

THE LIFE AND MUSIC OF MCCOY TYNER
AN EXAMINATION OF THE SOCIOCULTURAL INFLUENCES ON MCCOY TYNER
AND HIS MUSIC

by

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AND HIS MUSIC**

Alton Louis Merrell II, PhD

University of Pittsburgh, 2013

This study is a historical, sociocultural and analytical examination of McCoy Tyner's life and music. McCoy Tyner is a preeminent voice in the history of modern jazz piano performance, and his style is not only one of the most recognizable in jazz history, it has been studied and assimilated into the musical vocabulary of renowned pianists worldwide. Although Tyner's influence is vast, there is a paucity of research on how he achieved his signature style, and the sociocultural and musical influences that cultivated his early musical talent and signature piano style have not been researched. This study details significant historical and sociocultural influences that nurtured Tyner's musical talent from his birth in Philadelphia in 1938, through his brief professional tenure with the Art Farmer-Benny Golson Jazztet, which ended in 1960. These influences include the Great Migration, immediate and extended family, musical influences, formal and informal training and professional experiences prior to becoming a member of the John Coltrane Quartet. This study also details the musical influence John Coltrane had on the development of Tyner's signature style in the early 1960s. As a member of Coltrane's quartet, Tyner not only received valuable lessons from Coltrane, but was also exposed

to Coltrane's multifaceted compositions, an amalgamation of modal jazz, Indian classical music and African music, all of which influenced the development of Tyner's signature style in the early 1960s. Through transcription and analysis of select improvisations, this study also examines how Tyner generates dissonance and consonance (tension and release) – a fundamental attribute of his signature piano style – delineating melodic devices he regularly played with his right hand in tandem with harmonic devices regularly played with his left hand. Overall, this study reveals the sociocultural influences on McCoy Tyner that were the seedbed for his unique style and offers an in-depth examination of what makes that style unique.

TABLE OF CONTENTS

PREFACE.....	XIX
1.0 INTRODUCTION.....	1
1.1 AIMS OF THIS STUDY	3
1.2 RESEARCH METHODOLOGY	4
1.3 LITERATURE REVIEW	9
2.0 EARLY INFLUENCES	13
2.1 HISTORICAL BACKGROUND	13
2.1.1 Sociocultural Background	13
2.1.2 Musical Background.....	19
2.2 THE GREAT MIGRATION	21
2.3 FAMILY	27
2.4 MUSICAL INFLUENCES.....	38
2.4.1 Violet Addison and Art Tatum.....	38
2.4.2 Bud Powell.....	40
2.4.3 Red Garland.....	42
2.4.4 Thelonious Monk	44
2.5 FORMAL TRAINING	45
2.5.1 Mr. Habershaw	45

2.5.2	Ted Baroni.....	47
2.5.3	Granoff School of Music	48
2.6	INFORMAL TRAINING.....	49
2.6.1	Rhythm and Blues Band	50
2.6.2	Jam Sessions.....	53
2.6.3	Rehearsal Bands	58
2.6.4	House Bands.....	59
2.7	PROFESSIONAL EXPERIENCES.....	62
2.7.1	Working with Calvin Massey and Max Roach	62
2.7.2	Working with Art Farmer and Benny Golson – The Jazztet	65
3.0	JOHN COLTRANE.....	70
3.1	HISTORICAL BACKGROUND	71
3.1.1	Sociocultural Background	71
3.1.2	Musical Background.....	74
3.2	COLTRANE AS FRIEND AND MENTOR.....	77
3.3	COLTRANE AS A MUSICAL INFLUENCE	80
3.3.1	Modal Jazz and Quartal Chords.....	82
3.3.2	Indian Classical Music and Bass Dyads	85
3.3.3	African Music and The Pentatonic Scale	87
3.3.4	Eric Dolphy and A Freer Improvisational Style.....	90
4.0	TRANSCRIPTION AND ANALYSIS	93
4.1	SELECTION CRITERIA	93
4.2	“CHAIN REACTION”	94

4.2.1	Historical Background	94
4.2.2	Analysis of the Composition	97
4.2.3	Improvisational Content	98
4.2.3.1	Melodic Material	98
4.2.3.2	Harmonic Material	110
4.2.3.3	Rhythmic Material	112
4.2.4	Creation of Consonance and Dissonance: Right and Left Hand	113
4.2.4.1	Summary	127
4.3	“PASSION DANCE”	128
4.3.1	Historical Background: “Passion Dance” & “Blues On the Corner”... ..	128
4.3.2	Analysis of the Composition: “Passion Dance”	130
4.3.3	Improvisational Content: “Passion Dance”	131
4.3.3.1	Melodic Material	131
4.3.3.2	Harmonic Material	137
4.3.3.3	Rhythmic Material	138
4.3.4	Creation of Consonance and Dissonance: Right and Left Hand	139
4.3.4.1	Summary	147
4.4	“BLUES ON THE CORNER”	148
4.4.1	Analysis of the Composition: “Blues on the Corner”	148
4.4.2	Improvisational Content: “Blues on the Corner”	149
4.4.2.1	Melodic Material	149
4.4.2.2	Harmonic Material	154
4.4.2.3	Rhythmic Material	155

4.4.3	Creation of Consonance and Dissonance: Right and Left Hand	156
4.4.3.1	Summary	175
4.5	TRANSCRIPTION AND ANALYSIS SUMMARY.....	176
5.0	CONCLUSION.....	177
6.0	REFERENCE	179
6.1	BIBLIOGRAPHY	179
6.2	INTERVIEWS	185
6.3	DISCOGRAPHY	186
6.3.1	Hank Mobley.....	186
6.3.2	McCoy Tyner	186
APPENDIX A	187
APPENDIX B	226

LIST OF TABLES

Table 1. Melodic Analysis	6
Table 2. Harmonic Analysis	7
Table 3. Rhythmic Analysis.....	8
Table 4 Philadelphia Population 1890 – 1930	26
Table 5 “Chain Reaction:” Summary of all the diatonic and non-diatonic triads and seventh chords Tyner incorporated in his melodic improvisation.	118
Table 6 "Blues on the Corner:" Summary of the Consonant and Dissonant Melodic and Harmonic Devices in Section #1.....	158
Table 7 "Blues on the Corner:" Summary of the Consonant and Dissonant Melodic and Harmonic Devices Tyner plays in Section #2.....	164
Table 8 "Blues on the Corner:" Summary of the Consonant and Dissonant Melodic and Harmonic Constructs Tyner plays in Section #3.	170

LIST OF FIGURES

Figure 1 Cedar Avenue Home of McCoy Tyner	18
Figure 2 Beatrice Tyner around 1952	28
Figure 3 Beatrice’s Ad in McCoy Tyner’s Mayer Sulzberger Middle School Yearbook	28
Figure 4 Mount Olive Baptist Church	31
Figure 5 McCoy Tyner and Friends on their way to Mt. Olive Baptist Church - McCoy Tyner (hat) Verdell Whitmore (boy on left of McCoy), Harold Whitmore (next to steps), Letha Williams (woman on steps)	31
Figure 6 Martha Washington Elementary School.....	39
Figure 7 Mayer Sulzberger Middle School.....	46
Figure 8 Granoff School of Music	48
Figure 9 McCoy Tyner, tall young man standing at the left, watching his brother Jarvis, third from the far right, and close friend Garvin Merceau, far right, during a performance at Mayer Sulzberger Junior High School. Picture by John W. Mosley, Courtesy of The Charles L. Blockson Afro-American Collection, Temple University Libraries.....	51
Figure 10 Philadelphia’s Uptown Theater	53
Figure 11 West Philadelphia High School.....	55
Figure 12 Tioga Theater.....	66

Figure 13 John Coltrane's Home In West Philadelphia.	78
Figure 14 Bass Dyad, D Tonal Center.....	81
Figure 15 Quartal Chords.....	81
Figure 16 F Minor or A-Flat Pentatonic Scale.....	82
Figure 17 Quartal Chords Tyner Plays along the B Dorian Mode within his solo in "Miles' Mode" released in 1962.	84
Figure 18 Phrase One of "Resolution" from "A Love Supreme."	86
Figure 19 "Chain Reaction:" "D" Dorian Mode.....	98
Figure 20 "Chain Reaction:" "E-Flat" Dorian Mode.....	99
Figure 21 "Chain Reaction:" The primary modes from which Tyner selected pitches to play his improvised melodic phrases with "Chain Reaction's AABBA song form.	99
Figure 22 "Chain Reaction:" Melodic phrase derived from pitches in "D" Dorian Mode - measures 37-39.	99
Figure 23 "Chain Reaction:" Melodic phrase derived from pitches in "E-Flat" Dorian Mode - measures 241 -244.	100
Figure 24 "Chain Reaction:" Tyner's inclusion of triads and seventh chords within his melodic phrases -measures 66-72.	100
Figure 25 "Chain Reaction:" Tyner's use of a four-note melodic grouping that included an arpeggiated triad and seventh chord - measures 169-170.....	101
Figure 26 "Chain Reaction: "36% of Tyner's melodic phrases end with two or three note simultaneity - measure 209.	102
Figure 27 "Chain Reaction:" Tyner's use of pitches from the "A-Flat" Major Pentatonic Scale - measures 53-55.	103

Figure 28 "Chain Reaction:" Tyner's use of Quartal Melodic Fragments within a melodic phrase - measures 253-256.	103
Figure 29 "Chain Reaction:" Tyner's use of melodic sequence - measures 129-132.	104
Figure 30 "Chain Reaction:" Tyner's use of a Repetitive Melodic Fragment - measures 177-181.	104
Figure 31 "Chain Reaction:" Tyner's use of call and response - measures 81-84.	105
Figure 32 "Chain Reaction:" Tyner's use of grace note ornamentation - measure 289-292.	105
Figure 33 "Chain Reaction:" Tyner's use of trills - measures 217-220.	106
Figure 34 "Chain Reaction:" Reoccurring Melodic Pattern #1 (A) - measure 55.	106
Figure 35 "Chain Reaction:" Tyner's use of Pattern #1(B) within his improvisation - measure 68.	107
Figure 36 "Chain Reaction:" Tyner's Reoccurring Melodic Patterns #1(A) and (B) throughout his improvisation on "Chain Reaction" - measures 55, 68, 111, 165, 211-212, 237-238 and 240-241.	107
Figure 37 "Chain Reaction:" Tyner's use of Pattern #2 within his improvisation in "Chain Reaction" - measure 99.	108
Figure 38 "Chain Reaction:" Tyner's Reoccurring Melodic Pattern #2 - measures 99, 109, 143, 147, 151, 167.	108
Figure 39 "Chain Reaction:" Tyner's Reoccurring Melodic Pattern #3 - measures 37, 66-67, 99-100, 210-211, 258-259.	109
Figure 40 "Chain Reaction:" Two Three Note Quartal Chords Tyner utilized within his improvisation.	110
Figure 41 "Chain Reaction:" Tyner's Bass Dyad.	110

Figure 42 "Chain Reaction:" Three Note Rootless Dominant Thirteen Chords Tyner utilized in his improvisation.....	111
Figure 43 "Chain Reaction:" Four, Three and Two Note Rootless Chords Tyner utilized within his improvisation.....	111
Figure 44 "Chain Reaction:" Chord Cluster Usage - measures 73-74, 105-108, 137-141 and 145-146.....	112
Figure 45 "Chain Reaction:" Two prominent comping rhythms Tyner played with his left hand throughout his improvisation - measures 64, 67, 69-70, 77, 85, 87, 95, 97.....	113
Figure 46 "Chain Reaction:" Quartal chord planing along the "D" Dorian mode.	114
Figure 47 "Chain Reaction:" Quartal planing along the "E-Flat" Dorian mode.	114
Figure 48 "Chain Reaction:" Quartal Chords Tyner favors during his seven chorus solo on "Chain Reaction.	114
Figure 49 "Chain Reaction:" Melodic Phrase comprised of pitches from "D" Dorian mode with quartal chord planing along the "D" Dorian mode - measures 173-176.....	115
Figure 50 "Chain Reaction:" Tyner's inclusion of triads and seventh chords within his melodic phrases -measures 67-71.....	117
Figure 51 "Chain Reaction:" Tyner's use of four-note groupings that include diatonic and non-diatonic arpeggiated triads and seventh chords - measures 169-172.....	120
Figure 52 "Chain Reaction:" Modal Superimposition - measures 102-104.	121
Figure 53 "Chain Reaction:" Tyner's use of Three Note Rootless Dominant Thirteen Chords while playing a riff – measures 157-160.....	121
Figure 54 "Chain Reaction:" The renaming of the chords Tyner regularly plays during the "B" sections of his improvisation.	124

Figure 55 “Chain Reaction:” Tyner’s use of a low “A-Flat” bass note followed by “A-Flat” Dominant 13 Suspended 4 th and “A-Flat” Dominant 13 th chords accentuating the <i>IV</i> chord during the “B” section.	124
Figure 56 "Chain Reaction:" Tyner's use of the D – A Dyad – measures 72-76.	125
Figure 57 “Chain Reaction:” Tyner playing a melodic sequence in the right hand while modally planning in D Dorian mode in the left hand - measures 129-132.	126
Figure 58 “Chain Reaction:” Riff with modal quartal planning in D Dorian – Measures 177-181.	126
Figure 59 “Chain Reaction:” Call and response phrases with modal planning in D Dorian - Measures 81-84.	126
Figure 60 “Passion Dance:” - Open Solo Form	131
Figure 61 “Passion Dance:” – “F” Mixolydian Mode.	132
Figure 62 “Passion Dance:” – A phrase from Tyner's improvisation employing notes from the “F” Mixolydian mode - measures 37-40.	132
Figure 63 "Passion Dance:" Tyner's inclusion of diatonic triads within his melodic phrase - measures 53-56.	132
Figure 64 “Passion Dance:” Non-diatonic triads usage as part of a melodic sequence – measures 175-176.	133
Figure 65 “Passion Dance:” Tyner’s use of a Quartal Melodic Fragment at the end of a phrase – measures 97-100.	134
Figure 66 "Passion Dance:" Three Note Motivic Diatonic and Non-Diatonic Cells - measures 105-107.	135

Figure 67 "Passion Dance:" Four Note Motivic Diatonic and Non-Diatonic Cells – measures 133-136.	135
Figure 68 "Passion Dance:" Tyner's use of call and response within his phrase – measures 157-160.....	135
Figure 69 "Passion Dance:" Tyner's use of the first four notes of the "C-Sharp" blues scale - measures 81-84.	136
Figure 70 "Passion Dance: "Most frequently played three-note quartal chords.	137
Figure 71 "Passion Dance:" Five-note quartal chords and "So What" chords - measures 177-184.	138
Figure 72 "Passion Dance: "Use of pitches from "F" Mixolydian mode to construct melodies and quartal chord accompaniment - measures 41-44.	139
Figure 73 "Passion Dance:" Tyner's use of diatonic triads in his melodic phrase supported by diatonic quartal chords constructed on the "F" Mixolydian mode - measures 53-56.	140
Figure 74 "Passion Dance:" Tyner creating dissonance by playing non-diatonic three and four note motivic cells while chromatically moving three note quartal chords with his left - measures 45-46.	142
Figure 75 "Passion Dance:" Bass Dyad Re-Establishing the Tonal Center - measures 77-80..	143
Figure 76 "Passion Dance:" Bass Dyads Tyner employs to punctuate the ends of his melodic phrases - measures 41-44.	143
Figure 77 "Passion Dance:" Melodic Superimposition using F# Major Pentatonic and Mixolydian scales - measures 140-145.....	144
Figure 78 "Passion Dance:" Bi-Tonality within Tyner's improvisation - measures 81-84.....	145

Figure 79 "Passion Dance:" Tyner's consonant use of five-note quartal chords and dissonant "So What" chords - measures 177-184.....	146
Figure 80 "Blues on the Corner:" - General Solo Progressions.....	148
Figure 81 "Blues on the Corner:" Descending Dominant 7 th Suspended Fourth Chords a Major 2nd Apart; Melody comprised of Quartal Melodic Fragments - measures 3 and 4.....	149
Figure 82 "Blues on the Corner:" Excerpt of a phrase possessing notes from the "F" Minor Pentatonic Scale - measure 68.	150
Figure 83 "Blues on the Corner:" Arpeggiated dominant seventh chords within a melodic phrase - measure 50.....	151
Figure 84 "Blues on the Corner:" Bebop Enclosure - measure 50.	151
Figure 85 "Blues on the Corner:" Chromatic Approach Notes - measure 17.....	152
Figure 86 "Blues on the Corner:" Repetitive Melodic Fragment - measure 29-30.	152
Figure 87 "Blues on the Corner:" Four-Note Grouping - measure 63.....	153
Figure 88 "Blues on the Corner:" Tyner's Three-Note Rootless Chords.	154
Figure 89 "Blues on the Corner:" Common Four-Note Rootless Chords.	154
Figure 90 "Blues on the Corner:" Solo Progressions of the first four measures of the twelve-bar blues solo form.....	156
Figure 91 "Blues on the Corner:" Incorporation of rootless V7#9 (F7#9) and Minor v9 Chords (Fmin9) in Section #1 of Tyner's improvisation - measures 31-32.....	161
Figure 92 "Blues on the Corner:" Use of a Non-Diatonic Three Note Rootless Dominant Thirteen Chord to Generate Tension - measures 53-55.....	162
Figure 93 "Blues on the Corner:" Solo Progressions of measures 5 through 8 of the twelve-bar blues solo form.....	163

Figure 94 "Blues on the Corner" Quartal Chord Planing in measures 5 and 6 of Section #2 - measures 45 - 46.	167
Figure 95 "Blues on the Corner:" Non-Diatonic Quartal Chord Planing with Pentatonic Scale Usage - measures 35-36.	168
Figure 96 "Blues on the Corner:" Solo Progressions of measures 9 through 12 of the twelve-bar blues solo form.	169
Figure 97 "Blues on the Corner:" Insertion of the ii – V progression in Section #3 – measure 50.	173
Figure 98 "Blues on the Corner:" Dissonance generating Non-Diatonic Quartal Chords in measures 11 and 12 of Section #3 - measures 51-52.	174
Figure 99 "Blues on the Corner:" Dissonant two hand quartal chords followed by a tension releasing Octave Bass Dyad - measures 87-88.	175

PREFACE

I thank God for giving me the gift of music. To my wife Kimberly, I could not have completed this dissertation without your immeasurable love, support and sacrifice. To my “number one son” Jaden and my “baby girl” Zion, thanks for enduring the many days and nights daddy was at the library writing this work. Although completing this dissertation is a significant achievement, greater works shall the both of you do because the “ceiling” off my life’s accomplishments will be the “floor” of your own success. I also want to thank Dr. Nathan Davis, Dr. Eric Moe, Dr. Mathew Rosenblum, Dr. Laurence Glasco and Janine Carlock for your invaluable contributions to this work. To my parents, Alton and Linda Merrell Sr., thank you for making me into the person I am today. Without your love, support, teaching, and sacrifice, this accomplishment would not have been realized.

1.0 INTRODUCTION

McCoy Tyner is a preeminent voice in the history of modern jazz piano performance, and his style is arguably one of the most recognizable styles in jazz history. With the advent of Modal jazz at the end of the 1950s and Avant-Garde jazz during the 1960s, the general bebop framework of jazz piano performance, which had originated in the 1940s with Bud Powell, was fading (although utilized and expanded upon by a host of pianists in the 1950s and 1960s). Tyner took full advantage of these new styles of jazz, and during his five-year tenure with the John Coltrane Quartet between 1960 and 1965, developed an influential jazz piano style that could be utilized within the new Modal and Avant-Garde styles of the 1960s.

In describing the varied and significant contributions jazz pianists have made throughout the twentieth century, journalist James R. Gains succinctly writes:

“Many periods of jazz history are marked by the styles and contributions of jazz pianists. Some of the styles, although extensions of basic practices, are distinctive as exemplified by Dave Brubeck, Oscar Peterson, Bill Evans, Paul Bley and Keith Jarrett. Others piano styles represent dramatic changes, and are unique as exemplified by Cecil Taylor and Thelonious Monk.”¹

He classifies contributions as “distinctive”² or “dramatic”³ changes. McCoy Tyner’s work puts him in the same category as distinctive jazz pianists Bill Evans, Keith Jarrett, and Dave Brubeck;

¹ James R. Gains. *The Lives of the Piano*, (New York: Holt, Rinehart and Winston, 1981), 143-161.

² A performer’s jazz piano style in which many characteristics of their style can be traced to a previous jazz performer’s piano style.

just as Bud Powell pianistically assimilated the innovative Bebop style of the 1940s, led by alto saxophonist Charlie Parker, McCoy Tyner pianistically assimilated the innovative Modal style of the 1960s advanced by tenor saxophonist John Coltrane. However, while studies have carefully examined the style of Evans, Jarrett and Brubeck, little work has been done examining Tyner's style. In fact, world-renowned educator and musician, Dr. Billy Taylor suggests that:

“He [McCoy Tyner] is the kind of jazz artist whose music should be printed and studied by music students as the music of Bach is printed and studied.”⁴

A testament to the greatness of McCoy Tyner's music is found in the fact that Tyner's famed pianistic style has been studied and assimilated into the musical vocabulary of pianists like Chick Corea, Joanne Brackeen, Alice McLeod Coltrane, Kenny Kirkland, Dave Kikoski, Joey Calderazzo and a host of other world-class musicians. In fact, upon hearing Corea's Grammy award winning album “Now He Sings, Now He Sobs,”⁵ Jarvis Tyner, Jr., McCoy's brother, initially thought Corea's new music was his brother's.⁶ Although Tyner has significantly influenced legions of notable pianists, literature on how Tyner achieves his signature style is scant, and the sociocultural and musical influences that cultivated his early musical talent and signature piano style have not been examined. This study reveals the sociocultural influences on McCoy Tyner that were the seedbed for his unique style and offers an in-depth examination of what makes his style unique.

³ A performer's jazz piano style in which many characteristics of their style cannot be traced to a previous jazz performer's piano style.

⁴ Liner Notes, Billy Taylor, *Cosmos*. Compact Disc, Blue Note, BN-LA460-H2, 1976.

⁵ Chick Corea's single “Now He Sings, Now He Sobs” from his album with the same title, secured him a Grammy Hall of Fame Award in 1999. This award honors recordings that are at least twenty-five years old and that have qualitative or historical significance.

⁶ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

1.1 AIMS OF THIS STUDY

A tripartite aim exists within this study. The first is to sketch significant historical and sociocultural influences that nurtured McCoy Tyner's musical talent from his birth in Philadelphia in 1938, through his brief professional tenure with the Art Farmer-Benny Golson Jazztet concluding in 1960. The second aim of this study is to detail the historical, sociocultural and musical influence the John Coltrane Quartet and Eric Dolphy had on the development of McCoy Tyner's famed piano style during his five-year tenure with the group from 1960 to 1965. The third aim is to detail how Tyner utilizes his right hand in tandem with his left to generate consonance and dissonance (tension and release) within selected improvisations.

To accomplish the first objective, historical and sociocultural research has been conducted to provide pertinent information detailing early sociocultural influences that contributed to the cultivation of Tyner's musical talent and later development of his famed piano style. This research is presented on both macro and microscopic levels. The macroscopic level provides research explaining how the Great Migration, as well as Tyner's immediate and extended family, cultivated his musical talent. The microscopic level provides information detailing how Tyner's musical influences, formal and informal training, and early professional experiences (prior to becoming a member of the John Coltrane Quartet) cultivated his musical talent.

To accomplish the secondary objective of this study, historical and sociocultural research has been conducted delineating the influences that helped McCoy Tyner cultivate his famed piano style. This research is also presented on both macro and microscopic levels. The macroscopic level provides research detailing the influence the Civil Rights Era and African-American culture had on the development of McCoy Tyner's style. The microscopic level provides information on how John Coltrane and Eric Dolphy's music influenced Tyner.

The third objective of this study was accomplished via the transcription and analysis of selected improvisations of Tyner's.

1.2 RESEARCH METHODOLOGY

To accomplish the first and second aims of this study, significant historical and sociocultural influences that nurtured McCoy Tyner's musical talent from birth in 1938, through his tenure with the John Coltrane Quartet, ending in 1965, are delineated. Research data was acquired from primary and secondary sources. The primary sources consist of interviews with McCoy Tyner, his brother Jarvis Tyner, Jr., and Gwendolyn Tyner his sister. Musicians that played with Tyner like Benny Golson, Oden Pope, Curtis Fuller, and Jimmy Owens were also interviewed. A trip to Philadelphia, Pennsylvania, Tyner's birthplace, yielded photographs of Tyner's grade, middle and high schools, middle school yearbooks, childhood homes, neighborhoods and church, Tioga Theater, and other locations significant in the development of Tyner's musical talent. E-mail and a cell phone were utilized to allow further discussions with those interviewed in Philadelphia and other relevant areas. Secondary sources consisting of taped and written interviews with McCoy Tyner, interviews with people who worked with Tyner and/or attended his performances, along with books, periodicals, newspaper articles, album liner notes and Tyner's fan website were consulted to gather historical and sociocultural data integral to this study.

The third aim of this study is achieved through the transcription and analysis of Tyner's improvisations. Transcription, in addition to analysis, is a necessary part of this study because a review of jazz history underscores the fact that jazz is not primarily a written music tradition as

practiced within Western European culture. Instead, jazz is primarily an aural music tradition stemming from the musical practices of West African/African-American culture, and within that culture, music was aurally passed on from one person or generation to the next. As a result, jazz researchers interested in analyzing jazz are often confronted with the problem of not having scores to analyze. Consequently, researchers must utilize recordings and transcriptions of jazz music,⁷ as is done in this study.

Single note transcriptions abound within jazz literature, including some of McCoy Tyner's improvisations. Although this type of transcription is useful for examining an improviser's melodic material, they are not useful in examining the details of how a pianist's melodic and harmonic materials work in conjunction with each other. As a result, full piano transcriptions notating both Tyner's melodic and chordal material have been written and included in the appendix of this study. The computer software *Transcribe!* was utilized to play the recorded improvisations at a slower tempo, further ensuring the notation accuracy of each transcription.

For this study, the author selected three Tyner improvisations that were recorded in 1967, two years after Tyner left the Coltrane group. All three improvisations – “Chain Reaction,” “Passion Dance,” and “Blues on the Corner” – have not been commercially published.

The method of analysis utilized in this study is loosely based on Dr. David N. Baker's analytical framework as illustrated in his *The Jazz Style of...Series*.⁸ While the general approach of examining the melodic, harmonic and rhythmic attributes of an improviser's musical style is utilized in this study, because Dr. Baker's analytical categories are primarily suited for the

⁷ Len Lyons, *The Great Jazz Pianists: Speaking of Their Lives and Music* (New York: William Morrow and Company, 1983), 260.

⁸ David N. Baker. *The Jazz Style of Miles Davis: A Musical and Historical Perspective*. Lebanon, Ind., distributed by Studio P/R., 1980, 2.

analysis of the Bebop jazz style, the author has modified and added analytical categories appropriate for analyzing Tyner’s modal/post-bop piano style in general and analyzing how Tyner utilized his right hand in tandem with his left to generate improvised melodies and chordal accompaniment in particular.

Three of Tyner’s improvisations are transcribed and analyzed in this study to unveil how constructs of his improvised melodies played with Tyner’s right hand worked in tandem with the chordal accompaniment played with his left hand. This is accomplished in two general steps. The first involves specifically delineating the melodic, harmonic and rhythmic components of each improvisation in this study, which identifies the important improvisational constructs Tyner employed to generate his piano style. The following tables list the specific analytical categories (all fitting within Dr. Baker’s melodic, harmonic, and rhythmic framework) used to assess the musical constructs characteristic of Tyner’s style.

Table 1. Melodic Analysis

Modal Scales ⁹
Diatonic and Non-Diatonic Triads and Seventh Chords
Reoccurring Phrase Beginnings and Endings (Melodic)
Four Note Groupings ¹⁰
Quartal Melodic Fragments ¹¹
Pentatonic Scales

⁹ Notes derived from the Dorian or Mixolydian modal scale.

¹⁰ A series of four notes that collectively form a triad or seventh chord without playing each chord tone in exact succession.

¹¹ Quartal melodic fragments are a series of two or more notes within a melodic phrase in which each note is an interval of a perfect fourth from one another.

Motivic Cells ¹² , Melodic Sequences, Repetitive Melodic Fragments, ¹³ Call and Response
Bebop Enclosures ¹⁴ , Chord Arpeggiation, Chromatic Approach Tones ¹⁵
Superimposition ¹⁶
Reoccurring Melodic Patterns
Ornamentation / Embellishment ¹⁷

Table 2. Harmonic Analysis

Use of Quartal Harmony ¹⁸
Use of Bass Dyads ¹⁹
Use of Two, Three and Four note rootless chords ²⁰
Use of “So What” Chords ²¹

¹² Short melodic fragments of three or four notes that are collectively subject to variation.

¹³ Short melodic phrases that are repeatedly played.

¹⁴ A melodic technique in which an improviser surrounds a targeted note by its upper and lower neighboring notes.

¹⁵ Pitches that precede important chord tones by a half step.

¹⁶ Superimposition is an improvisational technique an improviser uses to play a melody implying a chord, chord progression, or tonal center other than that being stated by the rhythm section. This technique has been used since 1960 to increase the use of chromaticism in jazz.

¹⁷ Use of a grace note or trill.

¹⁸ Quartal Harmony is two or more notes played at the same time in which each note of the chord is an interval of a perfect fourth from one another.

¹⁹ Two note chords played in the low range of the piano in which each note of the chord is perfect fifth apart from one another. Sometimes these chords are made of two notes that are an octave apart as seen in “Blues on the Corner.”

²⁰ Chord voicings that do not include the root note of a chord.

²¹ Five-note chords, which from the bottom up, consists of three perfect fourth intervals followed by a major third interval. The use of the harmony became vogue when pianist Bill Evans utilized it on Miles Davis’ composition “So What” from his album “Kind of Blue” recorded in 1959.

Table 3. Rhythmic Analysis

Prevalent Rhythms within the improvisation (melodically and chordally)
Recurrent Rhythmic patterns found in the melodic phrase (double time, half time, asymmetrical groupings)
Melodic Rhythmic Contrast, Chordal Rhythmic Contrast
Reoccurring Phrase Beginnings and Endings (Rhythmic)

Second, I collectively examine the melodic, harmonic and rhythmic devices found in step one to see how Tyner played melodic devices with his right hand in tandem with harmonic devices played with his left hand. Of particular interest is how Tyner generated consonant and dissonant musical devices throughout his improvisation. Identifying the musical devices that generate consonance and dissonance within Tyner's improvisations provides insight into the heart and soul of his famed piano style - an ebb and flow of musical material that collectively produces dissonance (tension) and consonance (release) within his improvisations.

1.3 LITERATURE REVIEW

The official McCoy Tyner biography has yet to be written. Moreover, scholarly research specifically examining the historical and sociocultural influences cultivating McCoy Tyner's early musical talent and later famed piano style is non-existent. However, two books examining the life of jazz trumpeter Lee Morgan, a musical contemporary of Tyner, and one biography in particular of jazz saxophonist John Coltrane, Tyner's employer for five years, are applicable to this study. Additionally, three academic articles detailing attributes of Tyner's piano style are also examined.

Jeffery McMillan's book, "Delightfulee: The Life and Music of Lee Morgan,"²² is a well-researched book detailing the life of Lee Morgan. McMillan, who knew that Lee Morgan's talent did not blossom in a vacuum, performed extensive research detailing the sociocultural influences that nurtured Morgan's musical talent. Much of McMillan's research is also applicable to McCoy Tyner who like Morgan, grew up in Philadelphia during the 1950's. McMillan's book renders information on Philadelphia musicians with whom Morgan and Tyner interacted, how Philadelphia musicians jumpstarted their careers, how they developed their musical talents, and how some of them gained international fame.

In Tom Perchard's book "Lee Morgan: His Life, Music and Culture,"²³ he uses the example of Lee Morgan as a springboard to illustrate his theories about drugs, race and growing up as a jazz musician in Philadelphia during the 1950s. Although the book is not the definitive biography of Lee Morgan as the title implies, the sociological information pertaining to

²² Jeffery McMillan. *Delightfulee: The Life and Music of Lee Morgan* (Ann Arbor: University of Michigan Press, 2008).

²³ Tom Perchard. *Lee Morgan: His Life, Music and Culture* (London and Oakville Connecticut: Equinox Publishing, 2006).

Philadelphia in the 1950s is valuable to this study. Although the findings in this dissertation will not specifically add insight to McMillan's and Perchard's work, they will assist the researcher in contributing a work to the canon of jazz literature that details the life and music of McCoy Tyner as McMillan and Perchard has done with Lee Morgan.

Three biographies of tenor saxophonist John Coltrane, written by Cuthbert O. Simpkins, Bill Cole, and Lewis Porter have been referenced in this study. Each biographical work was assessed to gain insight into the musical mystique of John Coltrane and examined to see how he and his music cultivated McCoy Tyner's piano style. Lewis Porter's book "John Coltrane: His Life and Music"²⁴ is the most relevant to my purposes. Porter's musicological study incorporates the soundest research of all the Coltrane biographies preceding it. While Porter incorporates many ideas and quotations from his predecessors Simpkins and Cole, he also includes a plethora of recorded interviews with Coltrane, personal interviews with surviving family members and acquaintances. Porter's book is valuable to this study because it not only details how McCoy Tyner came to join Coltrane's group, replacing pianist Steve Kuhn in 1960, but more importantly, Porter's book details Coltrane's openness and inclusion of music from other cultures, an attribute that greatly influenced Tyner.

As a result of McCoy Tyner's acclaimed five year tenure with the John Coltrane Quartet, and subsequent long successful solo career, McCoy Tyner has been the subject of a host of articles in popular jazz magazines like "Down Beat," "Jazz Journal," "Cadence," "Jazz Times," and "Jazz Form." A few of the articles include in-depth personal interviews and profiles of Tyner that detail his upbringing. Ahmed Bashier's profile of Tyner in "Jazz Journal," and Bob Rusch's interview of Tyner in "Cadence" are two such articles. Diane D. Tuner's interview of

²⁴ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor: University of Michigan Press), 1998.

McCoy Tyner details many social, cultural and political influences, like racism, on Tyner's early life. A transcription of the interview is found inside her anthology entitled "Feeding the Soul: Black Music, Black Thought."²⁵ Data from Bashier, Rusch and Turner's publications are included in this study, conversely, the finding of this study will add more detail to their work. Information from original liner notes and record reviews of the albums referenced in this study are also incorporated in this study when pertinent.

Three analytical articles dealing with McCoy Tyner's work are available. James Dorsey's article entitled "Quartal Harmony: The Style of Pianist McCoy Tyner"²⁶ analyzes two components of Tyner's famed piano style, quartal harmony and two-note pedal voicings.²⁷ Dorsey's analysis works from transcriptions of Tyner solos made by Paul Hefner, Stephen Skinner, and Bob Leso. Dorsey's study focuses on how Tyner rhythmically used quartal and two-note pedal voicings in his left hand to generate interest and tension within his improvisations. His musical illustrations of these chords are presented on single line staves without melodic material context, thus shedding no light on how Tyner's chord voicings work in tandem with melodic lines played by his right hand.

Paul Rinzler's article "The Quartal and Pentatonic Harmony of McCoy Tyner"²⁸ examines McCoy Tyner's system of harmony based on quartal and suspended chords, as well as modal and pentatonic scales. Rinzler's analysis is based on twenty-two transcriptions of McCoy Tyner that were either, made by others, or were transcribed by Rinzler himself. Rinzler details

²⁵ Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011).

²⁶ James Dorsey, "Quartal Harmony: The Style of Pianist McCoy Tyner" in *Jazz Research Proceedings Yearbook*, January, 121.

²⁷ Two note chords played in the low range of the piano in which each note of the chord is perfect fifth apart from one another.

²⁸ Paul Rinzler, "The Quartal and Pentatonic Harmony of McCoy Tyner" in *Annual Review of Jazz Studies*, no. 10, 35-87.

Tyner's uses of polychords, left hand perfect fifths, quartal chords and other components of Tyner's harmony. Like Dorsey, the focus of Rinzler's study is on Tyner's harmony, and although more exhaustive than Dorsey's, Rinzler again does not address how Tyner utilizes his right hand in tandem with his left.

The third article, also by Rinzler, entitled "McCoy Tyner: Style and Syntax,"²⁹ analyzes the melodic and harmonic components of five solos. Rinzler also shows how each song presents a unique problem in applying pentatonicism³⁰ and modality,³¹ two of Tyner's favorite improvisational devices, and shows how Tyner harmonically alters the original composition to suit his own improvisational tendencies. Rinzler does a thorough job codifying Tyner's harmonic vocabulary, as well as some of his melodic devices. He also provides intriguing information on how Tyner changes the harmonic landscape of a song to suit his personal playing style. Again, the specifics of right hand and left hand interaction are lacking. This study will focus on that aspect of Tyner's work.

²⁹ Paul Rinzler, "McCoy Tyner: Style and Syntax" in *Annual Review of Jazz Studies*, no. 2, 109-149.

³⁰ The use of the notes within a pentatonic scale as material for melody, or the use of the pentatonic scale as material for improvising outside the given scale.

³¹ The use of notes within a mode as material for melody, or the use of a mode as material for improvising outside the given mode.

2.0 EARLY INFLUENCES

2.1 HISTORICAL BACKGROUND

2.1.1 Sociocultural Background

Born December 11, 1938, McCoy Tyner was raised in a poor African-American community in West Philadelphia, Pennsylvania. Beatrice, his mother, graduated from Skidmore Beauty School and was a self-employed beautician who operated her own beauty salon in her home. Jarvis Sr., McCoy's father, only had a sixth grade education and could not read or write. After relocating to Philadelphia in the early 1930s, he acquired a job selling fresh vegetables via horse and wagon throughout West Philadelphia, a successful job with the help of his outgoing personality.³² Surprisingly, he saved enough money from this job and made a sizable financial contribution that helped Beatrice establish her beauty salon in the late 1930s. However, when her business began to thrive rendering her economically independent, Jarvis became intimidated because his ego and masculinity were threatened, which ultimately led to the demise of their relationship.³³ After Jarvis Sr. left the family, Jarvis Jr., McCoy's brother, secured a job making a dollar an hour during his high school years to help his mom support the family.³⁴ Exhibiting

³² Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

³³ Ibid.

³⁴ Ibid.

an interest in politics, Jarvis later joined the Communist Party USA at age 20³⁵ and later moved to New York and became a leading figure in the organization.³⁶ Working in politics for the majority of his life, Jarvis primarily focused on combating racism by trying to alter the American capitalist system, which he believes bred social inequality in the mid to late twentieth century.³⁷ Gwendolyn Tyner, McCoy's younger sister by twelve years, graduated from high school and dedicated her life to helping others. For seven years she cared for Beatrice, her mother, who battled dementia. Concurrently, she cared for Jarvis Sr., her father, who had moved back in with the Tyner family after being away for twenty-five years and was suffering from colon cancer. Although both parents were sick, Gwen considered it a blessing to have the opportunity to live with both parents, something she had not experienced since she was a small child.³⁸ As of May 2012, Gwen works as a Home Health Aid carrying for the elderly, sick and disabled.

At the time of Tyner's birth (1938), concentrated African-American neighborhoods did not exist within Philadelphia.³⁹ In fact, West Philadelphia was an Irish community at the turn of the century. However, African-American neighborhoods became more prevalent in Philadelphia from 1940 through 1960. In the mid 1940s, Philadelphia had approximately 380,000 black residents, which was 18 percent of the total population. By 1960, there were 535,000 black residents, 27 percent of Philadelphia's total population.⁴⁰ The African-American populace lived in ghettos by the 1950s, which were the neighborhoods south, west and north of Center City.

³⁵ Communist Party USA Website, <http://www.cpusa.org/jarvis-tyner> (accessed February 28, 2012)

³⁶ Ibid.

³⁷ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

³⁸ Gwendolyn Tyner, phone interview by Alton Merrell, July 22, 2012.

³⁹ Carolyn Adams, David Bartelt, David Elesh, Ira Goldstein, Nancy Kleniewski and William Yancey, *Philadelphia Neighborhoods, Division, and Conflict in a Postindustrial City* (Philadelphia: Temple University Press, 1991), 74-75.

⁴⁰ Lenora E. Berson, *Case Study of a Riot: The Philadelphia Story* (New York: Institute of Human Relations Press, 1966), 25.

One of them, West Philadelphia where McCoy Tyner was raised,⁴¹ became a housing resource for a wide array of businesses when the development of major industrial centers in North Philadelphia created a need for local employee housing.⁴²

From 1938 through 1956, McCoy Tyner and his family lived in a row house on the corner of May Street and Fairmont Avenue in West Philadelphia. His parents rented the home from Mr. Sanders, an older and patient Jewish man that was forgiving when the Tyner family did not have money to pay their rent on time.⁴³ The landscaping around Tyner's home consisted of patches of grass and lacked shrubbery. A stoop was part of the main entrance to their home; however, around the corner were row houses that had porches. Many of Tyner's friends lived in these houses, and he often sat on these porches and talked with his friends. Tyner's elementary, junior high, and high schools (Martha Washington Elementary, Mayer Sulzberger Middle, and West Philadelphia High) were all in walking distance from his home, and empty lots in the neighborhood served as prime sites for McCoy and his friends to play stickball with one another.

The neighborhood in which McCoy grew up taught him to be cordial and respect his elders. This is not unusual. According to Yale University professor Elijah Anderson, the act of greeting is of great cultural importance within the African-American community.⁴⁴ It was expected of children to speak to adults in the black community when they entered a room or passed them while walking in their neighborhood. If they did not, they were often chastised because the youth's neglect was considered disrespectful: "The caretaking adult may become indignant when a child fails in his duty to be polite. A visitor will then comment, 'Young man,

⁴¹ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

⁴² Penn University Archives and Records Center, http://www.archives.upenn.edu/histy/features/wphila/stories/wsidestories/wss_part1.pdf (accessed February 28, 2012)

⁴³ Ibid.

⁴⁴ Elijah Anderson, *Streetwise: Race, Class, and Change in an Urban Community* (Chicago: University of Chicago Press, 1990), 168-169.

can't you speak?' This places the blame squarely on the child, who then may sheepishly say, 'Hi, Mr. Jones.'"⁴⁵ McCoy recalled his neighborhood being similar when he said:

"I had some great neighbors...everybody spoke to each other. I was taught that if you passed an elderly person in the neighborhood sitting on the step, I had to speak to them coming and going."⁴⁶

McCoy's childhood neighborhood was also one in which its inhabitants were caring and generous, and helped one another regardless of social status. For example, "the numbers man"⁴⁷ was known for his generosity, he would often buy food for economically deprived families. During an interview, McCoy further elaborated on the kindhearted and giving nature of his neighbors, particularly Momma Madden, by saying:

"There was a lady called Momma Madden. She used to bake biscuits and rolls and she would share them with the community. She'd come over. She'd bring a pan to my mother or she passed one on to somebody else. It was a real community...I grew up in a wonderful black community...it was wonderful."⁴⁸

In 1956, at the age of seventeen, McCoy and his family moved into a new home located on 5961 Cedar Avenue. (See Figure 1) Beatrice, McCoy's mother paid \$8000 for the home. It had four bedrooms with a spacious backyard. At the time, the home was located in a predominately Jewish neighborhood. Although McCoy only lived there for approximately three years, he and the rest of his family gained experience with *white flight*,⁴⁹ a phenomenon that

⁴⁵ Elijah Anderson, *Streetwise: Race, Class, and Change in an Urban Community* (Chicago: University of Chicago Press, 1990), 169.

⁴⁶ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

⁴⁷ People who regularly played the lottery.

⁴⁸ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

⁴⁹ White flight was the departure of people of European decent leaving racially mixed urban regions to go to racially homogeneous suburban regions. (From Webster's Online Dictionary)

became prevalent in many industrial cities in the United States during the mid twentieth century. In this movement, many white residents, spurred by racism, fear, and anxiety, moved to the suburbs. During this period, real estate agents practiced “blockbusting,” a business practice that encouraged white property owners to sell their homes at a loss by suggesting that minorities moving into their previously segregated neighborhoods would diminish the value of their home and property. This added to the number of white residents fleeing to the suburbs, leaving African-Americans to reside in city neighborhoods.

Another factor that contributed to the formation of homogenous African-American communities in many urban areas, including McCoy’s community, were governmental and commercial initiatives that were created post-World War II.⁵⁰ According to Professor Tom Perchard, certain initiatives provided white soldiers returning from World War II federal aid to purchase inexpensive mortgages for newly built properties located in suburban neighborhoods. Additionally, commercial initiatives encouraged non-manufacturing businesses to relocate outside the city and white employees compelled to travel with their employers followed suit. This ultimately provided even more residential living space for the newly African-American migrants.⁵¹ Urban governmental renewal programs cleared slums and replaced them with housing complexes controlled by local authorities. Inexpensive rent made living in these housing complexes financially attractive to many low-income African-American families like Tyner’s. Consequently, many African-Americans moved into the housing complexes, while whites relocated to the suburbs. This movement to the suburbs, in conjunction with governmental renewal programs and cheap rent fostered ethnic segregation, greatly contributing to the segregated and growing African-American communities in Philadelphia.

⁵⁰ Tom Perchard, *Lee Morgan: His Life, Music and Culture* (London: Equinox Publishing, 2006), 6.

⁵¹ Melvin L. Oliver and Thomas M. Shapiro, *Black Wealth/White Wealth: A New Perspective on Racial Equality* (New York: Routledge, 1995), 15-17.

White flight, blockbusting, and governmental and commercial initiatives were all social forces that contributed to the development of the resulting African-American ghetto where McCoy Tyner and his siblings were raised. Jarvis Jr., McCoy's brother, remembers he and his family being the second black family to take residence in the then Jewish neighborhood where his Cedar Avenue home was located. The move was an advancement up the social ladder; however within three years, the neighborhood turned into an economically deprived ghetto after many white families abandoned the area.⁵²



Figure 1 Cedar Avenue Home of McCoy Tyner

⁵² Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

2.1.2 Musical Background

McCoy Tyner was born in the Swing era (1935-1945), when Swing music⁵³ was in full bloom in the United States. It was the only time in American history that jazz dominated the popular music of the United States. Although Swing did not have a direct influence on the formation of McCoy Tyner's early piano style, leading architects of bebop – saxophonist Charlie Parker and trumpeter Dizzy Gillespie – had an indirect influence on Tyner's early piano style, and they began their careers performing in big bands that played Swing music. More importantly, pianists Bud Powell and Thelonious Monk, who significantly contributed to the development of bebop in the 1940s with Parker and Gillespie, influenced Tyner's early piano style. Hard-bop pianist Red Garland, who was influenced by Powell, also influenced Tyner's early piano style. Evidence of Powell's, Monk's, and Garland's collective influence on Tyner's early piano style can be heard on many albums that he recorded as a sideman in 1959 and 1960 such as trombonist Curtis Fuller's *Imagination* and *Images of Curtis Fuller* albums released in 1959 and 1960 respectively, and Benny Golson – Art Farmer's Jazztet's album entitled *Meet The Jazztet* released in 1960.

Although born in the Swing era, Bebop and Hard Bop are the styles of jazz that contributed most to the development of McCoy Tyner's early piano style. Many scholars, including Dr. Nathan Davis, considered bebop as "one of the most complicated and artistically stimulating periods in the history of jazz."⁵⁴ This style of music emerged from after-hour's jam sessions at Minton's Playhouse in Harlem during the 1940s on West 118th street. Young

⁵³ A form of American music characterized by big bands that played compositions that generated infectious swing rhythms that created dancing audiences and idolizing fans. The style of music evolved in the mid 1930s through the early 1940s.

