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**A comparison of embellishments in performances of bebop with
those in the music of Chopin**

Mitchell, David William, M.M.

The University of Arizona, 1992

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**A COMPARISON OF EMBELLISHMENTS IN PERFORMANCES OF BEBOP
WITH THOSE IN THE MUSIC OF CHOPIN**

by

David William Mitchell

**A Thesis submitted to the Faculty of the
School of Music**

**In Partial Fulfillment of the Requirements
For the Degree of**

**MASTER OF MUSIC
WITH A MAJOR IN MUSIC THEORY**

In the Graduate College

THE UNIVERSITY OF ARIZONA

1992

STATEMENT BY AUTHOR

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TABLE OF CONTENTS

LIST OF FIGURES	4
LIST OF TABLES	7
ABSTRACT	8
CHAPTER 1: INTRODUCTION	9
CHAPTER 2: BIOGRAPHICAL SKETCHES	17
<u>Charlie Parker</u>	17
<u>Dizzy Gillespie</u>	22
<u>Clifford Brown</u>	27
<u>Frederic Chopin</u>	30
CHAPTER 3: APPOGGIATURAS	37
<u>Appoggiaturas Which Resolve Upward by Half-Step</u>	37
<u>Appoggiaturas Which Resolve Downward</u>	39
<u>Summary</u>	51
CHAPTER 4: NEIGHBORING TONES	52
<u>Single Neighboring Tones</u>	52
<u>Changing Tones</u>	60
Arpeggios Ornamented with Changing Tone Figures	79
<u>Summary</u>	82
CHAPTER 5: CONVERGING FIGURES	85
<u>Converging Figures</u>	85
<u>Cadential Figures</u>	93
<u>Summary</u>	103
CHAPTER 6: PASSING TONES	105
<u>Chromatic Passing Tones</u>	106
<u>#4 - 5 Motion in V-I Progressions</u>	111
<u>Delayed Passing Motion</u>	116
<u>Multilevel Passing Motion</u>	134
<u>Summary</u>	141
CHAPTER 7: CONCLUSIONS	143
LIST OF REFERENCES	147

LIST OF FIGURES

Figure 1. Chord Nomenclature.	14
Figure 2. Chord Tones vs. Embellishments.	16
Figure 3. Chromatic Appoggiaturas - Parker.	38
Figure 4. Chromatic Appoggiaturas - Gillespie.	40
Figure 5. Chromatic Appoggiaturas - Brown.	40
Figure 6. Chromatic Appoggiaturas - Chopin.	41
Figure 7. Appoggiaturas Which Resolve Downward - Parker.	42
Figure 8. Bb Blues Progression.	43
Figure 9. Quotations of the "Minute Waltz."	44
Figure 10. Appoggiaturas Which Resolve Downward - Gillespie.	45
Figure 11. Appoggiaturas Which Resolve Downward - Chopin.	46
Figure 12. Arpeggios Ornamented with Appoggiaturas - Parker.	48
Figure 13. Arpeggios Ornamented with Appoggiaturas - Brown.	49
Figure 14. Arpeggios Ornamented with Appoggiaturas - Chopin.	50
Figure 15. Neighboring Tones - Parker, Gillespie, and Brown.	53
Figure 16. Neighboring Tones - Chopin.	55
Figure 17. Turns - Parker, Gillespie, and Brown.	56
Figure 18. "I Got Rhythm" Chord Progression.	57
Figure 19. Turns - Chopin.	58
Figure 20. Neighboring Tones Embellished with Passing Tones.	59
Figure 21. Four Types of Changing Tones.	61
Figure 22. Changing Tones - Parker.	62
Figure 23. Changing Tones - Gillespie.	65
Figure 24. Changing Tones - Brown.	68

