) Benny Goodman (cl) Gerald Sanfino, Bill Shine (as) Stan Getz, Gish Gilbertson (ts) Danny Bank (bars) Mel Powell (p) Barney Spieler (b) Ralph Collier (d)

Los Angeles, CA, January 30, 1946

It's The Talk Of The Town

V-Disc to Columbia P3 13618

* *Benny Goodman - Rare Big Band Gems 1932-1947* (V-Disc to Columbia P3 13618)

Decca Jazz All Stars

George Bardone, Randy Brooks, Earnie Englund, Guy Erlandsen, Bill Scaffè (tp) Harry Brooks, Dave Pittman, Herb Winfield (tb) Eddie Caire, James Putnam (as) Stuart Anderson, Stan Getz (ts) Eddie Shomer (bars) Shorty Allen (vib) Elmer Byers (g) John Crescini (b) Sonny Mann (d) NYC, April 12, 1946

A Night At Deuces

Decca (J) WMC5 331

How High The Moon

-

* *Stan Getz - Jazz Big Bands V.S.O.P. Swing And Bop* (Decca (J) WMC5 331)

Stan Getz Quartet

Stan Getz (ts) Hank Jones (p) Curly Russell (b) Max Roach (d)

NYC, July 31, 1946

S3321	Opus De Bop	Savoy 903, XP 8021, MG 9004, MG 12114, SJL 1105
S3322	And The Angels Swing	Savoy 909, XP 8020, MG 9004, MG 12114, SJL 1105
S3323	Running Water	Savoy 954, XP 8020, MG 9004, MG 12114, SJL 1105
S3324	Don't Worry 'Bout Me	Savoy 932, XP 8021, MG 9024, MG 12114, SJL 1105

* *Various Artists - Opus De Bop* (Savoy MG 12114)

* *Stan Getz - Opus De Bop* (Savoy SJL 1105)

* *Stan Getz Beboppers* (Savoy MG 9004)

* *Various Artists - Birth Of The Bop, Vol. 3* (Savoy MG 9024)

* *Stan Getz - New Trends In Jazz, Vol. 2* (Savoy XP 8021)

* *Stan Getz - New Trends In Jazz, Vol. 1* (Savoy XP 8020)

* *The Bebop Boys - Opus De Bop c/w Thriving On A Riff* (Savoy 903)

* *Stan Getz - And The Angels Swing c/w Allen Eager - Symphony Sid's Idea* (Savoy 909)

* *Stan Getz - Running Water c/w Leo Parker - Ineta* (Savoy 954)

* *Allen Eager - Jane's Bounce c/w Stan Getz - Don't Worry 'Bout Me* (Savoy 932)

1947 (The age of 20)

Vido Musso And His Orchestra

Gene Roland (tb) Stan Getz, Vido Musso (ts) Skip Nelson, Lynne Stevens (vo) unidentified big band

NYC, February 6, 1947

Gone With Vido	Joyce LP 1026
You Keep Coming Back Like A Song	-
Connecticut	-
Cozy Blues	-

* *One Night Stand With Vido Musso* (Joyce LP 1026)

Woody Herman With Orchestra

John Best, Ray Linn, George Seaburg, Zeke Zarchy (tp) Red Ballard, Tom Bassett, Murray McEachern, Si Zentner (tb) Woody Herman (cl, vo) Heinie Beau, Skeets Herfurt (as) Stan Getz, Babe Russin (ts) Bob Lawson (bars) Jimmy Rowles (p) Gene Sargent (g) Walter Yoder (b) Jackie Mills (d) Ralph Burns (arr, cond)
Los Angeles, CA, May 7, 1947

Blues In The Night	Columbia CL 683
Blue Prelude	-
Under A Blanket Of Blue	-
I Gotta Right To Sing The Blues	-
Between The Devil And The Deep Blue Sea	-

* *Woody Herman - Twelve Shades Of Blue* (Columbia CL 683)

Van Alexander And His Orchestra

Frank Beach, Chuck Peterson, Charlie Shavers (tp) Sid Harris, Chuck Maxon, Si Zentner (tb) Clint Neagley, Eddie Rosa (cl, as) Lucky Thompson (ts) Stan Getz (ts, as) Butch Stone (bars) Jimmy Rowles (p) Tonny Rizzi (g) Arnold Fishkin (b) Don Lamond (d) Van Alexander (arr, dir)
NYC, May 20, 1947

Blue Rhythm Swing	Parlophone Odeon 6284, Desigh 153, Onyx ORI 202
Blue Rhythm Blues	-
Blue Rhythm Jam	-
Blue Rhythm Bebon	-

* *Stan Getz - Big Bands, Louis Bellson, Mils Blue Rhythm Band* (Parlophone Odeon 6284, Desigh 153, Onyx ORI 202)

Just Jazz All Stars

Charlie Shavers (tp) Willie Smith (as) Stan Getz (ts) Red Norvo (vib) Nat "King" Cole (p) Oscar Moore (g) Johnny Miller (b) Louie Bellson (d)
"Civic Auditorium", Pasadena, CA, June 23, 1947

Body And Soul, Pt. 1	Modern to Crown CLP 5002
Body And Soul, Pt. 2	-
How High The Moon	-
How High The Stars	-

How High The Sky	-
How High The Sun	-
I Got Rhythm, Pt. 1	-
I Got Rhythm, Pt. 2	-

* *Stan Getz - Groovin' High* (Modern to Crown CLP 5002)

Woody Herman And His Orchestra

Stan Fishelson, Bernie Glow, Marky Markowitz, Shorty Rogers, Ernie Royal (tp) Earl Swope, Ollie Wilson (tb) Bob Swift (btb) Woody Herman (cl, as, vo) Sam Marowitz (as) Herbie Steward (as, ts) Stan Getz, Zoot Sims (ts) Serge Chaloff (bars) Fred Otis (p) Gene Sargent (g) Walter Yoder (b) Don Lamond (d) Ralph Burns (arr)

Hollywood, CA, October 19, 1947

HCO2705-1	If Anybody Can Steal My Baby	Columbia 38047; Mosaic MD7-223
HCO2706-1	I Told Ya I Love Ya, Now Get Out	Columbia 38047, C3L 25; Mosaic MD7-223
HCO2706-3	-	Mosaic MD7-223
HCO2706-4	-	-

* *Woody Herman - The Thundering Herds* (Columbia C3L 25)

* *The Complete Columbia Recordings Of Woody Herman And His Orchestra And Woodchoppers (1945-1947)* (Mosaic MD7-223)

* *Woody Herman - If Anybody Can Steal My Baby c/w I Told Ya I Love Ya, Now Get Out* (Columbia 38047)

Woody Herman And His Orchestra

Rogers plays (tp, arr)

Hollywood, CA, December 24, 1947

HCO3043-1	Sabre Dance	Columbia 38102; Mosaic MD7-223
HCO3044-1	Cherokee Canyon	Columbia CL 2509; Mosaic MD7-223
HCO3045-1	I've Got News For You	Columbia 38213, CL 683, C3L 25; Mosaic MD7-223
HCO3046-1	Keen And Peachy	Columbia 38213, C3L 25; Mosaic MD7-223
HCO3046-2	-	Columbia/Legacy C2K 65646; Mosaic MD7-223
HCO3046-3	-	Mosaic MD7-223
HCO3046-4	-	-
HCO3046-5	-	-

* *Woody Herman - Twelve Shades Of Blue* (Columbia CL 683)

* *Woody Herman - The Thundering Herds* (Columbia C3L 25)

* *The Complete Columbia Recordings Of Woody Herman And His Orchestra And Woodchoppers (1945-1947)* (Mosaic MD7-223)

- * *Woody Herman - Blowin' Up A Storm* (Columbia/Legacy C2K 65646)
- * *Woody Herman - Ridin' Herd!* (Columbia CL 2509)
- * *Woody Herman - Sabre Dance c/w Swing Low, Sweet Clarinet* (Columbia 38102)
- * *Woody Herman - I've Got News For You c/w Keen And Peachy* (Columbia 38213)