⁵⁴ Nathan T. Davis, *Writings in Jazz, 6th ed.* (Dubuque, Iowa: Kendall/Hunt Pub., 2002), 168.

beboppers such as Bud Powell and Thelonious Monk, who greatly influenced Tyner's early piano style (see Chapters 2.4.2 and 2.4.4), sought respect as artists and not as entertainers - entertainment was what Swing Era musicians provided in the 1920s and 1930s.⁵⁵ Dr. Nathan Davis writes "to refute the minstrel image of 1940, many of the bebop musicians refused to acknowledge applause, refused to announce the name of compositions, and refused to acknowledge requests."⁵⁶ Additionally, unlike the Swing musicians of the 1920s and 1930s, bebop musicians de-emphasized commercial success and began playing long impressive solo improvisations, played to a listening audience instead of a dancing one, played in small clubs instead of large dance halls, and played in small musical ensembles as opposed to in big bands.⁵⁷ Like his bebop heroes, Bud Powell and Thelonious Monk, Tyner preferred performing in small ensembles as opposed to larger groups, and as a result, is predominantly heard in a small ensemble context during his developmental and professional years.

Hard Bop, a style of jazz that evolved in the mid 1950s, influenced McCoy Tyner's early work primarily through the pianist Red Garland. An extension of the bebop style, the hard bop style incorporated rhythm and blues (which Tyner solely played before learning jazz), gospel music, and blues. Pianistically, according to Mark Gridley, the improvised melodic lines in hard bop are characteristic of bebop melodies but simpler.⁵⁸ Also, hard bop pianists *comped*⁵⁹ with more rhythmic variety and chord voicings in comparison to traditional bebop pianists. Pianists in addition to McCoy Tyner that exhibited these characteristics in the mid to late 1950s were

⁵⁵ Imanu Baraka, *Blues People* (New York: William Morrow, 1963), 167.

⁵⁶ *Ibid*, 168.

⁵⁷ Henry Martin and Keith Waters, *Essential Jazz : The First 100 Years*, 2nd ed. (Australia United States: Thomson/Schirmer, 2009), 128.

⁵⁸ Mark C. Gridley, *Concise Guide to Jazz*, 10th ed. (Upper SaddleRiver [N.J.]: Prentice Hall, 2010).

⁵⁹ "Comp" is short for the word accompany. The term is used among jazz musicians to describe the technique of pianists playing short staccato chord behind a soloist or to accompany their own improvised melodic lines.

Herbie Hancock, Chick Corea, and Keith Jarrett. Furthermore, Miles Davis' band, of which pianist Red Garland was a member from 1955 through 1959,⁶⁰ exemplified the hard bop style between 1955 and 1961. In conclusion, McCoy Tyner's early piano style was infused with hard bop characteristics through Red Garland's influence and characteristics through Bud Powell and Thelonious Monk. Each pianist's specific influences will be detailed in sections 2.4.2 through 2.4.4 of this dissertation.

2.2 THE GREAT MIGRATION

McCoy Tyner was born in Philadelphia, Pennsylvania, a city with a rich musical heritage and teeming with luminaries from various musical genres. These genres include but are not limited to, rhythm and blues, soul, and jazz, which were popular music genres in the 1940s and 1950s. The city was an ideal incubator for the cultivation of McCoy Tyner's musical talent, partly due to the presence of many jazz luminaries such as John Coltrane, Benny Golson, Dizzy Gillespie, Lee Morgan and the Heath Brothers. It was also known as the home of popular rhythm and blues artists like Tiny Bradshaw, Frankie Lymon and Solomon Burke, who also inspired Tyner's musical development and taste. On the other hand, McCoy Tyner's musical talent would not have been cultivated in the musically opulent city of Philadelphia if it were not for the Great Migration.

⁶⁰ Kernfeld. "Garland, Red." In *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/1163600> (accessed April 28, 2012).

In the mid-1930s, McCoy Tyner's mother and father relocated to the city of Philadelphia, Pennsylvania from Murfreesboro and Ahoskie, North Carolina, respectively. Their relocation was a part of a larger socio-historical movement called the Great Migration, a mass movement of approximately five million African-Americans migrating from rural impoverished communities in the south to flourishing industrial cities in the north between 1915 and 1960.⁶¹ While living in Murfreesboro and enduring the consequences of Jim Crow laws,⁶² Beatrice Tyner, McCoy's mother, worked as a one-room schoolteacher and sang in a woman's quartet that traveled the church circuit singing gospel music. Beatrice soon aspired to become a beautician with hopes of acquiring a better social and economic life than what she experienced in North Carolina. As a result, she relocated to Philadelphia, Pennsylvania in 1937 before getting married and bearing her first child, McCoy Tyner.⁶³ Beatrice's older brother Clyde had already relocated to Philadelphia to escape the socially oppressive conditions in North Carolina also caused by the effects of Jim Crow laws. Beatrice lived with him until she could financially support herself.⁶⁴ Jarvis Sr., McCoy's father, also relocated to Philadelphia, Pennsylvania from Ahoskie, North Carolina during the Great Migration in pursuit of Beatrice, his girlfriend and later wife, whom he had met while singing in a gospel group in North Carolina.⁶⁵

During the early twentieth century, African-Americans who primarily lived in southern states viewed the industrial north as a promised land possessing good wages, improved living conditions and better opportunities. Many African-Americans developed this perspective

⁶¹ Alferdteen Harrison, *Black Exodus: The Great Migration from the American South* (Mississippi: University Press of Mississippi, 1991), vii.

⁶² State and local laws in the United States instituted between 1876 and 1965 the mandated racial segregation in all public facilities in Southern states of the former Confederacy on a separate but equal status for African-Americans.

⁶³ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

⁶⁴ *Ibid.*

⁶⁵ *Ibid.*

because many were discriminated against and denied means for economic survival.⁶⁶ This unjust treatment was exacerbated by legalized segregation in the south, which emerged after the 1896 Plessy vs. Ferguson Supreme Court ruling that legalized segregation. Moreover, legalized segregation prohibited African-Americans from enjoying the basic civil liberties credited them by the thirteenth, fourteenth and fifteenth amendments. Tyner witnessed the debilitating effect of Jim Crow laws from regularly visiting his relatives, who were agricultural workers in North Carolina, as a young child. Tyner's visits left a lasting impression on him and his older brother Jarvis Jr., an impression allowing them to see why their parents moved north in search of better lives. According to Jarvis, racism and discrimination existed in Philadelphia where he and his brother lived, but in Murfreesboro and Ahsokie North Carolina, it was more pronounced. He recalled a discriminatory encounter he and McCoy endured as young children in North Carolina:

“In five and ten cent stores, you walk in, and there's a colored line and a white line. And the colored line doesn't get served until the white line was empty. So you're standing there. I looked at McCoy and said 'What the hell is this?' I didn't say 'hell' then because I was a church kid. And he said 'Keep quiet, we'll get our chance'..... Went to the movie theater on Saturday, and we had to go around the back and up the side steps, we couldn't even walk through the theater and up to the balcony. We had to go up outdoor stairs, pay at a little window on the side, and sat up in the balcony. Downstairs was empty, but we had to go up to the balcony, but that's the way it was, and my cousin always stayed with us and told us what we could and could not do, and to be careful.”⁶⁷

Relocating from the South to northern cities was an attempt African-Americans made to escape the prevailing racial oppression, humiliation, and poor economic conditions caused by Jim Crow laws. This mass movement of people slowly led to the development of a plethora of African-American communities in the northern United States, including McCoy Tyner's childhood neighborhood in West Philadelphia, Pennsylvania.

⁶⁶ Alferdteen Harrison, *Black Exodus: The Great Migration from the American South* (Mississippi: University Press of Mississippi, 1991), vii.

⁶⁷ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

During the Great Migration, several cities absorbed a large number of African-American migrants including Chicago, Detroit, Cleveland, New York City, Pittsburgh and as mentioned previously, McCoy Tyner's hometown of Philadelphia. Geographically, Philadelphia was a popular destination during the Great Migration because of its proximity to the Mason-Dixon line. Professor Peter O. Muller underscored this when he wrote:

“While the black population in other major northern cities never exceeded two percent during the 1870-1920 period, Philadelphia was more than five percent black. Its proximity to the Mason-Dixon line made it a convenient destination for the northward migration stream of freed men after the Civil War.”⁶⁸

Prior to Beatrice's and Jarvis Sr.'s arrival in Philadelphia via the Great Migration in the mid-1930s, the ethnic landscape of Philadelphia was diverse.⁶⁹ According to Muller, Meyer and Cybriwsky, six major immigrant groups - English, Irish, German, Russian, Jews, Italian and Polish - were present in Philadelphia during the early twentieth century, and many remained in tight ethnic enclaves. People of other ethnicities were also scattered throughout the city.⁷⁰ However, new immigration laws in the 1930s and 1940s began to limit the number of new immigrants settling in Philadelphia. At the same time, there was an influx of African-Americans that relocated to the city. In fact, the African-American presence in Philadelphia more than quadrupled from 1890 to 1930. In 1890, forty-eight years before Tyner's birth, the United States census reported 39,371 African-Americans in Philadelphia, only 3.8 percent of the city's population. (See Table 4) This group of people consisted of a small elite of professionals, small business owners, domestic servants to leading white families, and a large group of unskilled and

⁶⁸ Peter O. Muller, Kenneth C. Meyer, Roman A. Cybriwsky, *Philadelphia: A Study of Conflicts and Social Cleavages* (Cambridge: Ballinger Publishing Company, 1976), 11.

⁶⁹ Tom Perchard, *Lee Morgan: His Life, Music and Culture* (London: Equinox Publishing, 2006), 5.

⁷⁰ Peter O. Muller, Kenneth C. Meyer, Roman A. Cybriwsky, *Philadelphia: A Study of Conflicts and Social Cleavages* (Cambridge: Ballinger Publishing Company, 1976), 19.

irregularly employed laborers.⁷¹ By 1910, Philadelphia's African-American population had more than doubled to 84,459, which was 5.5 percent of the total population.⁷² (See Table 4) A primary reason for such African-American growth during the early twentieth century can be attributed to the city's resulting labor shortage created by the manufacturing demands of World War I. By 1920, continual growth of the African-American population was seen with a count of 134,229 African-Americans; 7.4 percent of the total population. (See Table 4) In the 1930s, the decade of Tyner's birth, the African-American population demonstrated continued increases, with a count of 219,599 African-Americans: 11.3 percent of the total population. (See Table 4) As a result of the increasing growth of the African-American population in Philadelphia, employment in northern industrial cities in the area of steel production, railroad maintenance, automobile production and meatpacking increased.⁷³ Unfortunately, the majority of African-American workers living in Philadelphia during the 1920s and 1930s earned three-quarters of the white national income average employed in manufacturing jobs.⁷⁴

Prior to McCoy Tyner's birth, Beatrice, McCoy Tyner's mother, moved to the city in search of a better life socially and economically, as many African-Americans did in the early twentieth century. As a result, McCoy Tyner was born and raised in Philadelphia, Pennsylvania; a thriving musical African-American community that cultivated his musical talent.

⁷¹ Matthew J. Countryman, *Up South: Civil Rights and Black Power in Philadelphia* (Philadelphia: University of Pennsylvania Press, 2006), 17.

⁷² *Ibid*, 17.

⁷³ Vincent P. Franklin, *The Education of Black Philadelphia: The Social and Educational History of a Minority Community 1900-1950* (Philadelphia: University of Pennsylvania Press, 1979), 336.

⁷⁴ Conrad Weiler, *Philadelphia: Neighborhood, Authority, and the Urban Crisis* (New York: Praeger, 1975), 21-25.

Table 4 Philadelphia Population 1890 – 1930

(Source: U.S. Census and Conrad Weiler⁷⁵)

Year	Total	Per-centage Change	White Total	White Percentage	White Per-centage Change	Black Total	Black Per-centage	Black Percentage Change
1890	1,046,946		1,006,590	96.1		39,371	3.8	
1900	1,293,697	23.6	1,229,673	95.1	22.2	62,613	4.8	59.0
1910	1,549,088	19.7	1,463,371	94.5	19.0	84,459	5.5	34.9
1920	1,823,779	17.7	1,688,180	92.6	15.4	134,229	7.4	58.9
1930	1,950,961	7.0	1,728,417	88.6	2.4	219,599	11.3	63.6

⁷⁵ Ibid.

2.3 FAMILY

“The family is the cornerstone of our society. More than any other force, it shapes the attitude, the hopes, the ambitions, and the values of the child.”⁷⁶

- Lyndon Johnson

McCoy Tyner was raised in a nurturing family environment that fostered his early musical aptitude. Beatrice Tyner was the pillar of the family. Her unwavering love, support, and sacrifice nurtured McCoy’s musical talent during his youth. McCoy Tyner acknowledged her musical influence and talent when he said, “I owe my training to my mother who was once a church pianist. Our parents play such an important part in our shaping.”⁷⁷ Saxophonist Oden Pope, a family friend whom McCoy regularly performed with at local jam sessions throughout Philadelphia said:

“Beatrice was very conscientious about McCoy doing the right thing and staying out of trouble...always directing him to go in the right direction, to be productive and make something out of his life.”⁷⁸

The high expectations Beatrice had of her children, and the unwavering musical support she provided with respect to McCoy’s musical development, was an outgrowth of her personal tenacity, strength and character, as exemplified by her leaving behind her old life in North Carolina to pursue her dreams. Upon arrival in Philadelphia, Beatrice worked as a domestic like many African-Americans did in the 1930s. Unfulfilled and unsatisfied with her work, she attended Skidmore Beauty School, an African-American owned establishment where Beatrice earned her beauty license and opened her own parlor in the early 1940s. Beatrice was one of the

⁷⁶ Lyndon Johnson, commencement address at Howard University 1965.

⁷⁷ Ahmed Bashier, “McCoy Tyner.” *Jazz Journal*, 19 no.12 (1966): 29.

⁷⁸ Oden Pope, personal interview by Alton Merrell, May 9, 2012.

first African-American women in West Philadelphia to open a professional beauty salon at the time. According to Jarvis, Jr., McCoy's brother, a featured article was published in the Philadelphia Tribune announcing and celebrating the opening of Beatrice's beauty parlor in the early 1940s. Beatrice was known for her business acumen, and the love she had for both her family and the people in her West Philadelphia community. Her home was a place where family members congregated. She was admired by her family and highly respected in her community. Beatrice was the type of person that when she spoke, people listened.⁷⁹



Figure 2 Beatrice Tyner around 1952

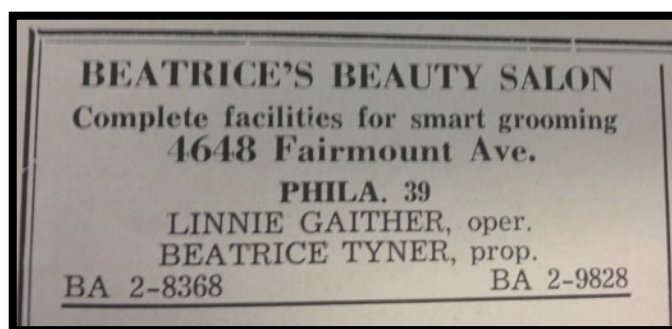


Figure 3 Beatrice's Ad in McCoy Tyner's Mayer Sulzberger Middle School Yearbook

⁷⁹ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

Beatrice encouraged her children to personally develop high standards for themselves and fostered that notion by investing in their talents. One way Beatrice nurtured McCoy's musical talent was through the purchase of a spinet piano. Prior to this purchase, McCoy depended upon neighbors opening up their homes so he could practice on their pianos. Unhappy with this situation, Beatrice, a hard-working entrepreneur, saved her money for one year prior to purchasing the piano for her son. It was a major sacrifice and investment at the time, costing her \$600. She purchased the piano on credit and made monthly payments to pay off the loan.⁸⁰ Jarvis, Sr. was not supportive of Beatrice's purchase because he believed his son could not make a living as a musician. Nevertheless, Beatrice's support, encouragement, and fortitude outweighed paternal displeasure and disapproval. Beatrice's support was further demonstrated when she placed the piano in her beauty shop because it was the largest room in her home. She could have easily viewed the placement of the piano in her shop as an inconvenience. (Her beauty shop was located in front of her home's living quarters, with the living room and kitchen located behind the shop, and the bedrooms located upstairs behind the shop.⁸¹) Moreover, Beatrice permitted young McCoy to host jam sessions with his musical colleagues in her shop while she serviced her clients. According to McCoy, the musical environment he and his friends created during jam sessions served as an incentive for his mom's clients to go to her particular shop.⁸² McCoy remembered his mom's clients tapping their feet to the music he and his friends created. Additionally, McCoy's younger sister, Gwen, who was three or four years old at the time, used to dance to the musical sounds created by McCoy and his musician friends.⁸³

⁸⁰ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

⁸¹ McCoy Tyner interviewed by David Ellenbogen, Podcast 1, April 26, 2011.

<http://www.nycradiolive.org>

⁸² Ibid.

⁸³ Gwendolyn Tyner, telephone interview by Alton Merrell, July 22, 2012.

Another way Beatrice cultivated her son's musical talent was by regularly exposing McCoy to music as a child, which was an outgrowth of her love of the art. According to McCoy, if Beatrice were not a beautician, she would have been a pianist because "when she would go over someone's home with a piano, she would always touch it."⁸⁴ A devout member of the Baptist church and gospel pianist, Beatrice regularly took McCoy to Mount Olive Baptist Church where he was regularly exposed to gospel music. (See Figure 3) The church was the family church and was in walking distance from their home. McCoy enjoyed listening and watching the choir, organist and pianist sing and play.⁸⁵

Beatrice also regularly played a myriad of jazz records in her home, some of which included great jazz vocalists like Billy Holiday, Ella Fitzgerald and Sarah Vaughn. Young McCoy was also exposed to jazz from the jukebox at Mike's Candy store located across the street from his home. Via this jukebox, McCoy regularly heard notable jazz artists like saxophonist Charlie Parker and vocalist Nat 'King' Cole for the price of a nickel. Growing up in this musical environment, McCoy became intimately acquainted with the sound of jazz, the genre of music in which he would specialize later in life.

⁸⁴ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

⁸⁵ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.



Figure 4 Mount Olive Baptist Church



Figure 5 McCoy Tyner and Friends on their way to Mt. Olive Baptist Church - McCoy Tyner (hat) Verdell Whitmore (boy on left of McCoy), Harold Whitmore (next to steps), Letha Williams (woman on steps)

Beatrice was also instrumental in developing McCoy's self-confidence, an attribute beneficial to his later professional career as a musician. With his mother's encouragement, McCoy gave a concert at his family's church (Mt. Olive) at approximately age thirteen. Tyner reminisced of the event when he said: "I put my tux on with tails, you know, and I played. She [Beatrice] was so happy."⁸⁶ Beatrice also raised McCoy to value his own thoughts, and to be resolute in making his own decisions. Instead of telling McCoy who he should be, she empowered him to discover the person he wanted to become on his own. One way Beatrice achieved this was through a gentle and sensitive teaching approach. McCoy says of her:

"She wasn't a disciplinarian though. She didn't try to over-do it, you know, she talked to you. My mother would talk to me. She explained a lot of things to me, you know. She said, 'one day you'll be interested in girls'...I said, really? She talked to me sensibly. She kept it real. She wasn't trying to make me be anything other than what I was meant to be, you know. And I think I was lucky that way cause I know parents who would try to force their children to be something that they thought they should be instead of accepting them for what they were. But she never did that... she gave me that opportunity to make a choice."⁸⁷

Additionally, Beatrice also cultivated McCoy's self-confidence by affirming his singing and piano talents when he was thirteen. At that time, McCoy was an avid singer who regularly sang in school musicals during his junior and high school years. In response to the manifestation of her son's talents, Beatrice offered McCoy a choice of taking singing or piano lessons. Noteworthy is the fact that she did not suggest one over the other, but empowered McCoy to make his own decision. McCoy spoke of his mother's empowering rearing style, and the choice he made between taking singing and piano lessons when he said:

⁸⁶ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

⁸⁷ Ibid.

“...she asked me...cause I was in a lot of musicals in school from elementary to high school... when I was thirteen my mother asked me...’Do you want to study piano or singing lessons?’... I said ‘I’d rather take piano.’ It was that little voice, that told me, you know, I wanted to play piano like Ms. Addison [an elementary school teacher whom Tyner would observe playing piano during school assemblies].”⁸⁸

Beatrice also gave Jarvis Jr., McCoy’s younger brother of two years and five months, the opportunity to take piano or singing lessons as a child; he chose to study piano, which indirectly fostered McCoy’s musical development by inciting a spirit of competition in McCoy, especially when Beatrice told McCoy his brother Jarvis Jr. was doing better than him. Jarvis Jr. recalled this when he said:

“He [Mr. Habershaw] took us through the first book and the second book, and McCoy was doing ok, but Mr. Habershaw told my mother I was doing better than McCoy, so my mother went and told McCoy. An McCoy just tore up that book. He went through second book, and the third book....I’m still working on the second book because its over my head.”⁸⁹

Beatrice also ensured that McCoy was well acquainted with his relatives in North Carolina. This acquaintance helped develop McCoy’s personal work ethic and self-confidence, two character attributes that contributed to the development of his musical talent and successful music career. During many of his childhood summers, Beatrice took McCoy and his siblings to visit their aunts, uncles, and cousins in Murfreesboro and Ahoskie North Carolina, a ten-hour drive from Philadelphia at the time. The summer visits continued through their teen years, and during an interview, McCoy remembered witnessing the strong work ethic and warm hospitality that exuded from many of his relatives. Moreover, his relatives expected him to work along side them. McCoy reminisced of those times:

⁸⁸ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

⁸⁹ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

“They [Tyner’s parents] had relatives that raised tobacco because North Carolina is a tobacco state. So when I would go down there in the summertime during school break, I’d have to go out in the fields in the morning and pick tobacco...I couldn’t lay around and relax. I had to get up and go to work...but it was good. It was really good...they had corn, peanuts and tomatoes...tobacco, of course, and watermelons...they had so much and very, very hospitable people...really knew how to make you feel at home.”⁹⁰

Jarvis Sr., like the extended family members, also helped instill a work ethic in McCoy by making him work alongside him at his place of employment. After serving in World War II, Jarvis was offered a factory job in Philadelphia, but turned it down to work for Mr. Gross at Belmont Labs, a company that made medicated soaps and creams for skin diseases like eczema and psoriasis. Jarvis Sr. made fifty dollars a week working at the company. Belmont Labs’ most notable product was a cream called Mazzon, and as a youth, McCoy and his brother regularly worked at Belmont Labs with their father boxing small jars of Mazzon on Saturdays.⁹¹ Their earnings purchased their fall and winter school clothes, but Jarvis Sr. was scantily involved in McCoy’s life, and was only partially supportive of his son’s musical development.⁹² When the notion arose of buying young McCoy a piano, he was very reluctant because his desire was for his son to get a “real job,” an industry type job similar to his. Although Jarvis was not in favor of purchasing a piano for his son, he demonstrated his partial support of his son’s musical talent when he went to the club to hear McCoy perform. While at the club, he would show his support by saying “That’s my son up there.”⁹³

⁹⁰ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

⁹¹ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

⁹² McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

⁹³ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

Many of McCoy's aunts, uncles and cousins were professionals in the fields of education and business, even within a repressive Jim Crow society. Jarvis, Jr., detailed a few of his relative's accomplishments and professions when he said:

“some of them built new homes, some of them worked in construction, some were school teachers, some worked in public service. Another cousin owned the black general store in the black area of Murfreesboro, cousins Will and Ike owned a cleaners where McCoy and I worked...one of our cousins [one their father's side of the family] was the head of the theology department at Howard University for seventeen years. Clarence G. Newsome III was his name. Dr. Newsome then became president of a historically black college called Shaw University in Raleigh, North Carolina [in 2003]...so, many of them were doing pretty well except for Jim Crow. That's debilitating.”⁹⁴

Observing the professional successes of his family members undoubtedly helped instill a spirit of self-confidence in McCoy, one that originated from the notion that if his family members could succeed in life, so could he.

McCoy Tyner also benefited from the practice of community parenting that was prevalent in many African-American neighborhoods, including his own. In the 1940s and 50s, it was common practice for the structure of the African-American family to extend beyond the Western nuclear model.⁹⁵ Neighbors and trusted friends of local African-American families often served as parental figures to neighborhood children by offering general support and a sense of community to local youths while their parents worked long hours. McCoy benefited from community parenting the many times “parental figures” in his neighborhood opened their homes so he could practice on their piano during the time his family did not own one. Oftentimes, Beatrice's admirable reputation throughout her neighborhood won McCoy favor with his

⁹⁴ Ibid.

⁹⁵ John Bauman, Norman P. Hummon and Edward K. Muller, “Public Housing, Isolation and the Urban Underclass: Philadelphia's Richard Allen Homes, 1941-1965” *Journal of Urban History*, 17 no. 3 (1991): 264-292.

neighbors. Their generosity and support helped foster his early musical development. McCoy underscored this early support when he said:

“I was never refused a chance to practice on their piano. So from thirteen to fourteen, I was going from one neighbor to the next neighbor [Miss Betty, Douglas Family, and Miss McClendon], and I would alternate you know....They liked my mother so they never refused me you know. And I’d practice every day after school. I couldn’t wait to get home to practice....piano just took over.”⁹⁶

Another way McCoy benefited from community parenting was by being the recipient of meals neighbors prepared for him and his siblings when Beatrice worked long hours.⁹⁷ Jarvis Jr. remembers “Mama Madding” serving as a surrogate mother to him and his siblings.⁹⁸ Mama Madding, who did not have children of her own, did day work in a rich white person’s home, through which she learned to make a variety of meals. McCoy and his siblings reaped the benefits of the development of Mamma Madding’s cooking skills. It was through her that Jarvis was introduced to spaghetti and meatballs, a meal he never had.

Highlighting the brilliance of his mother, as well as the genuine love and concern neighbors had for one another via community parenting in McCoy’s neighborhood, Jarvis Jr. recalled Beatrice and neighborhood friends establishing an emergency fund. This fund required participants to invest a certain amount of money in order to become a member. As a result, members throughout the community could make a withdrawal from the fund when they were in financial need. The stipulation to enjoy such a benefit was that members had to pay back what they borrowed from the fund. Because all the community members were not in need at the same

⁹⁶ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004.

⁹⁷ *Ibid.*

⁹⁸ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

time, the concept of the emergency fund was a great success.⁹⁹ The Tyner family benefited from this fund when they did not have money to pay the rent.¹⁰⁰

McCoy Tyner grew up in a family environment that nurtured his early musical talents. The nurturing occurred in a both musical and non-musical ways. Beatrice Tyner, the anchor of the family, was primarily responsible for cultivating McCoy's early musical talent. Clearly, if it had not been for Beatrice, McCoy might not have developed into the world-class pianist he became. McCoy spoke of his mother's amazing support when he said:

"my mother was my biggest fan, even after I went to New York City and was making records on my own. I learned later that she used to call jazz DJs in the area, including Joel Dorn, who had a big jazz show back then, asking them to play selections from my albums."¹⁰¹

Beatrice's support primarily showed through her purchase of a piano, her regularly exposing McCoy to jazz music in the home, teaching McCoy self-confidence, and exposure to extended family in North Carolina. Community parenting also played an important role in the development of McCoy Tyner's musical talent. The time McCoy spent working with his father at Belmont Labs, and the competition that arose between McCoy and his brother while taking piano lessons, all directly or indirectly contributed to the development of McCoy Tyner's early musical talent.

⁹⁹ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

¹⁰⁰ Ibid.

¹⁰¹ Owen McNally, "McCoy Tyner: A Long Way From Mom's Beauty Parlor." *Los Angeles Times*, August (1999). <http://articles.latimes.com/1999/aug/03/entertainment/ca-62042>

2.4 MUSICAL INFLUENCES

“The person who tries to live alone will not succeed as a human being. His heart withers if it does not answer another heart. His mind shrinks away if he hears only the echoes of his own thoughts and finds no other inspiration.”¹⁰² - Pearl S. Buck

McCoy Tyner’s greatness did not develop in a vacuum, and instead of withering or shrinking, his musical heart and mind blossomed through musical training and inspiration. Tyner’s musical talent was nurtured during his youth with inspiration from Ms. Violet Addison and Art Tatum, creative musical and conceptual inspiration from Bud Powell, Red Garland, and Thelonious Monk, traditional piano instruction from Mr. Habershaw and Mr. Ted Baroni, and a brief study of music theory at Granoff School of Music (discussed in section 2.5 Formal Training). Collectively, these influences served as a seedbed for the unique piano style manifested during his tenure with the John Coltrane Quartet.

2.4.1 Violet Addison and Art Tatum

At the age of five, McCoy Tyner was enthralled by the piano skills of Ms. Violet Addison, a teacher at his Martha Washington Elementary School in West Philadelphia, Pennsylvania. (See Figure 6) According to Tyner, Ms. Addison “had long fingers,” and her piano skills were often showcased at school assemblies and other musical events at his elementary school. When speaking of Ms. Addison, Tyner recalled how she inspired him when

¹⁰² Aisha A. Gothey, *Brilliant Thoughts* (Bloomington, Indiana: AuthorHouse, 2005), 122.

he said, “I used to walk by and watch her hands. I said ‘How in the world is she doing it?’”¹⁰³ Ms. Addison’s piano skills inspired McCoy Tyner, but because Tyner’s primary interest in elementary school was singing in the school’s Glee Club,¹⁰⁴ the inspiration he received from Ms. Addison did not directly manifest until he began playing piano during his adolescent years.



Figure 6 Martha Washington Elementary School

In addition to Ms. Violet Addison, the great Art Tatum¹⁰⁵ also inspired McCoy Tyner during his youth. After being invited by Ms. Merceau, the mother of childhood friend Garvin Merceau, Tyner attended a concert in 1949 in which Art Tatum performed with the Philadelphia Philharmonic Orchestra. In addition to the concert being Tyner’s first exposure to live jazz music

¹⁰³ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004.

¹⁰⁴ Ahmed Bashier, “McCoy Tyner.” *Jazz Journal*, 19 no.12 (1966): 29.

¹⁰⁵ Art Tatum is often considered the greatest jazz pianist who ever lived. In the early 1940s, Tatum developed a reputation as an extraordinary performer at jam sessions in New York City. He demonstrated prodigious piano technique that positioned him in a league of his own.

at age eleven, Art Tatum inspired Tyner by illustrating a myriad of musical ideas a performer can execute when playing piano, things Tyner did not conceive of prior to hearing Tatum.¹⁰⁶ Tyner was amazed by Tatum's performance: "I knew this man was phenomenal. I couldn't believe it."¹⁰⁷

2.4.2 Bud Powell

Bud Powell's approach to playing the piano served as a model and inspiration for hundreds of pianists during the 1940s and 1950s, including McCoy Tyner.¹⁰⁸ Powell served as an informal teacher and musical inspiration to McCoy Tyner. Bud Powell and his brother Richie lived in Tyner's neighborhood during Tyner's youth. Tyner and his friends admired Powell to the point of regularly following him around the neighborhood and coercing him to play for them at Rittenhouse Hall, a place dedicated to musicians for jam sessions and rehearsal space, and a popular hang out spot. After Beatrice purchased the family piano, Powell played it, an event that left an indelible imprint on Tyner's heart and mind. Tyner described his experience watching Powell as "a thrill" and claimed that Powell had "initiated" his piano.¹⁰⁹

According to Jarvis Tyner Jr., Powell not only played Tyner's piano, he gave McCoy an informal piano lesson. Jarvis Jr. recalled the event:

"Bud Powell actually came to our house. I remember walking into my mom's beauty shop and they were sitting at the piano together...Bud was living in the neighborhood about four blocks away, and he was going through some form of rehabilitation of some sort and had a relative taking care of him...and McCoy was adopted by all the the old great jazz bebop musicians in town...and somebody told Bud about him

¹⁰⁶ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004.

¹⁰⁷ Ibid.

¹⁰⁸ Ben Sidran. *Talking Jazz An Oral History*, (New York: Da Capo Press, 1995), 231.

¹⁰⁹ Ben Sidran. *Talking Jazz An Oral History*, (New York: Da Capo Press, 1995), 231.

[McCoy] and that he [McCoy] really liked Bud. So the piano was in my mother's beauty shop, and I walked in after school, and there was Bud sitting with my brother showing him some chord voicings and all this, I don't know what they were doing, and McCoy was a happy man. So he really admired Bud Powell a lot and played a lot like him, but found his own style in Coltrane's band though. Created his own system."¹¹⁰

As Jarvis Jr. stated, Tyner was “musically adopted” by many bebop musicians in Philadelphia, and Bud Powell was just one of those musicians, but the approach Tyner employed to play jazz piano in the 1950s was based on Powell's general approach. This is not too surprising because according to Mark C. Gridley, Bud Powell is the most imitated of all bebop pianists.¹¹¹ During an interview with Ben Sidran, Tyner commented on how he liked the manner in which Powell approached playing the piano.¹¹² Tyner liked Powell's approach so much that he, like Powell, sporadically played two and three note staccato chords in his left hand while regularly playing horn-like melodic lines in his right. This general approach of playing the piano garnered Powell the title of "Father of Modern Jazz Piano" in the 1940s,¹¹³ an approach to playing the piano that can traced back to pianist Earl “Fatha” Hines with his trumpet piano style¹¹⁴ introduced during the 1930s Swing Era. However, McCoy's early piano style heard in the 1950s was more similar to Powell's in that it was more syncopated and melodically sophisticated than Hines'.

Tyner thought Powell was a dynamic pianist and was inspired by his dexterity on the instrument and “limitless” ideas he generated while improvising,¹¹⁵ both characteristics of

¹¹⁰ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

¹¹¹ Mark C. Gridley, *Concise Guide to Jazz*, 6th ed. (Upper SaddleRiver [N.J.]: Prentice Hall, 2010), 109.

¹¹² Ben Sidran. *Talking Jazz An Oral History*, (New York: Da Capo Press, 1995), 231.

¹¹³ Henry Martin and Keith Waters, *Essential Jazz : The First 100 Years*, 2nd ed. (Australia United States: Thomson/Schirmer, 2009), 148.

¹¹⁴ The playing of horn-like lines in octaves with the right hand in conjunction with chords played with the left hand.

¹¹⁵ McCoy Tyner interviewed by Sonya Williams for Jazz Profiles from National Public Radio, September 2, 2002.

Tyner's early and later piano styles. Bud Powell also influenced Tyner indirectly through Red Garland, since Garland also imitated Powell.

2.4.3 Red Garland

Red Garland's influence on Tyner began when Tyner heard notable albums by trumpeter Miles Davis' group, of which Garland was a member (*Miles: The New Miles Davis Quintet, Workin, Steamin', Cookin' and Milestones*). McCoy Tyner was also influenced by the early recordings Garland made with John Coltrane such as "Lush Life" and "Soultrane" released in 1957 and 1958, respectively, to which he regularly listened as a new member of Coltrane's band in 1960. Tyner underscored this when he said:

"Red and I are very close. That's one man I really like, but see, what happened, all those recordings John had made with Red ...when I first joined the band [Coltrane Quartet], the sound, some of the tunes were similar to some of that [Garland] stuff."¹¹⁶

Characteristics of Garland's Hard-bop piano style that could be heard in Tyner's early piano style include the use of lyrical bebop inspired melodies, blue notes, chord arpeggiation, two-hand chords, and eighth note melodic lines. Evidence of this can be heard on Art Farmer's and Benny Golson's "The Jazztet" album released in 1960. Saxophonist and co-leader of the group, Benny Golson remembered Tyner's piano style sounding as if it originated from both Bud Powell and Red Garland, but sounding more like Garland's with the addition of his own musical flare:

"Not Bud Powell, closer to Red Garland, reminiscent of Red Garland but going on a little further than Red, a little more adventuresome than Red. A little more

¹¹⁶ Bob Rusch, "McCoy Tyner Interview." *Cadence*, Jan. (1983): 6-7.

unpredictable than Red. Red had his thing locked up, and you know what was gonna happen, McCoy had that and more. You always couldn't put your finger on what he was going to do, but whatever he did was tasty¹¹⁷ ... he could play the block chords, he could play single hand, he could use both of his hands. Those are the things I remember about him.”¹¹⁸

A hallmark characteristic of McCoy Tyner's mature style is his use of block chords, particularly his use of quartal chords.¹¹⁹ According to Mark C. Gridley in his book *Jazz Styles*, Red Garland influenced Tyner's use of block chords during his tenure with the John Coltrane Quartet.¹²⁰ Although the construction of Garland's block chords are significantly different from Tyner's – Garland's block chords are primarily built on tertian harmony and Tyner's on quartal harmony – Tyner's use of block chords while improvising started with Red Garland, however the construction of his block chords and the manner in which he uses them drastically changed when he began his tenure with the John Coltrane Quartet.

McCoy Tyner loved Red Garland's piano style and described his style as being very beautiful and happy.¹²¹ With exposure to Red Garland's piano style via Miles Davis' and John Coltrane's early albums, McCoy Tyner assimilated attributes of Garland's “beautiful” and “happy” piano style, namely block chords and hard bop melodic content, into his own piano style.

¹¹⁷ Benny Golson, interviewed by Alton Merrell, April 21, 2012.

¹¹⁸ Ibid.

¹¹⁹ Quartal chords are chords consisting of two or more notes that are built using pitches an interval of a fourth from one another.

¹²⁰ Mark C. Gridley, *Concise Guide to Jazz, 10th ed.* (Upper SaddleRiver [N.J.]: Prentice Hall, 2010), 113.

¹²¹ McCoy Tyner, interview by Russ Musto, published December 17, 2003, <http://www.allaboutjazz.com/php/article.php?id=914>

2.4.4 Thelonious Monk

Pianist Thelonious Monk inspired McCoy Tyner to conceive of chord voicings that possess an open sound quality, an attribute of his mature style. Monk achieved this quality by carefully selecting and excluding certain notes within his chords. When Ben Sidran asked Tyner about the development of his personal sound on the piano during an interview in 1985, Tyner mentioned pianists Duke Ellington, Count Basie and Thelonious Monk as well:

“You’re allowing yourself to do a lot of things with sound when you leave your voicings open.....yeah, and like when you hear Duke and Basie, you know, like, what they left out was very important. The fact that they left this out of here. Thelonious too, you know?”¹²²

The way Monk used space and intervals within his improvisations also conceptually influenced Tyner. During an interview with journalist Pawel Brodowski, Tyner said: “The way that he utilized space and the way that he played... intervals. I never wanted to play like him – just to listen to him. As a musician, a pianist and a composer, Monk was a major influence on me.”¹²³ During an interview with Bob Ruch, Tyner not only celebrated Monk’s use of space, but also how simple musical concepts are often complex in his music.¹²⁴ According to Bill Cole, Tyner also had the wonderful opportunity to informally study with Thelonious Monk.¹²⁵ During those times, Cole asserted that Monk taught Tyner about the *magic of sound*¹²⁶ and that Tyner always liked the way Monk’s melodic lines sounded unlike those of other pianists.

As mentioned above, Tyner did not want to copy Monk’s style, instead, he liked how Monk created his own style, which encouraged him to do the same. For example, Monk’s style

¹²² Ben Sidran. *Talking Jazz An Oral History*, (New York: Da Capo Press, 1995), 234.

¹²³ Pawel Brodowski, “McCoy Tyner Solo.” *Jazz Forum*, no.128 (1991): 26.

¹²⁴ Bob Rusch, “McCoy Tyner Interview.” *Cadence*, Jan. (1983): 7.

¹²⁵ Bill Cole, *John Coltrane* (New York: Schirmer Books, 1976), 60.

¹²⁶ Bill Cole, interviewed by Alton Merrell, May 8, 2012.

of comping was not conventional. His comping was sparser and rhythmically unpredictable when compared to that of other bebop pianists'. Gridley describes it as "a declamation" instead of the "springy chording provided by most modern pianists."¹²⁷ Monk's jagged and playful approach to melodic improvisation was also unorthodox when compared to the style of many bebop pianists during 1940s and 50s.

Overall, McCoy Tyner learned a lot from Thelonious Monk. He valued Monk's harmonic acumen; Monk's use of unorthodox harmonic intervals likely inspired Tyner's use of open chord voicings. Tyner also learned from Monk the value of simplicity and space in music, how simple musical concepts could be complex within themselves. Last but not least, Tyner liked how Monk created his own distinctive piano style, something Tyner does during his tenure with the John Coltrane quartet.

2.5 FORMAL TRAINING

2.5.1 Mr. Habershaw

At age eleven and a half, Tyner began attending Mayer Sulzberger Middle School located across the street from his home on the corner of Fairmount Avenue and May Street.¹²⁸ (See Figure 7) During his second year, Tyner began formal piano lessons at age thirteen.¹²⁹ His first piano teacher was an older African-American man named Mr. Habershaw, who was a respected clergyman, and an esteemed singing and piano teacher in Tyner's neighborhood. He was a

¹²⁷ Mark C. Gridley, *Jazz Styles: History and Analysis*, 5th Edition (New Jersey: Prentice-Hall Inc., 1994), 148.

¹²⁸ Ahmed Bashier, "McCoy Tyner." *Jazz Journal*, 19 no.12 (1966): 29.

¹²⁹ *Ibid.*, 29.

patient man who specialized in teaching piano to young children for only seventy-five cents per lesson. He taught McCoy and his brother Jarvis Jr. the fundamentals of piano performance in the European tradition (note reading, scales, arpeggios). Tyner learned of Mr. Habershaw through Miss Betty, a neighbor who regularly permitted young Tyner to practice on her player piano until he acquired his own. Surprisingly, Tyner did not enjoy studying piano at first,¹³⁰ but after a short



Figure 7 Mayer Sulzberger Middle School

time, playing the piano became his passion and Tyner, as he described it, “practiced like mad.”¹³¹ According to Jarvis Jr., sibling rivalry amongst McCoy and himself was also a major contributor to McCoy’s quick musical advancement while studying with Mr. Habershaw.¹³² (See Section 2.3 for details) According to journalist Ahmed Bashier, Tyner’s compulsive piano practice and zeal regularly trumped typical childhood activities like playing baseball, and

¹³⁰ Ahmed Bashier, “McCoy Tyner.” *Jazz Journal*, 19 no.12 (1966): 29.

¹³¹ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004.

¹³² Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

marbles, roller-skating, and ice-skating.¹³³ After teaching Tyner for a little under a year, Mr. Habershaw told Tyner he had taught him all he could and that he needed to study with another teacher who could take him a step further.¹³⁴ At the same time, Mr. Habershaw stopped teaching in Tyner's neighborhood.¹³⁵ Although Tyner's tenure with Mr. Habershaw was short, he learned the basics of piano performance from him.

2.5.2 Ted Baroni

McCoy Tyner began studying with Ted Baroni at the age of fourteen. Mr. Baroni was an Italian teacher who lived in West Philadelphia and taught at the West Philadelphia Music School. During Tyner's six-month tenure studying with Baroni, he quickly blossomed becoming Baroni's best student.¹³⁶ Tyner studied music from the classical piano repertoire that included works by J.S. Bach, Beethoven, Debussy, Tchaikovsky and others. According to Tyner, Mr. Baroni was a kind yet stern person who had high expectations of his students. Overall, Mr. Baroni exposed Tyner to music from the European classical tradition, and also cultivated Tyner's reading and technical piano skills.

¹³³ Ahmed Bashier, "McCoy Tyner." *Jazz Journal*, 19 no.12 (1966): 29.

¹³⁴ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

¹³⁵ Ahmed Bashier, "McCoy Tyner." *Jazz Journal*, 19 no.12 (1966): 29.

¹³⁶ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

2.5.3 Granoff School of Music

For a short time, McCoy attended the Granoff School of Music located in Philadelphia, Pennsylvania. (See Figure 8) The Granoff school was founded at the turn of the twentieth century by Isadore Granoff, a Ukrainian immigrant. At the time, it was one of the largest music schools on the East Coast rivaling Juilliard in New York, and the Curtis Institute in Philadelphia.



Figure 8 Granoff School of Music

At Granoff, Tyner studied seventeenth century theory.¹³⁷ About this experience Tyner says, “they taught theory, but the theory was an older style music theory, but it was helpful...every little bit helps.”¹³⁸

When asked about his favorite music to play during his early formal piano studies, Tyner stated he liked playing vignettes, “Claire de Lune” by Debussy, and compositions by J.S. Bach:

¹³⁷ Ahmed Bashier, “McCoy Tyner.” *Jazz Journal*, 19 no.12 (1966): 29.

¹³⁸ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004.

however, he eventually put his sheet music away and, in the tradition of Bud Powell, Thelonious Monk and Red Garland, developed his own style through playing by ear. As Tyner put it:

“What written music does is it can show you the possibilities of what you can do with the instrument [piano]...It can't teach you to be creative. It's not meant to do that. It just can take you places that you may not have gone in terms of music... It's all notated... I liked studying, but I put the books away and I took my theoretical knowledge and information that I had gathered harmonically, and I went that way.”¹³⁹

2.6 INFORMAL TRAINING

In the 1950s, many musicians participated in two long-standing schools of music education: the African and European schools. The European school is rooted in the written tradition consisting of the disseminating of music from one person to another via printed music. An important value within the European school is to develop skills needed to interpret/perform written music. The African school, on the other hand, according to Dr. Nathan Davis, is rooted in oral transmission disseminating from one person to another. A primary aim within the African school is to render instruction that empowers the student to provide functional music.¹⁴⁰ Interestingly, for African-Americans, a music education consisted of values inherent in both schools. Philadelphia's African-American musicians received training so they could develop the technical proficiency required to perform dance band and marching repertoire.¹⁴¹ At the same time, at jam sessions, young musicians orally received their jazz music education.

¹³⁹ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004.

¹⁴⁰ Music that is incorporated with aspects of daily life.

¹⁴¹ Christopher Wilkinson, “*The Influence of West African Pedagogy upon the Education of New Orleans Jazz Musicians.*” *Black Music Research Journal*, 14 no.1 (1994): 27. (25-42 total pages)

Professor Kwabena Nketia states that principles of jazz music education consist of “slow absorption” via exposure to musical environments and active participation as opposed to formal teaching.¹⁴² Tyner provides evidence for Nketia’s theory when he says: “Black people’s music...you learn through doing it. It’s a practitioner’s kind of art form, gospel, blues and jazz. They are something you have to do because you can’t teach that in school.”¹⁴³ At age thirteen, McCoy Tyner became a practitioner of African-American music by beginning and leading a successful Rhythm and Blues band in Philadelphia. A year later, he began learning and playing jazz at the jam sessions that abounded throughout Philadelphia. Jam sessions provided an environment for amateur musicians like Tyner to not only absorb the musical language of the older and seasoned jazz masters, he also became a practitioner.

2.6.1 Rhythm and Blues Band

In the early 1950s, McCoy Tyner avidly listened to Rhythm and Blues before seriously learning and performing jazz at jam sessions. At age thirteen, he informally began cultivating his creative musical and arranging abilities after starting a Rhythm and Blues band while in junior high school.¹⁴⁴ This band occasionally attempted to play jazz. According to Jarvis Jr., McCoy led the band and arranged the instrumental parts for each musician.¹⁴⁵ Saxophonist Oden Pope, a contemporary of Tyner, thought starting and leading a band was a natural progression for McCoy because as he said: “McCoy Tyner was a natural. He had a natural talent...he was able to play

¹⁴² Kwabena Nketia. ed. Warren L. D’Azevedo. *The Musician in Akan Society: The Traditional Artist in African Societies*, (New York: Oxford University, 1992), 16.

¹⁴³ Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011), 287.

¹⁴⁴ McCoy Tyner, interview by Billy Taylor, published

¹⁴⁵ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

Rhythm and Blues, Rock and Roll, Vanguard...he was very flexible.”¹⁴⁶ The members of Tyner’s band consisted of some of his classmates, which included Garvin Merceau on drums, Dave Brockington on tenor sax, and Tiden Bruden on bass. An additional member named Donald Keith played trombone, another played alto saxophone and yet another played trumpet, and Jarvis Jr., McCoy’s brother, regularly played percussion with the band. (See Figure 9)



Figure 9 McCoy Tyner, tall young man standing at the left, watching his brother Jarvis, third from the far right, and close friend Garvin Merceau, far right, during a performance at Mayer Sulzberger Junior High School. Picture by John W. Mosley, Courtesy of The Charles L. Blockson Afro-American Collection, Temple University Libraries.