LIST OF FIGURES - Continued

Figure 25. Changing Tones - Chopin.	71
Figure 26. Consecutive Changing Tone Figures.	77
Figure 27. Delayed Changing Tone Figures.	78
Figure 28. Triad Arpeggios Ornamented with Changing Tones - Brown.	80
Figure 29. Arpeggios Ornamented with Changing Tones - Chopin.	81
Figure 30. Converging Figures - Parker.	86
Figure 31. Converging Figures - Gillespie.	88
Figure 32. Converging Figures - Brown.	89
Figure 33. Converging Figures - Chopin.	92
Figure 34. Cadential Figures - Parker.	94
Figure 35. Cadential Figures - Gillespie.	96
Figure 36. Cadential Figures - Brown.	98
Figure 37. Cadential Figures - Chopin.	99
Figure 38. Cadential Figures in <u>Variations on "Der Schweitzerbub."</u>	101
Figure 39. Chromatic Passing Tones - Parker.	107
Figure 40. Chromatic Scales - Gillespie.	108
Figure 41. Chromatic Passing Tones - Brown.	110
Figure 42. Chromatic Passing Tones - Chopin.	112
Figure 43. Mozart's Use of #4 - 5 Motion.	114
Figure 44. Parker's Use of #4 - 5 Motion.	114
Figure 45. Passing Tones Delayed by a Single, Constant Note - Parker.	118
Figure 46. Passing Tones Delayed by Other Notes - Parker.	118
Figure 47. Delayed Passing Tones - Gillespie.	120
Figure 48. Passing Tones Delayed by a Single, Constant Note - Brown.	124

LIST OF FIGURES - Continued

Figure 49. Passing Tones Delayed by Other Notes - Brown.	125
Figure 50. Delayed Passing Motion with Diatonic Scale Tones on the Beat - Brown.	127
Figure 51. Delayed Passing Tones - Chopin.	130
Figure 52. Multilevel Passing Motion - Parker.	135
Figure 53. Multilevel Passing Motion - Gillespie.	137
Figure 54. Multilevel Passing Motion - Brown.	137
Figure 55. Multilevel Passing Motion - Chopin.	138

LIST OF TABLES

Table 1. Melodic Direction of Chopin's Changing Tones.	73
Table 2. Metric Placement of Chopin's Modified Changing Tones.	74

ABSTRACT

Significant similarities can be found in the origins of the music of the bebop style of jazz of the 1940s and '50s and the music of Chopin. Chopin's music, like that of the beboppers, has an improvisatory quality. And many of the bebopper's complex embellishment figures have significant corollaries in the music of Chopin.

In comparing bebop embellishments with those in the music of Chopin, the author has selected Charlie Parker, Dizzy Gillespie, and Clifford Brown as exponents of the bebop style. This study finds similarities between Chopin's use of embellishments and that of Parker, Gillespie, and Brown which include the use of delayed passing motion, the use of consecutive embellishing tones, the use of figures which converge on a note from both sides, and the frequent use of changing tone figures of all types.

CHAPTER 1

INTRODUCTION

Early in the twentieth century, many composers of "serious" art music abandoned the use of tonality as an organizing principle in favor of other systems. The appearance of jazz in America at about the same time offers convincing proof that the possibilities inherent in tonal systems had not, after all, been exhausted. This new style used the European tonal system, including its vocabulary of chord tones and embellishments. Bebop, a style of jazz which appeared in the early 1940s, was especially rich in embellishments. Bebop was also "serious art music," to a greater extent than the forms of jazz which preceded it. As Gridley (1978, p. 123) writes:

With the advent of bop, the status of jazz began to resemble that of classical chamber music more than that of American popular music. It became an art music in the sense that its performance required highly sophisticated skills and its popular appeal was limited. Jazz had always required special skills, and, as far as American popular music went, it had long been in the elite because of its demand for so much spontaneous creativity. Yet bop seemed to crystallize those tendencies and remove jazz further from the mainstream of American popular music. . . .

In the typical performance of a bebop tune, the trumpet and saxophone players first play the melody, accompanied by a rhythm section consisting of bass, drums, and piano. Improvised solos follow, played on the same formal and harmonic structure as the melody. The accompaniment by the rhythm section is also improvised, following the same structure. This encourages communication between the soloist and rhythm section regarding rhythmic accentuation and the addition of upper chord tones and passing chords. Bebop drummers, unlike those in previous styles of jazz, began keeping time with the ride cymbal instead of with the bass drum, using the drums for accents, thus enhancing this communication. Piano players were likewise free to use chords for rhythmic accents rather

than to play a constant accompaniment. Soloists such as saxophonist Charlie Parker and trumpeter Dizzy Gillespie played solos, based on the harmonic structure of the tune rather than merely on variations of the melody, that were full of syncopated rhythms.

The harmonic language of bebop is essentially that of the extended major-minor tonal system, using extensive chromaticism and chordal extensions (sevenths, ninths, elevenths, and thirteenths). Melodically, the bebop style is complex and includes liberal use of embellishing figures.