Woody Herman And His Orchestra

Rogers plays (tp) Burns plays (p, arr). add Al Cohn, Jimmy Guiffre (arr)

Hollywood, CA, December 27, 1947

HCO3055-1	The Goof And I	Columbia 38369, C3L 25; Mosaic MD7-223
HCO3055-BD	-	Mosaic MD7-223
HCO3056-1	Lazy Lullaby	Columbia C3L 25; Mosaic MD7-223
HCO3061-1	Four Brothers	Columbia 38304, C3L 25; Mosaic MD7-223
HCO3062-1	Summer Sequence, Pt. 4	Columbia 38367, C3L 25; Mosaic MD7-223
HCO3062-2	-	Columbia/Legacy C2K 65646; Mosaic MD7-223
HCO3062-3	-	Mosaic MD7-223

- * *Woody Herman - The Thundering Herds* (Columbia C3L 25)
- * *The Complete Columbia Recordings Of Woody Herman And His Orchestra And Woodchoppers (1945-1947)* (Mosaic MD7-223)
- * *Woody Herman - Blowin' Up A Storm* (Columbia/Legacy C2K 65646)
- * *Woody Herman - Everywhere c/w The Goof And I* (Columbia 38369)
- * *Woody Herman - No Time c/w Four Brothers* (Columbia 38304)
- * *Woody Herman - Summer Sequence, Pt. 3&4* (Columbia 38367)

Woody Herman And His Orchestra

Rogers plays (tp, arr) Burns plays (arr). Mary Ann McCall (vo) replaces Cohn, Guiffre

Hollywood, CA, December 30, 1947

HCO3079-1	Swing Low, Sweet Clarinet	Columbia 38102; Mosaic MD7-223
HCO3080-1	My Pal Gonzales	Columbia 38289; Mosaic MD7-223
HCO3081-1	P.S. I Love You	Columbia 38289, C3L 25; Mosaic MD7-223
HCO3082-1	Baby I Need You	Mosaic MD7-223
HCO3088-1	Take A Little Time To Smile	-

- * *Woody Herman - The Thundering Herds* (Columbia C3L 25)
- * *The Complete Columbia Recordings Of Woody Herman And His Orchestra And Woodchoppers (1945-1947)* (Mosaic MD7-223)
- * *Woody Herman - Sabre Dance c/w Swing Low, Sweet Clarinet* (Columbia 38102)
- * *Woody Herman - My Pal Gonzales c/w P.S. I Love You* (Columbia 38289)

1948

Stan Getz Quintet

Stan Getz (ts) Al Haig (p) Jimmy Raney (g -1/7) Clyde Lombardi (b) Charlie Perry (d)
 NYC, October 25 & 26, 1948

- | | | |
|-----------|---------------------------------|--|
| 1. C121-1 | Pardon My Bop, I | Dale EP 201, LP 21; Spotlight (E) SPJ 140;
Mainstream MDCD 722 |
| 2. C121-2 | Pardon My Bop, II | - |
| 3. C121-3 | Pardon My Bop, III | Sittin' in with 532; Jade 702; Spotlight (E) SPJ
140 |
| 4. C122 | As I Live And I Bop (Bopcycle) | Sittin' in with 505; Jax 5002; Dale LP 21;
Spotlight (E) SPJ 140; Mainstream MRL 364,
MDCD 722 |
| 5. - | As I Live And I Bop (alt. take) | Mainstream MDCD 722 |
| 6. C123 | Interlude In Bebop (Bopelbath) | Sittin' in with 549; Jade 702; Dale EP 201, LP
21; Spotlight (E) SPJ 140 |
| 7. - | Interlude In Bebop | Sittin' in with 505; Dale EP 200, LP 21;
Mainstream MRL 364, MDCD 722 |
| 8. C124 | Diaper Pin (Pinhead) | Sittin' in with 532; Dale EP 200, LP 21; Spotlight
(E) SPJ 140; Mainstream MDCD 722 |
| 9. - | Diaper Pin | Sittin' in with 549; Dale EP 201, LP 21; Spotlight
(E) SPJ 140; Mainstream MRL 364, MDCD
722 |

* *Al Haig Meets The Master Saxes, Vol. 2* (Spotlight (E) SPJ 140)

* *Various Artists - Yesterday* (Mainstream MRL 364)

* *Various Artists - A Look At Yesterday* (Mainstream MDCD 722)

* *Stan Getz - Stan In Retrospect* (Dale LP 21)

* *Stan Getz - Pardon My Bop c/w Interlude In Bebop* (Jade 702)

* *Stan Getz - Bopcycle c/w Flugelbird* (Jax 5002)

* *Stan Getz Quintet (no details)* (Dale EP 201; Sittin' in with 532, 505, 549; Dale EP 200)

Stan Getz Octet

Norman Faye (tp) Allen Eager or Al Epstein, Stan Getz, Zoot Sims (ts) Al Haig (p) Jimmy
 Raney (g) Clyde Lombardi (b) Charlie Perry (d)
 NYC, November 21, 1948

J490 Frosty (Flugelbird) Jax 5002; Dale EP 200, LP 21; Spotlight (E) SPJ 140

* *Al Haig Meets The Master Saxes, Vol. 2* (Spotlight (E) SPJ 140)

* *Stan Getz - Stan In Retrospect* (Dale LP 21)

* *Stan Getz - Bopcycle c/w Flugelbird* (Jax 5002)

* *Stan Getz Octet (no details)* (Dale EP 200)

Woody Herman And His Orchestra

Stan Fishelson, Bernie Glow, Bill Harris, Red Rodney, Shorty Rogers, Ernie Royal (tp) Earl Swope, Ollie Wilson (tb) Bob Swift (btb) Woody Herman (cl, as, vo) Sam Marowitz (as) Al Cohn, Stan Getz, Zoot Sims (ts) Serge Chaloff (bars) Terry Gibbs (vib, vo) Lou Levy (p) Chubby Jackson (b, vo) Don Lamond (d)
Hollywood, CA, December 29, 1948

That's Right	Capitol 20809
Lemon Drop	-

* *Woody Herman - The Great Big Band* (Capitol 20809)

Woody Herman And His Orchestra

same personnel

Hollywood, CA, December 30, 1948

Early Autumn	Capitol 20809
Keeper Of The Flame	-

* *Woody Herman - The Great Big Band* (Capitol 20809)

1949

Terry Gibbs New Jazz Pirates

Shorty Rogers (tp) Earl Swope (tb) Stan Getz (ts) Terry Gibbs (vib) George Wallington (p) Curly Russell (b) Shadow Wilson (d)

Harry Smith Studios, NYC, March 14, 1949

JRC12A1	Michelle, Pt. 1	New Jazz 804; Prestige PRLP 7255
JRC12A2	Michelle, Pt. 2	New Jazz 804; Prestige PRLP 7255, (J) SLP 47
JRC12E	Michelle (alt. take 1)	Prestige 729, PREP 1312, PRLP 104; Fantasy OJCCD 654-2
	Michelle (alt. take 2)	Fantasy OJCCD 654-2
JRC13B	T And S	New Jazz 800; Prestige PREP 1312, PRLP 104, PRLP 7255, (J) SLP 47
JRC14C	Terry's Blues (Terry's Tune)	New Jazz 800; Prestige PREP 1312, PRLP 104, PRLP 7255
	Terry's Blues (Terry's Tune) (alt. take 1)	Fantasy OJCCD 654-2
	Terry's Blues (Terry's Tune) (alt. take 2)	-
JRC15D	Cuddles (Speedway)	New Jazz 803, 811; Prestige PREP 1312, PRLP 104, PRLP 7255

* *Stan Getz - Early Stan* (Prestige PRLP 7255; Fantasy OJC 654, OJCCD 654-2)

= *Stan Getz - Jazz Classics* (Prestige PR 7434)

* *Various Artists - Early Prestige Sessions 1949/50* (Prestige (J) SLP 47)