Dave Brockington was the oldest and most experienced musician in the group. At the time, he was frequently performing throughout the city of Philadelphia. Although Dave Brockington could not read music, he still possessed a dynamic style of trombone playing that often resulted

¹⁴⁶ Oden Pope, personal interview by Alton Merrell, May 9, 2012.

in him walking on the bar to rouse the audience.¹⁴⁷ Garvin Merceau, Tyner's childhood friend, was a highly skilled drummer and percussionist. Tyner's band developed a good reputation within the Philadelphia music community, and according to journalist Ahmed Bashier, Philadelphia jazz enthusiasts recalled Tyner leading a small group that was good at playing Rhythm and Blues and some jazz pieces.¹⁴⁸ Another testament to the success of Tyner's band occurred when they won an amateur night contest at Philadelphia's Uptown Theatre, which was Philadelphia's equivalent of New York's Apollo Theater. (See Figure 10) According to Ahmed Bashier, comedian Mantan Moreland headlined the bill, and Tyner's band secured their win when they played the then hit "Blow Your Horn" by trombonist Bennie Green. On the heels of that win, a plethora of performance opportunities surfaced for Tyner.

The importance of this band, as it pertained to Tyner, was that it provided an informal environment in which Tyner cultivated his ability to play and arrange African-American music. This ability, coupled with his piano technique acquired from the formal piano studies with Mr. Habershaw and Mr. Baroni, established a foundation for Tyner to learn jazz at the jam sessions that were prevalent throughout Philadelphia. The band also was important in that it exposed Tyner's talent to professional jazz musicians who then began inviting him to play with them.¹⁴⁹

¹⁴⁷ Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011), 282.

¹⁴⁸ Ahmed Bashier, "McCoy Tyner." *Jazz Journal*, 19 no.12 (1966): 29.

¹⁴⁹ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.



Figure 10 Philadelphia's Uptown Theater

2.6.2 Jam Sessions

McCoy Tyner and a host of other Philadelphia jazz musicians greatly benefited from the jam sessions that abounded in Philadelphia. A jam session is a musical tradition in the jazz community that provides an opportunity for inexperienced musicians to learn from experienced musicians by listening to and performing with them. During the 1950s, a host of noteworthy jazz musicians lived throughout Philadelphia. The older generation of musicians, those born in the 1920s, included John Coltrane, Jimmy Heath and Benny Golson. The musicians of Tyner's generation, those born in the 1930s, included Reggie Workman, Ted Curson, Bobby Timmons, Archie Schepp, Clarence Sharpe, Kenny Rodgers, Jimmy Vass, Odean Pope, Jimmy Garrison, Spanky DeBrest, and Albert "Tootie" Heath. Notable musicians such as Dizzy Gillespie, who had relatives living in Philadelphia, along with Clifford Brown, were not residents of Philadelphia, but would frequent the city to congregate with musicians at informal jam

sessions.¹⁵⁰ Tyner underscored the supportive and thriving Philadelphia Jazz community by saying: “[T]hen [1950s] we had a jazz scene which was heavy and they [older professional musicians] were serious, wasn’t playing around. You had to know how to play, if you didn’t, they would show you, they’d help you.”¹⁵¹

Jam sessions served three primary functions. At the jam sessions, amateur musicians were provided opportunities to test their skills in front of an audience. Also, jam sessions served as a proving ground for inexperienced musicians, as well as a place for new musicians in the area to network and show the jazz community what they musically had to offer. Thirdly, jam sessions provided a platform to introduce new talent to bandleaders.

During his teenage years at West Philadelphia High School (See Figure 11), McCoy Tyner regularly participated in jam sessions with musicians such as Lee Morgan, Archie Shepp, Bobby Timmons, Reggie Workman, Mickey Roker, and Jimmy and Albert ‘Tootie’ Heath. It was at these informal gatherings that Tyner learned how to play jazz.¹⁵² The jazz club served as his classroom¹⁵³ and he stressed the integral role that the jam session played in his own musical development:

“That’s how I learned when I was coming up. I played with the musicians who I thought could teach me something, you know. And I surrounded myself with them as much as possible, as well as some people who were a part of my generation. But most of the guys were older than me.”¹⁵⁴

¹⁵⁰ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

¹⁵¹ Ibid.

¹⁵² McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004

¹⁵³ John Corbett, “Trane-Crossing: McCoy Tyner On His Experience with John Coltrane and Beyond.” *Down Beat*, March (1998): 17.

¹⁵⁴ Ben Sidran. *Talking Jazz An Oral History*, (New York: Da Capo Press, 1995), 235.

Trumpeter Benny Bailey, a native Philadelphia musician who regularly participated in jam sessions, also underscored the importance of jam sessions and how they served as locations where musicians like McCoy Tyner were informally trained in jazz performance: “there were jam sessions in Philadelphia, there would be a bunch of guys in there playing...Sonny Stitt, Gene Ammons...all these guys would be playing together, taking turns, taking solos...that was part of learning...that’s what we were all doing there, learning our craft.”¹⁵⁵



Figure 11 West Philadelphia High School

¹⁵⁵ *Trane Tracks: The Legacy of John Coltrane*, DVD, EFORFILMS, Benny Bailey Interview, July 5, 2005.

A plethora of venues hosted jam sessions throughout the Philadelphia jazz community during the 1940s and 1950s, so Tyner had ample opportunity to participate in them. Some of these Philadelphia venues included Pep's, the Showboat, the Blue Note (around 15th and Ridge), the Oasis, the Aqua Lounge in West Philly, plus all kinds of social clubs and taverns. According to bassist Reggie Workman, Tyner's contemporary, venue owners opened their doors simply for the love of the music.

“The owners and managers [of performance venues] were so into music that they'd allow us to have jam sessions and come into the clubs and play during the early evening hours, even though we were too young to drink. There was a very healthy music scene in the community taverns at the time, aside from the fact that there were people like Tommy Monroe who ran music workshops for young musicians, or Owen Marshall's big band workshop with new music he wrote and that rehearsed in living rooms, taverns, ballrooms, any place that had a piano and chairs and where we could make music.”¹⁵⁶

The Heritage House, a community center located in North Philadelphia, was an important landmark in the Philadelphia jazz community. Jam sessions were held here during the mid 1950s.¹⁵⁷ Tommy Roberts, a New Jersey DJ, began hosting jazz jam sessions there on Fridays, and the community center became a haven for young musicians like McCoy Tyner to develop their talents and learn jazz history. Furthermore, the Heritage House was one of the few venues in the 1950s where underage youths could hear jazz masters perform. In addition to the Heritage House, the Academy of Music and Town Hall were also Philadelphia venues where underage youths could hear jazz masters. Jeffery McMillan detailed important aspects of the Heritage House jam session and the important role it played in young people's lives:

¹⁵⁶ David Rosenthal. *Hard Bop: Jazz and Black Music*, (New York: Oxford University, 1992), 6.

¹⁵⁷ Jeffery S. McMillan, *Delightfulee: The Life and Music of Lee Morgan* (Ann Arbor: The University of Michigan Press, 2011), 16.

“Beginning in April 1954, The Workshop [name of the jam session] met every Friday from four to six, and featured prominent jazz artists who were in town playing evening engagements in Center City clubs. The first hour of each session entailed a performance by the featured artists, and was followed by an intermission, during which members of the audience were free to ask questions and socialize with the artists. The second hour was devoted to young musicians and composers, and audience members were encouraged to sit in with the artists or submit their work to be performed by the band. This unique, hands-on opportunity for youngsters to learn about jazz was enhanced by the quality of artists that appeared there. In 1954 alone, the artists included Chet Baker’s group [featuring James Moody], Johnny Hodges’s band (which included John Coltrane), Buddy DeFranco’s group [featuring Sony Clark], Art Blakey’s All Stars, Bud Powell, Ella Fitzgerald, George Shearing, Roy Eldridge, the Errol Garner Trio, and Billy Taylor’s group. Beyond a seventy-five-cent admission fee, the only restriction to admittance to the workshop was that every attendee was required to be twenty years old or younger.”¹⁵⁸

In West Philadelphia, Tyner and his musical peers also regularly hosted jam sessions in their homes that extended to musician’s homes and other locations throughout the city. Tyner described these sessions being formed by way of a grapevine:

“We had sort of a grapevine. In other words...somebody would call and say... we’re gonna have a session down at Mickey Roker’s house...then somebody would call and say there will be a jam session at McCoy’s house-shop...will be there at such and such a time. And then up in Germantown, Archie and Reggie, there would be sessions up there you know...so we had sessions all over the city.”¹⁵⁹

Rittenhouse Hall, located on Haverford Ave., was another important for jam sessions and was also a place where musicians could live. According to Tyner, the owner would host dances on the weekend to cover the operating expenses. Additionally, Tyner and other musicians often hosted jam sessions there, truly making it what he described as a “clubhouse for musicians.”¹⁶⁰

Some of the older musicians that attended the jam sessions throughout Philadelphia and

¹⁵⁸ Ibid., 16.

¹⁵⁹ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004

¹⁶⁰ Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011), 286.

mentored Tyner included Frisby, who played saxophone; Carson, who played trumpet; and John Glenn, who played tenor saxophone.[The first name of the two men are unknown.]¹⁶¹

2.6.3 Rehearsal Bands

In addition to the numerous jam sessions and performance venues within Philadelphia during the 1950s, rehearsal bands were another medium that cultivated the musical skills of McCoy Tyner and other up-and-coming musicians. These bands cultivated the musical skills of young musicians by providing a structured environment for them to develop their sight-reading, ensemble playing, and big band section-playing skills.¹⁶² These bands were unorthodox because they usually did not play for a paying audience. This was primarily due to the ages of the musicians and union restrictions.¹⁶³ However, like the jam session, rehearsal bands created a social environment where musicians at various musical levels could play together.

An important rehearsal bandleader in Philadelphia during the 1950s was Tommy Monroe. Monroe's band was known to have played a lot of arrangements by Dizzy Gillespie, and a host of Philadelphia musicians played in his band at some point in their music careers. In fact, Philadelphia-based pianist Don Wilson said "I can't think of anybody from Philadelphia who didn't play in Monroe's band."¹⁶⁴ Some of the musicians included Ted Curson, Johnny Splawn, Kenny Rodgers, Sam Reed, Kenny Barron, Bobby Timmons and McCoy Tyner."¹⁶⁵

¹⁶¹ Ibid., 286.

¹⁶² Jeffery S. McMillan, *Delightfulee: The Life and Music of Lee Morgan* (Ann Arbor: The University of Michigan Press, 2011), 9.

¹⁶³ Ibid., 9.

¹⁶⁴ Ibid., 8.

¹⁶⁵ Ibid., 8.

Tyner also played in Cal Massey's rehearsal band, a band that played a significant role in advancing his professional career. (see 2.7.1)

2.6.4 House Bands

After a season of participating in and learning from experienced musicians at jam sessions during his high school years, Tyner was soon promoted to playing in numerous house bands¹⁶⁶ throughout Philadelphia while in high school. Elite jazz musicians who performed in Philadelphia were usually backed by a local rhythm section that regularly included Tyner on piano, Reggie Workman on bass, and either Eddie Campbell or Lex Humphries on drums.¹⁶⁷ "Pep's" and the "Showboat," two clubs where well-known out-of-town artists often performed in Philadelphia, were two of Tyner's favorite places to play.¹⁶⁸ His experiences playing in house bands provided opportunities for him to play with well-known jazz artists like trumpeters Miles Davis, and Kenny Durham, and saxophonists Sonny Stitt, Jackie McLean, and John Coltrane when they came to town as a single.¹⁶⁹ Tyner said of his experience with house bands, "I learned so much from playing with more experienced musicians. Of course I had to jack my age up to play in those clubs,"¹⁷⁰ Philadelphia trumpeter Ted Curson also detailed the fertile local environment Tyner benefited from in talking about a music store called Music City:¹⁷¹

¹⁶⁶ A group of musicians who regularly play at an establishment such as a jazz nightclub. These bands often accompany guest musicians.

¹⁶⁷ Ahmed Bashier, "McCoy Tyner." *Jazz Journal*, 19 no.12 (1966): 30.

¹⁶⁸ Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011), 285.

¹⁶⁹ Single - Without a band

¹⁷⁰ David Block, "McCoy Tyner: A Profile of the Philadelphia Based Pianist." *Jazz Journal International*, Jan. (2000): 8.

¹⁷¹ A music store on Eighteenth street and Chesnut in center city Philadelphia. Music city became a dual music shop and concert venue.

“[Music City] was like the scene in Philadelphia for young cats and old cats. They would bring guys in from New York to play and they would have the young guys sit in with them. If you played pretty good you always ended up with some kind of gig.”¹⁷²

It was through performance experiences like this that Tyner developed a good musical reputation, and a network of contacts within the Philadelphia Jazz community. The opportunities Tyner received to perform in house bands were not only attributed to his talent, contacts and reputation, it was also made possible through the Philadelphia Musicians Union Local 274. In order to work as a musician in Philadelphia during the 1950s, all musicians including Tyner, had to join the Union Local 274 led by president Jimmy Adams. Local 274 was the black Philadelphia local of the American Federation of Musicians. From 1935 through 1971, the organization advocated and secured quality employment for black Philadelphia musicians like Tyner and others. Diane D. Turner further explained the purpose of the black Union 274 by saying the organization combated the discrimination black musicians received from white labor organizations beginning in 1935, when white labor Union 77 barred blacks from joining.¹⁷³ In the 1940s and 1950s, Philadelphia’s black musicians struggled for political, economic and cultural recognition, and the union provided black musicians representation via spokesmen who advocated and spoke on behalf of African-American jazz musicians.¹⁷⁴ According to saxophonist and union member Oden Pope, Local 274 had a significant amount of political and economic influence because black musicians had to join the Local in order to work in various clubs throughout Philadelphia. In addition to Tyner, other Philadelphia music luminaries such as John Coltrane, Lee Morgan, Dizzy Gillespie, Benny Golson, Nina Simone, Jimmy and Percy

¹⁷² Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011), 286.

¹⁷³ Diane D. Turner. “Organizing and Improvising: A History of Philadelphia’s Black Musicians’ Protective Union Local 274.” (Ph.D. diss., Temple University, 1993).

¹⁷⁴ Oden Pope, personal interview by Alton Merrell, May 9, 2012.

Heath, Philly Joe Jones also joined. Membership in Local 274 was denoted by the possession of a cabaret card, and if black musicians did not own a card, or if the card had expired, they were not legally permitted to work in the city of Philadelphia. A colleague of McCoy Tyner, Oden Pope recalled a time when the organization enforced its strict membership guidelines: “I remember when Danny McQue, who was an agent for Local 274, went out to musicians’ gigs to collect union dues which were approximately 10 or 12 dollars...I remember several times when he would stop the music, collect dues, then leave.”¹⁷⁵

In addition to securing employment for African-American musicians like McCoy Tyner, the Philadelphia Local 274 also provided a performance space for Tyner and other up-and-coming jazz musicians to practice and develop their talents. This performance space was called the Clef Club, and was located on Broad Street.¹⁷⁶ According to Diane D. Turner, the Local provided an environment for musicians to develop their musical reputations, and provided them a space to experiment with new musical concepts with each other. Overall, the Philadelphia Local 274 community encouraged the growth of aspiring African-American musicians like McCoy Tyner and others and membership in the union made it possible for Tyner to play in house bands throughout Philadelphia, an integral part of his informal training.

¹⁷⁵ Oden Pope, personal interview by Alton Merrell, May 9, 2012.

¹⁷⁶ Diane D. Turner. “Organizing and Improvising: A History of Philadelphia’s Black Musicians’ Protective Union Local 274.” (Ph.D. diss., Temple University, 1993), 206.

2.7 PROFESSIONAL EXPERIENCES

While in high school, at age fifteen, McCoy Tyner began playing professionally.¹⁷⁷ In 1954, he professionally free-lanced with a number of Philadelphia jazz bands and musicians, including trumpeter Lee Morgan and tenor saxophonist Paul Jeffrey. He also played at fraternity dances, in clubs, and in house bands, as was detailed previously. Tyner's most significant professional affiliations and experiences prior to joining the John Coltrane Quartet were with Calvin Massey and with the Benny Golson-Art Farmer group called "The Jazztet." Playing in drummer Max Roach's group for a short period, as well as the aforementioned groups, contributed to the development of Tyner's early piano style.

2.7.1 Working with Calvin Massey and Max Roach

At the age of seventeen, McCoy Tyner joined bandleader and composer Calvin Massey's band in Philadelphia, Pennsylvania. Massey had a unique ability to recognize tremendous talent¹⁷⁸ as he did with McCoy Tyner. The union of Massey and Tyner was of monumental importance due to the fact that Massey introduced saxophonist John Coltrane to McCoy Tyner, a meeting that evolved into a close relationship that significantly changed the direction of jazz.

Massey's quintet, which solely played Massey's compositions,¹⁷⁹ consisted of Massey on trumpet, Clarence Sharp on alto saxophone, McCoy Tyner on piano, Albert 'Tootie' Heath on

¹⁷⁷ John Corbett, "Trane-Crossing: McCoy Tyner On His Experience with John Coltrane and Beyond." *Down Beat*, March (1998): 17.

¹⁷⁸ "Massey, Cal." In *Encyclopedia of Popular Music*, 4th ed., edited by Colin Larkin. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/epm/48104> (accessed March 3, 2012).

¹⁷⁹ Ibid.

drums, and Jimmie Garrison on bass. John Coltrane and Donald Byrd appeared periodically with the group. In this band, McCoy Tyner's sight-reading, ensemble playing, and band section-playing skills were cultivated. These skills later benefited him during his brief stint with Art Farmer and Benny Golson's Jazztet. From 1956 to 1958, Massey's group regularly performed in Philadelphia clubs, including the Red Rooster, where Massey introduced Tyner to John Coltrane. Interestingly, Massey had a close and long-standing relationship with John Coltrane in Philadelphia before John met McCoy. According to Charlotte Massey, Cal's widow, Cal met Coltrane in Philadelphia during his teen years. Charlotte detailed the relationship Massey and Coltrane had:

“Cal would follow Trane around like a puppy. Coltrane and Cal lived together in Coltrane's mother's house. Cal used to call Coltrane ‘country’ because of Trane's quiet personality. Coltrane never had much to say verbally. They constantly talked about music. Coltrane eventually bought a house for his mother in West Philly. Coltrane and Cal would commute between Philly and New York City for gigs.”¹⁸⁰

McCoy's historic meeting with John Coltrane occurred when he was played a matinee performance with Calvin Massey's band at the Red Rooster, a local club in West Philadelphia. While on sabbatical from the Miles Davis group to visit his mother in West Philadelphia, John Coltrane visited the Red Rooster to listen to Cal Massey's band. The club owner asked John if he would perform at the club while in town and Coltrane consented. Because Coltrane did not have a band, he played with McCoy Tyner and the rest of Massey's rhythm section.¹⁸¹ This meeting with John Coltrane would dramatically alter the course of his music career and foster

¹⁸⁰ Fred Ho. *Wicked Theory, Naked Practice: A Fred Ho Reader*, The Dammed Don't Cry: The Life and Music of Calvin Massey, (Minnesota: University of Minnesota Press, 2009), 131.

¹⁸¹ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

Tyner's development. McCoy was also introduced to his future wife, Aisha Tyner, during his tenure with the Massey band. Aisha was the sister of the Massey band's regular singer.¹⁸²

During Tyner's tenure in Cal Massey's band, he was also provided with influential experience to play with drummer Max Roach and his group consisting of George Morrow on bass, Sonny Rollins on tenor, and Kenny Dorham on trumpet. Max Roach occupies an important place in the history of jazz because together with drummer Kenny Clarke, Roach invented a new style of drumming that involved moving the fixed pulse to the ride cymbal from the bass drum.¹⁸³ This practice evolved as a result of Roach and Clarke having to play extremely fast tempos when the new bebop style of jazz emerged in the 1940s. After Tyner played with Roach for approximately a week while in high school, Roach asked Tyner to join his band when Tyner was only seventeen. Excited about the opportunity, McCoy shared it with his mother, but she did not permit him to go on the road before finishing high school.¹⁸⁴ Nevertheless, Tyner said his experience playing with Roach was formative because it taught him how to feel relaxed while playing fast tempos.¹⁸⁵

¹⁸² Ibid.

¹⁸³ Olly Wilson. "Roach, Max." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23555> (accessed March 3, 2012).

¹⁸⁴ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

¹⁸⁵ Ahmed Bashier, "McCoy Tyner." *Jazz Journal*, 19 no.12 (1966): 29.

2.7.2 Working with Art Farmer and Benny Golson – The Jazztet

In 1960, when he was twenty-two years old, McCoy Tyner joined trumpeter Art Farmer and saxophonist Benny Golson's New York-based band called "The Jazztet." In addition to Farmer and Golson, the band consisted of drummer Lex Humphries, trombonist Curtis Fuller and twin brother of Art Farmer, Addison Farmer, on bass. Tyner's short six-month tenure with the "The Jazztet" was an important stepping-stone in his music career. As a member of the group, McCoy Tyner received national exposure. He also moved to New York City, the jazz capital of the world. The move signified a graduation to the "Major Leagues" within the jazz community. During his tenure with "The Jazztet," Tyner exercised and cultivated his sight-reading and accompanying skills, and recorded an acclaimed hard-bop album entitled "Meet the Jazztet." Tyner's experience in "The Jazztet" was both pleasant and educational. He confirmed this when he said, "That band was a wonderful band. I learned a lot."¹⁸⁶ Bandmate Curtis Fuller also stated that Benny Golson, a former piano major at Howard University, gave Tyner a few lessons in piano technique.¹⁸⁷

McCoy Tyner's opportunity to join the "Jazztet" came after playing a concert with saxophonist Benny Golson in 1959. A Philadelphia based jazz organization hired Golson to play a concert at the Tioga Theater in Philadelphia (see Figure 12) with a local rhythm section,¹⁸⁸ and Tyner was part of that rhythm section. Golson recalled his first encounter playing with Tyner, and the process in which he tested Tyner's musical skills prior to inviting him to join "The Jazztet:"

¹⁸⁶ McCoy Tyner, interview by Russ Musto, published December 17, 2003, <http://www.allaboutjazz.com/php/article.php?id=914>

¹⁸⁷ Curtis Fuller, interviewed by Alton Merrell, April 19, 2012.

¹⁸⁸ A rhythm section is a collection of musicians in a jazz band consisting of a pianist or guitarist, bassist, and drummer.

“It must have been around 1959 when I met McCoy: he was nineteen years old...In Philadelphia there was a jazz organization who would bring luminaries from New York who would play with a local rhythm section...the piano player was McCoy Tyner... the concerts were on Sunday at the Tioga Theater...I played that Sunday afternoon with the group. I was so impressed with the way he [Tyner] played, and I called a tune in a key we don’t usually play in...and he played with ease. So when I got back to New York, not right away, but eventually I decided to put the sextet together, and at the same time Art [Farmer] had the same idea going through his mind and we started to laugh...So who are we gonna get....I recommended McCoy and Art never heard of him, and he was a little dubious and said ‘Can he play?’ I said ‘Oh, take my word...he can play. ‘Well’ he said ‘well ok.’ And I called McCoy. And it was like he was beside the phone waiting for it to ring and for me to ask him.”¹⁸⁹



Figure 12 Tioga Theater

As a member of the group, Tyner’s musical skills received national exposure, and he, along with his wife Aisha, relocated to New York City, a desire of many young ambitious jazz musicians at the time. Tyner’s national exposure with “The Jazztet” primarily occurred via an

¹⁸⁹ Benny Golson, interviewed by Alton Merrell, April 21, 2012.

album he recorded with the group entitled “Meet the Jazztet.” Recorded in February of 1960, the album, a hard-bop classic,¹⁹⁰ featured first-rate solos from Tyner along with Golson and Farmer. Also contributing to the album’s national appeal were Golson’s original compositions such as “Killer Joe” and early renditions of “I Remember Clifford” and “Blues March” on which Tyner’s excellent improvisational and accompanying skills can be heard.

Additionally, Tyner’s sight-reading skill and ability to play detailed musical arrangements were exercised during his tenure with “The Jazztet.” Prior to joining the group, Tyner was accustomed to playing at informal jam sessions and spontaneously accompanying jazz artists in Philadelphia without written musical arrangements. As a member of “The Jazztet,” Tyner played many compositions written and arranged by Benny Golson. Those compositions forced Tyner to play specifically notated piano parts, inhibiting him somewhat. There were sections designated for him to improvise, but he had to return to his written piano part before too long. Also, as a member of “The Jazztet,” Tyner also gained experience playing in a professional-looking group. “The Jazztet” had a reputation of being very professional, elegant, and classy, reminiscent of Duke Ellington and his orchestra during performances. McCoy Tyner described this and his involvement in the organized musical group environment:

“Playing in the Jazztet was like playing in a small big band. Benny is a phenomenal arranger. He took three horns and made it sound fat¹⁹¹. It was really great. I was really proud to be in that band...it was my first time being in an organized situation like that, with good music, the band looked great. It was really wonderful.”¹⁹²

¹⁹⁰ Scott Yanow, All Music Guide. <http://www.allmusic.com/album/meet-the-jazztet-mw0000689979>

¹⁹¹ A slang term denoting a full or plush sound.

¹⁹² McCoy Tyner, interviewed by Billy Taylor, April 24, 1995.

While in “The Jazztet,” Tyner was not only provided an opportunity to exercise and cultivate his accompanying skill, but that skill was lauded by Golson because he was fond of the manner in which Tyner accompanied him when he improvised. Unlike some pianists who inhibit a jazz improviser by playing inappropriate chords or rhythms during their solo, Tyner provided inspiration and support when Benny Golson and his band mates improvised. Golson described the experience thus:

“It was fresh and daring and punctuating when he comped behind you. And it was inspirational, that is he gave you a feeling like you wanted to play because of what was happening behind you. If nothing is happening behind you, you got no inspiration and you have to play in spite of it. But he made me feel like playing, adding to what I heard coming from him.”¹⁹³

Benny Golson also praised Tyner for being a good listener who appropriately responded to what others played in the band. He said:

“[Tyner] listened. He didn’t just sit back there and play what he felt. He accompanied you. He played according to what I was doing. That’s the way Philly Joe played the drums. He listened. And I took a breath, and he’d play me a rough flam tap or something to set up my next expression. That kind of thing. That’s accompanying. And that’s the way McCoy was. He added to what I was doing. He wasn’t just back there not listening comping.”¹⁹⁴

After his six-month tenure with “The Jazztet,” Tyner left the group to fulfill a prior and personal commitment he made to tenor saxophonist John Coltrane in 1955. Tyner spoke of his commitment to Coltrane when he said, “We had sort of a verbal understanding that if he ever got his own group [after he left Miles Davis’ group], I would play piano.”¹⁹⁵ Leaving “The Jazztet” was not easy for Tyner and according to him, “there were probably some bad feelings at first with members of “The Jazztet,” but I think they understood better later on. John’s group was

¹⁹³ Benny Golson, interviewed by Alton Merrell, April 21, 2012.

¹⁹⁴ Ibid.

¹⁹⁵ Len Lyons, *The Great Jazz Pianists: Speaking of Their Lives and Music* (New York: William Morrow and Company, 1983), 238.

where I belonged.”¹⁹⁶ Benny Golson gave further insight explaining the difficulty Tyner had in leaving the group when he said:

“But he [McCoy] was leery about bringing it[leaving] into fruition because of our [Benny and John] personal relationship, but that didn’t bother me...what he [Tyner] was doing was more suited to what John was doing...getting with John sort of freed him up I think...So playing with the Jazztet, I can imagine now as I look back was sort of holding him back from what he wanted to do. And McCoy told me John was a little reluctant to hire him because John and I were such good friends. You know? But John and I never had any feelings about it. But laughingly, when I saw John, I said ‘Fine friend you are. You take me out to get my piano player and you steal him.’”¹⁹⁷

When McCoy Tyner left “The Jazztet” in 1960, he already amassed invaluable professional experience playing in Calvin Massey, Max Roach, and Art Farmer and Benny Golson’s groups. Furthermore, Tyner garnered indispensable training playing in jam sessions and in rehearsal and house bands. Collectively, these experiences, in addition to his formal training, musical influences and family support, established a firm musical foundation upon which Tyner could achieve fame during his tenure with the John Coltrane Quartet.

¹⁹⁶ Ibid.

¹⁹⁷ Benny Golson, interviewed by Alton Merrell, April 21, 2012.

3.0 JOHN COLTRANE

Tenor and soprano saxophonist John Coltrane is one of the most celebrated musicians in the history of jazz. Along with bebop saxophonist Charlie Parker, John Coltrane is arguably the most innovative and widely imitated saxophonist in the history of American music. In 1960, Coltrane formed his own quartet, of which McCoy Tyner became a member the same year. During his tenure with the group from 1960 through 1965, Tyner not only toured and recorded acclaimed albums with the Coltrane quartet, also known as the “Classic Quartet,” but he also developed a highly influential piano style. His innovative piano style has been studied and assimilated into the musical vocabulary of many renowned pianists throughout the twentieth and twenty-first centuries. Tyner did not create his original piano style in a vacuum; to the contrary, it was fostered in the ideal musical environment that Coltrane and his bandmates created, particularly from 1960 through 1963. Multi-instrumentalist Eric Dolphy also influenced both Tyner and Coltrane from 1961 through 1962. Hence, the following chapter examines two areas that yield insight into how Tyner’s style evolved within the Classic Quartet. First, the valuable musical lessons that Coltrane taught Tyner and his bandmates are examined. These lessons spurred Tyner and his musical colleagues to develop their own musical voices by developing personalized performance styles. Second, John Coltrane’s eclectic musical interests, heard in his compositions that were played by the Classic Quartet in the early 1960s, are examined to see how Coltrane’s music influenced the formation of Tyner’s new style. Prior to examining the

aforementioned areas, I will discuss both the sociocultural and musical context of the early 1960s to provide a clearer understanding of the climate that inspired John Coltrane to create the music that significantly influenced McCoy Tyner.

3.1 HISTORICAL BACKGROUND

3.1.1 Sociocultural Background

The sociopolitical climate of the United States was in a state of flux during Tyner's tenure with the Classic Quartet from 1960 through 1965. African-Americans at large grew tired of the racial injustices and discrimination they had been enduring, which resulted in them being socially excluded from mainstream American society. African-American discontent and struggles for justice and racial equality in the United States led to the emergence of the Civil Rights Era: a defining period in American history when African-Americans collectively fought for their right to political equality and social freedom. Many historians purport that the Civil Rights Era began in 1955 with the Montgomery Bus Boycott¹⁹⁸ and ended in 1965 following the passing of the Civil Rights Act of 1964¹⁹⁹ and the Voting Rights Act of 1965.²⁰⁰ Historian Daniel W. Aldridge III defined the Civil Rights Era as the collective effort of African-Americans

¹⁹⁸ A political and social protest campaign against racial segregation on public transportation in Montgomery, Alabama. Rosa Parks was the leading figure of the movement when she refused to give her seat to a white person in December of 1956.

¹⁹⁹ Civil Rights Act of 1964 – United States legislation that outlawed major forms of discrimination against African-Americans and women including racial segregation.

²⁰⁰ Voting Rights Act of 1965 – United States legislation that outlawed discriminatory voting practices responsible for the disenfranchisement of African-Americans in the U.S.

“overturning the South’s legal and extralegal system of Jim Crow²⁰¹ ...creating a radically transformed society in which blacks fully became part of the American nation.”²⁰²

Amid this time period when African-American’s were struggling to acquire social justice and racial equality during the Civil Rights Era, McCoy Tyner experienced racial discrimination as a young professional musician. Tyner did occasionally perform with white musicians like Red Rodney and Ziggy Vines at the Red Hill Inn in New Jersey; however, this was uncommon because African-American musicians like Tyner were generally relegated to playing in segregated clubs and theaters. At the same time, for lucrative reasons, larger distinguished clubs did not segregate musicians and hired well-known African-American artists like Dinah Washington and Sarah Vaughan.²⁰³ Nevertheless, many local Philadelphia and regional musicians like McCoy Tyner primarily played in segregated clubs, and regularly had to suffer the subservient minstrel show stigma placed on them because they did not have a household name like Vaughan or Washington. Jarvis Jr. recalled a racially discriminatory encounter that he had while playing in McCoy’s Rhythm and Blues band in the mid 1950s.

“There were these old house rocking bars down there. Cheap booze, great music, and people would go down there and ‘fingerpop’ as they used to say, all night. McCoy got the band a gig down there, and the owner of the club said to McCoy, ‘Look, you guys aren’t lively enough.’ He said ‘Look, here’s what I want you to do. McCoy, I want you to keep playing, and when you get the group to a certain level, you stop playing. And I want the tenor player to get on your shoulders and you walk up and down the bar with him’ ... He saw the band as a Minstrel Show. This is the owner of the club, terrible just terrible. And McCoy said ‘I can’t do that.’ And the club owner said ‘Why not? We just want to get the crowd excited and coming back.’ And McCoy said ‘I can’t do it.’ He (McCoy) quit the gig. I was really proud of him for that.”²⁰⁴

²⁰¹ Jim Crow were laws enacted between 1876 and 1965 mandating racial segregation in all public facilities in Southern US states with a separate but equal status for African-Americans.

²⁰² Daniel W. Aldridge III, *Becoming American: The African American Quest for Civil Rights 1861-1976*. (Wheeling, Illinois: Harlan Davidson., 2011), xii.

²⁰³ Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011), 283.

²⁰⁴ Jarvis Tyner, Jr., personal interview by Alton Merrell, May 7, 2012.

Although McCoy Tyner attempted not to frequent clubs that promoted racism,²⁰⁵ he did encounter it as a young professional musician during his tenure with the Classic Quintet. While traveling with the group, Tyner recalled times when he was not permitted to stay in certain hotels in New Orleans, and at other times endured overt prejudice in St. Louis Missouri and cities in the southern United States.²⁰⁶

While a host of African-American Civil Rights leaders like Martin Luther King Jr. and Medgar Evers labored to assimilate African-Americans into mainstream American society during the Civil Rights Era, other African-American leaders such as Malcolm X advocated for black nationalistic ideals that promoted African-American separatism and pride. Black nationalism, a prominent political and social movement of during the 1960s, attempted to establish a social identity among African-Americans who had been stripped of their identity during slavery, thereafter suffering years of social rejection. Black Nationalists also sought to provide a context for African-American moral, cultural, and material advancement amid a racist and segregated American society.²⁰⁷

In conjunction with the social flux present in American society during the 1960s spurred by the politically charged Civil Rights and Black Nationalistic movements, American jazz music was also in a state of metamorphosis when Tyner joined the Classic Quintet in 1960. While African-Americans were seeking liberation from social oppression, jazz musicians were simultaneously rejecting aspects of the jazz tradition that many musicians and enthusiasts considered fundamental. This resulted in jazz becoming freer in nature: during this time, jazz transitioned from the prominent hard-bop style of the late 1950s to the new free jazz style in the

²⁰⁵ Diane D. Turner, *Feeding the Soul: Black Music, Black Thought* (Chicago: Third World Press, 2011), 289.

²⁰⁶ *Ibid.*, 283.

²⁰⁷ E.U. Essien-Udom, *Black Nationalism: A Search for an Identity in America* (Baltimore: The University of Chicago Press, 1962), vii.

1960s. Important to note is the fact that jazz did not directly morph into free jazz from hard-bop. There was a brief “transitional period” described by Dr. Nathan Davis in which Modal jazz emerged, naturally helping jazz transition from hard-bop to free jazz.²⁰⁸ John Coltrane played a significant role in this transition as a leading practitioner of each style. The following overview delineates when McCoy Tyner’s career intersected with Coltrane’s career, as well the relational and musical influence Coltrane had on the development of Tyner’s style.

3.1.2 Musical Background

John Coltrane’s music career can be divided into three periods: 1955 – 1960 hard bop and “Sheets of Sound,” 1960 – 1965 Classic Quartet and modal compositions, 1965 – 1967 avant-garde/free jazz.²⁰⁹ During the first period of his career (1955-1960), John Coltrane developed a reputation as a hard-bop musician, just as McCoy Tyner did early in his career. Coltrane also developed a highly influential style of playing the saxophone that critic Ira Gitler termed “Sheets of Sound.”²¹⁰ This method of performance involves playing fast notes in irregular phrase groups.²¹¹ According to saxophonist and composer Benny Golson, Coltrane developed this technique by practicing Art Tatum runs.²¹² In 1955, Coltrane garnered national acclaim when he joined Miles Davis’ quintet, but was fired two years later for unreliability caused by drug and alcohol abuse. Following this, Coltrane played with pianist Thelonious Monk for six months and began recording as a leader. Each recording that Coltrane produced during this time

²⁰⁸ Nathan T. Davis, *Writings in Jazz*, 6th ed. (Dubuque, Iowa: Kendall/Hunt Pub., 2002), 217.

²⁰⁹ Henry Martin and Keith Waters, *Essential Jazz : The First 100 Years*, 2nd ed. (Australia United States: Thomson/Schirmer, 2009), 189.

²¹⁰ Ira Gitler, “Trane on the Track.” *Down Beat*, October (1958).

²¹¹ Henry Martin and Keith Waters, *Essential Jazz : The First 100 Years*, 2nd ed. (Australia United States: Thomson/Schirmer, 2009), 189.

²¹² Benny Golson, personal interview by Alton Merrell, April 21, 2012.

demonstrated growth in his technical, harmonic and rhythmic sensibilities, which can be heard on his 1959 recording of “Giant Steps.” Coltrane returned to Miles Davis’ group in 1958 and participated in the modal jazz²¹³ movement spearheaded by Davis. He played on Davis’ influential modal jazz albums “Milestones” and “Kind of Blue” recorded in 1958 and 1959 respectively. Coltrane continued to explore and expound upon the modal jazz style during the second phase of his career; an exploration that had a significant impact on McCoy Tyner.

Tyner joined Coltrane’s band during the second period of Coltrane’s career (1960-1965). After Coltrane left the Miles Davis group in April of 1960, Coltrane formed his first quartet in preparation for a scheduled performance at the Jazz Gallery in New York City. After experimenting with different personnel, Coltrane decided that his band, which became known as the “Classic Quartet,” would consist of bassist Jimmy Garrison, drummer Elvin Jones and pianist McCoy Tyner, who joined the group in July of 1960.²¹⁴ It was during this period that Coltrane’s influence on Tyner’s piano style became most apparent. Specific factors that contributed to this transformation include the invaluable lessons Coltrane taught Tyner, as well as the incorporation of elements from modal jazz, Indian classical and African music styles into the Classic Quartet’s musical repertoire.²¹⁵

The third and final period of Coltrane’s career was from 1965-1967, which were also the two remaining years of his life. Here, his music expanded into Free Jazz, a style that evolved in

²¹³ A form of jazz that utilizes church modes derived in the Middle Ages, rather than chord progressions as a harmonic and melodic framework.

²¹⁴ Barry Kernfeld, et al. "Coltrane." *The New Grove Dictionary of Jazz*, 2nd ed.. *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 13, 2012, <http://www.oxfordmusiconline.com.pitt.idm.oclc.org/subscriber/article/grove/music/1541800pg1>

²¹⁵ Nathan T. Davis, *Writings in Jazz*, 6th ed. (Dubuque, Iowa: Kendall/Hunt Pub., 2002), 247.

the 1960s that drastically overturned many traditional or expected elements of jazz.²¹⁶ During this time, Coltrane's music also became saturated with spirituality and Eastern philosophy. McCoy Tyner recorded several Free Jazz albums with Coltrane during this period, some of which include "Ascension," "Om" and "Living Space." Coltrane further associated himself with the Free Jazz style by incorporating a second saxophonist and a second drummer in the group, Pharoah Sanders and Rashied Ali, respectively. Shortly after recording Coltrane's "Meditations" album on November 23, 1965, Tyner left the group because he felt that Coltrane was going in a musical direction that did not include piano;²¹⁷ however, two years before the start of the third period of Coltrane's career, all of the components of McCoy Tyner's mature piano style had already manifested themselves, as heard on Coltrane's "Live at Birdland" album recorded in 1963.

²¹⁶ Henry Martin and Keith Waters, *Essential Jazz : The First 100 Years*, 2nd ed. (Australia United States: Thomson/Schirmer, 2009), 189.

²¹⁶ *Ibid.*, 184-185.

²¹⁷ McCoy Tyner interviewed by Larry Crowe for The HistoryMakers A2004.164, September 16, 2004.

3.2 COLTRANE AS FRIEND AND MENTOR

Before ever playing together professionally, McCoy Tyner and John Coltrane were close friends. Tyner viewed Coltrane as a “big brother.” Prior to Tyner’s tenure with Coltrane’s quartet, the two of them used to sit on the porch at Coltrane’s mother’s home in Philadelphia (see Figure 13) and converse about music and life. Tyner also became well acquainted with Coltrane’s family. During an interview with Larry Crowe, Tyner underscored the close relationship he had with Coltrane, and how their friendship, along with Tyner’s extraordinary musicianship, encouraged Coltrane to ask Tyner to join his group in 1955, five years before his group’s inception.

“He [John] was playing with Miles at the time but he took a break mid-50s, he took a break from Miles and that’s when I met him, when he came home. And I used to go to his mother’s house and sit on the porch and we’d talk. (See Figure 13) That’s when he was working on “Giant Steps” and all those compositions...he was doing a lot of writing during that time...he was like a big brother to me. I used to sit down and talk to John. He took me kind of like a brother...he was very warm... and I got to know his family quite a bit actually...he said ‘when I form my own band I want you to join the band.’”²¹⁸

This quasi-familial relationship with Coltrane allowed Tyner to be open to mentoring by Coltrane.

Professionally, John Coltrane, who was twelve years older than Tyner, had the greatest musical influence on Tyner, and Tyner credits Coltrane as being his greatest teacher.²¹⁹ According to Coltrane biographer Bill Cole:

²¹⁸ McCoy Tyner interviewed by Larry Crowe for *The HistoryMakers* A2004.164, September 16, 2004.

²¹⁹ Pawel Brodowski, “McCoy Tyner Solo.” *Jazz Forum*, no.128 (1991): 26.

“McCoy and Trane couldn’t have been closer to the ideal of master teacher and student. Their characters and their personalities were extremely close. Both were very humble-in their introverted way. However, they always were accessible if approached and more than willing to talk about their art. Tyner loved Trane’s [Coltrane’s] music and was mesmerized by Trane’s playing.”²²⁰



Figure 13 John Coltrane's Home In West Philadelphia.
Lived here from 1952 -1958.

McCoy Tyner learned a lot about music from regularly playing with Coltrane and spoke of this during an interview saying, “He was a major teacher in my life. He taught me a lot just by playing with him, listening to him every night. How could you not learn?”²²¹

The first of two important lessons Coltrane taught Tyner and the rest of his bandmates was to develop their own musical voice.²²² Instead of micro-managing his bandmates by telling

²²⁰ Bill Cole, *John Coltrane* (New York: Schirmer Books, 1976), 157.

²²¹ Ben Sidran. *Talking Jazz An Oral History*, (New York: Da Capo Press, 1995), 234.

²²² Musical voice refers to the distinct musical style of a musician distinguishing him or her from other musicians.

them what to play, Coltrane gave Tyner and his other band members the liberty to express themselves when they performed. According to Tyner:

“I think the fact that being with John, and him allowing you to be yourself, I mean, he wasn’t the type of person that, you know, that would be categorized as a dictator. He allowed you the freedom to do what you wanted to do.”²²³

According to Tyner, a musician’s voice is a direct reflection of who they are as a person. The opportunity he had to play with Coltrane gave him a chance to learn things about himself while simultaneously developing his musical voice. Tyner spoke of this opportunity and Coltrane’s influence on the development of his musical voice:

“Playing with him, you get a chance to get a clear view of who you were. That’s what music is supposed to be. Its an art form, a reflection of who you are....he sort of nurtured me by giving me an opportunity to play with this rich ensemble. He never told you what to do, he just created the atmosphere so that you would feel free to experiment. It was like a school. I think when he was with Miles he had that opportunity as well, so he passed that on to us. He gave me Elvin and Jimmy a chance to learn things about ourselves.”²²⁴

Clearly, Coltrane created an environment in his band for Tyner to create his own musical style.

The second lesson Coltrane taught Tyner and his bandmates was the importance of listening to their fellow bandmates during a musical performance. Coltrane taught this lesson in word and in deed. Coltrane listened to the musical contributions of his bandmates during performances and musically responded in a way that acknowledged and respected their contributions while personally adding to the group’s collective musical dialogue. According to Tyner, this selfless impacted every member of the quartet and resulted in a musical environment where each band member intently listened to the other, not only on the bandstand, but off as well. During an interview, Tyner stated that when each band member selflessly listened to the

²²³ Ben Sidran. *Talking Jazz An Oral History*, (New York: Da Capo Press, 1995), 232.

²²⁴ *Trane Tracks: The Legacy of John Coltrane*, DVD, EFORFILMS, July 5, 2005.

other, each member opened the door to receive something in return.²²⁵ In other words, when Tyner made listening to his bandmates a priority, he “opened the door” to discover a treasure – his own style, a style that as historian Mark Gridley wrote, “served an important function within the group and significantly contributed to the signature sound of the Classic quartet.”²²⁶

3.3 COLTRANE AS A MUSICAL INFLUENCE

John Coltrane’s eclectic musical interests, as heard in his own compositions played by the Classic Quartet in the early 1960s, also significantly influenced Tyner’s development. During an interview in 1960 with Don DeMichael for *Downbeat* magazine, Coltrane spoke of his eclectic musical interests and desire to incorporate a variety of musical styles into his improvisations.

“I have certain things I’d like to present in my solos....I want it to cover as many forms of music as I can put into a jazz context and play on my instruments. I like Eastern music. Yusef Lateef has been using this in his playing for some time. And Ornette Coleman sometimes plays music with Spanish content as well as other exotic flavored music. In these approaches, there is something I can draw on and use in the way I like to play.”²²⁷

Specifically, John Coltrane’s eclectic musical interest in modal jazz, Indian Classical music, and African music influenced the formation of three fundamental components of McCoy Tyner’s style. These components include: bass dyads influenced by Coltrane’s interest in Indian Classical music, quartal chords influenced by Coltrane’s interest in modal jazz, and pentatonic scales influenced by Coltrane’s interest in African music.

²²⁵ *Trane Tracks: The Legacy of John Coltrane*, DVD, EFORFILMS, July 5, 2005.

²²⁶ Mark C. Gridley, *Concise Guide to Jazz, 10th ed.* (Upper SaddleRiver [N.J.]: Prentice Hall, 2010), 296.

²²⁷ Don DeMicheal, “John Coltrane and Eric Dolphy Answer the Jazz Critics.” *Downbeat*, 4 (1962): 20.

Tyner's style involved playing bass dyads forcefully and loudly with his left hand in the low range of the piano.



Figure 14 Bass Dyad, D Tonal Center

The second component of Tyner's style consists of quartal chords. These chords are constructed using quartal harmony – chords constructed with the interval of a fourth as its fundamental building block. Pianists prior to Tyner such as Art Tatum, Bud Powell, and Red Garland primarily constructed chords utilizing tertian harmony – chords constructed with the interval of a third as its fundamental building block. Tyner employed tertian chords early in his career, but between 1961 and 1962 when playing with Coltrane, Tyner's approach to playing harmony expanded intervallically to playing quartal chords.



Figure 15 Quartal Chords

The third component consists of pentatonic scales played with Tyner's right hand. A pentatonic scale is a five-note scale that Tyner frequently employed in his improvisations. To build tension and release throughout his solo, he often employed the technique of superimposition by playing pentatonic scales that suggest tonal centers other than that being stated by the rhythm section. An example of this can be heard in his solo on "Bessie's Blues" from Coltrane's "Crescent" album recorded in 1964 and Coltrane's "A Love Supreme" album recorded the same year.