Many of the beboppers' more complex embellishment figures have significant corollaries in the music of Chopin and other "classical" composers.¹ Admittedly, there are many bop figures, most notably those derived from ragtime and blues, that seldom, if ever, appear in classical works. But delayed passing tones, consecutive nonharmonic tones, and others of the same devices found in bebop are also found in the music of Chopin and, to a lesser extent, in that of other classical composers.

In comparing the embellishments of bebop jazz players with those of Chopin, the author has selected Charlie Parker, Dizzy Gillespie, and Clifford Brown, three of Jazz's all-time best improvisers, for this study as prime exponents of the bop style. All three were excellent technicians and possessed exceptional ability to improvise at fast tempos. Each was a major influence on other jazz musicians. And each of them improvised melodic lines that were particularly intricate.

Charlie "Bird" Parker and John Birks "Dizzy" Gillespie were two of the original creators of bebop in the early 1940s. They collaborated musically and influenced each other's style of playing. Clifford Brown came on the scene in the early 1950s and is

¹The word "classical" is used in this thesis as a generic term for "serious" art music such as that produced in the Baroque, Classical and Romantic periods.

considered part of the "hard bop" school of jazz, an outgrowth of bebop.¹ He was influenced by Parker and Gillespie, and also by Fats Navarro, a prominent bebop trumpeter and contemporary of Gillespie's (Gillespie-Fraser 1979, p. 487). The same melodic complexity which characterized the improvisations of Parker and Gillespie was also present in Brown's playing.

A dissertation on Parker's improvisational techniques by Thomas Owens (1974) contains a detailed analysis of his music and transcriptions of 190 solos. Owens identifies about a hundred of Parker's common motives and analyzes some of them.

Many of these motives contain interesting embellishments. Some of these motives, as cited, are discussed by Owens in his dissertation. Several other aspects of these motives, however, dealing specifically with embellishments, are not discussed by Owens and are brought out only in the present work. The motives appear here as Owens notates them, in concert pitch and with the numbers which he supplies. When all forms of a motive, as listed by Owens, appear in a figure in this thesis, the number of times, according to Owens' listing, that the motive appears in the 190 solos transcribed by Owens is also given.

Some of Parker's motives are specifically tied to a key or harmonic context, but others appear in a variety of harmonic contexts. Consequently, the chords which appear with them in the figures in this thesis, while they correspond to locations in which the motives were found by the present author, are not the only chords used with these motives.

Similar compilations of the important and frequent embellishment figures of Gillespie and Brown, arrived at through detailed study of twenty solo transcriptions each, form the basis for the discussions of their embellishments.

¹The hard bop style of the 1950s and '60s was an outgrowth of bebop. Unlike the "cool" style which existed at the same time, hard bop retained the rhythmic drive of bebop, adding elements from gospel music (Gridley 1978, pp. 157-59).

The transcriptions of Gillespie's solos used in this thesis are from three collections: Dizzy Gillespie: World Statesman (1957), transcribed by Jerome Richardson; Dizzy Gillespie: A Jazz Master (1975), transcribed by Frank Paparelli; and 28 Modern Jazz Trumpet Solos (1977), transcribed by Ken Slone.

The transcriptions of Brown's solos are likewise from three sources: Clifford Brown Trumpet Solos (1982), transcribed by Ken Slone; 28 Modern Jazz Trumpet Solos (1977), transcribed by Ken Slone; and two unpublished solo transcriptions by Steve Mostovoy.

A dissertation by Betty Jean Thomas, "Harmonic Materials and Treatment of Dissonance in the Pianoforte Music of Frederic Chopin", covers Chopin's nonharmonic tone use in detail, giving the frequency of use of the various types and subtypes of nonharmonic tones in the sections of Chopin's music which she analyzes. Thomas' dissertation and the present author's informal study of Chopin's works form the basis for the discussion of his embellishments. Special attention is given to those with bop counterparts.

Some of the examples included in this thesis are analyzed for nonharmonic tone use in Thomas' work; in these instances, citations are included here with the examples. Where Thomas simply labels the nonharmonic tones without additional commentary, this is noted next to the citation. Additions or alternate analyses made by the present author are in brackets.