- * *Stan Getz, Vol. 2* (Prestige PRLP 104)
- * *Stan Getz With Terry Gibbs* (Prestige PREP 1312)
- * *Terry Gibbs - Michelle, Pt. 1&2* (New Jazz 804)
- * *Terry Gibbs - Michelle c/w Stan Getz - Too Marvelous For Words* (Prestige 729, 729x45)
- * *Terry Gibbs - T And S c/w Terry's Blues* (New Jazz 800)
- = *Stan Getz - T And S c/w Terry's Tune* (Prestige 800)
- * *Terry Gibbs - Cuddles c/w J.J. Johnson - Elysees* (New Jazz 803)
- * *Stan Getz - Speedway c/w Crazy Chords* (New Jazz 811; Prestige 811)

Stan Getz Five Brothers

Al Cohn, Allen Eager, Brew Moore, Zoot Sims (ts) Stan Getz (ts, bars) Walter Bishop Jr. (p)
Gene Ramey (b) Charlie Perry (d) Gerry Mulligan (arr)

NYC, April 8, 1949

JRC16	Battleground	Prestige 724, PREP 1309, PRLP 102, PRLP 7022
JRC16E	-	New Jazz 818; Fantasy OJCCD 008-2
JRC17	Four And One Moore	Prestige PREP 1309, PRLP 7022, PR 24046
JRC17E	-	New Jazz 802, 802 (alt.); Fantasy OJCCD 008-2
JRC18C	Five Brothers	New Jazz 802 (alt.); Prestige PREP 1309, PRLP 102, PRLP 7022, PR 24019, PR 24046
JRC18D	-	New Jazz 802; Fantasy OJCCD 008-2
JRC19B	Battle Of The Saxes	New Jazz 1401; Prestige PREP 1309, PRLP 7022, PR 24019

* *Stan Getz/Zoot Sims/Al Cohn - The Brothers* (Prestige PRLP 7022, PRLP 7252; Fantasy OJC 008, OJCCD 008-2)

* *Various Artists - 25 Years Of Prestige* (Prestige PR 24046)

* *Stan Getz - Five Brothers* (Prestige PR 24019)

* *Stan Getz, Vol. 1* (Prestige PRLP 102)

* *Stan Getz And His Four Brothers* (Prestige PREP 1309)

* *Stan Getz - Battleground c/w Wrap Your Troubles In Dreams* (Prestige 724)

* *Stan Getz - Battleground c/w Prezervation* (New Jazz 818; Prestige 818)

* *Stan Getz - Four And One Moore c/w Five Brothers* (New Jazz 802)

* *Stan Getz - Four And One Moore c/w Five Brothers* (New Jazz 802 (alt.); Prestige 802)

* *Stan Getz - Battle Of The Saxes c/w Wrap Your Troubles In Dreams* (New Jazz 1401)

Stan Getz Octet

Earl Swope (tb) Stan Getz, Zoot Sims (ts) Al Cohn (ts, arr) Duke Jordan (p) Jimmy Raney (g)
Mert Oliver (b) Charlie Perry (d)

NYC, May 2, 1949

S36-126	Stan Getz Along (alt. take)	Savoy SJL 2210
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- Stan Getz Along Savoy 966, XP 8021, MG 9004, MG 12105, SJL 1105
- S36-127 Stan's Mood (alt. take) Savoy SJL 2210
- Stan's Mood Savoy 966, XP 8021, MG 9022, MG 12105, SJL 1105
- S36-128 Slow (alt. take) Savoy SJL 2210
- Slow Savoy 967, XP 8020, MG 9004, MG 12105, SJL 1105
- S36-129 Fast (alt. take) Savoy SJL 2210
- Fast Savoy 947, XP 8020, MG 9004, MG 12105, SJL 1105
- * *Various Artists - Brothers And Other Mothers* (Savoy SJL 2210)
- * *Various Artists - Lestorian Mode* (Savoy MG 12105)
- * *Stan Getz - Opus De Bop* (Savoy SJL 1105)
- * *Stan Getz Beboppers* (Savoy MG 9004)
- * *Various Artists - Birth Of The Bop, Vol. 1* (Savoy MG 9022)
- * *Stan Getz - New Trends In Jazz, Vol. 2* (Savoy XP 8021)
- * *Stan Getz - New Trends In Jazz, Vol. 1* (Savoy XP 8020)
- * *Stan Getz - Stan Getz Along c/w Stan's Mood* (Savoy 966)
- * *Charlie Parker - Klaustance c/w Stan Getz - Slow* (Savoy 967)
- * *J.J. Johnson - Audubon c/w Stan Getz - Fast* (Savoy 947)

Al Haig Sextet

Stan Getz (ts) Al Haig (p) Jimmy Raney (g) Gene Ramey (b) Charlie Perry (d) Carlos Vidal (cga)

NYC, May 12, 1949

Skull Buster	Seeco SPL 7; Dawn DLP 1126
Ante Room	-
Poop Deck	-
Pennies From Heaven	-

* *Various Artists - Tenors Anyone?* (Dawn DLP 1126)

* *Al Haig - Highlights In Modern Jazz* (Seeco SPL 7)

= *Al Haig Trio And Sextets* (Fantasy OJCCD 1929-2)

Gene Roland's Boppers

Dan Baxter, Danny Blue, Jerry Lloyd, Dale Pierce (tp) Gene Roland (tp, vtb, p, arr) Al Cohn, Stan Getz, Zoot Sims (ts) Gerry Mulligan (bars, arr) Gene DiNovi (p) Red Kelly (b) Tiny Kahn (d)

NYC, May 17, 1949

Oh, Them Saxes	DeLuxe unissued
Hold Them Trumpets	-
Blues In Our Times	-
Symphony Sid's Symphonette	-

Stan Getz Bop Stars

Stan Getz (ts) Al Haig (p) Gene Ramey (b) Stan Levey (d)

NYC, June 21, 1949

JRC24E	Indian Summer	Prestige 740, PREP 1310, PRLP 108, PRLP 7002, PR 24019
JRC25E	Long Island Sound	New Jazz 805; Prestige PREP 1310, PRLP 102, PRLP 7002, PR 24019
JRC26D	Mar-Cia	New Jazz 805; Prestige PREP 1310, PRLP 102, PRLP 7002
JRC27B JRC60	Prezervation	New Jazz 818; Prestige PREP 1342, PRLP 7013, PR 7516, PR 24019
JRC27C	Crazy Chords	New Jazz 811; Prestige PREP 1310, PRLP 108, PRLP 7002, PR 24019

* *Stan Getz Quartets* (Prestige PRLP 7002; Fantasy OJC 121, OJCCD 121-2)

= *Stan Getz - Long Island Sound* (New Jazz NJLP 8214)

= *Stan Getz Greatest Hits* (Prestige PRLP 7256, PR 7337)

* *Stan Getz - Five Brothers* (Prestige PR 24019)

* *Various Artists - Conception* (Prestige PRLP 7013; Fantasy OJC 1726, OJCCD 1726-2)

* *Stan Getz/Al Haig - Prezervation* (Prestige PR 7516; Fantasy OJCCD 706-2)

* *Stan Getz/Lee Konitz - The New Sounds* (Prestige PRLP 108)

* *Stan Getz, Vol. 1* (Prestige PRLP 102)

* *Stan Getz Quartet, Vol. 1* (Prestige PREP 1310)

* *Stan Getz/Lee Konitz - New Sounds* (Prestige PREP 1342)

* *Stan Getz - What's New? c/w Indian Summer* (Prestige 740)

* *Stan Getz - Long Island Sound c/w Mar-Cia* (New Jazz 805; Prestige 710)

* *Stan Getz - Battleground c/w Prezervation* (New Jazz 818; Prestige 818)

* *Stan Getz - Speedway c/w Crazy Chords* (New Jazz 811; Prestige 811)

Al Haig Sextet

Kai Winding (tb) Stan Getz (ts) Al Haig (p) Jimmy Raney (g, vo) Tommy Potter (b) Roy Haynes (d) Blossom Dearie (vo)