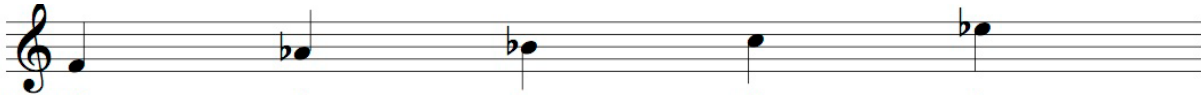


Figure 16 F Minor or A-Flat Pentatonic Scale

3.3.1 Modal Jazz and Quartal Chords

As mentioned previously, jazz underwent a significant amount of change between the late 1950s and early 1960s. A new style of jazz emerged called modal jazz that allowed musicians to improvise without being fettered by a plethora of chord progressions as was typical within the hard-bop jazz style. What created an unfettered improvisational style within the Modal jazz style was improvisers using Gregorian modes, also known as church modes, as sources for melodic and harmonic creativity. For example, a prominent mode used in modal jazz style is the Dorian mode. Another characteristic of modal jazz that makes the improvisation sound freer in nature includes a slow moving harmonic rhythm in which a single chord may last for four, eight, sixteen or more measures, the use of pedal points, and the absence or suppression of functional harmonic relationships.²²⁸

John Coltrane's incorporation of the aforementioned Modal jazz characteristics into his compositions and improvisations in the early 1960s influenced Tyner to begin using quartal harmonies. An analysis of all the recordings that the Classic Quartet recorded from 1960 to 1964 reveals that Tyner used quartal chords more frequently as Coltrane's music became more modal in nature. For example, on the first recording Tyner made with Coltrane, an album entitled "Coltrane Jazz" recorded in 1960, quartal chords are not evident in his solo on "Village Blues."

²²⁸ Henry Martin and Keith Waters, *Essential Jazz : The First 100 Years*, 3rd ed. (Australia United States: Thomson/Schirmer, 2009), 254.

The same is true when listening to Tyner's solo on "My Favorite Things" and "Summertime" from Coltrane's acclaimed "My Favorite Things" album recorded in 1960. However, by 1962, Tyner's employment of quartal chords in one or both hands had significantly increased. By 1963, Tyner regularly implemented quartal chords as heard on "Afro Blue" from Coltrane's album "Live at Birdland" recorded in 1963.

Although classical composers such as Claude Debussy and Arnold Schoenberg incorporated quartal harmony in their music in the early 20th century, McCoy Tyner was the first jazz musician to use quartal harmonies in a way that the perfect fourth interval created within the harmony did not resolve to the third for long periods of time. During an interview, Tyner spoke of his harmonic innovation:

"I think that I was hearing that [quartal chords]. You have to hear these things in order to produce anything lasting and anything with any artistic importance. It's got to be a part of you; otherwise you can't do it. I attribute that to anybody else, like John, for instance...he came out of Charlie Parker...he worked with Earl Bostic...Johnny Hodges...all that experience contributed to what he became. I think that in my case, I was hearing some different things, and I felt as though it was a good situation to develop what I was doing...I think that you have to be able to hear it - what you don't hear, you don't feel inside."²²⁹

John Coltrane championed Tyner's usage of quartal harmony/chords because it provided an open harmonic sound that did not restrict him while he improvised.²³⁰ During an interview, Tyner stated Coltrane influenced him to plane²³¹ his quartal chords within modally based compositions by telling him to "keep moving" as he comped behind Coltrane's solos. Tyner regularly employed the practice of quartal planning within modally based compositions, which became an

²²⁹ *Trane Tracks: The Legacy of John Coltrane*, DVD, EFORFILMS, McCoy Tyner Interview, July 5, 2005

²³⁰ *Ibid.*

²³¹ Planing is the parallel movement of chords eliminating the sense of harmonic progression.

attribute of his style and can be heard in compositions like “Spiritual” from “Live! At The Village Vanguard” album, and the composition “Miles’ Mode” from Coltrane’s self-titled album.



Figure 17 Quartal Chords Tyner Plans along the B Dorian Mode within his solo in "Miles' Mode" released in 1962.

3.3.2 Indian Classical Music and Bass Dyads

John Coltrane's interest in North Indian classical music became increasingly evident as he began incorporating characteristics of the style into his compositions in the early 1960s.²³² This influence prompted Tyner to begin playing bass dyads as part of his new piano style.

Originating from South Asia, the Hindustani Indian classical music style specifically disseminated from northern India.²³³ The Hindustani style favors the use of musical instruments and is characterized by a repeated song form that serves as a vehicle for extended instrumental improvisations.²³⁴

A review of jazz history shows that the Hindustani style had on a significant influence on jazz musicians like guitarist John McLaughlin, saxophonists Yusef Lateef and John Coltrane. In the early 1960s, Coltrane began listening to Hindustani Indian sitar master Ravi Shankar.²³⁵ Shankar became Coltrane's teacher and had a significant impact on his musical style. Coltrane's love for Ravi Shankar's music was reflected in naming his son Ravi in 1965 and when he said: "I like Ravi Shankar very much. When I hear his music, I want to copy it – not note for note of course, but in his spirit."²³⁶ While being influenced by Ravi Shankar in the early 1960s, John Coltrane began incorporating two defining characteristics of the Hindustani music style, static harmony and drone oriented bass lines, into his compositions. For example, John Coltrane's album "My Favorite Things," released in October of 1960, extensively employs static harmony

²³² Nathan T. Davis, *Writings in Jazz*, 6th ed. (Dubuque, Iowa: Kendall/Hunt Pub., 2002), 233.

²³³ Regula Qureshi, et al. "India." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.pitt.idm.oclc.org/subscriber/article/grove/music/43272pg1>. (accessed May 6, 2012).

²³⁴ *Encyclopædia Britannica Online*, s. v. "Hindustani music," accessed April 12, 2012, <http://www.britannica.com/EBchecked/topic/266470/Hindustani-music>.

²³⁵ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor: University of Michigan Press), 1998), 209.

²³⁶ *Ibid.*

and drone-like bass lines. In reference to the drone heard in Coltrane's rendition of "My Favorite Things," John said "I've been listening more and more to Indian music, and I've been trying to use some of their methods in some of the things we're doing, but at that time [the creation of "My Favorite Things"] it was more or less subconscious."²³⁷ The Indian drone, also known as a pedal point in western music, can also be heard in compositions such as "Olé" from Coltrane's album "Olé Coltrane," "India" from the album "Impressions," and "Resolution" from his four-part suite "A Love Supreme" album recorded in 1964. Figure 18 below illustrates Coltrane's use of the drone in "Resolution" from his widely celebrated four-part suite "A Love Supreme" recorded in 1964. All these compositions exemplify the significant influence the Hindustani Indian music style had on Coltrane's musical style.



Figure 18 Phrase One of "Resolution" from "A Love Supreme."

²³⁷ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor: University of Michigan Press), 1998), 209.

Within Coltrane's drone-filled compositions, McCoy Tyner began playing bass dyads with his left hand in the early 1960s. Tyner regularly played bass dyads rhythmically on the downbeat, which accentuated the dominant tonal center as Coltrane's improvisations became more and more atonal in the 1960s. The bass dyads on the downbeat served as an anchor and springboard for Coltrane to generate less tonal improvisations. In a 1962 interview, Tyner said:

My playing, I believe, possessed...metronomic rhythmic accuracy...because I have a good strong left hand. John knew that he could count on this rhythmic foundation [bass dyads], on this carpet [planned quartal chords], and that even when he threw himself into his wildest improvisation, he would always have behind him, unshakeable, the regular tempo of his pianist."²³⁸

Tyner's use of bass dyads can be heard in compositions like "Olé" from Coltrane's "Olé Coltrane" album recorded in 1961, and "Dear Old Stockholm" from Coltrane's "Impressions" album recorded in 1963.

3.3.3 African Music and The Pentatonic Scale

In addition to quartal harmonies and bass dyads, John Coltrane's interest in African music also influenced McCoy Tyner to assimilate pentatonic scales into his right hand improvisations. Tyner was also exposed to the rhythm of African music at a young age. McCoy's childhood friend, Garvin Merceau, introduced Tyner to Afro-Cuban music during their childhood years. Rhythmically, Afro-Cuban music was derived from African music and Jarvis Tyner Jr. recalls Merceau's rhythmic influence on Tyner when he said:

"Garvin use to invite us to his house all the time to play. We learned *one-one-co* from him, a style of Afro-Cuban conga playing. There are basically three parts. One is a basic rhythm, the other is the classic Latin rhythm, the third is 'boom boom boom boom.' We would jam on that all night. That was our baseline. We came out of that

²³⁸ Francois Postif, "John Coltrane: Une Interview," *Jazz Hot*, January 1962: 12-14.

and its still in McCoy's music, but that's African music you see."²³⁹

According to his brother Jarvis, McCoy was also exposed to African rhythms through his affiliation with the Judimar School of Dance. Judimar was an educational institution that instilled artistic excellence in Philadelphia during the early years of the Civil Rights Movement. Marion D. Cuyjet, the school's founder and premier ballet pedagogue, encouraged her students never to allow the color of their skin to thwart their aspirations. Moreover, Tyner played piano for African dance classes, which exposed him to African drumming. As a form of payment, Tyner was given free interpretive dance and ballet lessons, which he partook of for a season.²⁴⁰

Early in Tyner's tenure with the John Coltrane Quartet in the 1960s, many African American jazz musicians, including Coltrane and Tyner, championed the black nationalistic ideal that promoted African-American pride. In an attempt to establish a respectable African-American social identity that was non-existent during slavery, many black jazz musicians looked to Africa for musical inspiration and as a source from which to develop their unique musical identity as opposed to Europe. According to Bill Cole, this Black nationalistic ideal "opened Trane up to Africa and his awareness of Africa, not merely as some far-distant continent where his descendants could be traced, but as a real and living source for him."²⁴¹ The plethora of compositions Coltrane wrote and gave African names to come from that "source."

John Coltrane's affiliation with African music and culture was cultivated in the early 1960s through his friendship with Nigerian drummer Michael Babatunde Olatunji. Olatunji relocated to the United States in 1950 and through his recordings and touring ensembles, introduced a host of musicians to West African performance traditions, including John

²³⁹ Jarvis Tyner Jr., personal interview by Alton Merrell, May 7, 2012.

²⁴⁰ Jarvis Tyner Jr., phone interview by Alton Merrell, July 18, 2012.

²⁴¹ Bill Cole, *John Coltrane* (New York: Schirmer Books, 1976), 14.

Coltrane.²⁴² According to Lewis Porter, Coltrane studied many of Olatunji's recordings as well as other African folkloric recordings. His motivation was to acquire inspiration to fuel his musical creativity as evidenced on Coltrane's "Africa/Brass" album recorded in 1961. "Africa/Brass," evolved from Coltrane's sincere interest in identifying culturally with his heritage and musical roots. In an interview with Russ Musto, Tyner affirmed this notion by emphasizing the group's cultural mission as opposed to any attempt to make political statements regarding social injustice via music.

"A lot of people were doing it at that time [using jazz music to make political statements regarding social injustice]. It [Coltrane's music] wasn't all about politics. Some writers made it out to be political, but just like anything else, you want to know about your history. It doesn't mean you're political. To some writers everything had to be political. I told them I wasn't playing music because of that. We were playing because of the cultural identification. Not even that. We're just playing music because we're musicians, basically. You want to talk about identification, okay. But it's not because of politics. I never liked politics that much."²⁴³

Coltrane's exposure to African music resulted in an extensive use of pentatonic scales in his improvisations beginning in 1961. This is to be expected because the pentatonic scale is an integral part of African music²⁴⁴ and other music all over the world. John Coltrane's increased improvisational use of pentatonic scales subsequently influenced McCoy Tyner to adopt pentatonic scales as part of his style beginning in 1961. Of the first three albums the Coltrane group released in the early 1960s – "My Favorite Things," "Coltrane Plays the Blues," and "Africa/Brass," "Africa/Brass" is the first album in which Tyner and Coltrane are distinctively

²⁴² Gregory F. Barz. "Olatunji, Babatunde." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48948> (accessed April 16, 2012).

²⁴³ McCoy Tyner, interview by Russ Musto, published December 17, 2003, <http://www.allaboutjazz.com/php/article.php?id=914>

²⁴⁴ "Pentatonic Scale." *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online*. Oxford University Press, accessed December 11, 2012, <http://www.oxfordmusiconline.com.pitt.idm.oclc.org/subscriber/article/opr/t237/e7799>.

heard employing the pentatonic scale within their improvisations. On the albums that followed “Africa/Brass,” such as “Live at Birdland” (1963), “Crescent” (1964), “A Love Supreme” (1964), and “The John Coltrane Quartet Plays” (1965), Tyner and Coltrane use the pentatonic scale extensively, especially within Dorian based modal compositions.²⁴⁵

3.3.4 Eric Dolphy and A Freer Improvisational Style

From 1961 through 1962, free jazz alto saxophonist, flutist and bass clarinetist Eric Dolphy was a member of Coltrane’s group. During this brief period, Dolphy significantly influenced McCoy Tyner and John Coltrane to develop freer improvisational approaches. Dolphy’s improvisational style was characterized by unexpected phrasing and intervals. He made significant contributions to notable Coltrane recordings like “Olé Coltrane,” “Africa/Brass,” and “Live! at the Village Vanguard.”²⁴⁶ The union between Dolphy and Coltrane has been referred to as one of the most successful musical unions in the history of jazz,²⁴⁷ and Dolphy’s influence on Tyner and Coltrane can clearly be heard on the aforementioned albums. Coltrane elaborated on Dolphy’s influence on him and his bandmates when he said:

“Dolphy’s inclusion in the group had a broadening effect on us. There are a lot of things we try now that we never tried before. We’re playing things that are freer than before.”²⁴⁸

²⁴⁵ A pentatonic scale is compatible to the Dorian mode because the first, third, fourth, fifth and seventh scale degrees of a minor pentatonic scale are the same scale degrees of the first, third, fourth, fifth and seventh scale degrees of D Dorian mode (eg. D Dorian mode = D, E, F, G, A, B, C, D and D minor pentatonic scale = D, F, G, A, C)

²⁴⁶ Nathan Davis, interviewed by Alton Merrell, Saturday April 7, 2012.

²⁴⁷ Nathan T. Davis, *Writings in Jazz*, 6th ed. (Dubuque, Iowa: Kendall/Hunt Pub., 2002), 233.

²⁴⁸ Don DeMicheal, “John Coltrane and Eric Dolphy Answer the Jazz Critics.” *Downbeat*, 4 (1962): 20.

Coltrane biographer, Bill Cole, also credits Dolphy for influencing Coltrane to develop a freer improvisational approach. According to Cole:

“Trane was so used to playing hard bop, playing arpeggios and playing consistent tempos. Eric jumped all over the horn when he played...when you listen to Trane at the end of his career, you’d notice he jumped around the horn quite a bit.”²⁴⁹

Dolphy’s musical style border-lined between hard-bop and free jazz. As Martin and Waters state, “Dolphy was equally convincing at playing both inside and outside; that is, he could move outside the harmonic progression – with pitches not part of the given chord or mode – then deftly return inside to take up the harmonies.”²⁵⁰ This “inside/outside” improvisational technique is sometimes referred to as harmonic superimposition,²⁵¹ which was influenced by Free jazz, a new style of jazz that mirrored the turbulent United States social and political climate spurred by the events of the Civil Rights Era and Black Nationalist ideals of the 1960s.²⁵² As Coltrane’s “A Love Supreme” recorded in 1964 illustrates, harmonic superimposition became more and more a characteristic of Tyner’s and Coltrane’s musical style from 1962 through 1965.

During McCoy Tyner’s tenure with the John Coltrane Quartet in the early 1960s, Tyner fashioned a new piano style that influenced a host of pianists in the twentieth and twenty-first centuries. Coltrane’s multiethnic jazz music primarily consisting of Modal Jazz, Indian Classical and African music, combined with Tyner’s creative genius, fostered the three major components of his new piano style, which included quartal chords, two note bass chords, and pentatonic scales. Free Jazz musician Eric Dolphy also influenced Tyner and Coltrane to develop freer improvisational approaches that broadened their improvisational style. In addition to Dolphy’s

²⁴⁹ Bill Cole, personal interview by Alton Merrell, May 8, 2012.

²⁵⁰ Henry Martin and Keith Waters, *Essential Jazz : The First 100 Years*, 3rd ed. (Australia United States: Thomson/Schirmer, 2009), 272.

²⁵¹ The technique of playing a melody using a chord, chord progression or tonal center other than that being stated by the rhythm section.

²⁵² Nathan T. Davis, *Writings in Jazz*, 6th ed. (Dubuque, Iowa: Kendall/Hunt Pub., 2002), 247.

freer improvisational approach and Coltrane's multiethnic jazz music, Coltrane taught Tyner and his bandmates invaluable lessons that encouraged them to develop their own unique musical styles. It is from these multifaceted experiences, coupled with McCoy Tyner's creative ingenuity, that Tyner's famed piano style was born in the 1960s.

4.0 TRANSCRIPTION AND ANALYSIS

4.1 SELECTION CRITERIA

In the late 1950s, McCoy Tyner's piano style clearly fit within the Hardbop²⁵³ style of jazz. Evidence of this fact can be heard on jazz trombonist Curtis Fuller's albums "Imagination" and "Images of Curtis Fuller" recorded in 1959 and 1960, respectively. Further evidence of Tyner's Hardbop style can be heard on trumpeter Freddie Hubbard's album "Open Sesame" and the Jazztet's album "Meet the Jazztet" both recorded in 1960. McCoy Tyner's mature style did not develop until after he began playing with John Coltrane in 1960. Additionally, the compositions selected for transcription and analysis within this study were recorded after Tyner left Coltrane's group in 1965. By 1967, Tyner began recording for Blue Note records, and his distinctive piano style was heard on these albums. The author has selected compositions/improvisations that collectively represent contrasting musical styles such as modal and blues. Also, the compositions/improvisations in this study have not been commercially published and analyzed.

²⁵³ A style of music that is an extension of bebop. Bebop was based on harmonic improvisation evolving from regular jam sessions at Minton's Playhouse in Harlem New York in the mid 1940's by Charlie Parker, Dizzy Gillespie, Thelonius Monk, Bud Powell and others. Hardbop, which emerged in the 1950s, incorporated influences from rhythm and blues, gospel music and blues within the existing bebop style.

4.2 “CHAIN REACTION”

4.2.1 Historical Background

After an illustrious five year tenure with the John Coltrane Quartet and recording six albums as a leader for the Impulse record label from 1962 through 1964, McCoy Tyner entered a five-year period (1965-1970) of financial struggle, hard work, sacrifice, and sparse employment opportunities attributed to the Rock and Funk music craze taking the United States by storm in the mid to late 1960s. This left many jazz musicians, including Tyner, with little work.²⁵⁴ During this difficult period, Tyner regularly recorded as a sideman for a host of notable Blue Note artists, including Hank Mobley (“A Caddy for Daddy,” “A Slice of the Top,” “Straight No Filter”), Stanley Turrentine (“A Bluish Bag,” “The Prodigal Son”), Donald Byrd (“Mustang”), Bobby Hutcherson (“Stick Up”), Lou Donaldson (“Lush Life”), and Blue Mitchell (“Heads Up”).

In the late 1960s, he developed a reputation as the house pianist for Blue Note records and as a result, Tyner’s style became synonymous with the sonic ethos of the label. Although Tyner received a generous amount of publicity working as a sideman for the label, he did not make enough money to support himself and his growing family. As a result, Tyner took non-musical jobs to fulfill his financial responsibilities. Nevertheless, working as a sideman for Blue Note records provided him an opportunity to record as a leader for the label in 1967 after his contract with the Impulse record label expired. Beginning with his first Blue Note album entitled “The Real McCoy,” from which two songs are analyzed within this study. Tyner went on to record five additional albums as a leader for Blue Note between 1968 and 1970.

²⁵⁴ Pawel Brodowski. “Outburst of Energy.” *Jazz Form*, no.33 (1975): 38.

In 1966, McCoy Tyner worked as a sideman with tenor saxophonist Hank Mobley and recorded Mobley's composition "Chain Reaction" for Blue Note records. Alfred Lion, the label's record producer, was already acquainted with McCoy Tyner's musical prowess through Tyner's long affiliation with the label as a sideman. The composition "Chain Reaction" is from Mobley's fifteenth album as a leader entitled "Straight No Filter." The album was initially released with six compositions in 1986 shortly after Mobley's death from pneumonia, and reissued on compact disc in 2001.²⁵⁵ The reissued Blue Note disc contains nine compositions, eight of which are Mobley's originals, except for Melvin "Sy" Oliver's composition "Yes Indeed." "Chain Reaction" is on both the original 1986 release and the reissued 2001 compact disc release. The nine compositions found on the reissue include "Straight No Filter," "Chain Reaction," "Soft Impressions," "Third Time Around," "Hank's Waltz," "Syrup and Biscuits," "Comin' Back," "The Feelin's Good," and "Yes Indeed." McCoy Tyner recorded three of the compositions including "Straight No Filter," "Chain Reaction," and "Soft Impressions." Additionally, all nine compositions were recorded on four separate recording dates, all produced by Alfred Lion at Van Gelder Studio in Englewood Cliffs, New Jersey. The four recording sessions occurred on March 7, 1963, October 2, 1963, February 4, 1965, and June 17, 1966.

The compact disc features four prominent jazz pianists during the 1960s including Barry Harris, Andrew Hill, Herbie Hancock and McCoy Tyner. Interestingly, all four pianists, except for Barry Harris, were either already leading their own Blue Note recording sessions or had already recorded for the label as a sideman when they recorded Mobley's "Straight No Filter" album. Barry Harris was in the process of moving from the Riverside record label to the Prestige label as a leader. Three out of four pianists on Mobley's album were already recording artists for

²⁵⁵ Bob Blumenthal. "Reissued Liner Notes to Straight No Filter Record Album," 2001.

the label shows record labels promoted their own artists to increase album sales from their recording catalog. Sometimes Blue Note artists did not look at this favorably because it prohibited them from recording with their touring band, and it sometimes fostered contention that broke up bands.

“Chain Reaction” was recorded on June 17th, 1966 with Lee Morgan on trumpet, Hank Mobley on tenor saxophone, Billy Higgins on drums, Bob Cranshaw on bass, and Tyner on piano. This recording occurred just six months after Tyner left the Coltrane Quartet, and ten months before recording his first Blue Note album entitled “The Real McCoy.” These particular musicians had experience working together prior to recording “Chain Reaction” when they recorded Mobley’s album “A Caddy for Daddy” six months earlier with the addition of trombonist Curtis Fuller. They also recorded together earlier in 1966 on Mobley’s album “A Slice of the Top.” Additionally, McCoy Tyner and trumpeter Lee Morgan were already acquainted as both of them were Philadelphia natives.

4.2.2 Analysis of the Composition

“Chain Reaction” is a fast swing modal composition in common time. Mobley wrote the composition after his short tenure with the Miles Davis group in 1961, after which Mobley developed an increased penchant for modal compositions.²⁵⁶ The tempo of “Chain Reaction” moves at the swift pace of two hundred sixty beats per minute. The piece begins with a sixteen-measure introduction played by the piano, bass, and drums, collectively establishing the rhythmic feel of the composition. Following the introduction, the forty-measure song form begins, following an AABBA format. Each “A” and “B” section is eight measures in length. The melody of the composition is played by the trumpet and harmonized by the tenor saxophone a perfect fourth below, both of which utilize notes of the “D” Dorian mode during the “A” sections. The melody of the “B” section is the same as that of the “A” section but is a half step higher, employing notes of the “E-Flat” Dorian mode, while the tenor saxophone harmonizes a perfect fourth below. Hence, the composition oscillates between “D” minor and “E-Flat” minor.

Harmonically, “Chain Reaction” is based on “D” Dorian modal harmony during the “A” sections, and “E-Flat” Dorian modal harmony during the “B” sections. While Lee Morgan and Hank Mobley played the melody of the composition, McCoy Tyner played an ostinato pattern using “So What” chords, the same chords pianist Bill Evans used while recording Miles Davis’ “So What” modal composition in 1959 from Davis’ “Kind of Blue” album. The solo form of the composition follows an AABBA forty-measure song form delineated during the initial statement of the melody.

²⁵⁶ Bob Blumenthal. “Reissued Liner Notes to Straight No Filter Record Album,” 2001.

4.2.3 Improvisational Content

There are a total of three improvisations in “Chain Reaction.” McCoy Tyner takes the first solo, a lengthy seven choruses lasting four minutes. Trumpeter Lee Morgan and tenor saxophonist Hank Mobley also take solos, playing three and four choruses respectively. Of the three solos, Tyner’s is arguably the most musically convincing even though Mobley is the leader of the recording session. Tyner’s edge is most likely attributed to his extensive performance experience playing modal compositions with John Coltrane in the early 1960s.

4.2.3.1 Melodic Material

An analysis of the melodic constructs Tyner utilized within his improvisation on “Chain Reaction” reveals note choices derived from modes, triads, seventh chords, and major and minor pentatonic scales. Melodically, Tyner’s improvisation on “Chain Reaction” is fundamentally based on the “D” and “E-Flat” Dorian modes, in which Tyner generally employed pitches derived from the “D” Dorian mode during the “A” sections of his solo, and “E-Flat” Dorian mode during the “B” sections. Figures 19 and 20 below illustrate both the “D” and “E-Flat” Dorian modes from which Tyner constructed his melodic phrases. Figure 21 illustrates Tyner’s use of the “D” and “E-Flat” Dorian modes within the context of “Chain Reaction’s” AABBA solo form.



Figure 19 “Chain Reaction:” “D” Dorian Mode.



Figure 20 “Chain Reaction:” “E-Flat” Dorian Mode.

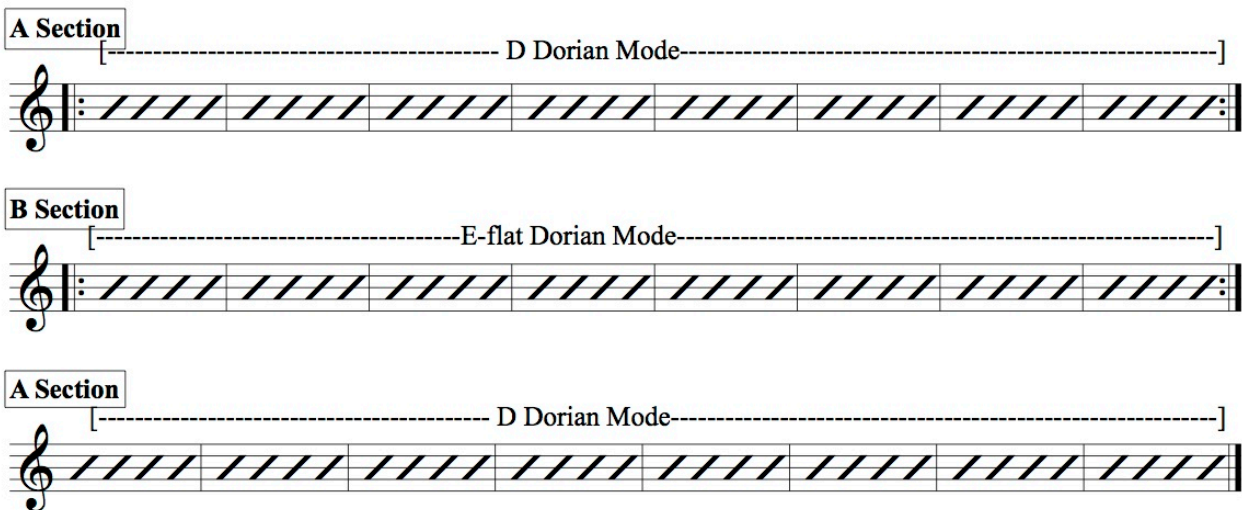


Figure 21 “Chain Reaction:” The primary modes from which Tyner selected pitches to play his improvised melodic phrases with “Chain Reaction’s AABBA song form.

Figure 22 below is a sample phrase showing Tyner’s use of the “D” Dorian mode, and Figure 23 is a sample phrase showing Tyner’s use of the “E-Flat” Dorian mode. Noteworthy is that “F” and “C” are notes in common between “D” and “E-Flat” Dorian mode. Both pitches play a prominent role in the piece.

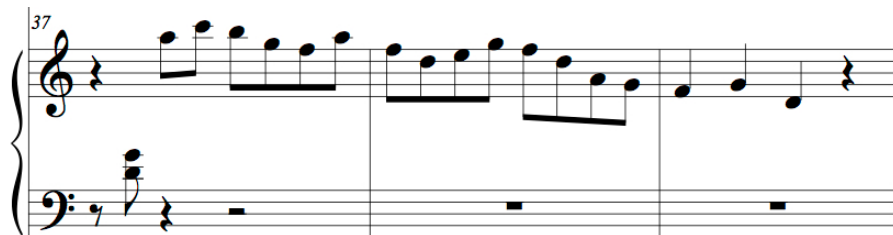


Figure 22 “Chain Reaction:” Melodic phrase derived from pitches in “D” Dorian Mode - measures 37-39.



Figure 23 “Chain Reaction:” Melodic phrase derived from pitches in “E-Flat” Dorian Mode - measures 241-244.

In addition to selecting notes generally derived from “D” and E-Flat” Dorian modes, Tyner regularly selects notes derived from major and minor triads, as well as dominant and half-diminished seventh chords and inserted them into his improvised melodic phrases. Below is an excerpt of Tyner’s improvisation illustrating his inclusion of arpeggiated triads and seventh chords into his melodic phrase. Within this particular phrase, Tyner incorporated two “D” minor triads, a “D-Flat” major triad, a “G” dominant seventh chord, and a “B” minor half diminished seventh chord, all within an “A” section of the solo form.

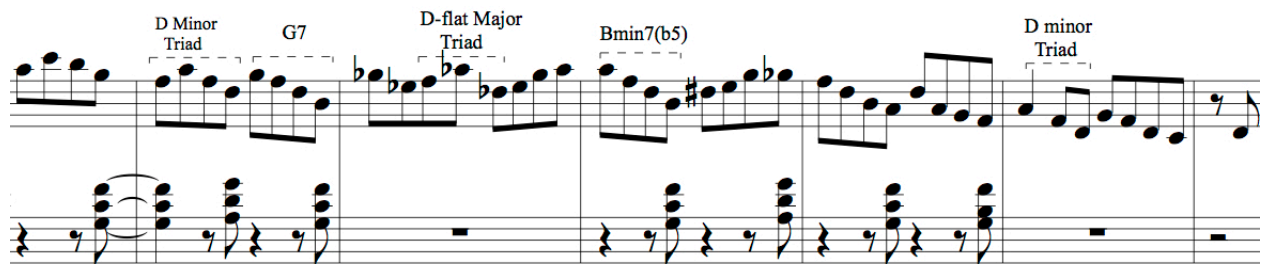


Figure 24 “Chain Reaction:” Tyner's inclusion of triads and seventh chords within his melodic phrases - measures 66-72.

Tyner primarily incorporated triads and seventh chords within his melodic phrases by playing arpeggiated four-note melodic groupings. These note groupings can be seen in measures 33-34, 38, 47-48, 67, 69-70, 135-136, 169-171, 259. Figure 25 illustrates Tyner’s usage of this melodic technique.

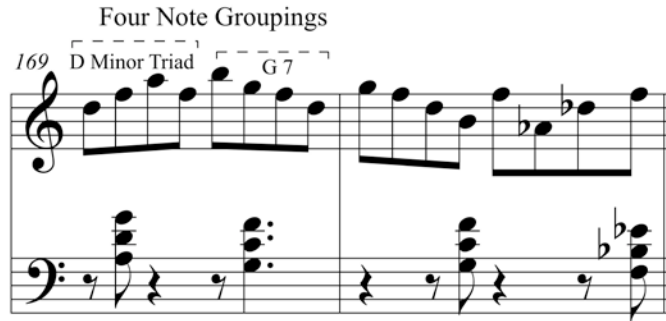


Figure 25 "Chain Reaction:" Tyner's use of a four-note melodic grouping that included an arpeggiated triad and seventh chord - measures 169-170.

In addition to arpeggiating triads and seventh chords via four-note groupings within his melodic phrases, Tyner periodically began his melodic phrases by arpeggiating a major or minor triad. Of the forty-five musical phrases that make up Tyner's solo²⁵⁷ within "Chain Reaction," fourteen of his musical phrases begin with the arpeggiation of a triad. Four of the fourteen begin with an arpeggiated "D" minor triad (measures 33, 40, 97, 229). An additional four of the fourteen begin with an arpeggiated "A-Flat" major triad (measures 49, 57, 195, 197), and two more of the fourteen begin with an arpeggiated "E-Flat" minor triad (measures 62, 233).

Another characteristic of Tyner's improvised melodic phrases is that he periodically ended his melodic phrases by playing two or three notes at the same time. These punctuating phrase endings occur sixteen times throughout his improvisation and can be seen in measures 33, 61, 65, 76, 80, 104, 114, 121, 136, 144, 196, 200, 209, 244 and 288. An example of Tyner's punctuating phrase ending is illustrated in Figure 26.

²⁵⁷ This calculation was derived by counting repeated phrases that are part of a riff or motivic development as one when calculating the total sum of Tyner's melodic phrases.



Figure 26 "Chain Reaction: "36% of Tyner's melodic phrases end with two or three note simultaneity - measure 209.

In addition to selecting pitches from the “D” and “E-Flat” Dorian modes and triads and seventh chords played via four-note groupings, Tyner periodically utilized pitches from “D” minor pentatonic scale, “E-Flat” minor pentatonic scale, and the “A-Flat” major pentatonic scale within his improvised melodic phrases. Although these pentatonic scales are subsets of the “D” and “E-Flat” Dorian modes, Tyner employed them as a means of accentuating specific pitches with the mode. A minor pentatonic scale is a five-note scale consisting of the first, third, fourth, fifth and seventh scale degrees of the Dorian mode. For example, “D” minor pentatonic scale consists of D – F – G – A – C, which are the first, third, fourth, fifth and seventh scale degrees of “D” Dorian mode. “E-Flat” minor pentatonic scale consists of E-Flat – G-Flat – A-Flat – B-Flat – D-Flat, which are the first, third, fourth, fifth and seventh scale degrees of the “E-Flat” Dorian mode. A major pentatonic scale is a five-note scale consisting of the first, second, third, fifth, and sixth scale degrees of a major scale. However, in “Chain Reaction,” Tyner plays pitches from the “A-Flat” major pentatonic scale (A-Flat – B-Flat – C – E-Flat – F) accentuating the second, fourth, fifth, sixth and first scale degrees of the “E-Flat” Dorian mode. During his seven-chorus improvisation in “Chain Reaction,” Tyner utilized pitches from “A-Flat” major pentatonic scale a total of five times and can be seen in measures 53-54, 60-61, 95-96, 103-104, and 195-196. The second most utilized pentatonic scale in “Chain Reaction,” “E-Flat” minor, was

employed three times within his improvisation as seen in measures 62-63, 168, and 215. Tyner employed pitches from “D” minor pentatonic scale twice within his improvisation and can be seen in measures 33-35 and 229-232. Below is an excerpt of Tyner’s improvisation illustrating his insertion of notes from an “A-Flat” major pentatonic scale.

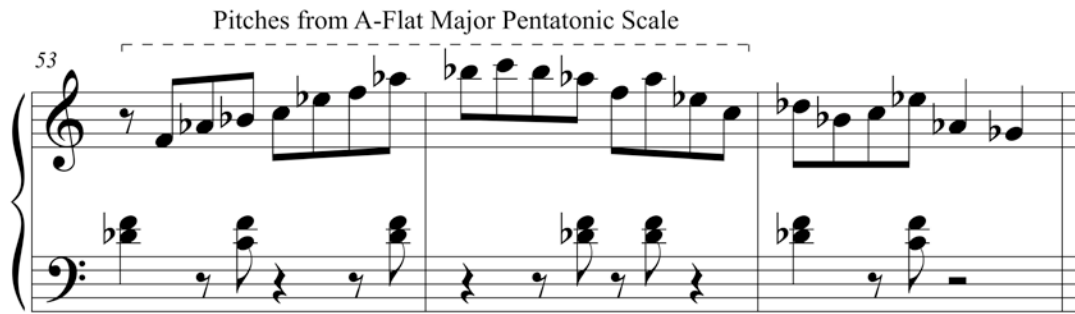


Figure 27 "Chain Reaction:" Tyner's use of pitches from the "A-Flat" Major Pentatonic Scale - measures 53-55.

Additional melodic devices found within Tyner’s improvisation on “Chain Reaction” include the use of quartal melodic fragments, melodic sequences, repetitive melodic fragments, call and response phrases and pitch ornamentation. Quartal melodic fragments are a series of two or more notes within a melodic phrase in which each note is an interval of a perfect fourth from one another. These melodic fragments add melodic contrast and character to Tyner’s phrases and were used one time within his solo in “Chain Reaction” in measures 254-256.

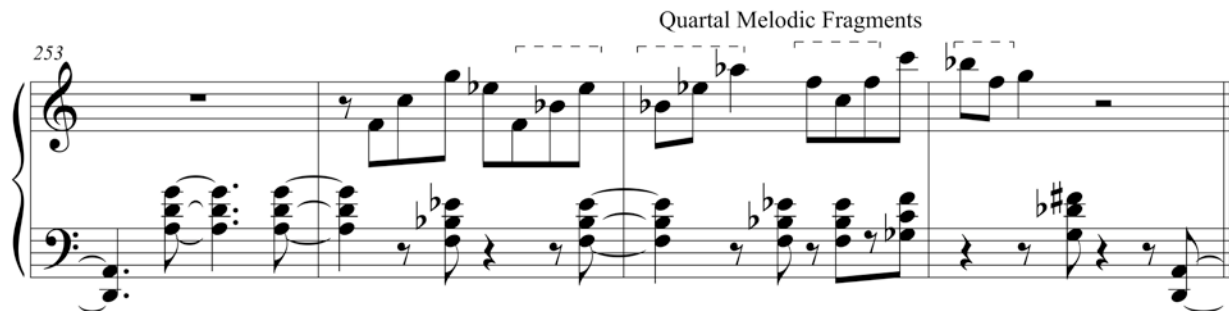


Figure 28 "Chain Reaction:" Tyner's use of Quartal Melodic Fragments within a melodic phrase - measures 253-256.

Melodic sequences are found five times within the improvisation, once during an “A” section (measures 130-133), and four during a “B” section (measures 161-163, 198-200, 206-208 and measures 273-284). Figure 29 below is an example. This particular sequence is based on the interval of a second followed by a third.

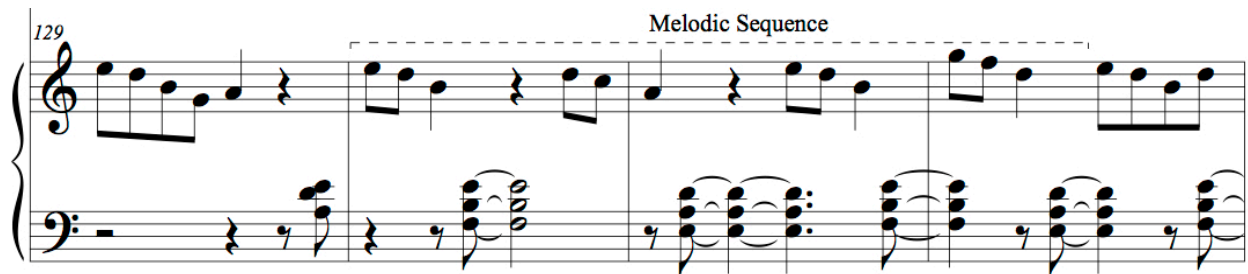


Figure 29 "Chain Reaction:" Tyner's use of melodic sequence - measures 129-132.

Tyner utilizes repetitive melodic fragments three times throughout his seven-chorus improvisation as seen in measures 116-122, 153-160 and 177-190. The repetitive melodic fragments add rhythmic and melodic contrast to the eighth note melodic phrases, prevalent throughout the improvisation. Figure 30 below illustrates a repetitive melodic fragment Tyner played within his improvisation.

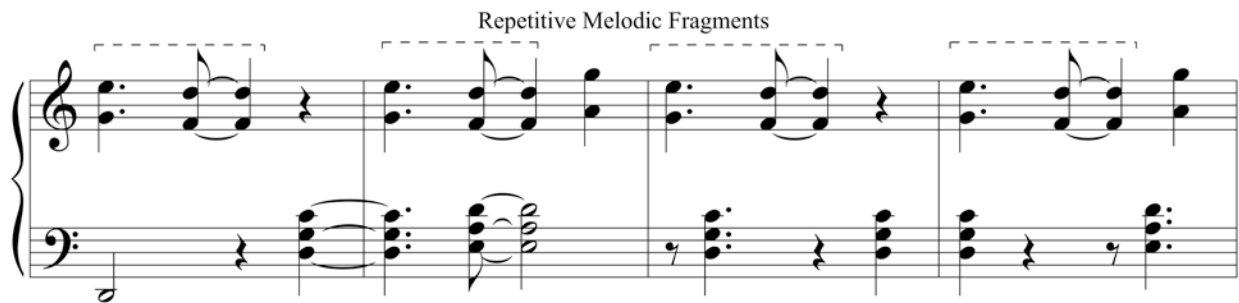


Figure 30 "Chain Reaction:" Tyner's use of a Repetitive Melodic Fragment - measures 177-181.

Call and response is also found throughout “Chain Reaction.” This musical practice, with origins from African tribal music, makes Tyner’s solo conversation-like and is found in measures 40-46, 73-94, 105-108, 137-148, and 161-164. Figure 31 below is a small excerpt of a call and response phrase Tyner repeatedly employed in measures 73 through 94 of his improvisation.



Figure 31 "Chain Reaction:" Tyner's use of call and response - measures 81-84.

In addition to melodic sequences, repetitive melodic fragments, and the use of call and response, McCoy Tyner incorporated trills and grace notes into his improvised melodic phrases. Figures 32 and 33 below are excerpts from Tyner’s improvisation illustrating his usage of grace notes and trills.

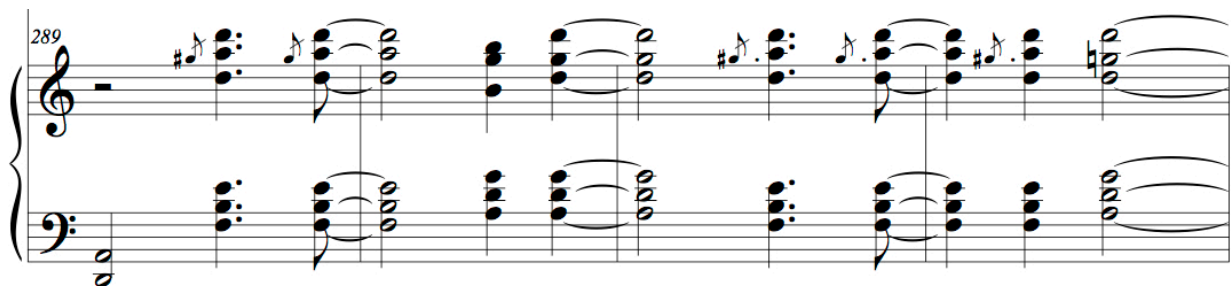


Figure 32 "Chain Reaction:" Tyner's use of grace note ornamentation - measure 289-292.

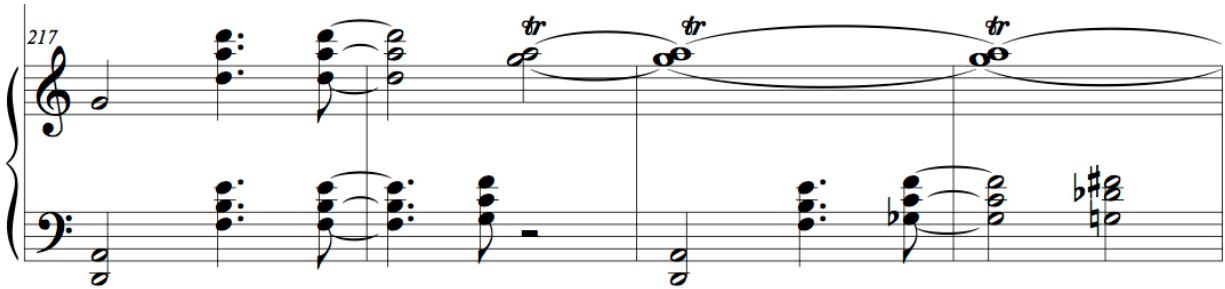


Figure 33 "Chain Reaction:" Tyner's use of trills - measures 217-220.

Throughout Tyner's improvisation in "Chain Reaction," he repeatedly plays three reoccurring melodic patterns, which are integral parts of his improvisational language. The first reoccurring melodic pattern, labeled *Pattern #1*, is illustrated in Figure 34 below.



Figure 34 "Chain Reaction:" Reoccurring Melodic Pattern #1 (A) - measure 55.

Reoccurring melodic *Pattern #1* consists of five pitches, with an interval pattern of a descending minor third, ascending major second, ascending minor third, descending perfect fifth and a descending major second. The first three pitches of the pattern formulate a bebop enclosure, in which an improviser surrounds a targeted note by its upper and lower neighboring notes. Tyner plays two versions of *Pattern #1* within his improvisation, which the author labels *Pattern #1(A)* and *Pattern #1(B)*. *Pattern #1(B)* is *Pattern #1(A)* transposed. Within *Pattern #1(A)*, the bebop Enclosure consists of the notes "D-Flat" (upper neighboring note), "B-Flat" (lower neighboring note) and "C," the target note of the enclosure. The remaining pitches of *Pattern #1(A)* are "E-Flat" and "A-Flat." *Pattern #1(A)* is found five times throughout Tyner's improvisation.

Noteworthy is the fact that the last three notes of *Pattern #1(A)* form an arpeggiated “A-Flat” major triad, and Tyner regularly played *Pattern #1(A)* within the “E-Flat” Dorian mode “B” sections of “Chain Reaction” as seen in measures 55, 165, 205, 237-238, 240-241. Within *Pattern #1(B)*, Tyner encloses the note “F” following it with the notes “A-Flat” and “D-Flat” instead of enclosing the note “C” as is done in *Pattern #1(A)*. Figure 35 illustrates *Pattern #1(B)* below.



Figure 35 "Chain Reaction:" Tyner's use of Pattern #1(B) within his improvisation - measure 68.

Pattern #1(B) is found three times throughout Tyner’s improvisation, specifically in measures 68, 111, and 211-212. Collectively, Tyner plays *Pattern #1(A)* and (B) a total of seven times in his improvisation and Figure 36 illustrates each pattern below.



Figure 36 "Chain Reaction:" Tyner's Reoccurring Melodic Patterns #1(A) and (B) throughout his improvisation on "Chain Reaction" - measures 55, 68, 111, 165, 211-212, 237-238 and 240-241.

The second reoccurring melodic pattern Tyner played within his improvisation on “Chain Reaction” is labeled *Pattern #2*. This pattern consists of four notes characterized by an initial ascending third either repeated or varied.

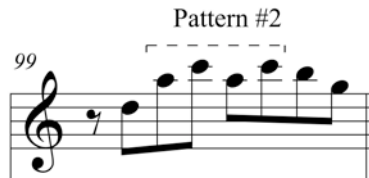


Figure 37 "Chain Reaction:" Tyner's use of Pattern #2 within his improvisation in "Chain Reaction" - measure 99.

Pattern #2, like *Pattern #1*, is found seven times throughout Tyner’s improvisation. Figure 38 below illustrates each time Tyner utilized *Pattern #2*.