The examples from Chopin's music in this thesis are taken from various sources. The examples from the Ballades, Etudes, Impromptus, Variations Brilliantes, Bolero, Tarantalle, Allegro de Concert, Fantasia, Berceuse, Barcarolle, Variations on "Der Schweizerbub", Three Ecossaises, Mazurkas, Polonaises, Scherzos, Sonatas, and Waltzes are taken from the G. Henle Edition (1961, 1963, 1969, 1971, 1973, 1975, 1976, 1978,

1980, 1984). The examples from the Nocturnes are taken from the Wiener Urtext Edition (1980). The examples from the Preludes are taken from the Peters Edition (1984).

Since the embellishments being studied and compared here occur mostly in melodies, the examples in this thesis are mostly shown with melodies and chord symbols rather than in full score.

The writer dealing with harmonic elements of both jazz and classical music faces the dilemma of choosing between the several existing systems used to denote chord types. One especially prevalent system is that used by theorists in the classical music field to describe chords occurring in written music. Another is that used by jazz and pop musicians, found in published versions of their works and used in performance. This thesis uses the jazz system, as shown in Figure 1. It should be noted that numbers as used in the jazz system stand for chordal extensions and not for inversions.

Members of the rhythm section who provide chordal accompaniment often include upper extensions in the chords as a matter of course. For the piano player or guitarist, who will probably want to include some kind of ninth in his voicing, a designation such as "b9" tells him which kind of ninth to use in places where the composer or arranger considers it important. It also tells the soloist which kind to use in his melodic construction. It does not, however, force him to treat this ninth as an actual chord tone.

With the inclusion of ninths, elevenths, and thirteenths into the harmonic language, a problem arises: when are these notes to be considered embellishments, and when are they genuine chordal extensions? Though Parker, Gillespie, Brown, and Chopin often treat them as chord tones, this is by no means always the case. The distinction, however, is often a fine one, especially when dealing with a melodic line improvised over a

Figure 1 displays five staves of musical notation, each showing a series of chords in the key of C major and C minor. The chords are represented by their nomenclature above the staff and their corresponding chord diagrams below the staff.

Staff 1: C Maj.7, C Maj.9, C6, C6⁹

Staff 2: Cm7, Cm9, Cm11, Cm13, Cm (Ma.7), Cm6

Staff 3: C7, C9, C7sus, C7^{#11}

Staff 4: C7^{b9}, C13, C7^{b9}^{b13}

Staff 5: C^o7, C^o7

Figure 1. Chord Nomenclature.

freely realized harmonic background, as is the case in bebop. A distinction may be drawn between the chord extensions in effect at a given point and the soloist's treatment of these notes.

As a rule, when the note in question remains until the next chord change before resolving, it may be considered a chord tone, provided that it fits into the tertian spelling of the chord and that the context otherwise qualifies it as a chord tone. If, on the other hand, it resolves to a more fundamental chord member before the chord changes, it may be considered an embellishment.

Thus, the A, G#, and C# in Figure 2a are chord tones. Likewise, the B, Bb and A in Figure 2b are also chord tones. In Figure 2c, the E at the end of the first measure is a chord tone, since it is part of the chord arpeggio and resolves with the chord change but is still a delayed passing tone.

In describing Figure 2d, "embellishment" is a more accurate and relevant term than "non-harmonic tone," since Brown ornaments the E minor triad with appoggiaturas without regard to the intervening F⁷ chord. The D#'s in the second measure would fit the spelling of the F⁷ chord, but really serve to embellish the E's.

a. 

Gillespie - from "Groovin' High" (Paparelli 1975, p.10)

b. 

Gillespie - from "Groovin' High" (Paparelli 1975, p.10)

c. 

Brown - from "Kiss and Run" (Slone 1982, p.16)

d. 



Brown - from "A Night in Tunisia" (Mostovoy)

Figure 2. Chord Tones vs. Embellishments.

CHAPTER 2

BIOGRAPHICAL SKETCHES

Before embarking on a comparison of the various types of embellishing tones in the music of Parker, Gillespie, Brown, and Chopin, it will be well to consider their respective careers and the forces which influenced their music. It will be found that improvisation is an important consideration in Chopin's music, as well as in that of Parker, Gillespie, and Brown. In addition, all four performed on a more or less constant basis throughout their active careers, though Chopin did so on a less public basis.