NYC, July 28, 1949

HL0-1	Pinch Bottle	Prestige PR 7516
HL0-2	Earless Engineering	-
HL0-3	Be Still TV	Prestige PR 7516, (J) SLP 47
HL0-4	Short P, Not LP	-

* *Stan Getz/Al Haig - Prezervation* (Prestige PR 7516; Fantasy OJCCD 706-2)

* *Various Artists - Early Prestige Sessions 1949/50* (Prestige (J) SLP 47)

Al Haig Quintet

Kai Winding (tb -1,2) Stan Getz (ts) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

"Carnegie Hall", NYC, December 24, 1949

1. Always IAJRC 20; Spotlight (E) SPJ 143; Fresh Sound (Sp) FSCD 1003
2. Sweet Miss -
3. Long Island Sound -

* *Various Artists - Stars Of Modern Jazz Concert At Carnegie Hall* (IAJRC 20)

* *Al Haig Meets The Master Saxes, Vol. 3* (Spotlight (E) SPJ 143)

* *Stan Getz Quintet Live At Carnegie Hall* (Fresh Sound (Sp) FSCD 1003)

1950

Stan Getz Quartet

Stan Getz (ts) Al Haig (p) Tommy Potter (b) Roy Haynes (d) Junior Parker (vo -1,2)

NYC, January 6, 1950

1. BL1200C Stardust Birdland 6002; Prestige PR 7516, (J) SLP 47
2. BL1201B Goodnight, My Love -
3. BL1202C There's A Small Hotel Birdland 6001; Prestige 45-250, PREP 1311, PRLP 7002; Moodsville MVLP 35; Prestige PR 24019
4. BL1203A Too Marvelous For Words Prestige 729, 45-283, PREP 1311, PRLP 104, PRLP 7002, PR 24019
5. BL1204A I've Got You Under My Skin Prestige PRLP 104
6. BL1204B - Birdland 6001; Prestige 45-250, PREP 1311, PRLP 7002; Moodsville MVLP 34
7. BL1205 What's New? Prestige 740, 45-283, PREP 1311, PRLP 104, PRLP 7002
8. JRC1210 Intoit New Jazz 867; Prestige PREP 1342, PRLP 7013, PR 7516, PR 24019

* *Stan Getz/Al Haig - Prezervation* (Prestige PR 7516; Fantasy OJCCD 706-2)

* *Various Artists - Early Prestige Sessions 1949/50* (Prestige (J) SLP 47)

* *Stan Getz Quartets* (Prestige PRLP 7002; Fantasy OJC 121, OJCCD 121-2)

= *Stan Getz - Long Island Sound* (New Jazz NJLP 8214)

= *Stan Getz Greatest Hits* (Prestige PRLP 7256, PR 7337)

* *Various Artists - Music Of Richard Rodgers Played By America's Greatest Jazzmen* (Moodsville MVLP 35)

* *Stan Getz - Five Brothers* (Prestige PR 24019)

* *Various Artists - Music Of Cole Porter Played By America's Greatest Jazzmen* (Moodsville

MVLP 34)

- * *Various Artists - Conception* (Prestige PRLP 7013; Fantasy OJC 1726, OJCCD 1726-2)
- * *Stan Getz, Vol. 2* (Prestige PRLP 104)
- * *Stan Getz Quartet, Vol. 2* (Prestige PREP 1311)
- * *Stan Getz/Lee Konitz - New Sounds* (Prestige PREP 1342)
- * *Junior Parker - Stardust c/w Goodnight, My Love* (Birdland 6002)
- * *Stan Getz - There's A Small Hotel c/w I've Got You Under My Skin* (Birdland 6001; Prestige 708)
- * *Terry Gibbs - Michelle c/w Stan Getz - Too Marvelous For Words* (Prestige 729, 729x45)
- * *Stan Getz - What's New? c/w Indian Summer* (Prestige 740)
- * *Stan Getz - You Stepped Out Of A Dream c/w Intoit* (New Jazz 867)
- = *Stan Getz - Intoit c/w You Stepped Out Of A Dream* (Prestige 867)
- * *Stan Getz - There's A Small Hotel c/w I've Got You Under My Skin* (Prestige 45-250)
- * *Stan Getz - What's New? c/w Too Marvelous For Words* (Prestige 45-283)

The Metronome All Stars

Dizzy Gillespie (tp) Kai Winding (tb) Buddy DeFranco (cl) Lee Konitz (as) Stan Getz (ts) Serge Chaloff (bars) Lennie Tristano (p, arr) Billy Bauer (g) Eddie Safranski (b) Max Roach (d) Pete Rugolo (arr)

NYC, January 10, 1950

CO42629-1A	Double Date	Columbia C2 38734
CO42630-1A	No Figs	-

- * *Metronome All Stars* (Columbia C2 38734; Harmony HL 7044)

Miles Davis Sextet

Miles Davis (tp) J.J. Johnson (tb) Stan Getz (ts) Tadd Dameron (p) Gene Ramey (b) Art Blakey (d)

WNYC radio broadcast, "Birdland", NYC, February 18, 1950

Conception	Ozone 1; Kings Of Jazz (It) KLJ 20013; Fresh Sound (Sp) FSR 124
Ray's Idea	-
That Old Black Magic	Kings Of Jazz (It) KLJ 20013; Fresh Sound (Sp) FSR 124
Max Is Making Wax	Ozone 1; Kings Of Jazz (It) KLJ 20013; Fresh Sound (Sp) FSR 124
Woody'n You	-

- * *Miles Davis - Dick Hyman - Sonny Stitt* (Ozone 1)
- * *Here Are Stan Getz And Miles Davis* (Kings Of Jazz (It) KLJ 20013)
- * *Miles Davis Featuring Stan Getz - Birdland Days* (Fresh Sound (Sp) FSR 124)

Stan Getz Quartet

Stan Getz (ts) Tony Aless (p) Percy Heath (b) Don Lamond (d)
NYC, April 14, 1950

JRC75C	You Stepped Out Of A Dream	New Jazz 867; Prestige PREP 1313, PRLP 108, PRLP 7002, PR 24019
JRC76A	My Old Flame	Prestige PRLP 7002, PR 24019
JRC76B	-	New Jazz 829; Prestige 45-240, PREP 1313, PRLP 102; Fantasy OJCCD 121-2
JRC77A	The Lady In Red	Prestige PRLP 7002, PR 24019
JRC77B	-	New Jazz 829; Prestige 45-240, PREP 1313, PRLP 102; Fantasy OJCCD 121-2
JRC78B	Wrap Your Troubles In Dreams	New Jazz 1401; Prestige 724, PREP 1313, PRLP 108, PRLP 7002, PR 24019

* *Stan Getz Quartets* (Prestige PRLP 7002; Fantasy OJC 121, OJCCD 121-2)

= *Stan Getz - Long Island Sound* (New Jazz NJLP 8214)

= *Stan Getz Greatest Hits* (Prestige PRLP 7256, PR 7337)

* *Stan Getz - Five Brothers* (Prestige PR 24019)

* *Stan Getz/Lee Konitz - The New Sounds* (Prestige PRLP 108)

* *Stan Getz, Vol. 1* (Prestige PRLP 102)

* *Stan Getz Quartet, Vol. 3* (Prestige PREP 1313)

* *Stan Getz - You Stepped Out Of A Dream c/w Intoit* (New Jazz 867)

= *Stan Getz - Intoit c/w You Stepped Out Of A Dream* (Prestige 867)

* *Stan Getz - My Old Flame c/w The Lady In Red* (New Jazz 829; Prestige 712)

* *Stan Getz - Battle Of The Saxes c/w Wrap Your Troubles In Dreams* (New Jazz 1401)

* *Stan Getz - Battleground c/w Wrap Your Troubles In Dreams* (Prestige 724)

* *Stan Getz - My Old Flame c/w The Lady In Red* (Prestige 45-240)