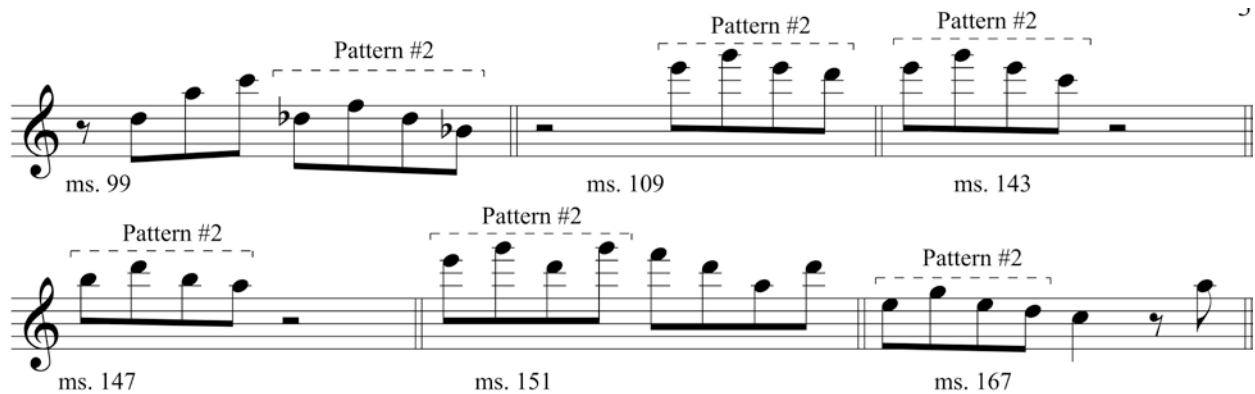


Figure 38 "Chain Reaction: "Tyner's Reoccurring Melodic Pattern #2 - measures 99, 109, 143, 147, 151, 167.

Slightly different interval patterns are found in Tyner’s use of reoccurring melodic *Pattern #2* – either the third or fourth notes can be varied.

The third melodic pattern, labeled *Pattern #3* in Figure 39 on the next page, consists of five notes with a specific interval pattern of an ascending minor third, descending minor second, and descending major third, and a descending major second. The first three notes of the pattern

form an enclosure of “B,” followed by the notes “G” and “F.” Of the five occurrences of this pattern all take place during an “A” section of the solo form.

The image displays a musical score in treble clef with a key signature of one sharp (F#). It highlights five occurrences of a specific melodic pattern, labeled 'Pattern #3', which consists of a quarter note G4, followed by quarter notes A4, B4, and A4, and then a quarter note G4. The occurrences are as follows:

- ms. 37: The pattern is played in the first measure.
- ms. 66-67: The pattern is played in the first measure of a two-measure phrase.
- ms. 99-100: The pattern is played in the first measure of a two-measure phrase.
- ms. 210 - 211: The pattern is played in the first measure of a two-measure phrase.
- ms. 258-259: The pattern is played in the first measure of a two-measure phrase.

In each instance, the pattern is enclosed in a dashed box and labeled 'Pattern #3'. The notation includes stems, beams, and a flat sign under the second measure of the ms. 99-100 phrase.

Figure 39 "Chain Reaction:" Tyner's Reoccurring Melodic Pattern #3 - measures 37, 66-67, 99-100, 210-211, 258-259.

4.2.3.2 Harmonic Material

Within “Chain Reaction,” McCoy Tyner primarily utilizes quartal chords as left hand accompaniment.



Figure 40 "Chain Reaction:" Two Three Note Quartal Chords Tyner utilized within his improvisation.

Along with quartal chords, Tyner regularly plays a bass dyad consisting of notes an interval of a perfect fifth from one another. These dyads are found extensively throughout Tyner’s improvisation.



Figure 41 "Chain Reaction:" Tyner's Bass Dyad.

In addition to quartal chords and bass dyads, Tyner also plays three note rootless dominant thirteen chords in his improvisation. Three note rootless dominant chords consist of three notes that delineate dominant harmony by including the third, flat seventh, and the thirteenth without the inclusion of the chord root. Although these chords are played like other quartal chords within Tyner’s improvisation, I classified the chord “G-Flat” – “C” – “F” and its neighboring chords as rootless dominant thirteen chords considering the IV7 function the chord plays throughout Tyner’s improvisation (See pages 129-130 for more information). Figure 42 below illustrates these chords:



Figure 42 "Chain Reaction:" Three Note Rootless Dominant Thirteen Chords Tyner utilized in his improvisation.

Tyner also played rootless “E-Flat” four-note minor nine chords, rootless four note “E-Flat” minor six-nine chords, rootless three note minor nine chords, and rootless three note minor six-nine chords within his improvisation. Tyner also played two note chords accentuating the seventh and ninth of “E-Flat” minor nine harmony, and two note chords accentuating the sixth and the ninth of “E-Flat” minor six-nine harmony. Figure 43 illustrates each of the aforementioned chords Tyner regularly played.



Figure 43 "Chain Reaction:" Four, Three and Two Note Rootless Chords Tyner utilized within his improvisation.

Tyner’s use of these chords can be seen in measures 53-56 (rootless two-note chords), measures 89 – 94 (rootless three-note dominant nine chords) and measures 121-122 (rootless four-note minor nine chords and rootless four-note minor six-nine chords).

Last but not least, Tyner played chord clusters as left hand chordal accompaniment during the “A” sections of his improvisation. The notes in these clusters diatonically fit within

the “D” Dorian mode and form quartal harmony when inverted. These clusters can be seen in measures 73-74, 105-108, 137-141, and 145-146. Figure 44 illustrates:

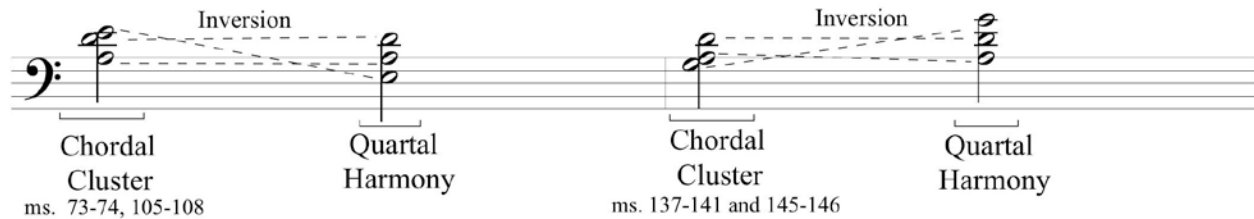


Figure 44 "Chain Reaction:" Chord Cluster Usage - measures 73-74, 105-108, 137-141 and 145-146.

4.2.3.3 Rhythmic Material

Tyner’s previous experience playing hardbop, in which eighth note rhythms are a staple of the style, informs the rhythm of “Chain Reaction.” Additionally, the fast tempo of “Chain Reaction” is an ideal musical environment for Tyner to use repetitive melodic fragments and call and response units, which set up cross-rhythms and collectively generate the hard swinging rhythmic groove heard throughout his improvisation. The trills, as seen in measures 193-194 and 218-223, also add rhythmic variety to the predominant eighth note motion.

An assessment of the beginning and ending of the phrases in “Chain Reaction” reveals that there is more rhythmic regularity at the end of phrases than at the beginning. Of the forty-five phrases, seven begin with a three eighth note pick-up. This can be seen in measures 33, 49, 53, 209, 229, 233 and 257. On the other hand, twenty phrases out of the forty-five end with two quarter notes on beats three and four in measures 33, 55, 63, 74, 78, 82, 86, 90, 94, 96, 106, 144, 200, 202, 209, 215, 257, 263, 290, and 292.

A rhythmic assessment of Tyner’s left hand chordal accompaniment in “Chain Reaction” reveals his penchant for syncopation, particularly for playing chords on the “and” of beats two and four. Syncopated upbeat chordal accompaniment is found throughout his solo. Figure 45 below illustrates two comping rhythms that Tyner regularly employs throughout his improvisation.



Figure 45 "Chain Reaction:" Two prominent comping rhythms Tyner played with his left hand throughout his improvisation - measures 64, 67, 69-70, 77, 85, 87, 95, 97.

4.2.4 Creation of Consonance and Dissonance: Right and Left Hand

The combination of right hand and left hand to generate consonance and dissonance is an important target of this study. To construct consonant sounding melodic phrases with his right hand, Tyner primarily selects pitches derived from the “D” Dorian mode during the “A” sections of the AABBA song form and from the “E-Flat” Dorian mode during the “B” sections. With his left hand, Tyner concurrently planes consonant sounding three note quartal chords to generate the accompaniment. He does this by planing quartal chords along the same “D” or “E-Flat” Dorian mode, from which he selects the right hand pitches.

Quartal chord planing is a technique of playing three-note quartal chords in stepwise parallel motion. In “Chain Reaction,” Tyner regularly generates consonant left hand chordal accompaniment by planing quartal chords along the “D” Dorian mode during the “A” sections and occasionally along the “E-Flat” Dorian mode during the “B” sections of his improvisation. Figure 46 and 47 illustrate this. Note how the root note of each quartal chord expresses the “D”

or “E-Flat” Dorian scale. Also, every other note in each quartal chord can be found in its corresponding Dorian scale.



Figure 46 “Chain Reaction:” Quartal chord planing along the “D” Dorian mode.

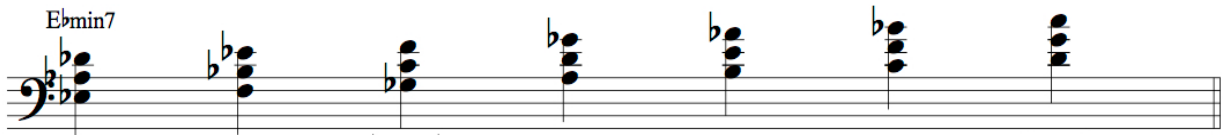


Figure 47 “Chain Reaction:” Quartal planing along the “E-Flat” Dorian mode.

Tyner uses a plethora of quartal chords, as illustrated in Figure 46 and 47 above, throughout. During the “A” sections, Tyner gives preference to quartal chords built on the third, fourth and second degrees of “D” Dorian mode. During the “B” sections, Tyner favors quartal chords built on the third, second, and first scale degrees of “E-Flat” Dorian mode. Figure 48 below illustrates this fact.

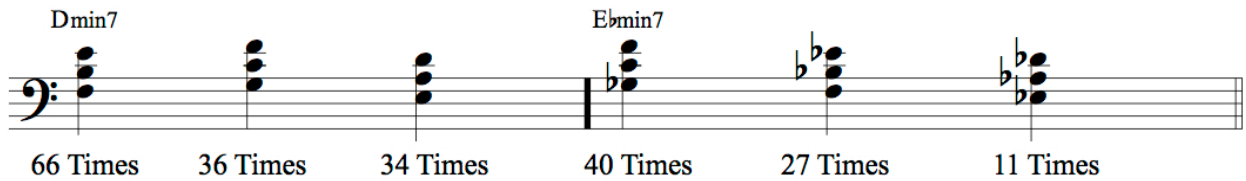


Figure 48 “Chain Reaction:” Quartal Chords Tyner favors during his seven chorus solo on “Chain Reaction.

Macroscopically within “Chain Reaction,” McCoy Tyner generates consonant musical constructs by playing melodic phrases with pitches derived from the “D” or “E-Flat” Dorian mode, while planing quartal chords with his left hand along the same “D” or “E-Flat” Dorian mode. Figure 49 below illustrates one of Tyner’s melodic phrases, where he plays pitches derived from the “D” Dorian mode with his right hand while planing quartal chords along the first five scale degrees of the same mode with his left hand.

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The treble staff begins at measure 173 and contains a melodic phrase of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff contains quartal chords (dyads) in the left hand, starting with D4-F4, E4-G4, F4-A4, G4-B4, and A4-C5. The score is enclosed in a dashed box with the title 'Pitches Derived from "D" Dorian Mode' at the top and 'Quartal Chord Planning within "D" Dorian Mode' at the bottom.

Figure 49 "Chain Reaction:" Melodic Phrase comprised of pitches from "D" Dorian mode with quartal chord planing along the "D" Dorian mode - measures 173-176.

Within this framework, Tyner regularly inserts arpeggiated diatonic and non-diatonic triads and seventh chords²⁵⁸ into his melodic phrases. These diatonic and non-diatonic chords at times generate consonant musical constructs and dissonant musical constructs at other times. Overall, these diatonic and non-diatonic triads generate distinctive melodic contours within Tyner’s improvisation. The brilliance of inserting diatonic and non-diatonic triads into his

²⁵⁸ Diatonic triads and seventh chords refer to triads and seventh chords in which its pitches fit within “D” Dorian mode during the “A” sections and “E-flat” Dorian mode during the “B” sections of “Chain Reaction.” Non-Diatonic Triads and seventh chords refer to triads and seventh chords in which its pitches do not fit within “D” Dorian mode during the “A” sections and “E-flat” Dorian mode during the “B” sections of “Chain Reaction.”

melodic phrases is that Tyner does so within a static harmonic environment,²⁵⁹ succeeding in creating melodic and harmonic momentum in what appears to be a limiting melodic and harmonic context.

Collectively, Tyner arpeggiates triads and seventh chords a total of sixty four times during his improvisation. Of those sixty four times, he arpeggiates a diatonic sounding “D” minor triad twenty-four times, each time during an “A” section of the solo form. This is not surprising because twenty-four measures out of the forty-measure “Chain Reaction” solo form are based on the “D” Dorian mode and the notes of “D” minor triad diatonically fit within that mode. A little more surprisingly, the second most frequently arpeggiated chord within Tyner’s improvised melodic phrases is the “G” dominant seventh chord. This chord is also diatonic and is arpeggiated eight times within the “A” sections of Tyner’s improvisation. The next three most frequently arpeggiated chords are an “A-Flat” major triad, an “A-Flat” dominant seventh and an “E-Flat” minor triad. These three chords are also diatonic because they are found in the “B” sections of the solo form based on the “E-Flat” Dorian mode.

Tyner periodically inserts a variety of arpeggiated non-diatonic triads and seventh chords into his melodic phrases to generate dissonance within his improvisation and then resolves that dissonance by returning to notes within the prevailing “D” or “E-Flat” Dorian mode. Some of the chords Tyner arpeggiated to create dissonance include “D-Flat” and “D” major triads and “B” minor and “B-Flat” dominant seventh chords. Below is an excerpt of Tyner’s use of arpeggiation in his improvisation illustrating his inclusion of an arpeggiated “D” minor triad (consonant), a “D-Flat” major triad (dissonant), a “G” dominant seventh chord (consonant), and

²⁵⁹ Static harmonic environment refers to the one harmony that is prescribed for each section of the solo chorus (D-7 for the “A” sections and E-flat minor 7 for the “B” sections). This modal characteristic is different from the bebop style of jazz where the improviser generates melodic phrases from chords.

a “B” minor half diminished seventh chord (consonant), all played during a “D” Dorian mode based “A” section in the solo form.

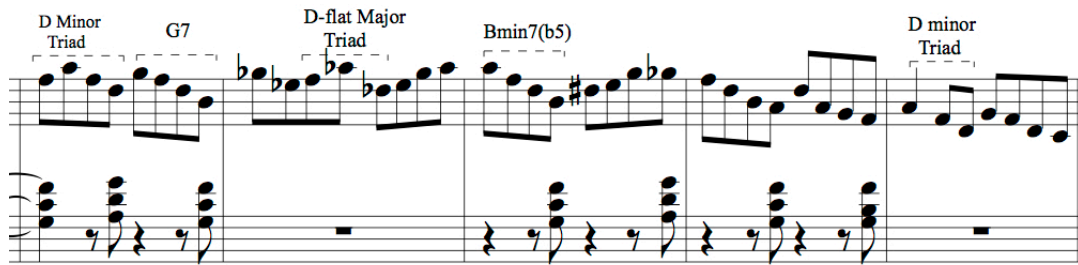


Figure 50 “Chain Reaction:” Tyner’s inclusion of triads and seventh chords within his melodic phrases - measures 67-71.

Table 5 below summarizes all the consonant and dissonant triads and seventh chords Tyner arpeggiates in the right hand phrases in “Chain Reaction.” Additionally, the number of times each chord is arpeggiated, the measure number in which the chord is arpeggiated, its location in the song form, and a brief summary of whether or not the triad or seventh chord is consonant or dissonant within his melodic phrase is also listed.

Table 5 “Chain Reaction:” Summary of all the diatonic and non-diatonic triads and seventh chords Tyner incorporated in his melodic improvisation.

Chord Type	Number of Times Used	Measure #	Part of the form	Summary
D minor triad	24	33, 38, 40-41, 47, 67, 69, 71, 97, 100, 113, 139, 151, 152, 169, 173, 175, 229, 230, 259.	A	Tyner incorporates D minor arpeggios in his melodic lines within a D minor / modal environment.
A-flat major triad	7	54, 58, 148,195,197, 236, 239	A, B	Tyner arpeggiated an A-flat major triad 6 times within an E-flat minor / modal environment. Tyner arpeggiated an A-flat major triad one time during a D Dorian minor / modal environment.
E-flat minor triad	3	62, 203, 233	B	Tyner arpeggiated an E-flat minor triad 3 times within an E-flat minor / modal environment.
G major triad	2	129,270	A	Tyner arpeggiated a G major triad 2 times within a D minor / modal environment.
D-flat major triad	2	100, 170	A	Tyner arpeggiated a D-flat major triad 2 times within a D minor / modal environment. He used superimposition with this major triad to build tension by temporarily leaving the D tonal center.
F major triad	2	137-138, 147	A	Tyner arpeggiated an F major triad 2 times within a D minor / modal environment.
D major triad	1	167-168	B	Tyner arpeggiated a D major triad 1 time within a D minor / modal environment. He used superimposition with this major triad to intentionally play “outside” of the prevailing E-flat tonal center.
B-flat major triad	1	112	A	Tyner arpeggiated an B-flat major triad 1 time within a D minor / modal environment. The note “B-flat of the triad adds tension to the melodic line.
B-flat minor triad	1 ²⁶⁰	89,91,93	B	Tyner arpeggiated a B-flat minor triad multiple times as part of a riff within an E-flat minor / modal environment.
A minor triad	1 ²⁶¹	73,75,77,79,81,83,85,87	A	Tyner arpeggiated an A-minor triad multiple times as part of a riff within a D minor / modal environment.

²⁶⁰ Since B-flat minor triad is part of a repetitive call-and-response phrase, the B-flat minor triad is counted once in measures 89 - 93 of chorus 2.

²⁶¹ Since A minor triad is part of a repetitive call-and-response phrase, the A minor triad is counted once in measures 73-88 of chorus 2.

G minor triad	1	110	A	Tyner arpeggiated a G Minor triad 1 time within a D minor / modal environment. He used superimposition with this minor triad to temporarily leaving the D tonal center.
F minor triad	1	197	B	Tyner arpeggiated an F Major Triad 1 time within an E-flat minor / modal environment.
B minor seventh	2	235,262	A, B	Tyner arpeggiated a B minor seventh chord 2 times. Once while in a D minor / modal environment, the other while in a E-flat minor / modal environment. In both instances, he used superimposition with this chord to intentionally play "outside" of the prevailing D and E-flat tonal center.
E minor seventh	1	143-144	A	Tyner arpeggiated an E minor seventh chord 1 time within a D minor / modal environment.
A minor seventh	1	143	A	Tyner arpeggiated an A minor seventh chord 1 time within a D minor / modal environment.
E-flat dominant seventh	1	171	A	Tyner arpeggiated an E-flat dominant seventh 1 time within a D minor / modal environment. He used superimposition with this chord to intentionally play "outside" of the prevailing D tonal center.
G dominant seventh	8	48, 67, 135, 136, 169, 170, 259 263	A	Tyner arpeggiated a G Dominant seventh 8 times within a D minor / modal environment.
A-flat dominant seventh	3	126, 238, 288	B	Tyner arpeggiated an A-flat Dominant seventh 3 times within an E-flat minor / modal environment.
B-flat dominant seventh	1	213	A	Tyner arpeggiated a B-flat dominant seventh 1 time within a D minor / modal environment. He used superimposition with this chord to intentionally play "outside" of the prevailing D tonal center.
B Minor Seventh Flat 5	1	69	A	Tyner arpeggiated a B-Minor Seventh Flat 5 once within a D minor / modal environment.

Tyner regularly utilizes four-note groupings within phrases while planing quartal chords with his left hand. Tyner's four-note groupings regularly include arpeggiated diatonic and non-diatonic triads and seventh chords as seen in measures 33-34, 38, 47-48, 67, 69-70, 135-136, 169-171, 259. Figure 51 below illustrates the components of various four-note groupings: a D minor diatonic triad, diatonic dominant sevenths G⁷ and B^{7(b5)}, a non-diatonic D^b major triad, and a non-diatonic E^{b7}, all with quartal chord planing in the left hand.

The musical score for Figure 51 consists of two staves. The right staff contains a melodic line with four-note groupings. The left staff contains quartal chord planing. The four-note groupings are labeled as follows: D Minor Triad (measures 169-170), G7 (measures 170-171), D-Flat Major Triad (measures 171-172), E-Flat 7 (measures 172-173), and B Half Diminished 7th (measures 173-174). The score is in 4/4 time and features a melodic line in the right hand and quartal chord planing in the left hand.

Figure 51 "Chain Reaction:" Tyner's use of four-note groupings that include diatonic and non-diatonic arpeggiated triads and seventh chords - measures 169-172.

Along with the insertion of non-diatonic triads into his melodic phrases, Tyner also generates tension through the use of modal superimposition. Modal superimposition is an improvisational technique in which a melody implies a modal scale other than that being established by the rhythm section. The release of the tension generated by superimposition occurs when Tyner returns to playing within the established mode of the improvisational section. Tyner employs modal superimposition ten times in "Chain Reaction," and it can be viewed in the following measures: 102-104, 109-112, 133-135, 146-150, 165-168, 170-172, 210-215, 233-236, 254-256, and 258-203. Figure 52 on the next page is an example of Tyner's use of modal superimposition.

Figure 52 “Chain Reaction:” Modal Superimposition - measures 102-104.

McCoy Tyner also generates tension by playing three note rootless dominant thirteen chords with his left hand, temporarily abandoning the quartal chord planing technique and playing the rootless dominant thirteen chords by moving them up or down chromatically or by whole step. Tyner executed this technique against the prevailing tonal center, which was either “D” during the “A” section of the solo form or “E-Flat”/“A-Flat” during the “B” section. Tyner’s use of rootless dominant thirteenth chords to generate tension within the improvisation occurs three times. The first occurs in measures 153-160 where Tyner plays a repeating riff in his right hand with chromatically moving rootless dominant thirteenth chords in his left hand. (See Figure 53). Something similar occurs in measures 219-222; in that instance Tyner plays a trill in the right hand instead of a riff. A third occurrence takes place in measures 255-256 where Tyner plays outside the prevailing “D” Dorian.

Figure 53 “Chain Reaction:” Tyner's use of Three Note Rootless Dominant Thirteen Chords while playing a riff – measures 157-160.

As explained previously, Tyner creates melodic and harmonic movement in what seems like a limiting melodic and harmonic modal context in “Chain Reaction.” Tyner creates momentum by regularly arpeggiating diatonic and non-diatonic triads and seventh chords with his right hand while planing quartal chords with his left hand. Within the “A” sections of the solo form, Tyner periodically constructs melodic phrases that suggest a $i - IV^7$ harmonic progression. This is achieved through four-note groupings that arpeggiate “D” minor triads or seventh chords followed by four-note groupings that arpeggiate “G” dominant seventh chords. This is seen in measures 40-45 (“D” minor triads followed by “G” dominant seventh), measures 47-48 (“D” minor triad followed by a “G” dominant seventh), measure 67 (“D” minor seventh followed by “G” dominant seventh).

Within the “A” sections of the solo form, Tyner also constructs melodies that suggest a $i - IV^7$ harmonic progression and support the implied progression by planing quartal chords along the “D” Dorian mode establishing “D” minor/Dorian harmony then regularly accentuating an $F - B - E$ quartal chord with his left hand, which can be viewed as a three note rootless “G” dominant thirteenth chord. This is seen in measures 135-136, 139-140, and 259.

In the “B” sections, Tyner regularly constructs melodies and quartal harmonies that accentuate the IV chord – “A-Flat major triad / dominant seventh chord. As stated previously in section 4.2.3.1 and illustrated in Figure 20, Tyner primarily uses notes from the “E-Flat” Dorian mode during the “B” sections of his improvisation. Tyner melodically accentuates the note “A-Flat,” the root note of the IV chord, giving the “E-Flat” Dorian the sound of “A-Flat” mixolydian. Tyner further emphasizes notes of the IV chord - “A-Flat” major triad / seventh chord - by playing “A-Flat” pentatonic scales (measures 53-54, 60-61, 95-96, 103-104, 195-196), diatonic triads within “A-Flat Mixolydian mode (measures 89-94), and *Pattern #1(A)* (measures

55, 165, 205, 237-238, 240-241), in addition to the “A-Flat Mixolydian modal scale (measures 241-248).

In the “B” sections, Tyner not only constructs melodic phrases that imply a *IV* chord – “A-Flat” major triad / dominant seventh chord - he also harmonically supports the implied *IV* chord with his left hand by playing and accentuating the G-Flat – C – F quartal chord while planing quartal chords in “E-Flat” Dorian mode. The quartal chord G-Flat – C – F can be viewed as a *IV* chord – three note rootless “A-Flat” dominant thirteenth chord. Note how Figure 42 classified this chord as an “E-Flat minor six-nine chord as seen below (third chord from the left in the illustration below).

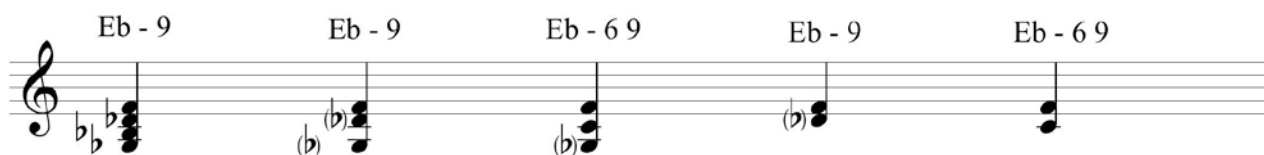


Illustration from Figure 43.

However, because Tyner plays melodic and harmonic devices delineating “A-Flat” major / sub-dominant harmony during the “B” sections of his improvisation, the G-Flat – C – F quartal chord is better classified as a rootless three note “A-Flat” dominant thirteenth chord. The remaining chords Tyner plays throughout the “B” sections of his improvisation illustrated in Figure 43 above are better classified as “A-Flat” suspended dominant and dominant thirteen chords in light of implied *IV* chord during the “B” sections of Tyner’s improvisation. This reclassification of chords is illustrated in Figure 54. Also illustrated in Figure 54 is Tyner’s penchant for playing “A-Flat” dominant suspended chords and resolving the suspended fourth down to the third throughout the “B” sections of his improvisation. Four-note “A-Flat” rootless dominant thirteenth and suspended dominant thirteenth chords are seen in measures 121-122. Rootless

three-note “A-Flat dominant and dominant suspended chords can be seen in measures 89 – 94. The two note rootless dyads accentuating suspended fourth and the thirteenth of “A-Flat” dominant thirteenth can be seen in measures 53-56.

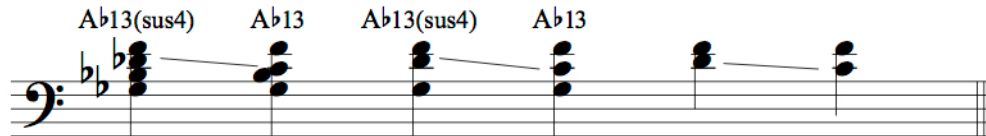


Figure 54 "Chain Reaction:" The renaming of the chords Tyner regularly plays during the "B" sections of his improvisation.

Further validating the notion that Tyner implied a *IV* chord - “A-Flat” major triad / sub-dominant harmony –within his melodic and harmonic devices in the “B” sections of his improvisation is the fact that he actually plays a low “A-Flat” before playing the “A-Flat” dominant 13(sus4) in measure 201. See Figure 55.



Figure 55 “Chain Reaction:” Tyner’s use of a low “A-Flat” bass note followed by “A-Flat” Dominant 13 Suspended 4th and “A-Flat” Dominant 13th chords accentuating the *IV* chord during the “B” section.

McCoy Tyner's use of isolated left hand dyads is an integral component of his style. Such dyads are played in the low range of the piano throughout the entire improvisation. In "Chain Reaction," Tyner uses the dyads fifteen times, often playing them at the beginning of a new solo chorus as in measures 72, 104, and 136. He also plays them to signal the last "A" section of a solo chorus, as in measures 64, 97, 208, and 289. Left hand dyads serve as musical punctuation between improvised phrases, as in measures 72 and 104. Figure 56 illustrates this:



Figure 56 "Chain Reaction:" Tyner's use of the D – A Dyad – measures 72-76.

Additionally, Tyner uses a bass dyad (D – A) to re-establish the tonality after he plays a melodic phrase that temporarily abandons the established tonal center. Examples of this can be found in measures 217, 256, 264 and 289.

Another common feature is the use of melodic sequences, riffs, or call and response phrases in the right hand, while modally planing in the corresponding mode in the left hand. (See Figures 57-59)

The image shows a musical score for four measures. The right hand (treble clef) features a melodic sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a series of chords in a quartal texture, primarily using the notes D, E, F, and G, which are characteristic of the D Dorian mode. The chords are mostly triads or dyads, with some including the octave D below the staff.

Figure 57 “Chain Reaction:” Tyner playing a melodic sequence in the right hand while modally planning in D Dorian mode in the left hand - measures 129-132.

The image shows a musical score for four measures starting at measure 177. The right hand (treble clef) features a rhythmic riff consisting of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a series of chords in a quartal texture, primarily using the notes D, E, F, and G, which are characteristic of the D Dorian mode. The chords are mostly triads or dyads, with some including the octave D below the staff.

Figure 58 “Chain Reaction:” Riff with modal quartal planning in D Dorian – Measures 177-181.

The image shows a musical score for four measures starting at measure 81. The right hand (treble clef) features call and response phrases. The first phrase is a melodic sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5. The second phrase is a response consisting of a dotted quarter note D4, followed by eighth notes E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a series of chords in a quartal texture, primarily using the notes D, E, F, and G, which are characteristic of the D Dorian mode. The chords are mostly triads or dyads, with some including the octave D below the staff.

Figure 59 “Chain Reaction:” Call and response phrases with modal planning in D Dorian - Measures 81-84.

4.2.4.1 Summary

McCoy Tyner's improvisation in "Chain Reaction" reveals that he regularly uses modal scales, diatonic triads, diatonic seventh chords, repetitive melodic fragments, melodic sequences and patterns within consonant melodic phrases played by his right hand. Concurrently, Tyner regularly plays consonant three-note quartal chords along the "D" and "E-Flat" Dorian modes, plays consonant quartal chord clusters, plays consonant bass dyads to musically punctuate his melodic phrases or re-establish the tonal center, and consonantly plays rootless dominant thirteen and rootless dominant suspended chords with his left hand during the "B" sections. Tyner also uses non-diatonic triads, non-diatonic seventh chords, and modal superimposition within dissonant melodic phrases played by his right hand. Concurrently, Tyner plays non-diatonic three-note quartal chords with his left hand to generate harmonic dissonance during his improvisation.

4.3 “PASSION DANCE”

4.3.1 Historical Background: “Passion Dance” & “Blues On the Corner”

Ten months after recording “Chain Reaction” with saxophonist Hank Mobley, McCoy Tyner was given an opportunity to record for Blue Note records as a leader. His three-year Blue Note recording tenure produced seven albums as a leader by 1970, after which he switched to the Milestone label in 1972. When Tyner recorded his initial Blue Note recording entitled “The Real McCoy,” he still faced financial and employment challenges as he did almost a year prior when he recorded with Mobley. Nevertheless, the album proved that Tyner continued to mature musically, and that “The Real McCoy” album was a defining work of his career.

“The Real McCoy,” recorded less than three months before John Coltrane’s death, garnered copious attention from listeners and critics when it was released on April 21, 1967. Critic Mark Gilbert stated that the album offered piano playing from Tyner that had not been fully integrated into the jazz mainstream at the time.²⁶² The album, according to critic Scott Yanow, “captures four masters at their prime for a set of timeless music that remains contemporary.”²⁶³

The first thing to strike listeners about “The Real McCoy” was the quartet configuration of Tyner’s band. Prior to this album, Tyner released six albums while under contract with the Impulse record label, and only two of them featured horns. The Impulse label emphasized the piano trio format to place Tyner in a musical context distinctly different from that of the John Coltrane Quartet. The label also wanted to achieve the financial success rival labels had with

²⁶² Mark Gilbert, “Record Review: The Real McCoy.” *Jazz Journal*, (1985): 37.

²⁶³ Scott Yanow. “Record Reviews: The Real McCoy,” *Coda Magazine* April-May 1989:31.

jazz piano artists like Bill Evans, Erroll Garner, Ahmad Jamal and Oscar Peterson. Produced by Alfred Lion and recorded at the Van Gelder Studio in Engelwood Cliffs, New Jersey, “The Real McCoy” was the first album recorded under Tyner’s name for the Blue Note record label.

The personnel for “The Real McCoy” album included Joe Henderson on tenor saxophone, Ron Carter on bass, and Tyner’s band mate from the Coltrane Quartet, Elvin Jones on drums. As stated in the original liner notes by Nat Hentoff, Tyner put much thought into selecting personnel for the album and was also pleased with what each musician contributed to the album. Regarding each musician’s contribution, Hentoff quotes Tyner saying,

“That sound of his [Henderson] goes through the whole range of his instrument. If I had to use one word for Joe’s playing, it would be ‘mature’. As for Ron Carter, aside from his technique, he has unusual flexibility and everything he plays shows a real, keen intelligence at work. What can I say about Elvin Jones? After six years of working with him in John Coltrane’s group, I have no words to describe fully my respect for him as a musician. I can try by mentioning his capacity to go in all kinds of directions. And no matter what the direction, Elvin always gets to the nucleus of what’s going on. He molds what’s happening to fit what the soloist is doing. And always, no matter, how many polyrhythms are in the air, Elvin’s time at the bottom stays groovy.”²⁶⁴

Tyner wrote all of the compositions on “The Real McCoy” and many of them are idiosyncratic of his mature piano style. Hentoff believed that Tyner’s compositions “offer a brightness and optimism that weren’t often apparent in Coltrane’s quartet.”²⁶⁵ Tyner had recorded his own compositions on the Impulse record label prior to the release of “The Real McCoy,” but never recorded an album featuring all his original works. The five original compositions on the album include “Passion Dance,” “Contemplation,” “Four by Five,” “Search for Peace,” and “Blues on the Corner,” all of which have become jazz standards. This study analyzes two compositions, “Passion Dance” and “Blues on the Corner.” Detailing how he

²⁶⁴ Nat Hentoff. “Original Liner Notes to The Real McCoy Record Album,” April 1967.

²⁶⁵ Ibid.

arrived at the composition's titles, Tyner told Nat Hentoff that "Passion Dance" "after I'd written it, sounded to me like a kind of American Indian dance. It evoked ritual and trance-like states." "Blues on the Corner" is a musical portrait of Tyner's childhood: "when I was growing up in Philadelphia, some of the kids I knew liked to hang out on the corner. And this is sort of a musical picture of that scene, youngsters talking, kidding around, jiving."²⁶⁶

4.3.2 Analysis of the Composition: "Passion Dance"

"Passion Dance," with a tempo of two hundred twenty beats per minute, is a fast swing composition in common time. It contains an "A" section and a contrasting "B" section. The melody in the "A" section is based on the "F" Mixolydian mode. The only pitch in the "F" Mixolydian mode not present in the melody is "D," the sixth scale degree. Additionally, prevalent intervals of a perfect fourth between the notes "B-Flat" and "E-Flat" melodically evoke sounds of suspended harmony. In the "B" section, the first eight measures of the melody emphasize the first, third, fourth and fifth scale degrees of the "E-Flat" Dorian mode, and the last eight measures of the melody emphasize the third, fourth, fifth and seventh scale degrees of the "E-Flat" Dorian mode.

Harmonically, "Passion Dance" is based on "F" Mixolydian modal harmony during the "A" sections, "E-Flat" Dorian modal harmony with a "B-Flat" pedal point during the first eight measures of the "B" section, and "E-Flat" Dorian modal harmony during the last eight measures of the "B" section. After the melody is stated twice, McCoy Tyner takes the first solo, which was two minutes and thirty-two seconds in length. Tenor saxophonist Joe Henderson and drummer Elvin Jones, Tyner's former colleague within the John Coltrane quartet, follow with solos

²⁶⁶ Nat Hentoff. "Original Liner Notes to The Real McCoy Record Album," April 1967.

respectively. The solo form of “Passion Dance” is open. A standard lead sheet of the piece instructs the performer to improvise within “F” dominant seventh suspended fourth harmony indefinitely. Figure 60 below illustrates the directive.



Figure 60 “Passion Dance:” - Open Solo Form

Free improvisational solo sections were commonplace in the 1960s due to the influence of the Free Jazz movement led by Ornette Coleman and Eric Dolphy. The effect of the Avant-Garde jazz style on Tyner can be heard in the liberty he takes going in and out of the “F” tonal center while improvising. The free and simple harmonic design of the improvisational section demands the performer to utilize a plethora of improvisational techniques to sustain the listener’s interest.

4.3.3 Improvisational Content: “Passion Dance”

4.3.3.1 Melodic Material

An analysis of the melodic devices Tyner uses within his improvisation in “Passion Dance” reveal note choices derived from modes, triads, melodic sequences, quartal melodic fragments, motivic cells, call and response and the blues scale. Melodically, Tyner’s improvisation in “Passion Dance” is based on the “F” Mixolydian mode. It is from this mode that he regularly selects notes to construct his consonant melodic phrases as illustrated in measures 33-35, 36-40, 41-42, 43-44, 53-56, 66-67, 68, 97-100, 113-116. Figure 61 illustrates the “F” Mixolydian mode.



Figure 61 "Passion Dance:" – "F" Mixolydian Mode.

Figure 62 below, illustrates Tyner's use of notes derived from the "F" Mixolydian Mode within his improvisation.



Figure 62 "Passion Dance:" – A phrase from Tyner's improvisation employing notes from the "F" Mixolydian mode - measures 37-40.

Tyner also arpeggiates triads found within the "F" Mixolydian mode (see measures 33, 42, 49, 53-55, 73-74, 77, 126.) Within the phrase shown below, Tyner incorporates two "F" major triads, two "E-Flat" major triads, and a "C" minor triad.

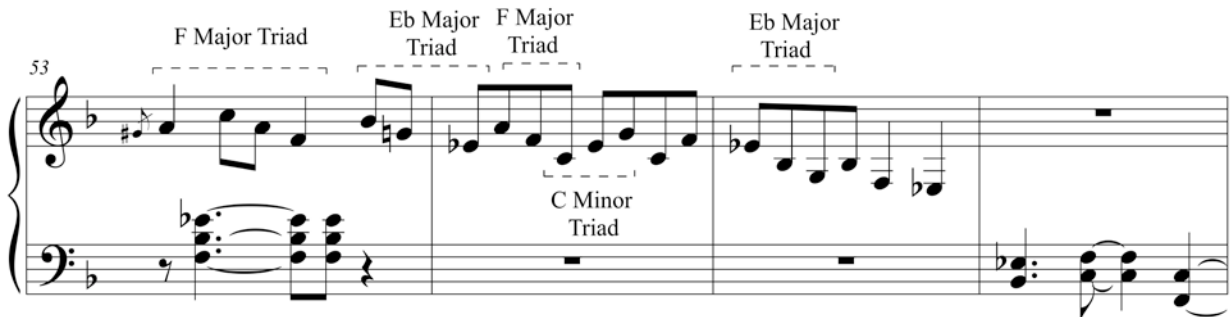


Figure 63 "Passion Dance:" Tyner's inclusion of diatonic triads within his melodic phrase - measures 53-56.

Tyner also incorporates non-diatonic triads²⁶⁷ into his non-F Mixolydian melodic material, though somewhat sporadically as seen in measures 71 (“G-Flat” major triad), 119 (“G-Flat” major triad), 122 (“G” major triad). Within “Passion Dance,” Tyner also combines non-diatonic triads as parts of melodic sequences seen in measures 61-62 (“A” major triad followed by “G” minor triad), measures 92-93 (“E” major triad, “D” major triad, followed by “E” major triad), 167-168 (“G” major triad, “A” major triad, followed by “C” major triad), 175-176 (“G” Major Triad, “A” Major Triad, “B” Major Triad). Figure 64 below illustrates Tyner’s use of melodic sequence via major triads a whole step apart from one another.



Figure 64 “Passion Dance:” Non-diatonic triads usage as part of a melodic sequence – measures 175-176.

Additional melodic devices Tyner uses in his improvisation are quartal melodic fragments, motivic cells, call and response, and notes from the “C-Sharp” blues scale. Tyner incorporates quartal melodic fragments²⁶⁸ approximately sixteen times and is seen in measures 33, 95, 100, 116, 118-120, 121, 122, 123. Additionally, Tyner periodically ended his melodic phrases with quartal melodic fragments as seen in measures 95, 100, 116 and 120. Figure 65 shows a quartal melodic fragment ending a phrase.

²⁶⁸ Quartal Melodic Fragments are short series of notes within a melodic phrase in which the notes are an interval of a perfect fourth from one another.



Figure 65 “Passion Dance:” Tyner’s use of a Quartal Melodic Fragment at the end of a phrase – measures 97-100.

McCoy Tyner also incorporates three and four note diatonic and non-diatonic motivic cells into his improvisation. According to Henry Martin and Keith Waters, motivic cells are short melodic ideas subject to variation and development.²⁶⁹ John Coltrane employed this technique in his modal jazz period and it is probable that Tyner adopted the technique after regularly being exposed to Coltrane’s application of it. Three note diatonic cells are seen in measures 43-44. Three note non-diatonic cells are seen in measures 46, 47-48, 69-70, and 106. Four note diatonic cells are seen in measures 129-134. Four note non-diatonic cells can be seen in measures 135-136. Figure 66 and 67 illustrate Tyner’s use of three and four note motivic diatonic and non-diatonic cells within his improvisation.

²⁶⁹ Henry Martin and Keith Waters, *Essential Jazz: The First 100 Years*, 3rd ed. (Australia United States: Thomson/Schirmer, 2009), 269.

Figure 66 "Passion Dance:" Three Note Motivic Diatonic and Non-Diatonic Cells - measures 105-107.

Figure 67 "Passion Dance:" Four Note Motivic Diatonic and Non-Diatonic Cells – measures 133-136.

Call and response is also found throughout Tyner’s improvisation in “Passion Dance.” This musical technique, which adds a conversational-like quality, can be observed in measures 33-40, 41-48, 97-100, 157-158, 159-160, 161-162, 163-164. Figure 68 below illustrates Tyner’s usage of call and response within his improvisation.

Figure 68 "Passion Dance:" Tyner's use of call and response within his phrase – measures 157-160.

McCoy Tyner also employs notes of the “C-Sharp” blues scale, Pattern #1(A) and Pattern #2 in one instance. Notes from “C-Sharp” blues scale are seen in measures 81-84:



Figure 69 "Passion Dance:" Tyner's use of the first four notes of the "C-Sharp" blues scale - measures 81-84.

In “Passion Dance,” Tyner does play a derivative of the *Pattern #1(A)*, five notes with the first three notes consisting of a bebop enclosure, found in “Chain Reaction.” Although Tyner does not play bebop enclosures (*Pattern #1(A)*) regularly in his improvisation in “Passion Dance,” they are found in measures 39 and 104.

4.3.3.2 Harmonic Material

Quartal harmony, in three and five note chords, is the principle harmony Tyner uses in “Passion Dance.” Three - note quartal chords are played two hundred eighty times throughout his entire improvisation. Two quartal chords that Tyner repeatedly uses within his improvisation are illustrated in Figure 70 below.



Figure 70 "Passion Dance: "Most frequently played three-note quartal chords.

Tyner played the F – B-Flat – E-Flat quartal chords eighty-two times throughout his improvisation, which is his quartal chord of preference, as opposed to the G – C – F quartal chords he plays seventy-eight times, his second quartal chord of preference.

Tyner also employs five-note quartal chords, bass dyads, and “So-What” chords within his improvisation. The five-note quartal chords are built on the second, third and fifth scale degree of the “F” Mixolydian mode and can be seen in measures 177-179. (See Figure 71)

Bass dyads are found thirty-six times in Tyner’s solo (see measures 40, 43, 44, 49, 56, 58, 61, 64, 72, 80). “So What” chords, a five-note chord voicing that from the bottom up consists of three perfect fourth intervals followed by a major third interval, can be seen in measures 180-184. The chord came into vogue when pianist Bill Evans introduced it on Miles Davis’ composition “So What” from his album “Kind of Blue” recorded in 1959, hence the name.

177

Quartal Chords within "F" Mixolydian Mode

So What Chords

181

So What Chords

Figure 71 "Passion Dance:" Five-note quartal chords and "So What" chords - measures 177-184.

4.3.3.3 Rhythmic Material

Eighth note rhythms are prominent in Tyner's melodic phrases in "Passion Dance" as they are in "Chain Reaction." Tyner often ends his phrases on the downbeat, as seen in measures 35, 40, 42, 44, 48, 55, 58, 70, 80, 100, 104, 144, 168, 176. Periodically, Tyner injects sixteenth notes (measures 107-112) or eighth note triplet rhythms (measures 43-48, 66, 129-136) into the prevailing eighth note rhythms. The three-note quartal chords Tyner plays throughout his solo with his left hand are heavily syncopated, accentuating the upbeats, seen in measures 34, 37-40, 77-80, 117-120, and 165-168.

4.3.4 Creation of Consonance and Dissonance: Right and Left Hand

Unsurprisingly, Tyner uses many of the same improvisational devices in “Passion Dance” as he does in “Chain Reaction” because they are both modal compositions. As in “Chain Reaction,” Tyner regularly selects pitches derived from modes to construct consonant melodic phrases in “Passion Dance,” however, Tyner predominantly selects pitches from the “F” Mixolydian mode in “Passion Dance” instead of the “D” or “E-Flat” Dorian mode as done in “Chain Reaction.” Concurrently, Tyner plays consonant three-note quartal chords with his left hand to generate accompaniment. He does this by playing quartal chords along the same “F” Mixolydian mode from which he selects the right hand pitches. Of the seven consonant quartal chords Tyner could consonantly play in stepwise parallel motion along the “F” Mixolydian mode, Tyner gives preference to quartal chords built on the first two scale degrees: *F – B-Flat – E-Flat* and *G – C – F*. He plays *F – B-Flat – E-Flat* eighty-two times and *G – C – F* seventy-eight times. Figure 72 illustrates Tyner’s melodic and harmonic use of the “F” Mixolydian mode.

The image shows a musical score for measures 41-44 of "Passion Dance". The score is written for piano, with a treble clef on the right and a bass clef on the left. The key signature has one flat (B-flat). The melody in the right hand is contained within a dashed box labeled "Pitches selected from 'F' Mixolydian Mode". The accompaniment in the left hand consists of quartal chords, also within a dashed box labeled "Quartal Chord Planing within 'F' Mixolydian Mode". The melody starts with a quarter rest, followed by eighth notes: F4, G4, A4, Bb4, A4, G4, F4. There are two triplet markings (the number 3) over the melody. The left hand accompaniment features two primary quartal chords: F-Bb-Eb and G-C-F, which are played in a stepwise parallel motion.

Figure 72 "Passion Dance: "Use of pitches from "F" Mixolydian mode to construct melodies and quartal chord accompaniment - measures 41-44.

Within this framework, Tyner regularly inserts arpeggiated diatonic triads, quartal melodic fragments²⁷⁰ and motivic cells²⁷¹ into his consonant melodic phrases. Tyner’s use of arpeggiated diatonic triads can be seen in measures 33, 42, 53, 54, 77 (“F” major triad), measures 34, 41, 54 (“C” minor triad) and measures 53-54, 55, 73-74 (“E-Flat” major triads.) Figure 73 illustrates Tyner’s use of diatonic triads in conjunction with consonant quartal chords with his left hand.