Charlie Parker

Charlie "Bird" Parker (8/29/20 - 3/12/55) is almost universally regarded as one of the best and most influential improvisers in the history of jazz (Gridley 1978, pp. 124-26; Owens 1974, Vol. I, p. 3). His improvisations, though sometimes lightning fast, have melodic as well as technical appeal. His solos have received more attention than those of any other jazz artist. They have been transcribed and published, sung with lyrics, and harmonized for performance by an entire saxophone section. Many of his favorite motives have been imitated by saxophonists and by performers on other instruments.

Parker was born on August 29, 1920, in Kansas City, Kansas. When he was eight or nine, his family moved into Kansas City, Missouri. Kansas City at that time was a center for jazz, for jazz saxophonists in particular, and the home of the Count Basie Orchestra, and the Parkers' new dwelling was within walking distance of a number of jazz clubs. By 1935, Parker was listening to such eminent saxophonists as Ben Webster, Lester Young, and Herschel Evans (Russell 1973, pp. 30-33, 42).

Parker's musical training began in his high school band. He at first was given a baritone horn, but soon grew bored with the baritone parts in the music, and convinced his

mother to buy him an alto saxophone. At the age of thirteen, Parker joined a dance band formed by upperclassmen at the school. A year later Parker began spending his nights in the jazz clubs, listening to his idols (Russell 1973, pp. 38, 41-42, 45-46).

Parker was unprepared for his first attempt at sitting in on a jam session, and met with failure. After this embarrassment, Parker began learning his major scales. When he had finished, he began learning to play tunes in all twelve keys, first the blues, then Gershwin's "I Got Rhythm" (Russell 1973, pp. 63-68, 75).

In 1936, Parker joined the Tommy Douglas Orchestra and began studying saxophone technique and harmony with Douglas, who was a graduate of the Boston Conservatory. In the summer of 1937, he accepted a job at a resort in the Ozark Mountains that allowed him to devote more time to serious study. He studied harmony with Carrie Powell and Efferge Ware, the pianist and guitarist in the band, and learned Lester Young solos from records, note for note and sound for sound. By the end of the summer, he had come into his own as a musician. Returning to Kansas City, he soon won a spot in a band headed by Jesse Price and Henry "Prof" (or "Buster") Smith. Smith showed Parker the tricks of the saxophone trade and was a major influence on Parker's style (Russell 1973, pp. 81-83, 89-95).

In August of 1938, after a brief trip to Chicago, Parker went to New York City and moved in with Prof Smith. He took a job washing dishes at a restaurant that featured pianist Art Tatum. Tatum's prodigious technique and harmonic imagination were an inspiration to Parker, and he remained at the restaurant until Tatum left three months later (Russell 1973, pp. 97-102).

Parker returned to Kansas City to attend his father's funeral, and in the spring of 1939 joined the newly forming Jay McShann Orchestra, a hard-swinging, blues-oriented big band. After a series of local engagements, the band took off on a regional tour and

made a series of radio broadcasts in the late fall of 1940 which were recorded and released on record. This was soon followed by a tour of the South, and the first official recording session of the Jay McShann Orchestra on April 30, 1941 (Russell 1973, pp. 106, 109-25).

In January of 1942, the band opened at the Savoy Ballroom in New York. The band's performances were broadcast on the radio, and Parker's solos piqued the curiosity of musicians across the country. A series of engagements in New York and on the East Coast were followed by more recordings on July 2, less than a month before a recording ban by the American Federation of Musicians, instituted in order to secure an acceptable royalty agreement with record manufacturers, took effect. Parker's next studio recording would not take place until September of 1944 (Russell 1973, pp. 125-28).

When McShann left soon after this on a tour that would take the band back to Kansas City, Parker stayed behind in New York, playing in after-hours jam sessions at Monroe's Uptown House at the same time that Kenny Clarke and Thelonious Monk were leading some revolutionary jam sessions at Minton's Playhouse. The sessions were fiercely competitive and attended by large numbers of prominent jazzmen, and they provided a forum for the new musical developments that were taking place. Clarke began keeping time with the ride cymbal instead of with the bass drum, using the drums for accents. Monk's style was similarly fresh, and included liberal use of chordal extensions and strange textures. Trumpeter Dizzy Gillespie, who attended the sessions frequently, was also adding new harmonies and rhythms to the old music. Parker was developing his craft in the same kinds of ways, and when Clarke and Monk heard him play, they quickly convinced him to join them at Minton's (Russell 1973, pp. 129-39).