Stan Getz Quartet

Stan Getz (ts) Al Haig (p) Tommy Potter (b) Roy Haynes (d)
NYC, May 17, 1950

R1029	On The Alamo	Roost RLP 2258, CDP 7243 8 59622-2
-	On The Alamo (alt. take)	-
R1030	Gone With The Wind	Roost RLP 402, RLP 2255, CDP 7243 8 59622-2
R1031-A1	Yesterdays	Roost RLP 402, RLP 2207, RLP 2255, CDP 7243 8 59622-2
R1032-A1	Sweetie Pie	Roost RLP 402, RLP 2207, RLP 2249, CDP 7243 8 59622-2
R1033	Thou Swell	unissued

R1034	You Go To My Head	Roost RLP 423, CDP 7243 8 59622-2
R1035	Hershey Bar	Roost RLP 402, RLP 2207, RLP 2249, CDP 7243 8 59622-2

- * *Stan Getz - Getz Age* (Roost RLP 2258, SLP 2258)
- * *Stan Getz - Modern World* (Roost RLP 2255, SLP 2255)
- * *Stan Getz - The Sound* (Roost RLP 2207)
- * *The Greatest Of Stan Getz* (Roost RLP 2249, SLP 2249)
- * *Stan Getz - The Complete Roost Recordings* (Roost CDP 7243 8 59622-2)
- * *Stan Getz, Vol. 1* (Roost RLP 402)
- * *Stan Getz - Split Kick* (Roost RLP 423)

Stan Getz Quartet

Stan Getz (ts) Horace Silver (p) Joe Calloway (b) Walter Bolden (d)
 NYC, December 10, 1950

R1040	Tootsie Roll	Roost RLP 402, RLP 2207, RLP 2249, CDP 7243 8 59622-2
R1041	Strike Up The Band	-
R1042	Imagination	Roost RLP 402, RLP 2258, CDP 7243 8 59622-2
R1042-A	Imagination (alt. take)	Roost RLP 2258, CDP 7243 8 59622-2
R1043	For Stompers Only	Roost RLP 402, CDP 7243 8 59622-2
-	Navy Blue (alt. take)	Roost RLP 2258, CDP 7243 8 59622-2
R1044	Out Of Nowhere	Roost RLP 423, CDP 7243 8 59622-2
R1045	'S Wonderful	-

- * *Stan Getz - The Sound* (Roost RLP 2207)
- * *The Greatest Of Stan Getz* (Roost RLP 2249, SLP 2249)
- * *Stan Getz - Getz Age* (Roost RLP 2258, SLP 2258)
- * *Stan Getz - The Complete Roost Recordings* (Roost CDP 7243 8 59622-2)
- * *Stan Getz, Vol. 1* (Roost RLP 402)
- * *Stan Getz - Split Kick* (Roost RLP 423)

1951

Stan Getz Quartet

Stan Getz (ts) Horace Silver (p) Joe Calloway (b) Walter Bolden (d)
 NYC, January 23, 1951

R1059	Penny	Roost RLP 417, RLP 2258, CDP 7243 8 59622-2
R1060	Split Kick	Roost RLP 423, CDP 7243 8 59622-2
R1060B	Split Kick (alt. take)	Roost CDP 7243 8 59622-2

R1061	It Might As Well Be Spring	Roost RLP 423, RLP 2258, CDP 7243 8 59622-2
-	It Might As Well Be Spring (alt. take)	Roost RLP 2258, CDP 7243 8 59622-2
R1062	The Best Thing For You	Roost RLP 423, CDP 7243 8 59622-2
	* <i>Stan Getz - Getz Age</i> (Roost RLP 2258, SLP 2258)	
	* <i>Stan Getz - The Complete Roost Recordings</i> (Roost CDP 7243 8 59622-2)	
	* <i>Stan Getz - Chamber Music</i> (Roost RLP 417)	
	* <i>Stan Getz - Split Kick</i> (Roost RLP 423)	

The Metronome All Stars

Miles Davis (tp) Kai Winding (tb) John LaPorta (cl) Lee Konitz (as) Stan Getz (ts) Serge Chaloff (bars) Terry Gibbs (vib) George Shearing (p, arr) Billy Bauer (g) Eddie Safranski (b) Max Roach (d) Ralph Burns (arr)

NYC, January 23, 1951

6252	Early Spring	Capitol 1550, M 11031, (J) CR 8024, CDP 7 98935-2
6253	Local 802 Blues	-

* *The Metronome All Stars/The International Jazzmen/The Just Jazz All Stars - Capitol Jazz Classics, Vol. 6: All Star Sessions* (Capitol M 11031, (H) 5C 052.80845)

* *Various Artists - Enter The Cool: The History Of Jazz, Vol. 4* (Capitol (J) CR 8024)

* *Miles Davis - The Birth Of The Cool, Vol. 2* (Capitol CDP 7 98935-2)

* *The Metronome All Stars - Early Spring c/w Local 802 Blues* (Capitol 1550)

Stan Getz Quartet

Stan Getz (ts) Bengt Hallberg (p) Gunnar Johnson (b) Jack Noren (d -1,2,6) Kenneth Fagerlund (d -3/5)

Stockholm, Sweden, March 23, 1951

1. MR226-A	S'Cool Boy	Metronome (Swd) BLP 6; Roost RLP 2249
2. MR227-A	Dear Old Stockholm	Metronome (Swd) BLP 6
3. MR228-A	I'm Getting Sentimental Over You	Metronome (Swd) BLP 6; Roost RLP 2255
4. MR229-A	I Only Have Eyes For You	-
5. MR230	Prelude To A Kiss	Metronome (Swd) BLP 6; Roost RLP 404, RLP 2255
6. MR231-A	Night And Day	-

* *Stan Getz - The Sound* (Metronome (Swd) BLP 6; Roost RLP 2207)

* *The Greatest Of Stan Getz* (Roost RLP 2249, SLP 2249)

* *Stan Getz - Modern World* (Roost RLP 2255, SLP 2255)

* *Stan Getz - Swedish All Stars* (Roost RLP 404)

Stan Getz Quintet

Stan Getz (ts) Lars Gullin (bars) Bengt Hallberg (p) Tagve Akerberg (b) Jack Noren (d)
Stockholm, Sweden, March 24, 1951

MR232 Don't Be Afraid Metronome (Swd) BLP 6; Roost RLP 404

MR233 Flamingo -

* *Stan Getz - The Sound* (Metronome (Swd) BLP 6; Roost RLP 2207)

* *Stan Getz - Swedish All Stars* (Roost RLP 404)

Stan Getz Quintet

Stan Getz (ts) Horace Silver (p) Jimmy Raney (g) Tommy Potter or Leonard Gaskin (b) Roy
Haynes (d)

NYC, August 15, 1951

R1075 Melody Express Roost RLP 417, RLP 2258, CDP 7243 8 59622-2

R1076 Yvette -

R1077 Potter's Luck Roost RLP 417, RLP 2258, OJ 1, CDP 7243 8 59622-2

R1078 The Song Is You Roost RLP 2255, CDP 7243 8 59622-2

R1079 Wildwood Roost RLP 417, RLP 2258, CDP 7243 8 59622-2

* *Stan Getz - Getz Age* (Roost RLP 2258, SLP 2258)

* *Various Artists - Operation Jazz* (Roost OJ 1)

* *Stan Getz - Modern World* (Roost RLP 2255, SLP 2255)

* *Stan Getz - The Complete Roost Recordings* (Roost CDP 7243 8 59622-2)

* *Stan Getz - Chamber Music* (Roost RLP 417)

Stan Getz Quintet

Stan Getz (ts) Al Haig (p) Jimmy Raney (g) Teddy Kotick (b) Tiny Kahn (d)

"Storyville", Boston, MA, October 28, 1951

Signal (alt. take) Roost CDP 7243 8 59622-2

Budo (alt. take) -

Thou Swell Roost EP 312, RLP 407, RLP 2209, RLP 2225;
Roulette RE 123; Roost CDP 7243 8 59622-2