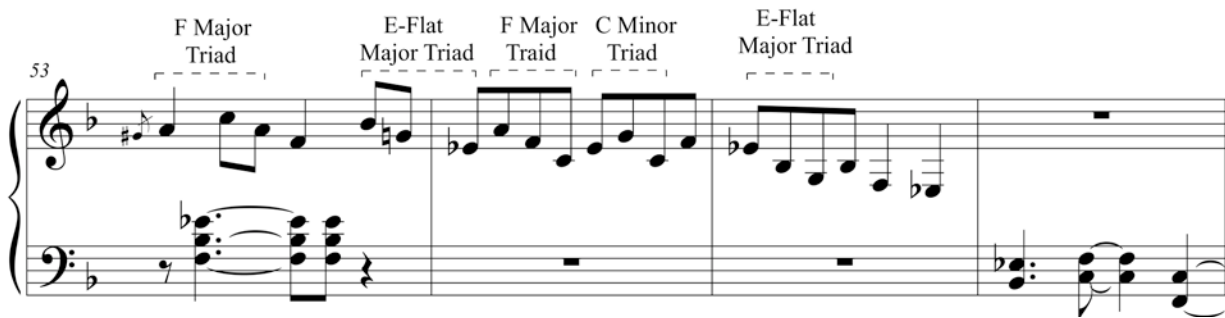


Figure 73 "Passion Dance:" Tyner's use of diatonic triads in his melodic phrase supported by diatonic quartal chords constructed on the "F" Mixolydian mode - measures 53-56.

In addition to consonant diatonic triads, Tyner inserts dissonant non-diatonic triads into melodic phrases. This can be seen in measures 61-62 (“A” major triad), 71 (“G-Flat” major triad), 91-93 (“E” and “D” major triads), 119 (“G-Flat” major triad), 122 (“G” major triad), 167-168 (“G” and “A” major triads), 175-176 (“G,” “A” and “B” major triads). Some of the dissonant non-diatonic triads Tyner plays form melodic sequences seen in measures 92-93 (“E” major triad to “D” major triad and back to “E” major triad), 167-168 (“G” major triad to “A” major triad), 175-176 (“G” major triad to “A” major triad to “B” major triad). Another time, Tyner’s dissonant non-diatonic triad use did not form a melodic sequence as seen in measures 61-62 (“A” major triad to

²⁷⁰ Quartal melodic fragments are a series of two or more notes within a melodic phrase in which each note is an interval of a perfect fourth from one another.

²⁷¹ Short melodic fragments of three or four notes that are collectively subject to variation.

“G” minor triad). When playing dissonant non-diatonic triads with his right hand, Tyner concurrently plays dissonant three-note quartal chords with his left comprised of notes derived from the “F-Sharp” Mixolydian mode seen in measures 61-62, 92, 93; exceptions are quartal chords he plays derived from the “F” Mixolydian mode, seen in measures 71 and 119. Additionally, Tyner builds tension in the improvisation by playing quartal chords in whole steps with his left hand while playing non-diatonic triads with his right hand in measures 122 and 175.

Tyner employs diatonic and non-diatonic quartal melodic fragments into his improvisation. He plays diatonic quartal melodic fragments five times as seen in measures 95, 100, 116, 119, 120. In all the aforementioned measures, Tyner plays a diatonic quartal melodic fragment consisting of notes “E-Flat” down to “B-Flat” and down to “F,” except for the quartal melodic fragment in measure 120, where he plays a “B-Flat” down to “F.” Concurrently, Tyner plays the consonant quartal chord “F” – “B-Flat” – “E-Flat” with his left hand, except for the non-diatonic quartal chord comprised of the notes “E-Flat” – “A-Flat” – “D-Flat” he plays in measures 95 and 120.

Dissonant non-diatonic quartal melodic fragments were played three times in the improvisation, as seen in measures 118, 121, and 123. In the aforementioned measures, Tyner plays dissonant non-diatonic quartal melodic fragments consisting of the notes “C-Sharp” up to “F-Sharp” in measures 118 and 123, and another quartal melodic fragment consisting of the notes “E-Flat” up to “A-Flat” in measure 121. While Tyner inserts these dissonant quartal melodic fragments consisting of notes from the “F-Sharp” Mixolydian mode with his right hand, Tyner plays dissonant quartal chords along the “F-Sharp” Mixolydian mode with his left hand, which included “E-Flat” – “A-Flat” – “D-Flat,” and “F-Sharp” – “B” – “E.” However, in

measure 118, Tyner plays a consonant quartal chord consisting of the notes “F” – “B-Flat” – “E-Flat,” while playing a dissonant quartal melodic fragment in his right hand.

Tyner also incorporates three and four note diatonic and non-diatonic motivic cells into the improvisation. He inserts consonant three and four note diatonic motivic cells into melodic phrases as seen in measures 43-44 and 129-134, while concurrently planing three note quartal chords along the “F” Mixolydian mode with his left hand. Three and four note non-diatonic motivic cells generate tension within Tyner’s improvisation and are seen in measures 46, 47-48, 69-70, 106. Concurrently, Tyner planes quartal chords with his left hand in one of three ways: in chromatic upward motion (measure 46) (see Figure 74), repeated playing of the consonant quartal chord “G” – “C” – “F” (measures 69-70), and moving quartal chords in the same downward direction as the motivic cells played with his right hand, except for the quartal chord “E” – “A” – “D” on the “and” of beat three in measure 136. Surprisingly, there is not a consistent methodology Tyner employs when playing three and four non-diatonic motivic cells with his right hand, and with the quartal chords he plays with his left. He arbitrarily selects quartal chords that generate dissonance and regularly resolves that dissonance with a low dyad played with his left hand.



Figure 74 "Passion Dance:" Tyner creating dissonance by playing non-diatonic three and four note motivic cells while chromatically moving three note quartal chords with his left - measures 45-46.

Tyner regularly resolves dissonance in the improvisation by playing bass dyads with his left hand. Playing bass dyads re-establishes the tonal center after Tyner plays melodic phrases and accompaniment chords that abandon the “F” tonal center. Bass dyads are played fifteen times and are seen in measures 49, 65, 73, 80, 89, 97, 101, 113, 128, 136, 145,160, 164, 168, 177. Figure 75 below illustrates this concept.



Figure 75 "Passion Dance:" Bass Dyad Re-Establishing the Tonal Center - measures 77-80.

Tyner also utilizes dyads to rhythmically “punctuate” the end of his melodic phrases in the same manner commas and periods punctuate sentences within the written English language. Out of thirty-six times, Tyner plays bass dyads thirty-two times (88% of the time) to rhythmically punctuate the end of his melodic phrases and is seen in measures 40, 43, 44, 49, 56, 58, 61, 64, 72, 80, 89, 97, 99, 101, 104, 113, 120, 128, 132, 136, 145, 146, 148, 150, 152, 154, 157, 160, 164, 168, 171, 177, 180. Figure 76 illustrates below.



Figure 76 "Passion Dance:" Bass Dyads Tyner employs to punctuate the ends of his melodic phrases - measures 41-44.

Tyner employs four improvisational techniques involving both his right and left hand. They include superimposition, bi-tonality, and five-note quartal and “So What” chords. Superimposition is an improvisational technique that an improviser uses to play a melody implying a chord, chord progression, or tonal center other than that being stated by the rhythm section. This technique is the primary way Tyner creates tension within his improvisation. He melodically abandons the “F” tonal center and melodically superimposes notes from the “F-Sharp” Mixolydian mode or notes from “F-Sharp” Major Pentatonic scale into his melodic phrases. Tyner’s use of melodic superimposition can be seen in measures 52 (F-Sharp major pentatonic), 63-64 (F-Sharp Mixolydian), 77-79 (F-Sharp major pentatonic), 94 (F# major pentatonic), 118 (F# Mixolydian), 119-120 (F# Mixolydian), 140 (F# major pentatonic), and 143-144 (F# Mixolydian). Figure 77 illustrates Tyner’s use of superimposition:

Figure 77 "Passion Dance:" Melodic Superimposition using F# Major Pentatonic and Mixolydian scales - measures 140-145.

Through superimposition, Tyner generates tension in his improvisation when he plays notes from “F-Sharp” Mixolydian mode to formulate melodic content played by his right hand, and concurrently plays quartal chords along the “F-Sharp” Mixolydian mode with his left hand as chordal accompaniment seen in measures 63-64, 77-79, 94, 140. At times, Tyner plays notes

derived from an “E-Flat” minor pentatonic scale, a subset of notes from the “F-Sharp” Mixolydian mode. This is seen in measures 77-79 and 140.

Bi-tonality, the simultaneous occurrence of two tonal centers within a composition,²⁷² generates tension within Tyner’s improvisation. In measures 81-86, Tyner repeatedly plays the first four notes of the “C-Sharp” blues scale with his right hand, momentarily accentuating a “C-Sharp” tonal center, while repeatedly playing a (G-C-F) quartal chord in his left hand, momentarily accentuating an “F” tonal center.

The image shows a musical score for measures 81-84. The right hand (treble clef) plays the C-Sharp Blues Scale (C#, D, E, F, G, A, B) with triplets. The left hand (bass clef) plays quartal chords (G-C-F) in the bass. Labels indicate 'C-Sharp Blues Scale' and 'Quartal Chords delineating an "F" tonal center'.

Figure 78 "Passion Dance:" Bi-Tonality within Tyner's improvisation - measures 81-84.

Tyner uses consonant five-note quartal chords and dissonant five-note “So What” chords to climactically conclude his improvisation as seen in measures 177 through 184. Tyner concurrently plays a portion of these chords with his right hand, and the remaining portion with his left. The notes in his five-note quartal chords consonantly fit within the “F” Mixolydian mode. His “So What” chords build tension in the improvisation by a specific planing arrangement. He releases that tension by playing a bass dyad in measure 185. Figure 79 illustrates Tyner’s use of five-note quartal chords and “So What” chords.

²⁷² "Bitonality." *The Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online*. Oxford University Press, accessed January 8, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e1240>.

Quartal Chords within the F Mixolydian Mode

181 "So What" Chords in sequential movement

Down a Major 2nd Down a Major 2nd Down a Major 2nd Down a Major 2nd

Figure 79 "Passion Dance:" Tyner's consonant use of five-note quartal chords and dissonant "So What" chords - measures 177-184.

4.3.4.1 Summary

McCoy Tyner's improvisation in "Passion Dance" reveals that he regularly employs modal scales, diatonic triads, quartal melodic fragments, and motivic cells within consonant melodic phrases played by his right hand. Concurrently, Tyner regularly planes consonant quartal chords along the "F" Mixolydian mode with his left hand, giving preference to quartal chords built on the first and second scale degrees. He also plays consonant bass dyads with his left hand, which re-establishes the tonal center and musically punctuates melodic phrases throughout the improvisation. Additionally, Tyner consonantly uses five-note quartal chords at the end of his improvisation. Tyner also uses non-diatonic triads, melodic sequences, non-diatonic quartal melodic fragments, motivic cells, superimposition, and bi-tonality within dissonant melodic phrases played by his right hand. Concurrently, Tyner dissonantly plays quartal chords with his left hand by non-diatonically planing along the "F-Sharp Mixolydian mode, planing quartal chords in whole steps, planing quartal chords in a chromatic upward motion, planing quartal chords in the same downward direction as a dissonant melodic device played with his right hand, and at times, planes quartal chords in an arbitrary manner. Additionally, Tyner dissonantly uses five-note "So What" chords at the end of his improvisation, all of which are played by his right and left hand.

4.4 “BLUES ON THE CORNER”

4.4.1 Analysis of the Composition: “Blues on the Corner”

“Blues on the Corner” is a medium tempo swing composition in common time, with a tempo of one hundred sixteen beats per minute. The form of the composition is twelve measures in length, and Tyner loosely adheres to the following twelve bar blues chord progressions throughout his solo.

Medium Swing (♩ = 116)

B \flat 13 E \flat 13 B \flat 13

E \flat 13 B \flat 13

F 13 E \flat 13 B \flat 13

Figure 80 “Blues on the Corner:” - General Solo Progressions.

The melody of “Blues on the Corner” is primarily comprised of eighth note triplet rhythms repeated throughout the composition. The melody uses notes from the “B-Flat” minor pentatonic scale in measures six and seven, contributing to the composition’s bluesy character. Tenor saxophonist Joe Henderson plays the main melody, while Tyner harmonizes with a countermelody a third below in measures 1-3 and 5, and a fourth below in measures 9-10 and 13-14, and then plays in unison with Henderson in measures 4 and 6 - 7.

A definitive attribute of the melody is that the melody and accompanying harmony abandon the “B-Flat” tonal center/”B-Flat” dominant thirteenth harmony typically heard in measures three and four of standard twelve bar blues progressions. Instead, Tyner plays a planing arrangement of five descending quartal chords (dominant seventh suspended fourth chords), each a major second apart from one another, that ultimately resolve to an “E-Flat” dominant thirteenth chord in measure five. Figure 81 below illustrates:

The image shows a musical score for two staves in 4/4 time. The top staff is the treble clef, and the bottom staff is the bass clef. Above the treble staff, five chords are labeled: Bb7(sus4), Ab7(sus4), F#7(sus4), E7(sus4), and D7(sus4). The melody in the treble staff consists of quarter notes: Bb4, Ab4, G4, F#4, E4, D4, C4, and Bb3. The bass staff shows the accompaniment with chords: Bb7(sus4) in measure 3, and Ab7(sus4), F#7(sus4), E7(sus4), and D7(sus4) in measure 4. Triplet markings (the number 3) are placed under the bass notes in measures 3 and 4.

Figure 81 “Blues on the Corner:” Descending Dominant 7th Suspended Fourth Chords a Major 2nd Apart; Melody comprised of Quartal Melodic Fragments - measures 3 and 4.

4.4.2 Improvisational Content: “Blues on the Corner”

4.4.2.1 Melodic Material

In “Blues on the Corner,” McCoy Tyner takes the first solo, which is about two minutes and thirty seconds in length. He uses a wide variety of melodic devices including the pentatonic scale, chord arpeggios, notes from the Mixolydian mode, quartal melodic fragments, bebop enclosures, chromatic approach notes, repetitive melodic fragments, notes from the blues scale, diatonic and non-diatonic triads, melodic note groupings, and a melodic sequence.

Tyner generates a blues sonority within many melodic phrases by regularly playing notes derived from minor pentatonic scales and, less commonly, the blues scale, which is a minor pentatonic scale with the addition of the sharp four scale degree. Tyner uses the minor pentatonic scale throughout the improvisation as seen in measures 22-24, 28, 33-35, 37, 39, 43, 46-47, 49, 58-60, 60-61, 68, 70, 77-78, 81-86. The “B-Flat” minor pentatonic scale, seen in measures 22, 33-34, 34-35, 39, 46-47, 58, 77-78; “F” minor pentatonic scale, seen in measures 24, 68; “E-Flat” minor pentatonic scale, seen in measures 60, 70, and “F-Sharp” minor pentatonic scale, seen in measure 61. Tyner use of the “B-Flat” blues scale is seen in measures 27, 30, 79-80, 86. Figure 82 below illustrates Tyner’s usage of the “F” minor pentatonic scale while playing a rhythmic flurry:

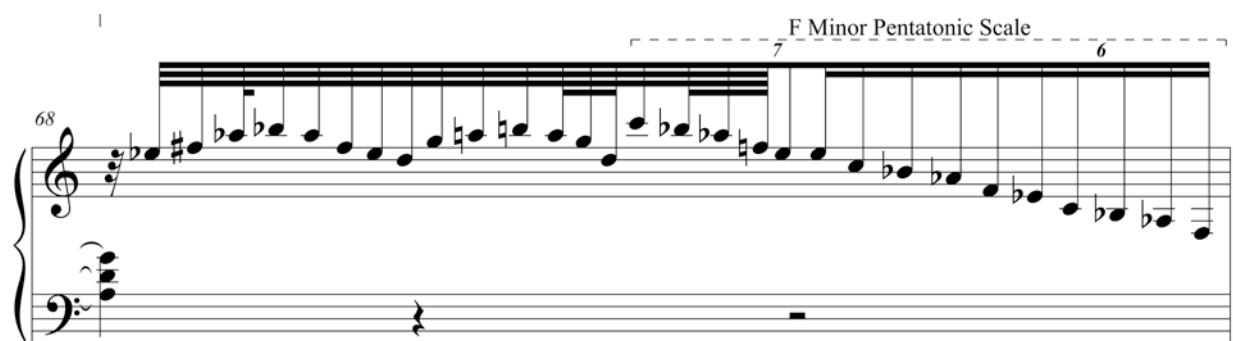


Figure 82 “Blues on the Corner:” Excerpt of a phrase possessing notes from the “F” Minor Pentatonic Scale - measure 68.

Tyner incorporates chord arpeggiation, notes from the Mixolydian mode, quartal melodic fragments, bebop enclosures, chromatic approach notes, repetitive melodic fragments, and melodic note groupings within many of his melodic phrases. His use of chord arpeggiation is seen in measure 19 (“F” minor 9), 49 (“C-Sharp” minor 9), 50 (“A” half-diminished 7) (“F” dominant 7), 62 (“G” minor 7), 70 (“E-Flat” dominant 7) and 73 (“F” dominant 7). Figure 83 illustrates Tyner’s use of chord arpeggiation:



Figure 83 "Blues on the Corner:" Arpeggiated dominant seventh chords within a melodic phrase - measure 50.

Notes from the "B-Flat" or "E-Flat" Mixolydian mode are seen in measures 31, 41-42, 51, 57, 65-67, 69, 74, quartal melodic fragments in measures 23, 39, 43, 47, 71, 81-85, bebop enclosures in measures 20, 31, 40, 44, 48, 50, 61, 72. Figure 84 illustrates Tyner's use of a bebop enclosure:



Figure 84 "Blues on the Corner:" Bebop Enclosure - measure 50.

Chromatic approach notes, which are notes that precede important chord tones by half step, are seen in measures 17 ("C-Sharp" to "D"), 21 ("F-Sharp" to "G"), 29 ("D-Flat" to "D"), 30 ("C" to "D-Flat"), 31 ("E" to "F"), 36 ("A-Flat" to "A"), 37 ("F-Sharp" to "G"), and 69 ("C" to "D-Flat"). Figure 85 illustrates:

Figure 85 "Blues on the Corner:" Chromatic Approach Notes - measure 17.

Tyner uses repetitive melodic fragments in the improvisation seen in measures 17, 29-30, 53-55, 81-86, and melodic note groupings seen in measures 18 (four-note grouping within a “E-Flat” dominant chord), 30 (four-note grouping within a “B-Flat” dominant chord), 37 (four-note grouping within a “F” dominant chord), 63 (four-note grouping within a “B-Flat” dominant chord), 70 (“E-Flat” dominant chord). Tyner’s use of a repetitive melodic fragment and a melodic note grouping is illustrated in Figure 86 and 87.

Figure 86 "Blues on the Corner:" Repetitive Melodic Fragment - measure 29-30.



Figure 87 "Blues on the Corner:" Four-Note Grouping - measure 63.

Tyner also incorporates a series of diatonic and non-diatonic triads into his improvisation. Diatonic triads are seen in measure 32 with the arpeggiation of a “G” minor triad, “F” minor triad, “D” diminished triad and “C” minor triad (note that all the pitches of the aforementioned chords can be found within the “B-Flat” Mixolydian mode and are diatonic with the “B-Flat” dominant thirteen chord Tyner plays in measure 32.) Tyner’s non-diatonic triad use is seen in measure 71 with the arpeggiation of an “A” and “G” major triad.

4.4.2.2 Harmonic Material

Tyner uses three types of chords within his improvisation: three and four-note rootless chords, three note quartal chords, and a combination of four, five and six-note quartal/quasi-quartal chords. Additionally, he periodically plays bass dyads throughout his improvisation. When playing three-note rootless chords, Tyner plays dominant thirteenth chords and dominant seven sharp nine chords by playing the third, seventh and the thirteenth or the third, seventh and sharp nine chord tones with his left hand. Figure 88 illustrates this below.

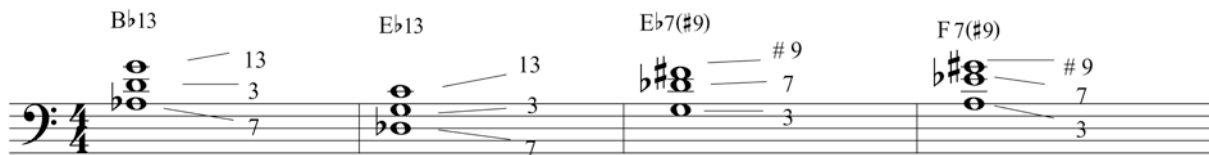


Figure 88 “Blues on the Corner:” Tyner’s Three-Note Rootless Chords.

Tyner plays four-note rootless dominant thirteenth chords and four-note rootless minor nine chords throughout the improvisation. He plays four-note rootless dominant thirteenth chords by playing the third, seventh, ninth and thirteenth chord tones, and the four-note rootless minor nine chords by playing the third, fifth, seventh and ninth chord tones. These chords are seen in measures 25, 31-32, 37, 44, 48, 49-50, and Figure 89 illustrates them below.



Figure 89 “Blues on the Corner:” Common Four-Note Rootless Chords.

Tyner uses three-note quartal chords extensively throughout the improvisation, as seen in measures 21-24, 28, 39-40, 42, 45-47, 61, 71, 81-84. He plays a bass dyad in measure 29 signaling the start of the second solo chorus, another bass dyad as musical “punctuation” in measure 57 signaling the start of section #2, and low octaves throughout the improvisation, especially when beginning a new solo chorus as in measures 52, 65, and 77. Tyner also plays a combination of four, five and six-note quartal/quasi-quartal chords in the improvisation, as seen in measures 87 and 88. Tyner has a penchant for ending improvisations with five note quartal/quasi-quartal chords as played in “Blues on the Corner,” “Passion Dance,” and “Chain Reaction.”

4.4.2.3 Rhythmic Material

Eighth note triplets and sixteenth notes are prominent melodic rhythms throughout the improvisation. Sixteenth note melodic phrases generate a double time feel against the medium tempo of the composition, which made it easy for Tyner to oscillate between playing sixteenth and triplet based rhythmic phrases.

Tyner also uses rhythmic flurries²⁷³ throughout the improvisation, seen in measures 27-28, 30, 56, 68, 75-76, 78, 80. These flurries provide rhythmic contrast to Tyner’s triplet and sixteenth note infused phrases. Trills at the end of Tyner’s melodic phrases also add rhythmic contrast to the improvisation as seen in measures 24-25, 35-36, 51, and 59-60. As in “Chain Reaction” and “Passion Dance,” Tyner’s left hand chordal accompaniment in “Blues on the Corner” is also syncopated throughout, especially on the upbeat of two and four.

²⁷³ Rhythmic flurries are large groups of notes played in succession usually in a quick scale-like fashion. These “flurries” generally offer a stark rhythmic contrast to the surround rhythms.

4.4.3 Creation of Consonance and Dissonance: Right and Left Hand

The twelve-measure solo form of “Blues on the Corner” uses blues chord progressions illustrated in Figure 80. The following three-part analysis identifies the consonant and dissonant melodic and harmonic devices Tyner plays in tandem with his right and left hands. The first part, labeled “Section #1,” summarizes what Tyner plays in measures 1-4 of his six-chorus solo. The second part, labeled “Section #2,” summarizes what Tyner plays in measures 5-8 of his six-chorus solo. The final section labeled “Section #3,” summarizes what Tyner plays in measures 9-12 of his six-chorus solo. This analytical approach is a way to identify and explain how Tyner generates consonance and dissonance in four measure sections throughout his six-chorus improvisation.

Section #1 – Summary of Measures 17-20, 29-32, 41-44, 53-56, 65-68, 77-80

As stated previously, Tyner plays consonant and dissonant melodic and harmonic devices in Section #1. They are classified as consonant if they are diatonic to the chord progressions specified in the first four measures of the solo chord progressions illustrated in Figure 90 below, and dissonant if they are non-diatonic to the same progressions.



Figure 90 "Blues on the Corner:" Solo Progressions of the first four measures of the twelve-bar blues solo form.

The following table gives a detailed summary of the melodic and harmonic devices Tyner plays in Section #1 of his six-chorus improvisation. In the table, Tyner's consonant and dissonant melodic and harmonic devices are color coded, with black representing consonant melodic and harmonic devices, and red representing dissonant melodic and harmonic devices.

Table 6 "Blues on the Corner:" Summary of the Consonant and Dissonant Melodic and Harmonic Devices in

Section #1

Chord	Bb13	Eb13	Bb13	Bb13
Measure #	17	18	19	20
Chorus #1	RIGHT HAND Repetitive Melodic Fragment/Chromatic approach notes accentuating the 3 rd of B-Flat Dominant 13 ----- LEFT HAND B-Flat 13 (Three Note Rootless Chord)	RIGHT HAND Four Note melodic grouping within E-Flat Dominant Seventh ----- LEFT HAND E-Flat 13 (Three Note Rootless Chord)	RIGHT HAND F minor 9 arpeggio ----- LEFT HAND Anticipates F-9 of next measure (Three Note Rootless Chord)	RIGHT HAND Bebop enclosure of "D" accentuating the third of the B-flat dominant chord ----- LEFT HAND F-9 B-Flat 13 (Three Note Rootless Chords)
	Measure #	29	30	31
Chorus #2	RIGHT HAND Repetitive Melodic Fragment accentuating the 3 rd of B-Flat Dominant ----- LEFT HAND Bass Dyad, B-Flat 13 (Bass Dyad, Three Note Rootless Chord)	RIGHT HAND Repetitive Melodic Fragment accentuating the 7 th of E-Flat Dominant, B-Flat Dominant 7 th arpeggio, Portion of the B-Flat Blues Scale Four Note Arpeggiation ----- LEFT HAND E-Flat 7(#9) (Three Note Rootless Chord)	RIGHT HAND Pitches of "B-Flat" Mixolydian Mode, Chromatic approach notes "E" to "F," Bebop Enclosure of "D" accentuating the third of "B-Flat" 13 th ----- LEFT HAND B-Flat 13, F7(#9) (Three Note Rootless Chords)	RIGHT HAND Arpeggiated Diatonic Triads within B-Flat Mixolydian Mode (G Minor Triad, F Minor Triad, D Diminished Triad, C minor triad) ----- LEFT HAND F-9 B-Flat 13 (Four Note Rootless Chords)
	Measure #	41	42	43
Chorus #3	RIGHT HAND Notes from B-Flat Mixolydian Mode ----- LEFT HAND B-Flat 13, F7(#9) (Three Note Rootless Chords)	RIGHT HAND Notes from E-Flat Mixolydian Mode ----- LEFT HAND E-Flat 13, E-Flat7sus4 (Three Note Rootless Chord, 1 Quartal Chord)	RIGHT HAND Quartal Melodic Fragments within B-Flat minor pentatonic, B minor 7 Arpeggio ----- LEFT HAND B-Flat 13, F7(#9), F#7sus4, E7sus4 (Three Note Rootless Chords, 2 Quartal Chords)	RIGHT HAND Two Bebop Enclosures of "D" accentuating the third of the B-flat dominant chord ----- LEFT HAND F minor 9 B-Flat 13 (Four Note Rootless Chords)

Chord	Bb13	Eb13	Bb13	Bb13
Measure #	53	54	55	56
Chorus #4	RIGHT HAND Repetitive melodic fragment accentuating “B-Flat” tonal center and the 13 th of the accompanying G13.	RIGHT HAND Repetitive melodic fragment accentuating “B-Flat” tonal center and the 13 th of the accompanying G13.	RIGHT HAND Repetitive melodic fragment accentuating “B-Flat” tonal center and the 13 th of the accompanying G13.	RIGHT HAND Repetitive melodic fragment accentuating “B-Flat” tonal center and the 13 th of the accompanying G13.
	LEFT HAND G13 (Three Note Rootless Chord)	LEFT HAND G13 (Three Note Rootless Chord)	LEFT HAND G13 (Three Note Rootless Chord)	LEFT HAND G13 (Three Note Rootless Chord)
Measure #	65	66	67	68
Chorus #5	RIGHT HAND Notes from B-Flat Mixolydian Mode with Chromatic approach notes Db to D.	RIGHT HAND Notes from E-Flat Mixolydian Mode	RIGHT HAND Notes from B-Flat Mixolydian Mode with Chromatic approach notes Db to D.	RIGHT HAND Two seven note groupings (1 st E-flat minor pentatonic, 2 nd D minor pentatonic), F Minor Pentatonic Scale
	LEFT HAND B-Flat 13 (Three Note Rootless Chord)	LEFT HAND E-Flat 13, B-Flat7#9, E-Flat 13 (Three Note Rootless Chords)	LEFT HAND B-Flat 13, F7(#9) A-Flat7sus4 (Three Note Rootless Chords, 1 Quartal Chord)	LEFT HAND Ab7sus4 (Quartal Chord)
Measure #	77	78	79	80
Chorus #6	RIGHT HAND Octave D-Flats with the addition of A-Flat – These notes accentuate the flat 7 and adds the minor 3 rd (D-Flat) to B-Flat7sus4 played in left hand.	RIGHT HAND B-Flat Minor Pentatonic Scale	RIGHT HAND Octave D-Flats with the addition of A-Flat – These notes accentuate the flat 7 and sus4 of E-Flat7sus4 played in left hand, B-Flat Blues Scale	RIGHT HAND B-Flat Blues scale
	LEFT HAND Octave Bass Notes, B-Flat7sus4 (Octave bass notes -Bb and A-Flat- Ab may be a mistake, Quartal Chords)	LEFT HAND F7sus4, B-Flat7sus4, Octave Bass Notes (Quartal Chords, Octave Bass Notes with added octave note)	LEFT HAND E-Flat7sus4, F#7sus4 (Quartal Chords)	LEFT HAND F7sus4, E-Flat7sus4, F7sus4 (Quartal Chords, Octave Bass Notes)

In Section #1, Tyner regularly plays consonant melodic and harmonic devices in his musical phrases. This includes repetitive melodic fragments/chromatic approach notes that accentuate the third of “B-Flat” dominant thirteen chords and the seventh of “E-Flat” dominant thirteen chords seen in measures 17, 29-31, 65-67, call and response seen in measures 17-18, 29-33, 41-42, 53-55, 65-67, 77-78, 79-80, pitches from the “B-Flat” Mixolydian mode in measures one and three of Section #1 and “E-Flat” Mixolydian mode in measure two of Section #1 (measures 31, 41-42, 65-67), notes from the blues scale in the second and fourth measures of Section #1 (measures 30, 79-80) bebop enclosures in measures three and four of Section #1 (measures 20, 31, 44), and pentatonic scales in measures two, three and four of Section #1 (measures 43, 68, 78). As Tyner plays the aforementioned consonant melodic devices, he regularly plays consonant three note rootless “B-Flat” and “E-Flat” dominant 13 chords as left hand chordal accompaniment seen in measures 17-18, 41-42, 65-66. Additionally, Tyner occasionally plays a bass dyad or an octave bass note at the top of a new solo chorus to re-establish the “B-Flat” tonal center (measures 29, 77).

A notable attribute of Tyner’s improvisation in Section #1 is that he plays three and four note rootless chords in addition to the standard solo blues progressions he plays illustrated in Figure 90. These chord additions consonantly add harmonic diversity among Tyner’s three note rootless “B-Flat” and “E-Flat” dominant 13 chords. One such chord is the addition of $v9$ (“F” minor 9) chords that precede $II3$ chords (“B-Flat” dominant 13) as seen in measures 20, 31-32, and 44 in the fourth measure of Section #1. Tyner also plays $V7(\#9)$ chords (“F” dominant 7 #9) after $II3$ (“B-Flat dominant 13”) chords seen in measures 31, 43, and 67 in measure three of Section #1 (See Figure 91). Tyner also plays an “F” dominant 7 #9 chord following a “B-Flat” dominant 13 chord, as seen in measure 41.

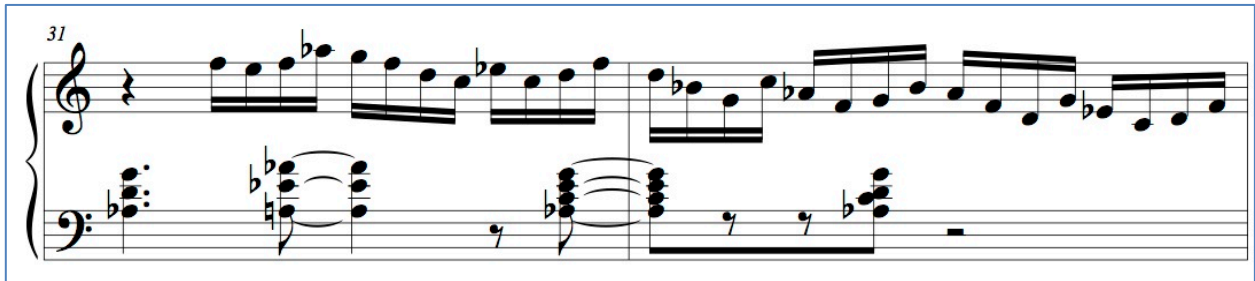


Figure 91 "Blues on the Corner:" Incorporation of rootless V7#9 (F7#9) and Minor v9 Chords (Fmin9) in Section #1 of Tyner's improvisation - measures 31-32.

Tyner occasionally generates dissonance in Section #1. The most prominent occurrence is seen in measures 53-56 where Tyner plays a repetitive melodic fragment accentuating the "B-Flat" tonal center and the thirteenth chord tone of the accompanying dissonant rootless three note "G" dominant 13 chord Tyner plays with his left hand. What is noteworthy about the "G" dominant thirteen chord is that it is the same shape as the three note rootless "B-Flat" dominant thirteen chord Tyner typically plays in measure one of Section #1, however, Tyner plays the chord a minor third below to generate tension created by the tri-tone in the chord between the notes "F" and "B," and the notes "E" played in the chord and "B-Flat" played by the bassist. Figure 92 illustrates on the next page.

The image displays a musical score for the piece "Blues on the Corner" in 7/8 time, specifically focusing on measures 53-55. The score is written for piano and consists of two systems. Each system has a treble clef staff (right hand) and a bass clef staff (left hand). The right hand plays a repetitive melodic fragment consisting of eighth notes: B-flat, B-flat, A, G, F, E, D, C. This fragment is repeated in measures 53, 54, and 55. The left hand plays a rootless G dominant 13 chord, which is a triad of B-flat, F, and C with a 13th (E) added. The chord is played in a way that creates tension, with the B-flat and E notes forming a tritone. Annotations include "Repetitive Melodic Fragment" above the right hand, "Tritones between B Flat and E, and F and B" pointing to the B-flat and E notes in the left hand, and "Rootless G Dominant 13" below the left hand. The measure number 55 is indicated at the start of the second system.

Figure 92 "Blues on the Corner:" Use of a Non-Diatonic Three Note Rootless Dominant Thirteen Chord to Generate Tension - measures 53-55.

Also in Section #1, Tyner generates dissonance by arpeggiating a non-diatonic “B” minor nine chord with his right hand (measure 43). He also plays dissonant seven-note groupings (one using pitches from the “E-Flat” minor pentatonic scale and another using pitches from the “D” minor pentatonic scale) with his right hand (measure 68). Concurrently, Tyner plays non-diatonic quartal chords with his left hand seen in measures 43, 67-68, 79-80. Noteworthy is that Tyner primarily creates tension by playing these non-diatonic quartal chords in the fourth measure of Section #1, during the fourth, fifth, and sixth choruses, and resolves the tension in the first measure of Section #2 by playing a diatonic bass dyad in measure 57, a single bass note in measure 69, and a diatonic bass octave in measure 80. Tyner also plays bass dyads with his left hand at the beginning of a new solo chorus, as seen in measure 29, to punctuate his melodic

phrases, as seen in measures 36, 84-85, and to re-establish the tonal center after melodically and harmonically abandoning it, as seen in measures 77-78, 89.

Section #2 (Summary of measures 21-24, 33-36, 45-48, 57-60, 69-72, 81-84)

The solo changes of Section #2 are illustrated below.



Figure 93 "Blues on the Corner:" Solo Progressions of measures 5 through 8 of the twelve-bar blues solo form.

The following table is a summary of the consonant and dissonant melodic and harmonic devices Tyner plays in Section #2 of his six-chorus improvisation. They are color coded as previously done in Section #1.

Table 7 "Blues on the Corner:" Summary of the Consonant and Dissonant Melodic and Harmonic Devices

Tyner plays in Section #2.

Chord	Eb13	Eb13	Bb13	Bb13
Measure #	21	22	23	24
Chorus #1	RIGHT HAND Chromatic Approach Notes (F# to G) accentuating the 3 rd of "E-Flat Dominant 13,	RIGHT HAND "B-Flat" Minor Pentatonic Scale	RIGHT HAND Quartal Melodic Fragments within B-Flat minor pentatonic scale	RIGHT HAND "F" Minor Pentatonic Scale
	LEFT HAND E-Flat 13, E-Flat7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND E-Flat 13, E-Flat7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND F7sus4, Eb7sus4, F7sus4 (Quartal Chords)	LEFT HAND F7sus4 (Quartal Chords)
Measure #	33	34	35	36
Chorus #2	RIGHT HAND "B-Flat Minor Pentatonic Scale-(the note F-Sharp sounds like a mistake)	RIGHT HAND B-Flat" Minor Pentatonic Scale	RIGHT HAND "B-Flat" Minor Pentatonic Scale	RIGHT HAND Chromatic Approach Notes (G# to A) accentuating the 3 rd of the F Dominant 13 of the next measure
	LEFT HAND E-Flat 13, B-Flat 7 (#9), E-Flat 13 (Three Note Rootless Chord)	LEFT HAND E-Flat 13, B-Flat 7 (#9) (Three Note Rootless Chords)	LEFT HAND Bb7sus4, Ab7sus4 (Quartal Chords)	LEFT HAND F7sus4, Ab13, G13, Ab13 (Quartal Chord, Three Note Rootless Chords)
Measure #	45	46	47	48
Chorus #3	RIGHT HAND Four-note grouping within Eb Dominant 13	RIGHT HAND B-Flat" Minor Pentatonic Scale with Quartal Melodic Fragments in the scale	RIGHT HAND Quartal Melodic Fragments, B minor triad arpeggio	RIGHT HAND Bebop Enclosure of "B" accentuating the third of "G" dominant, Arpeggio outlining a "G"7 flat 9 harmony
	LEFT HAND E-Flat 13, E-Flat7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND E-Flat 13, E-Flat7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND F7sus4, F#7sus4, E7sus4 (Quartal Chords)	LEFT HAND A-Flat 13, D-9, G13 (Three and Four Note Rootless Chords)

Chord	Eb13	Eb13	Bb13	Bb13
Measure #	57	58	59	60
Chorus #4	RIGHT HAND Notes derived from E-Flat Mixolydian mode	RIGHT HAND B-Flat" Minor Pentatonic Scale with Quartal Melodic Fragments in the scale	RIGHT HAND "B-Flat" minor pentatonic scale	RIGHT HAND "E-Flat" Minor Pentatonic Scale
	LEFT HAND Bass Dyad, E-Flat7 (#9) (Bass Dyad, Three Note Rootless Chord)	LEFT HAND E-Flat7 (#9), F#7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND F7sus4, Eb7sus4, F7sus4, Ab13 (Quartal Chords, Three Note Rootless Voicing)	LEFT HAND F7sus4, F#7sus4, Ab7sus4, Bb7sus4 (Quartal Chords)
Measure #	69	70	71	72
Chorus #5	RIGHT HAND Notes derived from E-Flat Mixolydian mode, Chromatic Approach Notes (C to Db)	RIGHT HAND "E-Flat" Dominant 7 Arpeggio, "E-Flat" minor pentatonic scale	RIGHT HAND Non-Diatonic Quartal Melodic Fragments, Non-Diatonic Triads of "A" major triad and "G" major triad	RIGHT HAND Bebop Enclosure of "C" accentuating the third of the Ab dominant chord, Arpeggio of Ab7, Arpeggio of B diminished seventh accentuating the G13 chord, Bebop Enclosure of "B" accentuating the third of the "G" dominant chord
	LEFT HAND E-Flat 13, E-Flat7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND E-Flat 13, E-Flat7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND F#7sus4, Ab7sus4, Bb7sus4, A7sus4 (Quartal Chords)	LEFT HAND Ab13, D-9, G13 (Three Note Rootless Chords)
Measure #	81	82	83	84
Chorus #6	RIGHT HAND Quartal Melodic Fragments within B-Flat minor pentatonic scale	RIGHT HAND Quartal Melodic Fragments within B-Flat minor pentatonic scale	RIGHT HAND Quartal Melodic Fragments within B-Flat minor pentatonic scale	RIGHT HAND Quartal Melodic Fragments within B-Flat minor pentatonic scale
	LEFT HAND Bass Dyad, E-Flat7sus4 (Bass Dyad, Quartal Chords)	LEFT HAND E-Flat7sus4 (Quartal Chords)	LEFT HAND E-Flat7sus4 (Quartal Chords)	LEFT HAND E-Flat7sus4, F7sus4 (Quartal Chords)

As in Section #1, Tyner plays consonant melodic and harmonic devices in Section #2 of his improvisation. Prominent consonant melodic devices include minor pentatonic scales (measures 22-24, 33-35, 46, 58-60, 70, 81-84), quartal melodic fragments (measure 23, 47, 71, 81-84), chromatic approach notes (measures 21, 36, 69), chord arpeggios (measures 48, 70, 72), pitches from the Mixolydian mode (measures 57, 69), and bebop enclosures (measures 48, 72). Concurrently, Tyner plays rootless three-note dominant chords, rootless four-note minor nine and dominant thirteenth chords, three-note quartal chords (dominant suspended fourth chords) and bass dyads with his left hand as listed in Table 7.

A prominent attribute of Tyner's improvisation in Section #2 is that he plays consonant bluesy melodic material using notes from the "B-Flat" minor pentatonic scale (measures 22-24, 33-35, 46, 58-60, 70, 81-84) and quartal melodic fragments (measures 23, 47, 71, 81-84) diatonic to the "B-Flat" minor pentatonic scale. He also melodically accentuates the "E-Flat" dominant 13 harmony prescribed by the solo changes in measure five of Section #2 by consonantly playing chromatic approach notes (measures 21, 36, 69), notes from the "E-Flat" Mixolydian mode, and a four-note grouping within "E-Flat" dominant thirteen harmony. Concurrently, Tyner plays consonant rootless three-note "E-Flat" dominant thirteen chords and "E-Flat" quartal chords ("E-Flat" dominant seven suspended fourth) with his left hand as seen in measures 22-23, 33-35, 46, 58-59, 81-84. Noteworthy is that Tyner consonantly plans between the rootless "E-Flat" dominant thirteen chord and the "E-Flat" quartal chords with his left hand (measures 21-22, 45-46, 69-70). Jazz pianists prior to Tyner did not plan quartal chords in the context of a twelve bar blues improvisation as Tyner does. Figure 94 illustrates.

The image shows a musical score for piano, measures 45-46. The right hand (treble clef) plays a melodic line that includes a B-flat minor pentatonic scale. The left hand (bass clef) plays quartal chords, specifically Eb13 and Eb7sus4. The score is annotated with 'Quartal Chord Planing' and 'B-Flat Minor Pentatonic Scale'. The text 'Quartal Melodic Fragments' is also present, pointing to specific notes in the right hand.

Figure 94 "Blues on the Corner" Quartal Chord Planing in measures 5 and 6 of Section #2 - measures 45 - 46.

Also in Section #2, Tyner occasionally plays a *iii9* ("D" minor 9) to *VII3* ("G" dominant 13) chord progression with his left hand in place of the prescribed "B-Flat" dominant 13 harmony in measure 8 (measures 48 and 72). In measure 48, Tyner plays a "D" minor 9 and a "G" dominant 13 chord with rootless four-note chord voicings, and in measure 72, plays rootless three-note chord voicings for the same progression. In both occurrences of the *iii9* ("D" minor 9) to *VII3* ("G" dominant 13) progression, Tyner melodically accentuates the *VII3* ("G" dominant 13) chords by playing a bebop enclosure on "B," – the third of a "G" dominant chord – and arpeggiated the "G" dominant 13 chord, as seen in measures 48 and 72.

In Section #2, Tyner plays bass dyads with his left hand to re-establish the tonal center after melodically and harmonically abandoning it as seen in measures 57 and 80-81. Also in Section #2, Tyner simultaneously generates harmonic dissonance and melodic consonance in his improvisation by playing dissonant non-diatonic quartal chords that abandon the prescribed "B-Flat" dominant thirteen harmony in measures 7 and 8 of Section #2. Concurrently, Tyner plays pitches from the "B-Flat" minor pentatonic scale (measures 23, 35, 59, 83-84) that consonantly accentuates the "B-Flat" tonal center. Figure 95 illustrates.

The image shows a musical score for two measures, 35 and 36. The right hand (treble clef) plays a melodic line based on the B-flat minor pentatonic scale (B-flat, C, D-flat, E-flat, F). The left hand (bass clef) plays a series of quartal chords, which are chords consisting of four notes in a fourth interval, creating a dissonant, bluesy sound. The score is annotated with 'Notes from B-Flat Minor Pentatonic Scale' above the right hand and 'Non-Diatonic Quartal Chord Planing' below the left hand.

Figure 95 "Blues on the Corner:" Non-Diatonic Quartal Chord Planing with Pentatonic Scale Usage - measures 35-36.

Also, Tyner plays dissonant melodic and harmonic devices that abandon the prescribed “B-Flat” dominant 13 harmony in measures seven or eight of Section #2. These devices include non-diatonic quartal melodic fragments (measures 47, 71), a “B” minor nine arpeggio (measure 47), notes from the “E-Flat” minor pentatonic scale (measures 60, 70), and a series of non-diatonic triads (measure 71). Concurrently, Tyner plays dissonant non-diatonic quartal chords with his left hand as seen in measures 47, 60 and 71.

Section #3 – Summary of measures 25-28, 36-40, 49-52, 61-64, 73-76, 85-88.

The solo changes of Section #3 are illustrated below.



Figure 96 "Blues on the Corner:" Solo Progressions of measures 9 through 12 of the twelve-bar blues solo form.

The following table is a summary of the consonant and dissonant melodic and harmonic devices Tyner plays in Section #3 of his six-chorus improvisation. They are color coded, as previously done in Sections #1 and #2.

Table 8 "Blues on the Corner:" Summary of the Consonant and Dissonant Melodic and Harmonic Constructs Tyner plays in Section #3.