In December of 1942, Parker was hired by pianist Earl Hines to play tenor in a short-lived band that featured many of the new generation of players, including Gillespie. Parker and Gillespie practiced together, learned from each other and soon attained celebrity

status within the jazz world. Shortly after the band broke up in 1944, Billy Eckstine formed a band which included many of the same players. Parker remained with Hines until August, then, desiring to play with a smaller group, accepted a job playing with a quartet at the Three Deuces in New York. He was joined not long afterwards by Gillespie (Russell 1973, pp. 143-71).

The new band was panned by critics and by many older musicians, but was idolized by the younger generation of musicians, and remained in New York until November of 1945, when police closed many of the clubs due because of the undesirable elements present there . The recording ban lifted, Parker and Gillespie made numerous recordings that year. Some of these featured them merely as sidemen with less progressive-minded musicians, but others were genuine bebop sessions which showed the changes that had taken place during the recording ban (Russell 1973, pp. 172-74, 191-98).

In December of 1945, Parker and Gillespie left New York to play an eight-week engagement at Billy Berg's in Los Angeles. The band was a sextet, led by Gillespie and featuring vibraphonist Milt Jackson as the third member of the front line (Gillespie-Fraser 1979, pp. 242-43, Russell 1973, p. 198).

While in California, they took part in a jazz concert, organized by Norman Granz, at the Los Angeles Philharmonic Auditorium. The Philharmonic Auditorium was filled to its twenty-eight hundred seat capacity, and the concert was such a success that Granz followed it up with another two months later. Parker, having remained in California when the rest of the band returned to New York, again took part. The audience this time actually danced in the aisles, and Granz was forced to take his concerts elsewhere. Parker was to participate in Granz's jazz at the Philharmonic productions, including cross-country and international tours, throughout the rest of his life (Russell 1973, pp. 204-05).

While in California, Parker played at the Finale Club, which soon boasted jam sessions rivaling those at Minton's. He made some records on the Dial label. Around August of 1946, he was committed to Camarillo State Hospital for treatment of heroin addiction and alcoholism and remained there until the end of January. In February, he returned to New York to play at the Three Deuces once again (Russell 1973, pp. 206-410).

On his return to New York, Parker found the jazz scene changed for the better. Jazz clubs had increased in number and in quality, and patrons came to listen instead of to dance. Parker opened at the Three Deuces in April with a quintet that included Miles Davis on trumpet, Max Roach on drums, Duke Jordan on piano, and Tommy Potter on bass. The band was successful, and their contract was extended indefinitely. Parker made some recordings a month later, and in September appeared with Gillespie in a modern jazz concert at Carnegie Hall. The end of the year brought more recordings and a tour with Jazz at the Philharmonic. In 1948, Parker won the Metronome jazz poll for the first time, an honor repeated the next year (Russell 1973, pp. 242-55, 267).

New York remained Parker's base of operations for the rest of his life. His musical activity included recordings, club dates, performances at Carnegie Hall, tours with Jazz at the Philharmonic, a concert at the Invitational Paris Jazz Festival, three European tours, and an engagement on the West Coast with Stan Kenton that included a sellout performance at the 6700-seat Shrine Auditorium. A nightclub in New York, Birdland, was named in his honor (Russell 1973, pp. 263, 265, 269-71, 276, 286, 291-97, 304, 308, 322).

Parker died of multiple causes on March 12, 1955, the victim of his own excessive lifestyle. By the end of his tragically short life, he was able to witness the enormity of the changes he had wrought on the jazz world. Parker's legacy of recordings consists of about nine hundred performances, over three hundred of which are presently

available (Owens 1974, pp. 4-5, 7). They continue to be an indispensable part of a jazz musician's education and a standard by which the art of succeeding generations may be judged.

Dizzy Gillespie

To play in the bebop style of the 1940s required a great deal of technical facility, rhythmic inventiveness, and knowledge of harmony. Though these qualities were present in all bop musicians to some extent, they were epitomized in the trumpet playing of John Birks "Dizzy" Gillespie (10/21/17 to present). A pyrotechnical performer, Gillespie combined a wealth of rhythmically and harmonically complex musical ideas with the superior range and technique necessary to execute them. His music was a great influence on that of many other jazz trumpeters (Gridley 1978, pp. 126-27).