The Song Is You Roost EP 312, RLP 407, RLP 2209, RLP 2255, RK
103, CDP 7243 8 59622-2

Mosquito Knees Roost RLP 407, RLP 2209, RLP 2249, RK 103;
Roulette SR 59027, RE 119; Roost CDP 7243 8
59622-2

Pennies From Heaven Roost RLP 411, RLP 2209, RLP 2255; Roulette RE
123; Roost CDP 7243 8 59622-2

Move Roost RLP 420, RLP 2209, RLP 2255, RK 103;

Parker 51	Roulette RE 119; Roost CDP 7243 8 59622-2 Roost RLP 407, RLP 2209, RLP 2249, RK 103; Roulette SR 59027, RE 119; Roost CDP 7243 8 59622-2
Hershey Bar	Roost RLP 420, RLP 2225, RK 103, CDP 7243 8 59622-2
Rubberneck	Roost RLP 420, RLP 2225, RK 103; Roulette SR 59027, RE 119; Roost CDP 7243 8 59622-2
Signal	Roost RLP 420, RLP 2225, RLP 2249, RK 103; Roulette SR 59027, RE 119; Roost CDP 7243 8 59622-2
Everything Happens To Me	Roost RLP 420, RLP 2225; Roulette RE 123; Roost CDP 7243 8 59622-2
Jumpin' With Symphony Sid	Roost RLP 411, RLP 2209, RLP 2255; Roulette RE 123; Roost CDP 7243 8 59622-2
Yesterdays	Roost RLP 411, RLP 2225, CDP 7243 8 59622-2
Budo	Roost RLP 411, RLP 2225, RK 103; Roulette RE 119; Roost CDP 7243 8 59622-2
Wildwood	Roost CDP 7243 8 59622-2

- * *Stan Getz At Storyville* (Roost RLP 2209)
- * *Stan Getz At Storyville, Vol. 2* (Roost RLP 2225)
- * *Echoes Of An Era: Stan Getz And Sonny Stitt* (Roulette RE 123)
- * *Stan Getz - Modern World* (Roost RLP 2255, SLP 2255)
- * *The Stan Getz Years* (Roost RK 103, SRK 103)
- * *The Greatest Of Stan Getz* (Roost RLP 2249, SLP 2249)
- * *Stan Getz - The Greatest* (Roulette SR 59027)
- * *Echoes Of An Era: The Best Of Stan Getz* (Roulette RE 119)
- * *Stan Getz - The Complete Roost Recordings* (Roost CDP 7243 8 59622-2)
- * *Stan Getz - Jazz At Storyville* (Roost RLP 407)
- * *Stan Getz - Jazz At Storyville, Vol. 2* (Roost RLP 411)
- * *Stan Getz - Jazz At Storyville, Vol. 3* (Roost RLP 420)
- * *Stan Getz - Thou Swell c/w The Song Is You* (Roost EP 312)

Billie Holiday

Stan Getz (ts) Al Haig (p) Jimmy Raney (g) Teddy Kotick (b) Tiny Kahn (d) Billie Holiday (vo)

"Storyville", Boston, MA, October 29, 1951

'T Ain't Nobody's Business If I Do	Dale to ESP-Disk' to Storyville (J) 32JDS 142
You're Driving Me Crazy	-
Lover Come Back To Me	-

* *Billie Holiday At Storyville* (Dale to ESP-Disk' to Storyville (J) 32JDS 142)⁹⁸

⁹⁸ *Stan Getz Discography*. (n.d.). Retrieved March 2, 2009, from The Jazz Discography Project:
<http://www.jazzdisco.org/stan-getz/discography/>

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APPENDIX A

OUTLINE OF ELEMENTS SPECIFIC TO BEBOP

- I. Relating to harmony
 - A. Is it a harmonically specific melodic improvisation?
 - 1. Limited reliance on swing era devices:
 - a. Single note or simple rhythmic “riffs”
 - b. Pentatonic/ diatonic scales
 - c. General harmonic vagary
 - B. Harmonic Complexity
 - 1. Deliberate use of upper harmonic extensions (not as passing tones)
 - 2. Alterations to upper harmonic extensions
 - 3. Harmonic substitution
 - a. Chromatic
 - 1. Tritone
 - 2. Side slipping
 - b. Other intervallic substitution
 - 1. Minor third
 - c. Mode mixture
 - C. Voice Leading
 - 1. Chromatic ornamentation of chord tones (inc. extensions)
 - a. Chromatic neighbor tones
 - 2. Enclosure
- II. Relating to melody
 - A. Direct evidence of Charlie Parker’s influence
 - 1. Playing or quoting his compositions
 - 2. Quotations from his solos
 - B. Idiomatic vocabulary
 - 1. Bebop scales
- III. Relating to rhythm
 - A. Straight-eighth swing feel
 - B. Polyrhythmic or over-the-barline phrases
- IV. The “X” factor
 - A. Slower or reduced use of vibrato
 - B. Faster tempos
 - C. Fluidity
 - D. Does it sound like bebop?

APPENDIX B

PENNIES FROM HEAVEN WITH ANNOTATIONS

PENNIES FROM HEAVEN

SOLO BY STAN GETZ

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of ten staves of music. The score is annotated with various musical notations and labels:

- Staff 1:** Chords: E, F#-7, G#-7, C#7, F#M7, B7, E, F#-7. Annotations: RHYTHMIC INSTABILITY (measures 1-5), STABILITY (measures 6-7).
- Staff 2:** Chords: G#-7, C#7, F#M7, B7, E7, Bb7, E7. Annotations: RHYTHMIC INSTABILITY (measures 8-10), STABILITY (measures 11-12), ANTICIPATORY ANSWER 1 (A#1) (measures 13-14).
- Staff 3:** Chords: G#-7, C#7, F#7#11, F#-7, B7. Annotations: QUESTION (measures 15-16), ANSWER (measures 17-18).
- Staff 4:** Chords: E, F#-7, G#-7, C#7, F#M7, B7, E7, A. Annotations: CALL (measures 19-20), RESPONSE (measures 21-22), CALL (measures 23-24), RESPONSE (measures 25-26).
- Staff 5:** Chords: A#7, A-7, G#-7, C#7, F#-7. Annotations: CALL (measures 27-28), RESPONSE (measures 29-30).
- Staff 6:** Chords: B7, E, C#-7, F#-7, B7, B, E, F#-7, G#-7, C#7, F#M7. Annotations: QUESTION 1 (measures 31-32), QUESTION 2 (measures 33-34), QUESTION 3 (measures 35-36).
- Staff 7:** Chords: B7, E, F#-7, G#-7, C#7, F#M7, B7, E7. Annotations: ANSWER 1 (measures 37-38), ANSWER 2 (measures 39-40).
- Staff 8:** Chords: Bb7, E7, A, G#-7, C#7, F#7#11, F#-7. Annotations: QUESTION 1 (measures 41-42), QUESTION 2 (measures 43-44), QUESTION 3 (measures 45-46), ANSWER 1 (measures 47-48), ANSWER 2 (measures 49-50).
- Staff 9:** Chords: B7, E, F#-7, G#-7, C#7, F#M7, B7, E7. Annotations: RHYTHMIC INSTABILITY (measures 51-54), STABILITY (measures 55-56).

2

PENNIES SOLO

The musical score for 'Pennies Solo' is written in G major (one sharp) and 4/4 time. It consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of 4/4. The score includes various chord progressions and melodic lines, with annotations such as 'QUESTION', 'ANSWER', 'CALL', 'RESPONSE', 'INSTABILITY', and 'STABILITY' indicating specific musical concepts or techniques. The chords used include A, A7, A-7, G#-7, C#7, F#-7, B7, E, F#m7, G#m7, Bm7, E7, G#7, F#7b9, and F#7b9#11. The melodic lines are written in a single voice, often featuring slurs and accents. The score is numbered from 55 to 114, with some measures containing multiple notes.