Chord	F13	Eb13	Bb13	Bb13
Measure #	25	26	27	28
Chorus #1	RIGHT HAND Chromatic Approach Notes (Ab to A) accentuating the 3 rd of "F- Dominant 13, Diatonic Triads within "F" Mixolydian mode – F and C minor triads	RIGHT HAND Four note grouping-arpeggiation of E-Flat dominant seventh harmony	RIGHT HAND "B-Flat" Blues Scale	RIGHT HAND "F" Minor Pentatonic Scale
	LEFT HAND F13 (Four note rootless chord)	LEFT HAND E-Flat 13 (Four note rootless chord)	LEFT HAND Eb7sus4, Ab7sus4 (Quartal Chords)	LEFT HAND Ab13, F7sus4 (Three note rootless chord, Quartal chord)
Measure #	37	38	39	40
Chorus #2	RIGHT HAND "B-Flat Minor Pentatonic Scale-(the note F-Sharp sounds like a mistake)	RIGHT HAND Five-note grouping of E-Flat dominant seven	RIGHT HAND "B-Flat" Minor Pentatonic Scale, Non-Diatonic Quartal Melodic Fragments	RIGHT HAND Notes from "F" Major Pentatonic Scale, Bebop Enclosure of "A" accentuating the third of "F" major triad
	LEFT HAND F13 (Four note rootless chord)	LEFT HAND E-Flat 13 (Four note rootless chord)	LEFT HAND Eb7sus4, F7sus4, F#7sus4 (Quartal Chords)	LEFT HAND E-Flat7sus4, F7sus4, E7sus4, F#7sus4, G7sus4 (Quartal Chords)
Chord	F13	Eb13	Bb13	Bb13
Measure #	49	50	51	52
Chorus #3	RIGHT HAND Arpeggio of C# minor 9, F# Major pentatonic	RIGHT HAND Arpeggio of C minor 6 chord, Bebop enclosure of "A" accentuating the third of the F13, Arpeggio of F7	RIGHT HAND Notes from the B-Flat Mixolydian mode except for the F#	RIGHT HAND N/A
	LEFT HAND C#-9, F#13 (Four note rootless chords)	LEFT HAND C-9, F13 (Four note rootless chords)	LEFT HAND Bb13, Eb13, Bb7(#9) (Three note rootless chords)	LEFT HAND Eb7sus4, F7sus4, G7sus4, F7sus4, Octave Bass Notes (Three and Four Note Rootless Chords)

Measure #	61	62	63	64
Chorus #4	RIGHT HAND F# minor pentatonic scale, Bebop Enclosure of "B-Flat" accentuating the third of F# major triad	RIGHT HAND Arpeggio of "C" minor eleven, Arpeggio of F7	RIGHT HAND Arpeggio of Bb7, melodic sequence	RIGHT HAND N/A
	LEFT HAND F#7sus4 (Quartal Chord)	LEFT HAND F13 (Three Note Rootless Chord)	LEFT HAND E-Flat7sus4 (Quartal Chord)	LEFT HAND F7sus4, Eb7sus4, F7sus4, G7sus4, Octave Bass Notes (Quartal Chords)
Measure #	73	74	75	76
Chorus #5	RIGHT HAND Arpeggio of F7	RIGHT HAND Notes derived from "E-Flat" Mixolydian mode	RIGHT HAND Repetitive Four Note Grouping	RIGHT HAND Repetitive Four Note Grouping
	LEFT HAND F13, F7sus4 (Three Note Rootless Chords, Quartal Chord)	LEFT HAND E-Flat 13 (Three Note Rootless Chords)	LEFT HAND E-Flat7sus4, F7sus4 (Quartal Chords)	LEFT HAND F7sus4, Ab13, Ab7sus4, Bb7sus4 (Quartal Chords, Three Note Rootless Dominant Chord)
Measure #	85	86	87	88
Chorus #6	RIGHT HAND Quartal Melodic Fragments within B-Flat minor pentatonic scale	RIGHT HAND B-Flat Blues scale, Gb minor pentatonic	RIGHT HAND Two Hand Quartal/Quasi Quartal Chords	RIGHT HAND Two Hand Quartal /Quasi Quartal Chords
	LEFT HAND Octave Bass Notes, F#13 (Two-Note Bass Chord-Octave, Three Note Rootless Dominant Chords)	LEFT HAND Ab7sus4, F7sus4 (Quartal Chords)	LEFT HAND E-Flat7sus4, Bb7sus4, Ab7sus4, Bb7sus4, Ab7sus4 (Quartal Chords)	LEFT HAND Ab7sus4, F#7sus4, F7sus4, Eb7sus4, D7sus4, C7sus4 (Quartal Chords)

Prominent consonant melodic devices Tyner plays in Section #3 include chord arpeggios (measures 26 and 38 – “E-Flat” dominant seventh, measure 49 – “C-Sharp” minor seventh, measure 50 – “F” dominant seventh and “A” minor seventh flat five, measure 62 – “F” dominant seventh, measure 63 – “B-Flat” dominant seventh, measure 73 – “F” dominant seventh) and minor pentatonic scales (measures 28, 37, 39, 61, 85, 86). Concurrently, Tyner plays rootless three-note dominant chords, rootless four-note minor nine and dominant thirteen chords, three-note quartal chords (dominant suspended fourth chords) and bass dyads with his left hand, as listed in Table 8 above.

In Section #3, Tyner consonantly inserts *ii – V* chord progressions into his improvisation. For example, Tyner plays *ii9* (“C” minor 9) to *V13* (“F” dominant 13) chord progressions in place of the prescribed “E-Flat” dominant thirteen chord in measure 10 of Section #3. This is seen in measures 50 and 62. Specifically, in measure 50, Tyner plays a rootless four-note “C” minor 9 and a “F” dominant 13 chord with his left hand, while his right hand melodically accentuates those chords via a bebop enclosure of “A” and an arpeggiation of “C” minor six and “F” dominant seventh chords (Figure 97). However, in measure 62, Tyner melodically arpeggiates a “C” minor eleven and an “F” dominant seven chord – delineating the *ii9* (“C” minor 9) to *V13* (“F” dominant 13) progression while only playing an “F” dominant thirteen chord with his left hand. Figure 97 illustrates Tyner’s insertion of the *ii – V* progression.

50

Bebop Enclosure of "A"

F7 Arpeggio

C-9

F13

4 Note Rootless C-9

4 Note Rootless F13

3

Figure 97 "Blues on the Corner:" Insertion of the ii – V progression in Section #3 – measure 50.

Tyner also generates dissonance in his improvisation by inserting non-diatonic *ii – V* chord progressions into Section #3 of his improvisation. He regularly plays dissonant *ii9* (“C-Sharp” minor 9) to *V13* (“F-Sharp” dominant 13) chord progressions in place of the prescribed “F” dominant 13 chord in measure 9 of Section #3 and seen in measures 49-50, 61, 85. In measures 49-50, Tyner plays both a “C-Sharp” minor 9 and “F-Sharp” dominant 13 chord with his left hand using four-note rootless voicings, while melodically arpeggiating a “C-Sharp” minor 9 chord followed by playing notes derived from the “F-Sharp” major pentatonic scale with his right hand. In measure 61, Tyner only implies the *V13* (“F-Sharp” dominant 13) of the *ii9* (“C-Sharp” minor 9) to *V13* (“F-Sharp” dominant 13) progression and plays an “F-Sharp” dominant 7 suspended fourth quartal chord in his left hand and melodically plays a “B-Flat” bebop enclosure accentuating the third of his “F-Sharp” dominant chord. In measure 85, Tyner only plays the *V13* (“F-Sharp” dominant 13) of the *ii9* (“C-Sharp” minor 9) to *V13* (“F-Sharp” dominant 13) progression by playing a three-note rootless “F-Sharp” dominant 13 chord, while melodically playing notes derived from an “F-Sharp” major pentatonic scale with his right hand.

In measure 11 and 12 of Section #3, Tyner does not regularly play the prescribed “B-Flat” dominant thirteen chord. Instead, he conspicuously generates dissonance by playing non-diatonic quartal chords with his left hand, while playing rhythmic flurries/repetitive note groupings (measures 27-28, 51-52, 75-76) in the right hand seen in measures 52 and 64. Tyner regularly releases the tension by playing bass dyads that re-establish the “B-Flat” tonal center at the beginning of the second, fourth, fifth and sixth solo choruses. Figure 98 illustrates below.



Figure 98 "Blues on the Corner:" Dissonance generating Non-Diatonic Quartal Chords in measures 11 and 12 of Section #3 - measures 51-52.

Tyner also generates dissonance at the end of his improvisation by playing a combination of two hand four, five and six-note quartal/quasi-quartal chords, as seen in measures 87 and 88. He resolves the tension he generates by these chords by playing a bass dyad in measure 89. He also plays bass dyads with his left hand to musically punctuate his melodic phrases in Section #3, as seen in measures 36, and 84-85.

Combination of two hand four, five and six-note quartal/quasi-quartal chords

Octave Bass Dyad

Figure 99 "Blues on the Corner:" Dissonant two hand quartal chords followed by a tension releasing Octave Bass Dyad - measures 87-88.

4.4.3.1 Summary

In McCoy Tyner's improvisation in "Blues on the Corner," he regularly employs repetitive melodic fragments/chromatic approach notes, modal scales, call and response, bebop enclosures, quartal melodic fragments, and portions of the blues and pentatonic scales within consonant melodic phrases played by his right hand. Concurrently, Tyner plays consonant three note and four note rootless dominant thirteen chords and minor nine chords with his left hand. The dissonant melodic phrases Tyner plays incorporate seven-note groupings consisting of non-diatonic pentatonic scales, non-diatonic triads, non-diatonic quartal melodic fragments, and the arpeggiation of non-diatonic seventh chords. Concurrently, Tyner dissonantly plays non-diatonic quartal chords with his left hand. The most notable feature of Tyner's improvisation is that he consonantly and dissonantly plays three note quartal chords within the twelve bar blues solo form, similarly to the way he does when he plays in a modal jazz context. This is noteworthy because more chords and a faster harmonic rhythm is found within "Blues in the Corner" in comparison to modal based compositions such as "Chain Reaction" and "Passion Dance."

4.5 TRANSCRIPTION AND ANALYSIS SUMMARY

Inherent in McCoy Tyner's unique piano style is a musical ebb and flow comprised of specific melodic and harmonic devices that repetitively generate tension and release. This oscillation is primarily generated by Tyner playing consonant and dissonant hard-bop melodic devices²⁷⁴ with his right hand, while consonantly and dissonantly playing rootless three and four note chord voicings with his left. Additionally, Tyner's diatonic and non-diatonic use of quartal chords played by his left hand, along with diatonic and non-diatonic pentatonic scales and hard bop melodic devices played by his right, are the primary means by which Tyner generates tension and release in his improvisations. He regularly resolved that tension by playing a bass dyad with his left hand.

²⁷⁴ Bebop enclosures, chromatic approach notes, chord arpeggios, and modal scales

5.0 CONCLUSION

As shown in this study, many sociocultural influences acted as a seedbed that cultivated McCoy Tyner's unique piano style. Geographically, Tyner was born and raised in Philadelphia, Pennsylvania, an ideal musical, social and culturally rich city that nurtured his musical talent. Beatrice Tyner, McCoy's mother, ensured he grew up in a family environment that fostered his early music talent in both musical and non-musical ways, and through community parenting, McCoy was given opportunities to practice on his neighbors' piano. With inspiration from Violet Addison and Art Tatum; creative musical and conceptual inspiration from Bud Powell, Red Garland, and Thelonious Monk; traditional piano instruction from Mr. Habershaw and Mr. Ted Baroni; and a brief study of music theory at Granoff School of Music, Tyner's musical talent was nurtured during his youth. Culturally, McCoy's talent was nurtured within the African-American community, where he adopted the culture's methodology for learning to play jazz, which consisted of active participation and habitual exposure to the music. Tyner's early professional experiences with Calvinx Massey, Max Roach and the Benny Golson-Art Farmer Jazztet also contributed to the development of Tyner's early talent, but it was during Tyner's tenure with the John Coltrane Quartet, when he was influenced by Coltrane's teachings and by performing Coltrane's multiethnic jazz music, that he fashioned his unique piano style. An in-depth examination of Tyner's unique piano style, as done in this study, reveals that the essence of his style consist of a perpetual development of dissonance (tension) and consonance (release)

throughout his improvisations through the use of specific melodic and harmonic devices. It is through the aforementioned multifaceted sociocultural influences, coupled with Tyner's creative ingenuity, that his unique piano style was born in the 1960s, a style that continues to be influential in the playing of prominent jazz pianists in the twenty-first century.

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6.3 DISCOGRAPHY

6.3.1 Hank Mobley

“Chain Reaction.” *Straight No Filter*. Blue Note, BST 84435. Recorded on June 17, 1966.

6.3.2 McCoy Tyner

“Passion Dance.” *The Real McCoy*. Blue Note, BLP 4264. Recorded on April 21, 1967.

“Blues on the Corner.” *The Real McCoy*. Blue Note, BLP 4264. Recorded on April 21, 1967.

APPENDIX A

COMPLETE, ANALYTICAL TRANSCRIPTIONS

Chain Reaction

from Hank Mobely's *Straight No Filter*, Blue Note Records
transcription by Alton Merrell

Fast Swing (♩ = c. 260)

Trumpet in B♭

Tenor Sax

Piano

The first system of the musical score is for the first four measures. It features three staves: Trumpet in B♭, Tenor Sax, and Piano. The Trumpet and Tenor Sax parts are currently silent, indicated by whole rests. The Piano part is active, starting with a forte (f) dynamic. The right hand of the piano plays a series of chords and eighth notes, while the left hand plays a rhythmic bass line with eighth and quarter notes. The time signature is 4/4.

B♭ Tpt.

T. Sx.

Pno.

The second system of the musical score covers measures 5 through 8. The B♭ Trumpet and Tenor Sax parts are still silent with whole rests. The Piano part continues with the same musical material as in the first system, ending with a double bar line and repeat dots. The time signature remains 4/4.

Chain Reaction

9

B \flat Tpt.

f

T. Sx.

Pno.

Detailed description: This system covers measures 9 to 12. The B \flat Tpt. part starts with a half note G \flat (F4) and a dotted half note G \flat (F4), then a quarter note A \flat (E4) and a dotted half note A \flat (E4). The T. Sx. part starts with a half note G \flat (F3) and a dotted half note G \flat (F3), then a quarter note A \flat (E3) and a dotted half note A \flat (E3). The Pno. part features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

13

B \flat Tpt.

13

T. Sx.

13

Pno.

Detailed description: This system covers measures 13 to 16. The B \flat Tpt. part has a half rest in measure 13, then a quarter note G \flat (F4), a quarter note A \flat (E4), a quarter note B \flat (D4), a quarter note C \flat (B3), and a dotted half note C \flat (B3). The T. Sx. part has a half rest in measure 13, then a quarter note G \flat (F3), a quarter note A \flat (E3), a quarter note B \flat (D3), a quarter note C \flat (B2), and a dotted half note C \flat (B2). The Pno. part continues with the same rhythmic accompaniment as the previous system.

Chain Reaction

17

B \flat Tpt.

T. Sx.

Pno.

Musical score for measures 17-20. The B \flat Tpt. part features a melodic line starting with a half note G \flat , followed by quarter notes A \flat , B \flat , and C \flat , then a half note D \flat . The T. Sx. part has a similar melodic line with a red mark above the first measure. The Pno. part consists of a complex accompaniment with chords and moving lines in both hands.

21

B \flat Tpt.

T. Sx.

Pno.

Musical score for measures 21-24. The B \flat Tpt. part has a melodic line starting with a half note G \flat , followed by quarter notes A \flat , B \flat , and C \flat , then a half note D \flat . The T. Sx. part has a similar melodic line with a red mark above the first measure. The Pno. part consists of a complex accompaniment with chords and moving lines in both hands.

Chain Reaction

25

B \flat Tpt.

T. Sx.

Pno.

29

B \flat Tpt.

T. Sx.

Pno.

A

Pno.

mf

Chain Reaction

37

Pno.

Musical notation for measures 37-40. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

41

Pno.

Musical notation for measures 41-44. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with chords and eighth notes.

45

Pno.

Musical notation for measures 45-48. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with chords and eighth notes.

49

Pno.

Musical notation for measures 49-52. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with chords and eighth notes.

53

Pno.

Musical notation for measures 53-56. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with chords and eighth notes.

Chain Reaction

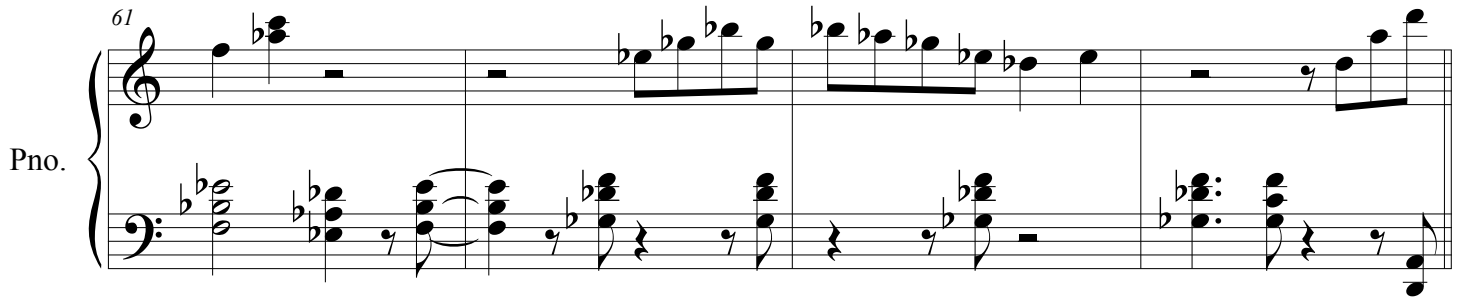
57

Pno.



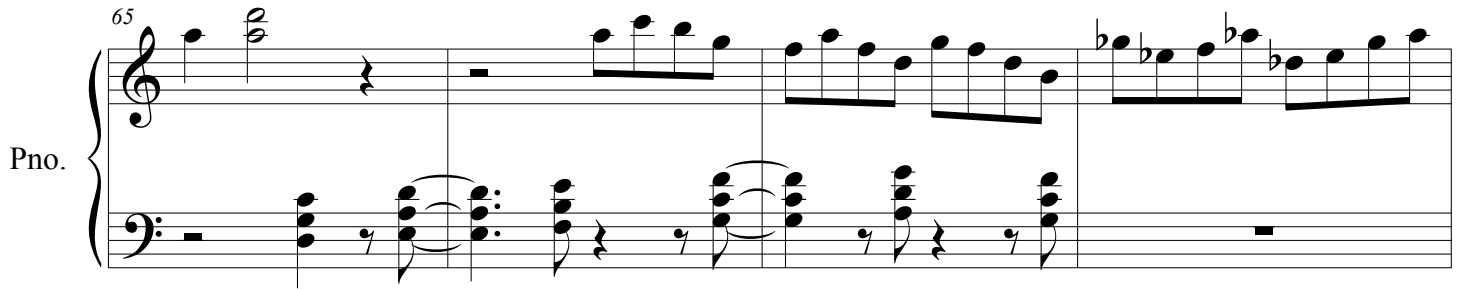
61

Pno.



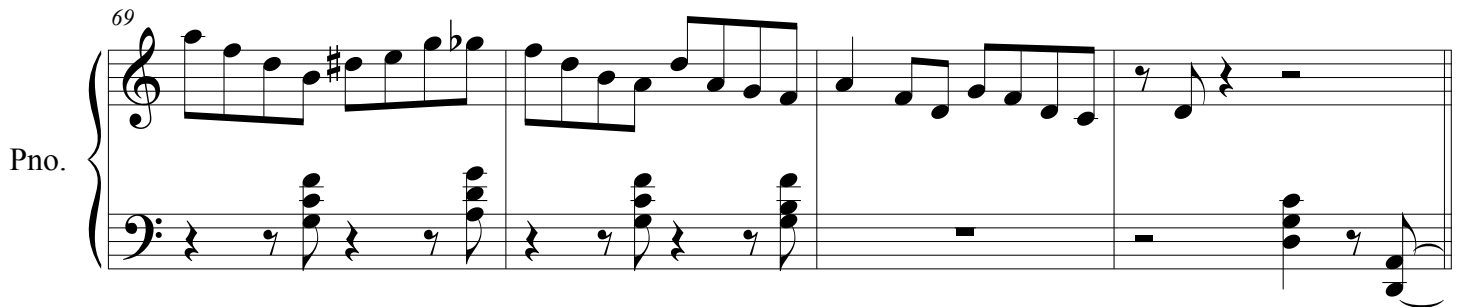
65

Pno.



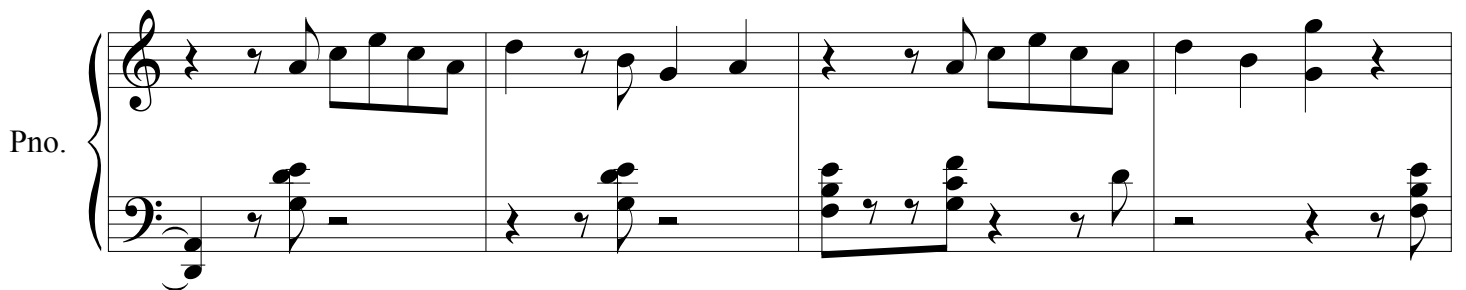
69

Pno.



B

Pno.



Chain Reaction

77

Pno.

Musical notation for measures 77-80. The right hand features a rhythmic pattern of eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

81

Pno.

Musical notation for measures 81-84. Similar to the previous system, it shows a continuation of the piano accompaniment with consistent rhythmic and harmonic patterns.

85

Pno.

Musical notation for measures 85-88. The notation continues, showing the progression of the piano part through these four measures.

89

Pno.

Musical notation for measures 89-92. This system introduces a key signature change to one flat (B-flat major or D minor), which is reflected in the accidentals throughout the measures.

93

Pno.

Musical notation for measures 93-96. The piano accompaniment continues in the new key signature, maintaining the established rhythmic and harmonic structure.

Chain Reaction

97

Pno.

Musical score for measures 97-100. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and slurs.

101

Pno.

Musical score for measures 101-104. The right hand continues the melodic line with various intervals and slurs. The left hand has a steady accompaniment of chords.

C

Pno.

Musical score for measures 105-108, marked with a 'C' in a box. The right hand has a more active melodic line with slurs. The left hand features a complex accompaniment with slurs and ties.

109

Pno.

Musical score for measures 109-112. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment of chords.

113

Pno.

Musical score for measures 113-116. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment of chords.

Chain Reaction

117

Pno.

Musical notation for measures 117-120. The treble clef contains eighth notes and quarter notes, while the bass clef contains chords and rests.

121

Pno.

Musical notation for measures 121-124. The treble clef contains eighth notes and quarter notes, while the bass clef contains chords and rests.

125

Pno.

Musical notation for measures 125-128. The treble clef contains eighth notes and quarter notes, while the bass clef contains chords and rests.

129

Pno.

Musical notation for measures 129-132. The treble clef contains eighth notes and quarter notes, while the bass clef contains chords and rests.

133

Pno.

Musical notation for measures 133-136. The treble clef contains eighth notes and quarter notes, while the bass clef contains chords and rests.

Chain Reaction

D

Pno.

141

Pno.

145

Pno.

149

Pno.

153

Pno.

Chain Reaction

157

Pno.

Musical score for measures 157-160. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and slurs.

161

Pno.

Musical score for measures 161-164. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and slurs.

165

Pno.

Musical score for measures 165-168. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and slurs.

169

Pno.

Musical score for measures 169-172. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and slurs.

173

Pno.

Musical score for measures 173-176. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and slurs.

Chain Reaction

E

Pno.

181

Pno.

185

Pno.

189

Pno.

193

Pno.

Chain Reaction

197

Pno.

201

Pno.

205

Pno.

209

Pno.

213

Pno.

Chain Reaction

F

Pno.

Pno.

221

Pno.

225

Pno.

229

Pno.

233

Chain Reaction

237

Pno.

Musical score for piano, measures 237-240. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes.

241

Pno.

Musical score for piano, measures 241-244. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes.

245

Pno.

Musical score for piano, measures 245-248. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes. A trill (*tr*) is marked above the final note of the right hand in measure 248.

249

Pno.

Musical score for piano, measures 249-252. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes. A trill (*tr*) is marked above the final note of the right hand in measure 252.

253

Pno.

Musical score for piano, measures 253-256. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes. A trill (*tr*) is marked above the final note of the right hand in measure 256.

Chain Reaction

G

Pno.

Musical notation for measures 257-260. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

261

Pno.

Musical notation for measures 261-264. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

265

Pno.

Musical notation for measures 265-268. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

269

Pno.

Musical notation for measures 269-272. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

273

Pno.

Musical notation for measures 273-276. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

Chain Reaction

277

Pno.

Musical notation for measures 277-280. The right hand has a melodic line with eighth and quarter notes. The left hand has a bass line with chords and eighth notes.

281

Pno.

Musical notation for measures 281-284. The right hand continues the melodic line. The left hand features more complex chordal textures with some accidentals.

285

Pno.

Musical notation for measures 285-288. The right hand has a more active melodic line with eighth notes. The left hand has a steady bass line with chords.

289

Pno.

Musical notation for measures 289-292. The right hand has a melodic line with dotted notes. The left hand has a bass line with chords and eighth notes.

293

Pno.

Musical notation for measures 293-296. The right hand has a melodic line with dotted notes. The left hand has a bass line with chords and eighth notes.

Passion Dance

from McCoy Tyner's *The Real McCoy*, Blue Note Records
transcription by Alton Merrell

Fast Swing (♩ = c. 220)

f

5

9

13

Passion Dance

17

Musical notation for measures 17-20. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex texture with chords and melodic lines, while the left hand provides a steady bass line with eighth and quarter notes.

21

Musical notation for measures 21-24. The right hand continues with intricate chordal patterns and melodic fragments, and the left hand maintains a consistent rhythmic accompaniment.

25

Musical notation for measures 25-28. The right hand shows a shift in texture with more sustained chords, and the left hand continues its rhythmic support.

29

Musical notation for measures 29-32. The right hand features a prominent melodic line with a key signature change to one flat (F major) in the final measure. The left hand concludes with a final bass line.

A

Solo

Musical notation for the Solo section. The right hand has a melodic line with eighth and sixteenth notes, and the left hand provides a rhythmic accompaniment with chords and eighth notes.

Passion Dance

37

Musical notation for measures 37-40. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment with chords and eighth notes.

41

Musical notation for measures 41-44. Treble clef has a melodic line with eighth notes and triplets. Bass clef has a rhythmic accompaniment with chords and eighth notes.

45

Musical notation for measures 45-48. Treble clef has a melodic line with eighth notes and triplets. Bass clef has a rhythmic accompaniment with chords and eighth notes.

49

Musical notation for measures 49-52. Treble clef has a melodic line with eighth notes and triplets. Bass clef has a rhythmic accompaniment with chords and eighth notes.

53

Musical notation for measures 53-56. Treble clef has a melodic line with eighth notes and triplets. Bass clef has a rhythmic accompaniment with chords and eighth notes.

Passion Dance

57

Musical notation for measures 57-60. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some grace notes. The bass clef staff contains a bass line with chords and some grace notes.

61

Musical notation for measures 61-64. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff features a rhythmic accompaniment with chords and grace notes.

65

Musical notation for measures 65-68. The treble clef staff has a melodic line with a triplet of eighth notes in measure 66. The bass clef staff has a bass line with chords and grace notes.

69

Musical notation for measures 69-72. The treble clef staff has a melodic line with triplets of eighth notes in measures 69 and 70. The bass clef staff has a bass line with chords and grace notes.

73

Musical notation for measures 73-76. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff has a bass line with chords and grace notes.

Passion Dance

77

Musical score for measures 77-80. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

81

Musical score for measures 81-84. The right hand contains a complex melodic passage with frequent triplets and a trill in the final measure. The left hand continues with a steady accompaniment of chords.

85

Musical score for measures 85-87. The right hand has a fast, rhythmic melodic line with a quintuplet in the final measure. The left hand maintains a consistent accompaniment.

88

Musical score for measures 88-92. The right hand features a melodic line with a triplet in the first measure and a trill in the final measure. The left hand provides a rich harmonic accompaniment.

93

Musical score for measures 93-96. The right hand has a melodic line with a trill in the final measure. The left hand continues with a complex accompaniment of chords and moving bass lines.

Passion Dance

97

Musical notation for measures 97-100. Treble clef has a melodic line with eighth notes and quarter notes. Bass clef has a rhythmic accompaniment with chords and eighth notes.

101

Musical notation for measures 101-105. Treble clef has a melodic line with eighth notes and quarter notes. Bass clef has a rhythmic accompaniment with chords and eighth notes.

106

Musical notation for measures 106-111. Treble clef has a melodic line with eighth notes and quarter notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Includes markings for triplets (3) and dynamics *ff* and *8va*.

109

Musical notation for measures 109-111. Treble clef has a melodic line with eighth notes and quarter notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Includes marking for dynamics *ff* and *8va*.

112

Musical notation for measures 112-115. Treble clef has a melodic line with eighth notes and quarter notes. Bass clef has a rhythmic accompaniment with chords and eighth notes. Includes marking for *8va*.

Passion Dance

117

121

125

129

8va

133

8va

Passion Dance

137

Musical score for measures 137-140. The piece is in 4/4 time with a key signature of one flat (B-flat). The melody in the right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

141

Musical score for measures 141-144. The melody in the right hand continues with quarter notes C5, D5, E5, and F5. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

145

Musical score for measures 145-148. The melody in the right hand features half notes G4, A4, B4, and C5. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

149

Musical score for measures 149-152. The melody in the right hand features quarter notes G4, A4, B4, and C5. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

153

Musical score for measures 153-156. The melody in the right hand features quarter notes G4, A4, B4, and C5. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

Passion Dance

157

Musical score for measures 157-160. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

161

Musical score for measures 161-164. The right hand continues the eighth-note melody, with some notes beamed together. The left hand accompaniment includes chords and rests.

165

Musical score for measures 165-168. The right hand melody becomes more active with sixteenth-note runs. The left hand accompaniment features chords and eighth-note patterns.

169

Musical score for measures 169-172. The right hand has a more melodic line with some grace notes. The left hand accompaniment consists of chords and eighth notes.

173

Musical score for measures 173-176. The right hand melody continues with sixteenth-note patterns. The left hand accompaniment includes chords and eighth-note figures.

Passion Dance

177

Musical score for measures 177-180. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

181

Musical score for measures 181-184. The piece is in 3/4 time and B-flat major. The right hand continues the melodic development with more complex rhythmic patterns, and the left hand maintains the harmonic support with chords and bass movement.

Blues on the Corner

from McCoy Tyner's *The Real McCoy*, Blue Note Records
transcription by Alton Merrell

Medium Swing ♩ = 116

Tenor Sax

Piano

This system contains the first four measures of the piece. The Tenor Sax part is written in a single staff with a treble clef and a 4/4 time signature. It begins with a repeat sign and a key signature of one sharp (F#). The melody features several triplet eighth notes. The Piano part is written in two staves (treble and bass clefs) with a 4/4 time signature. It also begins with a repeat sign and a key signature of one sharp. The piano accompaniment includes triplet eighth notes in the right hand and block chords in the left hand. A dynamic marking of *f* (forte) is present in both parts.

T. Sax.

Pno.

This system contains measures 5 through 8. The Tenor Sax part continues with its melodic line, featuring more triplet eighth notes and some chromatic movement. The Piano part continues with its accompaniment, including triplet eighth notes and block chords. A dynamic marking of *f* is present in the Tenor Sax part.

T. Sax.

Pno.

This system contains measures 9 through 12. The Tenor Sax part continues with its melodic line, featuring more triplet eighth notes and some chromatic movement. The Piano part continues with its accompaniment, including triplet eighth notes and block chords. A dynamic marking of *f* is present in the Tenor Sax part.

Blues on the Corner

8

T. Sax.

Pno.

1.

10

T. Sax.

Pno.

3

12

T. Sax.

Pno.

2.

3

Blues on the Corner

14

T. Sx.

Pno.

Musical notation for measures 14-15. The T. Sx. part features a melodic line with triplets in measures 14 and 15. The Pno. part provides harmonic support with chords and a 7-measure rest in measure 14.

16

T. Sx.

Pno.

Solo - Chorus 1

Musical notation for measures 16-17. The T. Sx. part has a melodic line with triplets. The Pno. part includes a 7-measure rest in measure 16 and a section labeled "Solo - Chorus 1" starting in measure 17.

18

Pno.

Musical notation for measures 18-19. The Pno. part features a complex melodic line in the right hand and a 7-measure rest in the left hand.

20

Pno.

Musical notation for measures 20-23. The Pno. part continues with a melodic line in the right hand and a 7-measure rest in the left hand, ending with a triplet in measure 23.

Blues on the Corner

22

Pno.

Musical notation for piano part, measures 22-23. Measure 22 features a treble clef with eighth-note runs and a bass clef with chords. Measure 23 includes a triplet in the treble and chords in the bass.

24

Pno.

Musical notation for piano part, measures 24-25. Measure 24 has a treble clef with sixteenth-note runs and a bass clef with chords. Measure 25 has a treble clef with eighth-note runs and a bass clef with chords.

26

Pno.

Musical notation for piano part, measures 26-27. Measure 26 features a treble clef with eighth-note runs and a bass clef with chords. Measure 27 has a treble clef with eighth-note runs and a bass clef with chords.

27

Pno.

Musical notation for piano part, measures 27-28. Measure 27 has a treble clef with eighth-note runs and a bass clef with chords. Measure 28 has a treble clef with eighth-note runs and a bass clef with chords, including a triplet.

28

Pno.

Musical notation for piano part, measures 28-29. Measure 28 features a treble clef with sixteenth-note runs and a bass clef with chords, including a quintuplet. Measure 29 has a treble clef with eighth-note runs and a bass clef with chords, including a triplet.

Blues on the Corner

Solo - Chorus 2

B

Pno.

Measures 1-30. The right hand features a complex melodic line with many triplets and slurs. The left hand provides a steady bass accompaniment with chords and single notes.

Pno.

Measures 31-32. The right hand continues the melodic line with eighth and sixteenth notes. The left hand has a more active bass line with chords and slurs.

Pno.

Measures 33-34. The right hand has a melodic line with some rests. The left hand features a bass line with chords and slurs.

Pno.

Measures 35-36. The right hand has a melodic line with some rests. The left hand features a bass line with chords and slurs.

Pno.

Measures 37-40. The right hand has a melodic line with some rests. The left hand features a bass line with chords and slurs.

Blues on the Corner

39

Pno.

C Solo - Chorus 3

Pno.

43

Pno.

45

Pno.

47

Pno.

Blues on the Corner

49

Pno.

Musical notation for measures 49-50. Treble clef has eighth-note runs with triplets. Bass clef has block chords and a triplet of eighth notes.

51

Pno.

Musical notation for measures 51-52. Treble clef has eighth-note runs with triplets and a sixteenth-note run. Bass clef has block chords and a triplet of eighth notes.

D Solo - Chorus 4

Pno.

Musical notation for measures 53-54. Treble clef has eighth-note runs with triplets. Bass clef has block chords with slurs.

55

Pno.

Musical notation for measure 55. Treble clef has eighth-note runs with triplets. Bass clef has block chords with slurs.

56

Pno.

Musical notation for measure 56. Treble clef has sixteenth-note runs with sextuplets. Bass clef has block chords.

Blues on the Corner

57

Pno.

Musical notation for measures 57-58. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and a bass line.

59

Pno.

Musical notation for measures 59-60. The right hand continues the melodic line with triplets. The left hand has a more active bass line with chords.

61

Pno.

Musical notation for measures 61-62. The right hand has a more complex melodic line with slurs. The left hand has a sustained bass line with chords.

63

Pno.

Musical notation for measures 63-64. The right hand has a fast, rhythmic melodic line. The left hand has a bass line with chords.

E Solo - Chorus 5

Pno.

Musical notation for measures 65-66. The right hand has a melodic line with slurs. The left hand has a sustained bass line with chords.

Blues on the Corner

67

Pno.

68

Pno.

69

Pno.

71

Pno.

73

Pno.

Blues on the Corner

75 Pno.

76 Pno.

F Solo - Chorus 6 Pno.

79 Pno.

81 Pno.

Blues on the Corner

83

Pno.

Musical notation for piano accompaniment, measures 83-84. The right hand features a melodic line with eighth and sixteenth notes, including a triplet. The left hand provides a harmonic accompaniment with chords and a triplet of eighth notes.

85

Pno.

Musical notation for piano accompaniment, measures 85-86. The right hand continues the melodic line with various rhythmic patterns. The left hand features a steady accompaniment of chords and eighth notes.

87

Pno.

Musical notation for piano accompaniment, measures 87-88. The right hand has a melodic line with some rests. The left hand features a complex accompaniment with triplets and chords, ending with a double bar line.

APPENDIX B

SCORES OF ORIGINAL COMPOSITIONS PERFORMED AT PHD RECITAL

$\text{♩} = 100$

MAIN ST. RAG

ALTON MERRELL

INTRO

8^{va}
mf

The Intro section consists of four measures in 4/4 time. The right hand features a melodic line with eighth notes and chords, marked *8^{va}*. The left hand provides a harmonic accompaniment with chords and some moving lines, marked *mf*.

5

Measures 5-8 continue the piece. The right hand has a more active melodic line with eighth notes and chords. The left hand continues with a steady accompaniment. A *V.* marking is present at the end of measure 8.

A

9

Measures 9-12 are part of section A. The right hand features a prominent eighth-note melodic pattern. The left hand provides a simple harmonic accompaniment with chords.

13

Measures 13-16 continue section A. The right hand maintains the eighth-note melodic pattern, while the left hand accompaniment evolves with more complex chordal textures.

MAIN ST. RAG

Musical score for measures 17-20. The piece is in 2/4 time with a key signature of one flat (Bb). The right hand features a melodic line with eighth-note patterns and some triplet-like figures. The left hand provides a steady accompaniment with quarter notes and chords. Measure numbers 17, 18, 19, and 20 are indicated below the staff.

Musical score for measures 21-24. The right hand continues the melodic development with more complex rhythmic patterns, including some sixteenth-note runs. The left hand maintains the accompaniment. Measure numbers 21, 22, 23, and 24 are indicated below the staff.

B

Musical score for measures 25-28, marked with a 'B' section. The right hand has a melodic line with a triplet of eighth notes in measure 25. A dynamic marking of *mp* (mezzo-piano) is present with a hairpin. Measure numbers 25, 26, 27, and 28 are indicated below the staff.

Musical score for measures 29-32. The right hand continues the melodic line with a triplet of eighth notes in measure 29. A dynamic marking of *mp* is present. Measure numbers 29, 30, 31, and 32 are indicated below the staff.

MAIN ST. RAG

C

Musical notation for system C, measures 33-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 35. The bass staff contains a bass line with dotted quarter notes and eighth notes. Measure numbers 33, 34, 35, and 36 are indicated below the bass staff.

Musical notation for system C, measures 37-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 39. The bass staff contains a bass line with dotted quarter notes and eighth notes. Measure numbers 37, 38, 39, and 40 are indicated below the bass staff.

Musical notation for system C, measures 41-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 41 and a triplet of eighth notes in measure 42. The bass staff contains a bass line with dotted quarter notes and eighth notes. Measure numbers 41, 42, 43, and 44 are indicated below the bass staff. A fermata is placed over the final chord in measure 44.

41

D

Musical notation for system D, measures 45-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 45. The bass staff contains a bass line with dotted quarter notes and eighth notes. Measure numbers 45, 46, 47, and 48 are indicated below the bass staff.

45

MAIN ST. RAG

Musical notation for measures 49-52. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 49 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords. Measure 50 continues the melodic line with a slur over the final two notes. Measure 51 shows a continuation of the bass line with chords. Measure 52 concludes the system with a final chord in the bass line.

49

Musical notation for measures 53-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 53 features a complex melodic line in the treble with many beamed notes, and a bass line with chords. Measure 54 continues the melodic line with a slur. Measure 55 shows a continuation of the bass line with chords. Measure 56 concludes the system with a final chord in the bass line.

53

Musical notation for measures 57-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 57 features a complex melodic line in the treble with many beamed notes, and a bass line with chords. Measure 58 continues the melodic line with a slur. Measure 59 shows a continuation of the bass line with chords. Measure 60 concludes the system with a final chord in the bass line.

57

Musical notation for measures 61-64. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 61 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords. Measure 62 continues the melodic line with a slur over the final two notes. Measure 63 shows a continuation of the bass line with chords. Measure 64 concludes the system with a final chord in the bass line.

61

MAIN ST. RAG

Musical notation for measures 65-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 65 starts with a treble staff containing a series of eighth notes and a bass staff with chords. Measure 66 continues the treble staff with eighth notes and the bass staff with chords. Measure 67 features a treble staff with eighth notes and a bass staff with chords. Measure 68 shows a treble staff with eighth notes and a bass staff with chords. A measure rest is present in the treble staff of measure 68.

65

E

Musical notation for measures 69-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 69 starts with a treble staff containing chords and a bass staff with chords. Measure 70 continues the treble staff with chords and the bass staff with chords. Measure 71 features a treble staff with eighth notes and a bass staff with chords. Measure 72 shows a treble staff with eighth notes and a bass staff with chords. A measure rest is present in the treble staff of measure 72.

69

Musical notation for measures 73-76. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 73 starts with a treble staff containing eighth notes and a bass staff with chords. Measure 74 continues the treble staff with eighth notes and the bass staff with chords. Measure 75 features a treble staff with eighth notes and a bass staff with chords. Measure 76 shows a treble staff with eighth notes and a bass staff with chords. A measure rest is present in the treble staff of measure 76.

73

Musical notation for measures 77-80. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 77 starts with a treble staff containing chords and a bass staff with chords. Measure 78 continues the treble staff with chords and the bass staff with chords. Measure 79 features a treble staff with eighth notes and a bass staff with chords. Measure 80 shows a treble staff with eighth notes and a bass staff with chords. A measure rest is present in the treble staff of measure 80.

77

MAIN ST. RAG

Musical notation for measures 81-84. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff features eighth-note patterns and chords. The bass staff provides a harmonic accompaniment with chords and single notes.

81

F

Musical notation for measures 85-88. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff includes triplet markings (indicated by a '3' above the notes). The bass staff continues the accompaniment with chords and single notes.

85

Musical notation for measures 89-92. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff features chords and single notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

89

Selah

Alton Merrell

Intro Cmin9 Fmin/C Emin/C Ebmin/C

mf

Cmin9 Fmin/C Amin/C Abmin/C

A Cmin7 Amin7 AbMaj7

Ebmin7 Ab7 Emin7 A7 Fmin7 Bb7

F#min7 B13(#11) Cmin9 Amin9 AbMaj9

DbMaj9(#11) Emin9 Gmin9 Bbmin9 CMaj9(#11)

B G7sus4(b9)

f

EbMaj13(#11) CMaj7

E7sus4(b9)

2

Selah - 2

34 C/A^b

p Lyrical

4

C/A^b

4

Detailed description: This musical staff contains measures 34 through 37. It begins with a treble clef and a key signature of one flat. Measure 34 has a whole rest. Measure 35 starts with a quarter note G4, followed by a quarter rest. Measure 36 contains a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. Measure 37 contains a quarter note C4, a quarter note B3, and a quarter note A3, all beamed together. There are two four-measure rests indicated by a bracket and the number '4' above the staff.

38 G13(b9b5)

ff all instruments play line

straight 8ths

Detailed description: This musical staff contains measures 38 and 39. Measure 38 has a whole rest. Measure 39 contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The notes are beamed together and marked with the instruction 'straight 8ths'. The dynamic marking *ff* is placed below the staff.

40 D^bMaj9(#11)

3

Detailed description: This musical staff contains measures 40 and 41. Measure 40 has a whole rest. Measure 41 contains a triplet of eighth notes: G4, A4, B4. The notes are beamed together and marked with the number '3' above them. The staff concludes with a double bar line and repeat dots.

SCORE

ALFRED'S BLUES

ALTON MERRELL

A $J = 145$

TRUMPET IN B \flat

ALTO SAX

TENOR SAX

BASS LINE

PIANO

ACOUSTIC BASS

DRUM SET

4 MEASURE PRESS ROLL

ALFRED'S BLUES

B

B_b Trpt. *mf*

A. Sax. *mf*

T. Sax. *mf*

PNO. *mf*

D. S. *mf* HORNS ENTER

17

ALFRED'S BLUES

B \flat Tr.
A. Sk.
T. Sk.
PNO.
A.B.
D. S.

The musical score is arranged in five staves. The top staff is for B \flat Trumpet (B \flat Tr.), the second for Alto Saxophone (A. Sk.), the third for Tenor Saxophone (T. Sk.), the fourth for Piano (PNO.), and the fifth for Double Bass (D. S.). The key signature has one flat (B \flat), and the time signature is 4/4. The piano part features complex chordal textures with many beamed sixteenth notes. The saxophone parts have melodic lines with slurs and accents. The double bass part has a simple, rhythmic accompaniment. The score is divided into two systems by a vertical line.

ALFRED'S BLUES

B \flat TR.

A. SX.

T. SX.

PNO.

D. S.

33

ALFRED'S BLUES

C

B \flat TRP.
SOLO SECTION
G⁷ SUS
BACKGROUND (ON CUE)
SOLO SECTION
D⁷ SUS

A. SX.
SOLO SECTION
G⁷ SUS
BACKGROUND (ON CUE)

T. SX.
SOLO SECTION
F⁷ SUS
BACKGROUND (ON CUE)

PNO.
SOLO SECTION
F⁷ SUS

AB.
SOLO SECTION
F⁷ SUS

D. S.
SOLO SECTION

ALFRED'S BLUES

B^b Tr. *C*⁷ *sus* *G*⁷ *sus* *D*⁷ *sus*

A. Sx. *C*⁷ *sus* *D*⁷ *sus*

T. Sx. *C*⁷ *sus* *D*⁷ *sus*

PNO. *B^b7* *sus* *F7* *sus*

A.B. *B^b7* *sus* *F7* *sus*

D. S.

ALFRED'S BLUES

B \flat Tr. **D13ALT** **G $\frac{7}{sus}$**

A. Sk. **A13ALT** **D $\frac{7}{sus}$**

T. Sk. **D13ALT** **G $\frac{7}{sus}$**

PNO. **C13ALT** **F $\frac{7}{sus}$**

A.B. **C13ALT** **F $\frac{7}{sus}$**

D. S. **D**

ALFRED'S BLUES

D SHOUT (ON CUE) *mf*

B \flat TR. SHOUT (ON CUE) *mf*

A. SX. SHOUT (ON CUE) *mf*

T. SX. SHOUT (ON CUE) *mf*

PNO. SHOUT (ON CUE) *mf*

A.B. SHOUT (ON CUE) *mf*

D. S. SHOUT (ON CUE) *mf*

65

ALFRED'S BLUES

B \flat TR.

A. SX.

T. SX.

PNO.

A.B.

D. S.

73

The musical score is arranged in five staves. The top staff is for B \flat Trumpet, the second for Alto Saxophone, the third for Tenor Saxophone, the fourth for Piano, and the fifth for Double Bass. The key signature has one flat (B \flat), and the time signature is 4/4. The piano part is indicated by a slash, and the double bass part is indicated by a slash with a '73' below it. The score includes various musical notations such as notes, rests, and slurs, with specific chord markings like B \flat 7sus and F7sus.

ALFRED'S BLUES

B \flat Tr. A. Sx. T. Sx. PNO. A.B. D. S.

The musical score is arranged in five staves. The top staff is for B \flat Trumpet (B \flat Tr.), followed by Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Piano (PNO.), and Double Bass (D. S.). The key signature is one flat (B \flat), and the time signature is 4/4. The piano part includes chord markings: C13b9 and F7sus. The double bass part consists of a series of slanted lines, indicating a walking bass line. The saxophone parts feature various melodic lines with slurs and ties.

ALFRED'S BLUES

B \flat PT.  **B \flat PT.** Musical notation for the B \flat Part, featuring a treble clef, a key signature of one flat, and a melody with eighth and sixteenth notes, including triplet markings.

A. SK.  **A. SK.** Musical notation for the Alto Saxophone part, featuring a treble clef, a key signature of two sharps, and a melody with eighth and sixteenth notes, including triplet markings.

T. SK.  **T. SK.** Musical notation for the Tenor Saxophone part, featuring a treble clef, a key signature of one flat, and a melody with eighth and sixteenth notes, including triplet markings.

PNO.  **PNO.** Musical notation for the Piano part, featuring a treble clef, a key signature of one flat, and a melody with eighth and sixteenth notes, including triplet markings.

A.B.  **A.B.** Musical notation for the Bass part, featuring a bass clef, a key signature of one flat, and a melody with eighth and sixteenth notes, including triplet markings. A chord symbol **F7sus** is written above the first few notes.

D. S.  **D. S.** Musical notation for the Drum Set part, consisting of a series of rhythmic slashes on a single staff.

ALFRED'S BLUES

B \flat PR.

A. SK.

T. SK.

PNO.

A.B.