Gillespie's own playing was influenced by that of Charlie Parker and by that of trumpeter Roy Eldridge (Gillespie-Fraser 1979, pp. 231-32, 295). In addition, two other factors had a great influence on his musical style. One was his interest in Latin music. With compositions such as "Manteca," "Cubano Be," and "Cubano Bop," Gillespie was one of the first to incorporate Latin rhythms into jazz. His study of Latin music enriched his rhythmic conception, contributing to what Gridley (1978, p. 126) calls ". . . probably the most rhythmically varied style in jazz."

The other influence on Gillespie's style was the fact that he also played the piano and used it to work out musical ideas. Gillespie's extensive study of harmony, much of it accomplished at the keyboard, contributed greatly to the harmonic complexity evident in his trumpet playing and composition (Gillespie-Fraser 1979, pp. 38, 56-57, 140, 171).

Gillespie was born in Cheraw, South Carolina on October 21, 1917. By the age of four he had begun experimenting with playing the piano. In the fifth grade, he received a trombone at school and began learning to play by ear. Later that year, his next-door

neighbor was given a trumpet for Christmas, and he allowed Gillespie to practice on it every day. The next year Gillespie began playing the cornet in a band organized by his teacher to play for school shows. Soon the band was playing for local dances as well. Since Gillespie's music teacher, Alice Wilson, played by ear and only in one key, Gillespie's musical knowledge was limited. The training he received from Wilson was quite valuable in another regard, however; she had him jazz up the songs they played instead of playing them straight. A short time later, an encounter with a trained musician convinced Gillespie to begin learning to read music and to play in other keys (Gillespie-Fraser 1979, pp. 2, 7, 20-9).

According to Gillespie (w/Fraser, 1979, p. 31), a good deal of his early musical inspiration, especially with regard to rhythm and harmony, came from the nearby Sanctified church. Gillespie also listened to broadcasts of the Teddy Hill Orchestra, which featured Roy Eldridge on trumpet, Chu Berry on tenor saxophone, and Dicky Wells on trombone (Gillespie-Fraser 1979, p. 33).

In 1933, Gillespie entered Laurinberg Technical Institute, a private high school in North Carolina, on a music scholarship. Gillespie began to play the piano and practiced both trumpet and piano incessantly (Gillespie-Fraser 1979, pp. 34-45).

In 1935, Gillespie's family moved to Philadelphia. Soon afterward, Gillespie joined a band led by Frankie Fairfax which played at ballrooms and resorts. By this time he could read music quite well, and his piano practice was paying off. He could not only play the chord progressions to songs on the piano but could also add substitute chords to the progressions. This had a definite effect on his trumpet playing; he could base his improvisations solidly on the chord progressions, could add these same substitute chords on the trumpet, and could play in any key. Gillespie also listened to jam sessions in

Philadelphia and was especially influenced by the trumpet playing of Roy Eldridge (Gillespie-Fraser 1979, pp. 45-58).

In 1937, at the urging of some former cohorts from Fairfax's band, Gillespie moved to New York. Gillespie attended jam sessions, as many as ten or twelve a night, and sat in with visiting bands. While playing with Chick Webb's band, he met trumpeter Mario Bauza, who introduced him to Latin rhythms. Gillespie was soon hired by Teddy Hill to fill the seat formerly occupied by Roy Eldridge, and they left immediately on a European tour (Gillespie-Fraser 1979, pp. 61-65).

On his return to the United States, Gillespie continued playing with Hill's band after a three-month hiatus imposed by the musicians' union. Drummer Kenny Clarke, who was to become an important figure in the evolution of bebop, also joined the band soon after. Gillespie also played with a number of other bands, including one led by Alberto Socarras, who provided Gillespie with some valuable experience playing Afro-Cuban music, and another led by Edgar Hayes (Gillespie-Fraser 1979, pp. 79, 84-87).