55 56 57 58 59 60
 61 62 63 64 65 66 67
 68 69 70 71 72 73 74
 75 76 77 78 79
 80 81 82 83 84 85
 86 87 88 89 90 91 92
 93 94 95 96 97 98
 99 100 101 102 103 104
 105 106 107 108 109
 110 111 112 113 114

Annotations: A, A7, A-7, G#-7, C#7, F#-7, B7, E, F#m7, G#m7, Bm7, E7, G#7, F#7b9, F#7b9#11, CALL, RESPONSE, QUESTION, ANSWER, INSTABILITY, STABILITY.

PENNIES SOLO

The musical score consists of eight staves of music in G major (one sharp). The key signature is G major. The score includes various chord progressions and melodic lines with annotations such as 'ANSWER', 'INSTABILITY', 'CALL', 'QUESTION', and 'ANSWER'. The measures are numbered from 115 to 161. The annotations are placed below the notes, often with arrows pointing to specific notes or groups of notes. The chords are written above the notes. The tempo or feel is indicated as '87' in several places. The score ends with a double bar line at measure 161.

Chord progressions and annotations include:

- 115-116: G#-7, C#7, F#m7, ANSWER
- 117-118: B7, E7, INSTABILITY
- 119-120: A
- 121-122: A#7, A-7, STABILITY
- 123-124: G#-7, C#7, F#-7, CALL
- 125-126: B7, E, C#7, F#-7, B7, E, F#-7, G#-7, C#7, F#m7, RESPONSE
- 127-128: B7, E, F#-7, G#-7, C#7, F#m7, B7, E7, CALL
- 129-130: B7, E, F#-7, G#-7, C#7, F#m7, B7, E7, RESPONSE
- 131-132: Bm7, E7, A, G#-7, C#7, F#m7, QUESTION
- 133-134: Bm7, E7, A, G#-7, C#7, F#m7, QUESTION
- 135-136: B7, E, F#-7, G#-7, C#7, F#m7, B7, E7, ANSWER
- 137-138: A, A#7, A-7, G#-7, C#7, F#-7, QUESTION
- 139-140: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 141-142: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 143-144: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 145-146: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 147-148: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 149-150: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 151-152: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 153-154: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 155-156: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 157-158: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 159-160: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER
- 161: B7, E, F#-7, G#-7, C#7, F#-7, B7, ANSWER

APPENDIX C

MOSQUITO KNEES

SOLO BY STAN GETZ

TRANSCRIBED BY MARCUS WOLFE

5

10

15

19

24

29

33

Chord markings: A, A-7, D7, A-7, D7, GMA7, E7, A-7, D7, GMA7, E7, A2, A-7, D7, A-7, D7, GMA7, E7, A-7, D7, GMA7, A3, DM7, G7, CMA7, G7, BbMA7, Bb7, E7, A4, A-7, D7, A-7, D7, GMA7, E7, A-7, D7, B, A-7, D7, A-7, D7.

2

PARKER'S SOLO

82

63

GMaj7 E7 A-7 D7 GMaj7 E7 A-7

64

D7 A-7 D7 GMaj7 E7

65

A-7 D7 GMaj7 85 DM7 G7 CMaj7

66

CM7 F7 BbMaj7

67

84 E7 A-7 D7 A-7 D7

68

GMaj7 E7 A-7 D7 GMaj7 C A-7

69

D7 A-7 D7 GMaj7

70

E7 A-7 D7 GMaj7 82 A-7 D7

PARKER'S SOLO 3

76 A-7 GMA7 E7

80 A-7 D7 GMA7 C# D#7 G7 CMA7

85 CM7 F7 BbMA7 B#7 E7

90 C# A-7 D7 A-7 D7 GMA7

95 E7 A-7 D7 GMA7 D A-7 D7

100 A-7 D7 GMA7 E7 A-7 D7

105 GMA7 E7 D# A-7 D7 A-7

109 D# GMA7 E7 A-7 D7 GMA7

HONEYSUCKLE ROSE

4 D^b PARKER'S SOLO

114 D^b7 G7 C^bMA^b7 C^b7

119 F7 B^bMA^b7 B^b7 E7 D^b A-7

125 D7 A-7 D7 E7

128 A-7 D7 G^bMA^b7

MOVE

SOLO BY STAN GETZ

TRANSCRIBED BY MARCUS WOLFE

The musical score for "MOVE" is written in treble clef, 4/4 time. It consists of 34 measures, divided into sections A and B. The key signature has one sharp (F#), and the time signature is common time (C).

Section A: Measures 1-10. Chords: C, A7, D-7, G7, E-7, A7, D-7, G7, C.

Section B: Measures 11-34. Chords: A7, D-7, G7, E-7, A7, D-7, G7, C, F, D7, D-7, G7, C, A7, D-7, G7, E-7, A7, D-7, G7, C, A7, D-7, G7.

Measure numbers 6, 10, 15, 20, 25, 29, and 34 are indicated at the start of their respective lines.

2

E-7 A7 D-7 C

69

A7 D-7 G7 E-7 A7

45

D-7 G7 C7 F

43

D7 D-7 G7 C

55

A7 D-7 G7 E-7 A7

58

D-7 G7 C A7

64

D-7 G7 E-7 A7 D-7 G7

69

C A7 D-7

75

3

78 G7 E-7 A7 D-7 G7 C7

85 F D7 D-7

88 G7 C A7

95 D-7 G7 E-7 A7 D-7 G7 Δ C

98 A7 D-7 G7

105 E-7 D-7 G7 C

107 A7 D-7 G7

111 E-7 D-7 G7 C7 F

4

Musical staff 1: Treble clef, key signature of one sharp (F#), starting at measure 116. Chords D7 and D-7 are indicated above the staff.

Musical staff 2: Treble clef, continuing from measure 117. Chords G7, C, and A7 are indicated above the staff.

Musical staff 3: Treble clef, continuing from measure 121. Chords D-7, G7, E-7, A7, D-7, G7, and C are indicated above the staff.

STAN GETZ' SOLO ON PARKER51

TRANSCRIBED BY MARCUS WOLFE

1 $C\Delta 7$

$G-7$ $C7$

5 $F\Delta 7$ $Bb7$ $C\Delta 7$

10 $D7\#11$ $D-7$

14 $E-7(b9)$ $A7b9$ $D-7$ $G7$ $A2$ $C\Delta 7$

19 $G-7$ $C7$ $F\Delta 7$ $Bb7$

24 $C\Delta 7$ $D7\#11$
ENCLOSURE

29 $D-7$ $G7$ $C\Delta 7$ $A3$ $Eb-7$

34 $A\Delta 7$ $D\Delta 7$ $C\#-7$ $F\#7$

2

PARKER'S SOLO

8 Δ 7 B-7 E7

A Δ 7 A-7 D7 D-7

G7 A Δ 7 C Δ 7 G-7 b $\bar{7}$ C7

F Δ 7 b $\bar{7}$ C Δ 7

D7#11 D-7 G7

C Δ 7 G7 B C Δ 7

G-7 C7 F Δ 7 B $\bar{7}$

C Δ 7 D7#11

PARKER'S SOLO

3

Musical score for Parker's Solo, measures 77-111. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked with a '3' (triple). The score consists of six staves of music. Measure numbers 77, 81, 86, 90, 95, 101, 107, and 111 are indicated at the start of their respective staves. Chord symbols are placed above the notes: D-7, E-7(b9), D-7, G7, C#7, G-7, C7, F#7, Bb7, C#7, D7#11, D-7, G7, C#7, Eb-7, Ab7, Db7, C#-7, F#7, Bb7, B-7, E7, A#7, A-7, D7, D-7, G7, C#7, G-7. Boxed measure numbers 82, 89, and 84 are also present.