D. S.

The musical score is arranged in five staves. The top staff is for B \flat PR. (B-flat Trumpet), the second for A. SK. (Alto Saxophone), the third for T. SK. (Tenor Saxophone), the fourth for PNO. (Piano), and the fifth for A.B. (Alto Bass). The bottom staff is labeled D. S. and contains a series of slanted lines. The key signature is one sharp (F#) and one flat (B \flat). The piano part includes chord symbols B \flat 7sus and F7sus. The saxophone parts feature complex rhythmic patterns with triplets and slurs. The bottom staff (D. S.) contains a series of slanted lines, likely indicating a specific performance technique or a placeholder for a recording.

ALFRED'S BLUES

B^b Tr.
D.S. AL CODA

A. Sk.
D.S. AL CODA

T. Sk.
D.S. AL CODA

PNO.
C13ALT
D.S. AL CODA

A.B.
F7sus
D.S. AL CODA

D. S.
D.S. AL CODA

ALFRED'S BLUES

B \flat TR. ϕ CODA

A. SX. ϕ CODA

T. SX. ϕ CODA

PNO. ϕ CODA

A.B. ϕ CODA

D. S. ϕ CODA

ALFRED'S BLUES

The musical score is arranged in five systems, each with a different instrument part. The top system is for B \flat Trp., the second for A. Sax., the third for T. Sax., the fourth for PNO., and the fifth for D. S. The key signature has one sharp (F#) and the time signature is 4/4. The B \flat Trp. part features a melodic line with a slur over the first two measures. The A. Sax. part has a similar melodic line with a slur. The T. Sax. part has a melodic line with a slur. The PNO. part consists of two staves: the upper staff has a melodic line with a slur, and the lower staff has a bass line with chords and a slur. The D. S. part consists of a single staff with a drum pattern indicated by slashes. The score is divided into measures by vertical bar lines.

ALFRED'S BLUES

The musical score is arranged in six staves from top to bottom: B \flat Trp., A. Sax., T. Sax., PNO., A.B., and D. S. The key signature is one flat (B \flat), and the time signature is 4/4. The B \flat Trp. part features a melodic line with a large slur over the first six measures. The A. Sax. and T. Sax. parts also have slurs over their first six measures. The PNO. part is divided into two systems, with the first system containing two staves of piano accompaniment. The A.B. and D. S. parts consist of single bass lines. The score concludes with a double bar line and a fermata over the final notes of the D. S. part.

SWINGATISM

COMPOSED & ARRANGED BY
ALTON HERRBELL

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- TRUMPET 1:** Features a melodic line with a first ending marked '1' and a second ending marked '2 (IN STRAND)'. It includes a 'ROUND' section.
- ALTO SAX 1:** Features a melodic line with a first ending marked '1' and a second ending marked '2 (IN STRAND)'. It includes a 'ROUND' section.
- TENOR SAX:** Features a melodic line with a first ending marked '1' and a second ending marked '2 (IN STRAND)'. It includes a 'ROUND' section.
- TROMBONE 1:** Features a melodic line with a first ending marked '1' and a second ending marked '2 (IN STRAND)'. It includes a 'ROUND' section.
- PIANO:** Provides harmonic accompaniment with chords and arpeggios. It includes a 'ROUND' section.
- STRING BASS:** Provides a steady bass line. It includes a 'ROUND' section.
- DRUM SET:** Provides the rhythmic foundation with a 'ROUND' section.
- OS. (Oboe/Saxophone):** Features a melodic line with a first ending marked '1' and a second ending marked '2 (IN STRAND)'. It includes a 'ROUND' section.
- BS. (Bassoon/Saxophone):** Features a melodic line with a first ending marked '1' and a second ending marked '2 (IN STRAND)'. It includes a 'ROUND' section.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*), articulation (accents), and performance instructions like 'INTRO - 3 MEASURES OF HARD-BOOP SWING' and 'PIANO LERIOS'. The key signature has one flat (Bb) and the time signature is 8/4. The score is divided into measures, with some measures containing multiple notes.

SCORE

PERSEVERE

COMPOSED & ARRANGED BY
ALTON MERRILL

Score for **PERSEVERE**, composed and arranged by Alton Merrill. The score is for a full band and includes parts for:

- TRUMPET**: Tenor 1-120, Saxina
- ALTO SAX**: Tenor 1-120, Saxina
- TENOR SAX 1**: Tenor 1-120, Saxina
- TROMBONE**: Tenor 1-120, Saxina
- SAXITONE SIX**: Tenor 1-120, Saxina
- PIANO**: Tenor 1-120, Saxina
- BASS**: Tenor 1-120, Saxina
- DRUMS**: Tenor 1-120, Saxina

The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*), and articulation marks. There are also performance instructions like "PLAY SAX X ONLY" and "PLAY SAX X ONLY" with a circled 'X' symbol. The score is divided into measures, with measure numbers (e.g., 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 101, 105, 109, 113, 117, 121, 125, 129, 133, 137, 141, 145, 149, 153, 157, 161, 165, 169, 173, 177, 181, 185, 189, 193, 197, 201, 205, 209, 213, 217, 221, 225, 229, 233, 237, 241, 245, 249, 253, 257, 261, 265, 269, 273, 277, 281, 285, 289, 293, 297, 301, 305, 309, 313, 317, 321, 325, 329, 333, 337, 341, 345, 349, 353, 357, 361, 365, 369, 373, 377, 381, 385, 389, 393, 397, 401, 405, 409, 413, 417, 421, 425, 429, 433, 437, 441, 445, 449, 453, 457, 461, 465, 469, 473, 477, 481, 485, 489, 493, 497, 501, 505, 509, 513, 517, 521, 525, 529, 533, 537, 541, 545, 549, 553, 557, 561, 565, 569, 573, 577, 581, 585, 589, 593, 597, 601, 605, 609, 613, 617, 621, 625, 629, 633, 637, 641, 645, 649, 653, 657, 661, 665, 669, 673, 677, 681, 685, 689, 693, 697, 701, 705, 709, 713, 717, 721, 725, 729, 733, 737, 741, 745, 749, 753, 757, 761, 765, 769, 773, 777, 781, 785, 789, 793, 797, 801, 805, 809, 813, 817, 821, 825, 829, 833, 837, 841, 845, 849, 853, 857, 861, 865, 869, 873, 877, 881, 885, 889, 893, 897, 901, 905, 909, 913, 917, 921, 925, 929, 933, 937, 941, 945, 949, 953, 957, 961, 965, 969, 973, 977, 981, 985, 989, 993, 997, 1001, 1005, 1009, 1013, 1017, 1021, 1025, 1029, 1033, 1037, 1041, 1045, 1049, 1053, 1057, 1061, 1065, 1069, 1073, 1077, 1081, 1085, 1089, 1093, 1097, 1101, 1105, 1109, 1113, 1117, 1121, 1125, 1129, 1133, 1137, 1141, 1145, 1149, 1153, 1157, 1161, 1165, 1169, 1173, 1177, 1181, 1185, 1189, 1193, 1197, 1201, 1205, 1209, 1213, 1217, 1221, 1225, 1229, 1233, 1237, 1241, 1245, 1249, 1253, 1257, 1261, 1265, 1269, 1273, 1277, 1281, 1285, 1289, 1293, 1297, 1301, 1305, 1309, 1313, 1317, 1321, 1325, 1329, 1333, 1337, 1341, 1345, 1349, 1353, 1357, 1361, 1365, 1369, 1373, 1377, 1381, 1385, 1389, 1393, 1397, 1401, 1405, 1409, 1413, 1417, 1421, 1425, 1429, 1433, 1437, 1441, 1445, 1449, 1453, 1457, 1461, 1465, 1469, 1473, 1477, 1481, 1485, 1489, 1493, 1497, 1501, 1505, 1509, 1513, 1517, 1521, 1525, 1529, 1533, 1537, 1541, 1545, 1549, 1553, 1557, 1561, 1565, 1569, 1573, 1577, 1581, 1585, 1589, 1593, 1597, 1601, 1605, 1609, 1613, 1617, 1621, 1625, 1629, 1633, 1637, 1641, 1645, 1649, 1653, 1657, 1661, 1665, 1669, 1673, 1677, 1681, 1685, 1689, 1693, 1697, 1701, 1705, 1709, 1713, 1717, 1721, 1725, 1729, 1733, 1737, 1741, 1745, 1749, 1753, 1757, 1761, 1765, 1769, 1773, 1777, 1781, 1785, 1789, 1793, 1797, 1801, 1805, 1809, 1813, 1817, 1821, 1825, 1829, 1833, 1837, 1841, 1845, 1849, 1853, 1857, 1861, 1865, 1869, 1873, 1877, 1881, 1885, 1889, 1893, 1897, 1901, 1905, 1909, 1913, 1917, 1921, 1925, 1929, 1933, 1937, 1941, 1945, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1985, 1989, 1993, 1997, 2001, 2005, 2009, 2013, 2017, 2021, 2025, 2029, 2033, 2037, 2041, 2045, 2049, 2053, 2057, 2061, 2065, 2069, 2073, 2077, 2081, 2085, 2089, 2093, 2097, 2101, 2105, 2109, 2113, 2117, 2121, 2125, 2129, 2133, 2137, 2141, 2145, 2149, 2153, 2157, 2161, 2165, 2169, 2173, 2177, 2181, 2185, 2189, 2193, 2197, 2201, 2205, 2209, 2213, 2217, 2221, 2225, 2229, 2233, 2237, 2241, 2245, 2249, 2253, 2257, 2261, 2265, 2269, 2273, 2277, 2281, 2285, 2289, 2293, 2297, 2301, 2305, 2309, 2313, 2317, 2321, 2325, 2329, 2333, 2337, 2341, 2345, 2349, 2353, 2357, 2361, 2365, 2369, 2373, 2377, 2381, 2385, 2389, 2393, 2397, 2401, 2405, 2409, 2413, 2417, 2421, 2425, 2429, 2433, 2437, 2441, 2445, 2449, 2453, 2457, 2461, 2465, 2469, 2473, 2477, 2481, 2485, 2489, 2493, 2497, 2501, 2505, 2509, 2513, 2517, 2521, 2525, 2529, 2533, 2537, 2541, 2545, 2549, 2553, 2557, 2561, 2565, 2569, 2573, 2577, 2581, 2585, 2589, 2593, 2597, 2601, 2605, 2609, 2613, 2617, 2621, 2625, 2629, 2633, 2637, 2641, 2645, 2649, 2653, 2657, 2661, 2665, 2669, 2673, 2677, 2681, 2685, 2689, 2693, 2697, 2701, 2705, 2709, 2713, 2717, 2721, 2725, 2729, 2733, 2737, 2741, 2745, 2749, 2753, 2757, 2761, 2765, 2769, 2773, 2777, 2781, 2785, 2789, 2793, 2797, 2801, 2805, 2809, 2813, 2817, 2821, 2825, 2829, 2833, 2837, 2841, 2845, 2849, 2853, 2857, 2861, 2865, 2869, 2873, 2877, 2881, 2885, 2889, 2893, 2897, 2901, 2905, 2909, 2913, 2917, 2921, 2925, 2929, 2933, 2937, 2941, 2945, 2949, 2953, 2957, 2961, 2965, 2969, 2973, 2977, 2981, 2985, 2989, 2993, 2997, 3001, 3005, 3009, 3013, 3017, 3021, 3025, 3029, 3033, 3037, 3041, 3045, 3049, 3053, 3057, 3061, 3065, 3069, 3073, 3077, 3081, 3085, 3089, 3093, 3097, 3101, 3105, 3109, 3113, 3117, 3121, 3125, 3129, 3133, 3137, 3141, 3145, 3149, 3153, 3157, 3161, 3165, 3169, 3173, 3177, 3181, 3185, 3189, 3193, 3197, 3201, 3205, 3209, 3213, 3217, 3221, 3225, 3229, 3233, 3237, 3241, 3245, 3249, 3253, 3257, 3261, 3265, 3269, 3273, 3277, 3281, 3285, 3289, 3293, 3297, 3301, 3305, 3309, 3313, 3317, 3321, 3325, 3329, 3333, 3337, 3341, 3345, 3349, 3353, 3357, 3361, 3365, 3369, 3373, 3377, 3381, 3385, 3389, 3393, 3397, 3401, 3405, 3409, 3413, 3417, 3421, 3425, 3429, 3433, 3437, 3441, 3445, 3449, 3453, 3457, 3461, 3465, 3469, 3473, 3477, 3481, 3485, 3489, 3493, 3497, 3501, 3505, 3509, 3513, 3517, 3521, 3525, 3529, 3533, 3537, 3541, 3545, 3549, 3553, 3557, 3561, 3565, 3569, 3573, 3577, 3581, 3585, 3589, 3593, 3597, 3601, 3605, 3609, 3613, 3617, 3621, 3625, 3629, 3633, 3637, 3641, 3645, 3649, 3653, 3657, 3661, 3665, 3669, 3673, 3677, 3681, 3685, 3689, 3693, 3697, 3701, 3705, 3709, 3713, 3717, 3721, 3725, 3729, 3733, 3737, 3741, 3745, 3749, 3753, 3757, 3761, 3765, 3769, 3773, 3777, 3781, 3785, 3789, 3793, 3797, 3801, 3805, 3809, 3813, 3817, 3821, 3825, 3829, 3833, 3837, 3841, 3845, 3849, 3853, 3857, 3861, 3865, 3869, 3873, 3877, 3881, 3885, 3889, 3893, 3897, 3901, 3905, 3909, 3913, 3917, 3921, 3925, 3929, 3933, 3937, 3941, 3945, 3949, 3953, 3957, 3961, 3965, 3969, 3973, 3977, 3981, 3985, 3989, 3993, 3997, 4001, 4005, 4009, 4013, 4017, 4021, 4025, 4029, 4033, 4037, 4041, 4045, 4049, 4053, 4057, 4061, 4065, 4069, 4073, 4077, 4081, 4085, 4089, 4093, 4097, 4101, 4105, 4109, 4113, 4117, 4121, 4125, 4129, 4133, 4137, 4141, 4145, 4149, 4153, 4157, 4161, 4165, 4169, 4173, 4177, 4181, 4185, 4189, 4193, 4197, 4201, 4205, 4209, 4213, 4217, 4221, 4225, 4229, 4233, 4237, 4241, 4245, 4249, 4253, 4257, 4261, 4265, 4269, 4273, 4277, 4281, 4285, 4289, 4293, 4297, 4301, 4305, 4309, 4313, 4317, 4321, 4325, 4329, 4333, 4337, 4341, 4345, 4349, 4353, 4357, 4361, 4365, 4369, 4373, 4377, 4381, 4385, 4389, 4393, 4397, 4401, 4405, 4409, 4413, 4417, 4421, 4425, 4429, 4433, 4437, 4441, 4445, 4449, 4453, 4457, 4461, 4465, 4469, 4473, 4477, 4481, 4485, 4489, 4493, 4497, 4501, 4505, 4509, 4513, 4517, 4521, 4525, 4529, 4533, 4537, 4541, 4545, 4549, 4553, 4557, 4561, 4565, 4569, 4573, 4577, 4581, 4585, 4589, 4593, 4597, 4601, 4605, 4609, 4613, 4617, 4621, 4625, 4629, 4633, 4637, 4641, 4645, 4649, 4653, 4657, 4661, 4665, 4669, 4673, 4677, 4681, 4685, 4689, 4693, 4697, 4701, 4705, 4709, 4713, 4717, 4721, 4725, 4729, 4733, 4737, 4741, 4745, 4749, 4753, 4757, 4761, 4765, 4769, 4773, 4777, 4781, 4785, 4789, 4793, 4797, 4801, 4805, 4809, 4813, 4817, 4821, 4825, 4829, 4833, 4837, 4841, 4845, 4849, 4853, 4857, 4861, 4865, 4869, 4873, 4877, 4881, 4885, 4889, 4893, 4897, 4901, 4905, 4909, 4913, 4917, 4921, 4925, 4929, 4933, 4937, 4941, 4945, 4949, 4953, 4957, 4961, 4965, 4969, 4973, 4977, 4981, 4985, 4989, 4993, 4997, 5001, 5005, 5009, 5013, 5017, 5021, 5025, 5029, 5033, 5037, 5041, 5045, 5049, 5053, 5057, 5061, 5065, 5069, 5073, 5077, 5081, 5085, 5089, 5093, 5097, 5101, 5105, 5109, 5113, 5117, 5121, 5125, 5129, 5133, 5137, 5141, 5145, 5149, 5153, 5157, 5161, 5165, 5169, 5173, 5177, 5181, 5185, 5189, 5193, 5197, 5201, 5205, 5209, 5213, 5217, 5221, 5225, 5229, 5233, 5237, 5241, 5245, 5249, 5253, 5257, 5261, 5265, 5269, 5273, 5277, 5281, 5285, 5289, 5293, 5297, 5301, 5305, 5309, 5313, 5317, 5321, 5325, 5329, 5333, 5337, 5341, 5345, 5349, 5353, 5357, 5361, 5365, 5369, 5373, 5377, 5381, 5385, 5389, 5393, 5397, 5401, 5405, 5409, 5413, 5417, 5421, 5425, 5429, 5433, 5437, 5441, 5445, 5449, 5453, 5457, 5461, 5465, 5469, 5473, 5477, 5481, 5485, 5489, 5493, 5497, 5501, 5505, 5509, 5513, 5517, 5521, 5525, 5529, 5533, 5537, 5541, 5545, 5549, 5553, 5557, 5561, 5565, 5569, 5573, 5577, 5581, 5585, 5589, 5593, 5597, 5601, 5605, 5609, 5613, 5617, 5621, 5625, 5629, 5633, 5637, 5641, 5645, 5649, 5653, 5657, 5661, 5665, 5669, 5673, 5677, 5681, 5685, 5689, 5693, 5697, 5701, 5705, 5709, 5713, 5717, 5721, 5725, 5729, 5733, 5737, 5741, 5745, 5749, 5753, 5757, 5761, 5765, 5769, 5773, 5777, 5781, 5785, 5789, 5793, 5797, 5801, 5805, 5809, 5813, 5817, 5821, 5825, 5829, 5833, 5837, 5841, 5845, 5849, 5853, 5857, 5861, 5865, 5869, 5873, 5877, 5881, 5885, 5889, 5893, 5897, 5901, 5905, 5909, 5913, 5917, 5921, 5925, 5929, 5933, 5937, 5941, 5945, 5949, 5953, 5957, 5961, 5965, 5969, 5973, 5977, 5981, 5985, 5989, 5993, 5997, 6001, 6005, 6009, 6013, 6017, 6021, 6025, 6029, 6033, 6037, 6041, 6045, 6049, 6053, 6057, 6061, 6065, 6069, 6073, 6077, 6081, 6085, 6089, 6093, 6097, 6101, 6105, 6109, 6113, 6117, 6121, 6125, 6129, 6133, 6137, 6141, 6145, 6149, 6153, 6157, 6161, 6165, 6169, 6173, 6177, 6181, 6185, 6189, 6193, 6197, 6201, 6205, 6209, 6213, 6217, 6221, 6225, 6229, 6233, 6237, 6241, 6245, 6249, 6253, 6257, 6261, 6265, 6269, 6273, 6277, 6281, 6285, 6289, 6293, 6297, 6301, 6305, 6309, 6313, 6317, 6321, 6325, 6329, 6333, 6337, 6341, 6345, 6349, 6353, 6357, 6361, 6365, 6369, 6373, 6377, 6381, 6385, 6389, 6393, 6397, 6401, 6405, 6409, 6413, 6417, 6421, 6425, 6429, 6433, 6437, 6441, 6445, 6449, 6453, 6457, 6461, 6465, 6469, 6473, 6477, 6481, 6485, 6489, 6493, 6497, 6501, 6505, 6509, 6513, 6517, 6521, 6525, 6529, 6533, 6537, 6541, 6545, 6549, 6553, 6557, 6561, 6565, 6569, 6573, 6577, 6581, 6585, 6589, 6593, 6597, 6601, 6605, 6609, 6613, 6617, 6621, 6625, 6629, 6633, 6637, 6641, 6645, 6649, 6653, 6657, 6661, 6665, 6669, 6673, 6677, 6681, 6685, 6689, 6693, 6697, 6701, 6705, 6709, 6713, 6717, 6721, 6725, 6729, 6733, 6737, 6741, 6745, 6749, 6753, 6757, 6761, 6765, 6769, 6773, 6777, 6781, 6785, 6789, 6793, 6797, 6801, 6805, 6809, 6813, 6817, 6821, 6825, 6829, 6833, 6837, 6841, 6845, 6849, 6853, 6857, 6861, 6865, 6869, 6873, 6877, 6881, 6885, 6889, 6893, 6897, 6901, 6905, 6909, 6913, 6917, 6921, 6925, 6929, 6933, 6937, 6941, 6945, 6949, 6953, 6957, 6961, 6965, 6969, 6973, 6977, 6981, 6985, 6989, 6993, 6997, 7001, 7005, 7009, 7013, 7017, 7021, 7025, 7029, 7033, 7037, 7041, 7045, 7049, 7053, 7057, 7061, 7065, 7069, 7073, 7077, 7081, 7085, 7089, 7093, 7097, 7101, 7105, 7109, 7113, 7117, 7121, 7125, 7129, 7133, 7137, 7141, 7145, 7149, 7153, 7157, 7161, 7165, 7169, 7173, 7177, 7181, 7185, 7189, 7193, 7197, 7201, 7205, 7209, 7213, 7217, 7221, 7225, 7229, 7233, 7237, 7241, 7245, 7249, 7253, 7257, 7261, 7265, 7269, 7273, 7277, 7281, 7285, 7289, 7293, 7297, 7301, 7305, 7309, 7313, 7317, 7321, 7325, 7329, 7333, 7337, 7341, 7345, 7349, 7353, 7357, 7361, 7365, 7369, 7373, 7377, 7381, 7385, 7389, 7393, 7397, 7401, 7405, 7409, 7413, 7417, 7421, 7425, 7429, 7433, 7437, 7441, 7445, 7449, 7453, 7457, 7461, 7465, 7469, 7473, 7477, 7481, 7485, 7489, 7493, 7497, 7501, 7505, 7509, 7513, 7517, 7521, 7525, 7529, 7533, 7537, 7541, 7545, 7549, 7553, 7557, 7561, 7565, 7569, 7573, 7577, 7581, 7585, 7589, 7593, 7597, 7601, 7605, 7609, 7613, 7617, 7621, 7625, 7629, 7633, 7637, 7641, 7645, 7649, 7653, 7657, 7661, 7665, 7669, 7673, 7677, 7681, 7685, 7689, 7693, 7697, 7701, 7705, 7709, 7713, 7717, 7721, 7725, 7729, 7733, 7737, 7741, 7745, 7749, 7753, 7757, 7761, 7765, 7769, 7773, 7777, 7781, 7785, 7789, 7793, 7797, 7801, 7805, 7809, 7813, 7817, 7821, 7825, 7829, 7833, 7837, 7841, 7845, 7849, 7853, 7857, 7861, 7865, 7869, 7873, 7877, 7881, 7885, 7889, 7893, 7897, 7901, 7905, 7909, 7913, 7917, 7921, 7925, 7929, 7933, 7937, 7941, 7945, 7949, 7953, 7957, 7961, 7965, 7969, 7973, 7977, 7981, 7985, 7989, 7993, 7997, 8001, 8005, 8009, 8013, 8017, 8021, 8025, 8029, 8033, 8037, 8041, 8045, 8049, 8053, 8057, 8061, 8065, 8069, 8073, 8077, 8081, 8085, 8089, 8093, 8097, 8101, 8105, 810

CALM AFTER THE STORM

(Free Jazz Score)

<p>1</p> <p>LIGHT BREEZE</p>		<p>2</p> <p>STRONG WINDS BLOW</p>	<p>3</p> <p>STORM (LIGHTNING, THUNDER, ETC)</p>	<p>4</p> <p>STRONG WINDS BLOW</p>	<p>5</p> <p>CALM AFTER THE STORM</p>
<p>Instruments: - Piano</p>	<p>Instruments: - Piano - Horn players blow wind through horns - Drummer rapidly rubs brushes on snare drums</p>	<p>Instruments: - Everyone plays! - Emulate a storm</p>	<p>Instruments: - Piano - Horn players blow wind through horns - Drummer rapidly rubs brushes on snare drums</p>	<p>Instruments: - Piano</p>	<p>Dynamic Level: p</p> <p>Dynamic Level: mf</p> <p>Dynamic Level: ff</p> <p>Dynamic Level: mf</p> <p>Dynamic Level: p</p>

THANKFULNESS

250-3

GM1 A-7 BM7 D7(b9) GM1 A-7 B-7 D7(b9) GM1 F13 B-7 E9(b9) A9(b9) E7(b9) D9(b9) GM1 A-7 BM7 D7(b9)

FLUTE (FL) PART: *FLUTE SOLO*
FLUTE 1 (FL1) PART
FLUTE 2 (FL2) PART
TRUMPET 3&4 (T3&4) PART
TRUMPET 1 (TR1) PART
TRUMPET 2 (TR2) PART
TRUMPET 3 (TR3) PART
TRUMPET 4 (TR4) PART
HORN 1 (H1) PART
HORN 2 (H2) PART
BASSOON (B.C.) PART
CLARINET 1 (CL1) PART
CLARINET 2 (CL2) PART
VIOLA (VLA) PART
VIOLIN 1 (V1) PART
VIOLIN 2 (V2) PART
VIOLIN 3 (V3) PART
VIOLIN 4 (V4) PART
TUBA (TUB) PART
CONTRABASS (C.B.) PART

20 21 22 23 24 25 26 27 28 29 30

THANKFULNESS

DAVID WILSON

G48

This musical score is for the hymn "Thankfulness" by David Wilson. It is arranged for a full band and includes parts for the following instruments: Cornet A-1, B-flat 1, B-flat 2, B-flat 3, B-flat 4, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor Saxophone, Baritone Saxophone 1, Baritone Saxophone 2, Baritone Saxophone 3, Baritone Saxophone 4, and Drums. The score is written in 4/4 time and features a key signature of one flat (B-flat major). The music is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 21. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The title "THANKFULNESS" is printed in large, bold, capital letters at the end of the second system. The composer's name "DAVID WILSON" is printed in smaller capital letters at the end of the first system.

BASIC SWANG

COMPOSED & ARRANGED
BY ALTON JENSELL

SCORE

ALTO SAX 1 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

ALTO SAX 2 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TENOR SAX 1 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TENOR SAX 2 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

BARIOTONE SAX **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPET 1 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPET 2 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPET 3 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPET 4 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPONE 1 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPONE 2 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPONE 3 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

TRUMPONE 4 **TENOR (F=185)**
A BASIC-LIKE PIANO SOLO

PIANO **A** CHORDS: Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7

BASS **A** CHORDS: Eb7(b9), Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7, Dm7, Eb7, Ebmaj7, Ab7

DRUMS **A** BASIC DRUMS

ALTO SAX 1
 ALTO SAX 2
 TENOR SAX 1
 TENOR SAX 2
 BARIOTONE SAX
 TRUMPET 1
 TRUMPET 2
 TRUMPET 3
 TRUMPET 4
 Trombone 1
 Trombone 2
 Trombone 3
 Trombone 4
 Piano
 Bass
 Drums

Musical score for a jazz ensemble, including parts for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Piano, Bass, and Drums. The score shows complex harmonic structures and melodic lines across multiple staves.

ALTO SAX 1
 ALTO SAX 2
 TENOR SAX 1
 TENOR SAX 2
 BARITONE SAX
 TRUMPET 1
 TRUMPET 2
 TRUMPET 3
 TRUMPET 4
 TROMBONE 1
 TROMBONE 2
 TROMBONE 3
 TROMBONE 4
 PIANO
 BASS
 DRUMS

264

ALTO SAX 1
 ALTO SAX 2
 TENOR SAX 1
 TENOR SAX 2
 BARITONE SAX
 TRUMPET 1
 TRUMPET 2
 TRUMPET 3
 TRUMPET 4
 TROMBONE 1
 TROMBONE 2
 TROMBONE 3
 TROMBONE 4
 PIANO
 BASS
 DRUMS

Chord symbols in Piano part:
 Ab7, Eb, Ebm, Ab7, Eb, Gm7(b9), C7, Fm7, Eb7, Ebm, Ab7(b9)

Alto Sax 1
 Alto Sax 2
 Tenor Sax 1
 Tenor Sax 2
 Baritone Sax
 Trumpet 1
 Trumpet 2
 Trumpet 3
 Trumpet 4
 Trombone 1
 Trombone 2
 Trombone 3
 Trombone 4
 Piano
 Bass
 Drums

Chord symbols in Bass line:
 D9, D7, Gbm, D7, Ebm7, A7, D9

ALTO SAX 1 [E]
 ALTO SAX 2 [E]
 TENOR SAX 1 [E]
 TENOR SAX 2 [E]
 BARITONE SAX [E]
 TRUMPET 1 [E]
 TRUMPET 2 [E]
 TRUMPET 3 [E]
 TRUMPET 4 [E]
 Trombone 1 [E]
 Trombone 2 [E]
 Trombone 3 [E]
 Trombone 4 [E]
 PIANO [E]
 Bass [E]
 Drums [E]

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARIOTONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

(BASS) TROMBONE IN C OR E

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

PIANO

BASS

DRUMS

57 58 59 60 61 62 63 64 65

ALTO SAX 1 (Solo)
 ALTO SAX 2 (Solo)
 TENOR SAX 1 (Solo)
 TENOR SAX 2 (Solo)
 BARIOTONE SAX (Solo)
 TRUMPET 1
 TRUMPET 2
 TRUMPET 3
 TRUMPET 4
 Trombone 1
 Trombone 2
 Trombone 3
 Trombone 4
 Piano
 Bass
 Drums

Chord progressions in the piano and bass parts include:

- Piano: Eb9, Eb7, Gbm7, G7, Fm7, Bb7, Ebm7, Ab7, Ebm7, Eb7, Ebm7, Ab7
- Bass: Eb9, Eb7, Gbm7, G7, Fm7, Bb7, Ebm7, Ab7, Ebm7, Eb7, Ebm7, Ab7

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
PIANO
BASS
DRUMS

ALTO SAX 1
 ALTO SAX 2
 TENOR SAX 1
 TENOR SAX 2
 BARITONE SAX
 TRUMPET 1
 TRUMPET 2
 TRUMPET 3
 TRUMPET 4
 TROMBONE 1
 TROMBONE 2
 TROMBONE 3
 TROMBONE 4
 PIANO
 BASS
 DRUMS

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARIOTONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

PIANO

BASS

DRUMS

135 138 141 144 147 150 153 156 159

FILL

DIVINE INTERVENTION - MOVEMENT #1

[A] $\text{♩} = 135$ SOLO PIANO

Flute 1
Flute 2
Clarinet in Bb 1
Clarinet in Bb 2
Baritone Sax
Flugelhorn 1
Flugelhorn 2
Flugelhorn 3
Flugelhorn 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Vibraphone
Piano
Acoustic Bass
Drum Set
Violin I
Violin II
Viola
Cello

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

FLUGAL HORNS ENTER

The musical score is arranged in a standard orchestral layout. The top section includes Flutes 1 and 2, Clarinets in Bb 1 and 2, and Saxophones in Bb. The middle section features Flugal Horns 1-4, Trombones 1-4, and Trumpets. The bottom section includes Guitar, Violin, Piano (with a detailed chord progression: E7M7, F69, Gsus, G/B, C-9, BbM9, E7M7(-5), F-9), Double Bass, Viola, and Cello. The Flugal Horns and Piano parts begin with musical notation in the 7th measure, while the rest of the score is mostly rests.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

©

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score is arranged for a large ensemble including Flutes (Fl. 1, 2), Clarinets (B♭ Cl. 1, 2), Bassoon (B. Sn.), Flutes in C (FLHORN 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3, 4), Trumpets (Gtr.), Violins (Vln. I, II), Viola (Via.), and Violoncello (Vc.). The piano part includes a grand staff with a treble and bass clef, and a separate bass line for the double bass (D.S.). The piano part features a complex harmonic structure with various chords and melodic lines. The score includes dynamic markings such as *mp* and *mf*. The key signature is one flat (B♭ major / F minor), and the time signature is common time (C).

Chord progression for Piano:

E^bM7 E-9 F13(sus4) E7(♯9) C-7(♯9) G-9 E^bM7(-4) E7(♯9) C-7 D-7 G² F E^bM7 F69 G^{sus} G/B C-9 B^bM9 E^bM7(-5) F-9

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score includes parts for Flute 1 and 2, B♭ Clarinet 1 and 2, Bassoon, Flute Harmonica 1-4, Trombone 1-4, Trumpet, Viola, Piano (with chord symbols: E♭M7, E-9, F13(sus4), E7(♯9), C-7(b6), G-9, E♭M7(-4), E7(♯9), C-7, D-7, G²), Bassoon, Double Bass, Violin I and II, Viola, and Violoncello. The score features various musical notations such as dynamics (mf), articulation (accents), and phrasing slurs. A rehearsal mark 'D' is placed above the first staff at the beginning of the section.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score is arranged for a large ensemble and includes the following parts:

- Fl. 1
- Fl. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B. Sn.
- FLGHN. 1
- FLGHN. 2
- FLGHN. 3
- FLGHN. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Vis.
- PNO.
- A.B.
- D. S.
- Vln. I
- Vln. II
- Vla.
- Vc.

The score features various dynamics such as *mp* and *mf*. The piano part includes chord markings: F13(sus4), G-11, A^b7(sus4), B^b-11, B7(sus4), AM7(+4), EM7, and DM7(+4). The page number 41 is located at the bottom left of the score.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

FL. 1 *mf* *mp*

FL. 2 *mf* *mp*

B♭ CL. 1 *mp*

B♭ CL. 2 *mp*

B. Sx.

FLGHN. 1 *mf* *mp*

FLGHN. 2 *mf* *mp*

FLGHN. 3 *mf* *mp*

FLGHN. 4 *mf* *mp*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *mf* *p*

Tbn. 4

Gtr.

Vib. *f*

PNO. *mp*
E⁷M7 F69 Gsus G/B C-9 B^bM9 E⁷M7(-9) F-9 E⁷M7 E-11 F13(sus4) E⁷(♯) C-7(b6) G-9 E⁷M7(-4) E⁷(♯)

A.B. *mf*

D.S.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

51 *mf* *mp*

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

[E] FLUGAL HORN SOLO

The musical score is arranged in a standard orchestral layout. The top section includes Flutes 1-2, Clarinets 1-2, Bassoon, and Flugal Horns 1-4. The middle section includes Trombones 1-4, Guitar, Viola, Piano, Bass, and Drums. The bottom section includes Violins I-II, Viola, and Cello. The Flugal Horns part features a solo section starting at measure 10, with a key signature change to E minor (E^bM7) and a 7/8 time signature. The Piano part includes a complex chord progression: C-9, D-7, D^bM7(+4), B^bM7(ADD6), A^bM9, G-9, E⁷(D^bF13(ADD4)), C-9, D⁹(b9), and G². The Flugal Horns part includes a key signature change to E minor (E^bM7) and a 7/8 time signature. The Piano part includes a complex chord progression: C-9, D-7, D^bM7(+4), B^bM7(ADD6), A^bM9, G-9, E⁷(D^bF13(ADD4)), C-9, D⁹(b9), and G².

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score is arranged for a large ensemble and includes the following parts:

- Fl. 1
- Fl. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B. Sn.
- FLGHN. 1
- FLGHN. 2 (Chord progression: F^{MIN7}/B^b, E^bM7, G^{MIN7}, C-7, B^b7, E^bM7, G^{MIN7}, C-7, D, G², E^bM7, G^{MIN7}, C-9)
- FLGHN. 3
- FLGHN. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Vis.
- Pno.
- A.B.
- D. S.
- Viol. I
- Viol. II
- Vla.
- Vc.

The score is written on a grand staff with ten systems. The first system contains the woodwinds and brass. The second system contains the strings and woodwinds. The third system contains the woodwinds. The fourth system contains the woodwinds. The fifth system contains the woodwinds. The sixth system contains the woodwinds. The seventh system contains the woodwinds. The eighth system contains the woodwinds. The ninth system contains the woodwinds. The tenth system contains the woodwinds. The eleventh system contains the woodwinds. The twelfth system contains the woodwinds. The thirteenth system contains the woodwinds. The fourteenth system contains the woodwinds. The fifteenth system contains the woodwinds. The sixteenth system contains the woodwinds. The seventeenth system contains the woodwinds. The eighteenth system contains the woodwinds. The nineteenth system contains the woodwinds. The twentieth system contains the woodwinds. The twenty-first system contains the woodwinds. The twenty-second system contains the woodwinds. The twenty-third system contains the woodwinds. The twenty-fourth system contains the woodwinds. The twenty-fifth system contains the woodwinds. The twenty-sixth system contains the woodwinds. The twenty-seventh system contains the woodwinds. The twenty-eighth system contains the woodwinds. The twenty-ninth system contains the woodwinds. The thirtieth system contains the woodwinds. The thirty-first system contains the woodwinds. The thirty-second system contains the woodwinds. The thirty-third system contains the woodwinds. The thirty-fourth system contains the woodwinds. The thirty-fifth system contains the woodwinds. The thirty-sixth system contains the woodwinds. The thirty-seventh system contains the woodwinds. The thirty-eighth system contains the woodwinds. The thirty-ninth system contains the woodwinds. The fortieth system contains the woodwinds. The forty-first system contains the woodwinds. The forty-second system contains the woodwinds. The forty-third system contains the woodwinds. The forty-fourth system contains the woodwinds. The forty-fifth system contains the woodwinds. The forty-sixth system contains the woodwinds. The forty-seventh system contains the woodwinds. The forty-eighth system contains the woodwinds. The forty-ninth system contains the woodwinds. The fiftieth system contains the woodwinds. The fifty-first system contains the woodwinds. The fifty-second system contains the woodwinds. The fifty-third system contains the woodwinds. The fifty-fourth system contains the woodwinds. The fifty-fifth system contains the woodwinds. The fifty-sixth system contains the woodwinds. The fifty-seventh system contains the woodwinds. The fifty-eighth system contains the woodwinds. The fifty-ninth system contains the woodwinds. The sixtieth system contains the woodwinds. The sixty-first system contains the woodwinds. The sixty-second system contains the woodwinds. The sixty-third system contains the woodwinds. The sixty-fourth system contains the woodwinds. The sixty-fifth system contains the woodwinds. The sixty-sixth system contains the woodwinds. The sixty-seventh system contains the woodwinds. The sixty-eighth system contains the woodwinds. The sixty-ninth system contains the woodwinds. The seventieth system contains the woodwinds. The seventy-first system contains the woodwinds. The seventy-second system contains the woodwinds. The seventy-third system contains the woodwinds. The seventy-fourth system contains the woodwinds. The seventy-fifth system contains the woodwinds. The seventy-sixth system contains the woodwinds. The seventy-seventh system contains the woodwinds. The seventy-eighth system contains the woodwinds. The seventy-ninth system contains the woodwinds. The eightieth system contains the woodwinds. The eighty-first system contains the woodwinds. The eighty-second system contains the woodwinds. The eighty-third system contains the woodwinds. The eighty-fourth system contains the woodwinds. The eighty-fifth system contains the woodwinds. The eighty-sixth system contains the woodwinds. The eighty-seventh system contains the woodwinds. The eighty-eighth system contains the woodwinds. The eighty-ninth system contains the woodwinds. The ninetieth system contains the woodwinds. The hundredth system contains the woodwinds.

MIRACLES
 DIVINE INTERVENTION - MOVEMENT #1

6

The score is arranged for the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2
- Bassoon:** B. Sn.
- Flugels:** FLUGL. 1, FLUGL. 2, FLUGL. 3, FLUGL. 4
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4
- Trumpets:** Gtr.
- Violins:** Vln. I, Vln. II
- Viola:** Via.
- Violoncello:** Vc.
- Piano:** PNO. (Grand Piano)
- Double Bass:** A.B.
- Drum Set:** D. S.

Chord Progression (Piano):

1	2	3	4	5	6	7	8	9	10	11	12
F ^{MIN7} /B ^b	E ^b M7	G ^{MIN7}	C-7	B ^b 7	E ^b M7	G ^{MIN7}	C-7 D	G ²	C-7(♭6)		D/C

Dynamic Markings: *mp* (mezzo-piano) is used for the woodwinds and strings. *mf* (mezzo-forte) is used for the piano accompaniment.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

This musical score is for the piece "MIRACLES DIVINE INTERVENTION - MOVEMENT #1". It is arranged for a large ensemble, including strings, woodwinds, brass, and percussion. The score is divided into two systems. The first system includes parts for Flutes 1 and 2, Clarinets 1 and 2, Bassoon, Flutes 3 and 4, Trombones 1-4, Trumpets, Violins, Piano, and Double Bass. The second system includes parts for Viola I and II, Viola, and Violoncello. The piano part includes a chord chart with the following chords: D²/F[♯], G-9, G-9/F, E-7(b5), CM13(♯11), F13(sus4), G-11, A^b7(sus4), B^b-11, and B7(sus4). The score features a melodic line in the strings and woodwinds, with a steady rhythmic accompaniment in the piano and double bass. The tempo is marked *mp* (mezzo-piano).

MIRACLES

DIVINE INTERVENTION - MOVEMENT #1

[H]

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1-2, Clarinets 1-2, Bassoon) and strings (Flutes 3-4, Trombones 1-4, Trumpet, Viola, Double Bass, Violins I & II, Viola, Violoncello). The piano part is positioned in the middle. The bottom section includes the Double Bass and Violoncello. The score is divided into measures, with a repeat sign at the beginning of the second measure. Chord symbols are provided for the piano and double bass parts, including AM7(+4), EM7, DM7(+4), E7M7, F69, Gsus, G/B, C-9, F-6, E7M7(+9), F-9, E7M7, E-11F13(sus4), E7(9), C-7(b6), G-9, and E7M7(+4). Dynamic markings such as *mf* and *mp* are used throughout the score.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

PIANO SOLO

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. 1
- Fl. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B. Sn.
- FLGHN. 1
- FLGHN. 2
- FLGHN. 3
- FLGHN. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Vib.
- PNO.
- A.B.
- D.S.
- Vln. I
- Vln. II
- Vla.
- Vc.

The piano part includes the following chord progression: E7(♯9), C-9, D-7, D♯M7(+4), B♯M7(♯006), A♯M9, G-9, E7(♯9), F13(♯004), C-9, Dsus7(♯9), G², E♯M7, and Gmin7.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

J

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score includes parts for Flute 1 & 2, B♭ Clarinet 1 & 2, Bassoon, Flute 3 & 4, Trombone 1-4, Trumpet, Violin, Piano (with chord progression: C-9, Fmin7/Bb, EbM7, Gmin7, C-7, Bb7, EbM7, Gmin7, C-7 D, G2, C-7(b6)), Bassoon, Double Bass, Violin I & II, Viola, and Violoncello. The score is marked with a 'J' and a 'mp' dynamic. The piano part features a series of chords: C-9, Fmin7/Bb, EbM7, Gmin7, C-7, Bb7, EbM7, Gmin7, C-7 D, G2, and C-7(b6). The bassoon part has a melodic line with a 'mp' dynamic. The double bass part has a rhythmic pattern with a 'mp' dynamic. The violin and viola parts have melodic lines with a 'mp' dynamic. The violoncello part has a melodic line with a 'mp' dynamic.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score is arranged in a system with 18 staves. The instruments are: Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, B. Sn., Flg. 1, Flg. 2, Flg. 3, Flg. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Vib., Pno., A.B., D.S., Vln. I, Vln. II, Vla., and Vc. The piano part includes a chord progression: C-9, Fmin7/B♭, E♭M7, Gmin7, C-7, B♭7, E♭M7, Gmin7, C-7, D, G2, E♭M7, Gmin7. The A.B. part contains a melodic line in bass clef.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

This musical score is for the first movement of 'MIRACLES: DIVINE INTERVENTION'. It is a full orchestral score with the following parts:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Clarinets 1 & 2 (B♭ Cl. 1, B♭ Cl. 2)
- Bassoon (B. Sn.)
- Four Flutes (FLUTE 1-4)
- Four Trombones (Tbn. 1-4)
- Trumpet (Gtr.)
- Violin (Vib.)
- Piano (Pno.) with chord symbols: D/C, D2/F#1, G-9, G-9/F, E-7(b5), CM13(+11), F13(sus4), G-11, A7(sus4), Bb-11
- Double Bass (A.B.)
- Drum Set (D.S.)
- Violins I & II (Vln. I, Vln. II)
- Viola (Via.)
- Violoncello (Vc.)

The score is written in 4/4 time and includes various musical notations such as dynamics (e.g., *mp*), articulation, and phrasing. The piano part features a series of chords that change every two measures. The page number 291 is located at the bottom center.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

[K]

FL. 1
FL. 2
B♭ CL. 1
B♭ CL. 2
B. SK.
FLGHN. 1
FLGHN. 2
FLGHN. 3
FLGHN. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Vib.
PNO.
A.B.
D.S.
Vln. I
Vln. II
Vla.
Vcl.

B7(9)4 AM7(-4)EM7 DM7(-4) E♭M7 F69 Gsus G/B C-9 F-6 E♭M7(-5) F-9 E♭M7 E-1♯13(sus4) E7(13)

mf mp

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score includes parts for Flute 1 and 2, B♭ Clarinet 1 and 2, Bass Saxophone, Flute 3, Flute 4, Trombone 1, 2, 3, and 4, Trumpet, Viola, Piano, Bassoon, Double Bass, Violin I and II, Viola, and Violoncello. The piano part includes a sequence of chords: C-7(b9), G-9, E7(b9), E7(b9), C-9, D-7, D7(b9), B7(Add9), A7(b9), G-9, E7(b9), F13(Add4), C-9, Dsus7(b9), and G2. The score is marked with 'mp' (mezzo-piano) dynamics.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score is arranged for a large ensemble and includes the following parts:

- Fl. 1
- Fl. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B. Sn.
- FLGHN. 1
- FLGHN. 2
- FLGHN. 3
- FLGHN. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Vib.
- PNO. (Piano)
- A.B.
- D.S. (Drum Set)
- Vln. I
- Vln. II
- Vla.
- Vc.

The score features various musical notations including dynamics (e.g., *mp*), articulation (accents), and performance instructions. The piano part includes chord markings: F13(sus4), G-11, and A^b7(sus4). The drum set part (D.S.) features a complex rhythmic pattern with numerous accents.

MIRACLES
DIVINE INTERVENTION - MOVEMENT #1

Musical score for 'MIRACLES DIVINE INTERVENTION - MOVEMENT #1'. The score is arranged for a large ensemble including Flutes (Fl. 1-4), Clarinets (Cl. 1-2), Bassoon (B. Sn.), Flutes in C (FLH. 1-4), Trombones (Tbn. 1-4), Trumpets (Tr.), Violins (Vln. I, II), Viola (Via.), Violoncello (Vc.), and Double Bass (D. S.). The score features complex rhythmic patterns, dynamic markings such as *mf*, *mp*, and *f*, and various articulations. A rehearsal mark 'M' is present at the beginning of the piece. The piano part includes a chord progression: B^b-11, B7(sus4), A^b7(+4), E^b7, D^b7(+4), E^bM7, F6/9, Gsus, G/B, C-9, B^bM9, E^bM7(+5), F-9, E^bM7, E-11, and F13(sus4).

MIRACLES

DIVINE INTERVENTION - MOVEMENT #1

FL. 1
FL. 2
B♭ CL. 1
B♭ CL. 2
B. SX.
FLGHN. 1
FLGHN. 2
FLGHN. 3
FLGHN. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
GTR.
Vib.
PNO.
A.B.
D.S.
Vln. I
Vln. II
Vla.
Vc.

REPEAT 6 TIME-PIANO FILLS

PIANO FILLS 2ND - 6TH TIMES

E7(♯9) C-7(b9) G-9 E7(♯9) E7(♯9) C-9 D-7 D7(♯9) B7(ADD6) A7(♯9) G-9 E7(♯9) F13(sus4) C-9 Dsus7(b9) A7(♯9)

FILL