4

PARKER'S SOLO

116

C7 F#7 Bb7

121

C#7 D7#11 D-7 G7

127

C#7 G7 C#7 G-7

132

C7 F#7 Bb7 C#7

138

D7#11 D-7 E-7(b5) A7#9

143

D-7 G7 C#7 G-7

148

C7 F#7 Bb7

152

C#7 D7#11

PARKER'S SOLO

5

157

162

166

170

175

180

185

190

PENNIES FROM HEAVEN

SOLO BY STAN GETZ

TRANSCRIBED BY MARCUS WOLFE

Chords: Δ E F#-7 G#-7 C#7 F#M7

5 B7 E F#-7 G#-7 C#7 F#M7

9 B7 E7 Bm7 E7 A

13 G#-7 C#7 F#7#11 F#-7

17 B7 E F#-7 G#-7 C#7 F#M7 B7

22 E7 A A Δ 7

27 A-7 G#-7 C#7 F#-7

31 B7 E C#-7 F#-7 B7 Δ B E F#-7 G#-7 C#7

2

PENNIES SOLO

F#m7 B7 E F#-7 G#-7 C#7 F#m7

B7 ^ E7 Bm7 E7 A

G#-7 C#7 F#7#11 F#-7

B7 E F#-7 G#-7 C#7 F#m7

B7 E7 A

AΔ7 A-7 G#-7 C#7

F#-7 B7 E C#7 F#-7 ^B7 Δ E F#-7

G#-7 C#7 F#m7 B7 E F#-7

PENNIES SOLO

3

71

G#-7 C#7 F#M7 B7 E7

75

Bm7 E7 A G#-7 C#7 F#7#11

79

F#-7 B7 E F#-7

85

G#-7 F#M7 B7 E7

88

A A#7 A-7 G#-7

95

C#7 F#-7 B7 E C#7

97

F#-7 B7 E F#-7 G#-7 C#7 F#M7 B7

102

E F#-7 G#-7 C#7 F#M7 B7

4

PENNIES SOLO

106

109

112

116

120

124

128

133

PENNIES SOLO

5

137

B7 E7 Bm7 E7 A

141

G#-7 C#7 F#7#11 F#-7 B7

146

E F#-7 G#-7 C#7 F#m7 B7 E7

151

A AΔ7 A-7

156

G#-7 C#7 F#-7 B7 E C#7 F#-7 B7

STAN GETZ' SOLO ON SIGNAL

Musical score for Stan Getz' Solo on Signal. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The music consists of ten staves, each with a measure number on the left and various chord annotations above the notes.

Staff 1: Chords: BbΔ7, Bb-7, Eb7, A (triangle), AbΔ7, G7. Measure 1.

Staff 2: Chords: F#Δ7, F7, D-7, G7, C-7. Measure 5.

Staff 3: Chords: F7, Bb, Bb7, Eb, Eb-7, Ab7. Measure 10.

Staff 4: Chords: D-7, G7, C-7, F7, BbΔ7, Bb-7, Eb7, B (triangle), AbΔ7. Measure 15.

Staff 5: Chords: G7, F#Δ7, F7, Bb. Measure 20.

Staff 6: Chords: G7, C-7, F7, Bb. Measure 24.

Staff 7: Chords: Bb7, Eb, Eb-7, Ab7, D-7, G7. Measure 28.

Staff 8: Chords: C-7, F7, BbΔ7, Bb-7, Eb7, AbΔ7, C (triangle), G7. Measure 32.

2

SIGNAL

F#Δ7 F7 Bb G7

C-7 F7 Bb Bb7 Eb

Eb-7 Ab7 D-7 G7 C-7 F7 BbΔ7 Bb-7 Eb7

46

△ FACINATIN' RHYTHM

AbΔ7 G7 F#Δ7 F7 Bb

G7 C-7 F7 Bb Bb7

Eb Eb-7 Ab7 D-7 G7 C-7 F7 BbΔ7

66

Bb-7 Eb7 △ AbΔ7 G7 F#Δ7

F7 Bb G7 C-7 F7

70

SIGNAL

75 Bb $Bb7$ Eb $Eb-7$ $Ab7$ 3

79 $D-7$ $G7$ $C-7$ $F7$ $Bb\Delta7$ $Bb-7$ $Eb7$ $\triangle F$ $Ab\Delta7$

84 $G7$ $F\#\Delta7$ $F7$ Bb

88 $G7$ $C-7$ $F7$ Bb $Bb7$

93 Eb $Eb-7$ $Ab7$ $D-7$ $G7$ $C-7$ $F7$ $Bb\Delta7$

98 $Bb-7$ $Eb7$ $\triangle G$ $Ab\Delta7$ $G7$ $F\#\Delta7$

102 $F7$ Bb $G7$ $C-7$ $F7$

107 Bb $Bb7$ Eb $Eb-7$ $Ab7$ $D-7$ $G7$

4

C-7 F7 BbΔ7 Bb-7 ^{SIGNAL} Eb7 AbΔ7

SPLIT KICK

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5

9

13

17

21

25

29

Chord markings: Δ , B^b , $A-7(b^b)$, $D7(b^b)$, $G-7$, $C7$, $F-7$, B^b7 , E^b , A^b7 , B^b , $G-7$, $C7$, $C-7$, $F7$, B^b , $A-7(b^b)$, $D7(b^b)$, $G-7$, $C7$, $F-7$, B^b7 , E^b , A^b7 , B^b , $C7$, $C^\#$, B^b , $C-7$, $D-7$, $G7$, $C-7$, $F7$

2

55

8b

F7

8b

WILLOWOOD

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5

7

10

15

19

23

27

2

WILLOWOOD

B-7 E7 A^Δ7 E7 ⁵ A^Δ7 G[♯]-7(b⁹) C[♯]7(b⁹)

32

F[♯]-7 B7 B^M7 E7 A-7 C^M7 F7 C[♯]-7 F[♯]7

36

B-7 E7 A^Δ7 G[♯]-7(b⁹) C[♯]7(b⁹) F[♯]-7 B7

41

B^M7 E7 A-7 C^M7 F7 B-7 E7

45

A^Δ7 C7 F G-7 C7 F

49

B^b-7 E^b7 G[♯] B^b-7 E^b7 B-7 E7

53

B-7 E7 A^Δ7 G[♯]-7(b⁹) C[♯]7(b⁹) F[♯]-7 B7 B^M7 E7

57

A-7 C^M7 F7 B-7 E7 A^Δ7 E7 ^Δ A^Δ7

62

WILLOWOOD

3

67 $G\#-7(b9)$ $C\#7b9$ $F\#-7$ $B7$ $B\#7$ $E7$ $A-7$

71 $C\#7$ $F7$ $C\#-7$ $F\#7$ $B-7$ $E7$ $A\Delta7$ $G\#-7(b9)$ $C\#7b9$

76 $F\#-7$ $B7$ $B\#7$ $E7$ $A-7$ $C\#7$ $F7$

80 $B-7$ $E7$ $A\Delta7$ $C7$ F $G-7$ $C7$

84 F $Bb-7$ $eb7$ $G\#$ $Bb-7$ $eb7$

88 $B-7$ $E7$ $B-7$ $E7$ $A\Delta7$ $G\#-7(b9)$ $C\#7b9$

92 $F\#-7$ $B7$ $B\#7$ $E7$ $A-7$ $C\#7$ $F7$

96 $B-7$ $E7$ $A\Delta7$ $E7$ $A\Delta7$

YVETTE

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5
9
14
19
24
28
31

Chords: A-7, C#-7(b9), B-7, G, B-7(b9), E7b9, D#7, G7, C#7, F7, B-7, E7, A-7, D7, G, G7, C, C#7, B-7, E7, A-7, D7, B, G, B-7(b9), E7b9, A-7, C#-7(b9), F#7b9, B-7, D#7, G7, C#7, B-7, E7, A-7, D7, G, G7, C, C#7, B-7, E7, A-7, D7, G.

2

B-7(b9) E7b9 A-7 C#-7(b9) F#7b9 B-7

36

DM7 G7 C#7 C-7 F7 B-7

40

B-7 A-7 A-7 D7 G G7

44

C C#7 B-7 E7 A-7 D7

48