In 1939, after the Teddy Hill band broke up, Gillespie continued working with Hayes. Hill, meanwhile, became the new manager of Minton's playhouse. He hired a small band which included drummer Kenny Clarke and pianist Thelonious Monk. Soon the jam sessions at Minton's became an incubator for the bebop movement (Russell 1973, pp. 130-36). Over the next few years, Gillespie attended these sessions, as well as those which took place at Monroe's Uptown House, and exchanged his ideas with the other musicians. He learned about Monk's use of chromaticism, learned rhythm from Benny Carter (the drummer) and from Charlie Parker, and learned harmony from Benny Carter (the saxophonist), from Art Tatum and from Clyde Hart. Gillespie's own contributions to the new music were considerable. He helped to introduce Afro-American and Latin

rhythms and showed a number of piano players the proper accompaniment styles for the new music (Gillespie-Fraser 1979, pp. 106, 134-51).

Later in 1939, Gillespie joined the Cab Calloway Orchestra as featured trumpet soloist, and remained with Calloway until 1941, touring the country. While Gillespie was in the band, Calloway recorded some of his arrangements. On a trip to Kansas City, Gillespie heard Charlie Parker and immediately felt a musical kinship (Gillespie-Fraser 1979, pp. 96-97, 102-19).

After leaving Calloway, Gillespie played and wrote arrangements for a number of different bands and led his own quartet in Philadelphia for a seven-week engagement. While playing with Benny Carter, he composed the tune later known as "A Night in Tunisia," which introduced syncopated bass lines to jazz. In 1942, he joined the Earl Hines Orchestra, which included other newer-minded musicians such as drummer Shadow Wilson and vocalist Billy Eckstine. Charlie Parker joined at about the same time as Gillespie. Parker and Gillespie became friends and influenced each other's music considerably. When Eckstine left to form his own band, he hired Gillespie as its musical director, and Parker soon joined this band as well. The newness of the band's music showed in that audiences found themselves listening to the music instead of dancing, as was customary at the time (Gillespie-Fraser 1979, pp. 152-201).

When Gillespie left Eckstine in 1944, he became co-leader with bassist Oscar Pettiford of a small group playing at the Onyx club in New York. Gillespie (w/Fraser, 1979, p. 202) considers this group's opening at the Onyx to be ". . . the birth of the bebop era." Besides Gillespie and Pettiford, the group included drummer Max Roach and pianist George Wallington and was soon expanded to include saxophonist Don Byas. Instead of merely playing standards, they took previously existing songs and added substitute chords

and new melodies. That year, Gillespie won the New Star award in the Esquire jazz poll (Gillespie-Fraser 1979, pp. 201-21).

In 1945, Gillespie organized a modern jazz big band for a Southern tour. The band was not as successful commercially as the small groups, so Gillespie soon disbanded it and took a job at the Three Deuces in New York, playing in a historic quintet that also included Charlie Parker. With the addition of vibraphonist Milt Jackson, this group played an eight-week engagement at Billy Berg's in Los Angeles (Gillespie-Fraser 1979, pp. 222-50).

On his return to New York in 1946, Gillespie accepted an extended engagement at the Spotlight, playing first with a small group, then organizing another big band. This band was more successful and lasted until 1950. A concert in Carnegie Hall on September 29, 1947, with Parker also performing, gained the attention of the musical press. Also in 1947, Cuban conga drummer Chano Pozo joined the band. Pozo, Gillespie, and arrangers Walter Fuller and George Russell collaborated on compositions such as "Manteca," "Cubano Be, Cubano Bop," and "Tin Tin Deo" which featured Latin rhythms. In 1948, the band went on a European tour which was quite successful (Gillespie-Fraser 1979, pp. 251-77, 317-36).

In 1950, Gillespie dissolved the big band and resumed playing with small groups, touring extensively. He reorganized the big band in 1956 for a State Department tour of Africa, the Near East, the Middle East, Asia, and Eastern Europe. On its return to the United States, the band played before a crowd of twenty thousand at the first New York Jazz Festival (Gillespie-Fraser 1979, pp. 356-434).

At this writing, Dizzy Gillespie is still active as a performer. His playing has influenced that of every subsequent jazz trumpeter, and his compositions are jazz

standards. His list of recordings is immense and continues to grow. A list of all the jazz musicians taught by Gillespie would be even longer and also continues to grow.

Clifford Brown

The bebop style was characterized by a high level of harmonic and melodic complexity, rhythmic drive, and technical facility. The hard bop school of jazz in the 1950s retained these characteristics. Among the best examples of this is trumpeter Clifford Brown (10/30/30 - 6/26/56).

Like Parker and Gillespie, Brown possessed exceptional technique and creativity. He played with a warm sound and a bouncing, exuberant feeling. The same harmonic and melodic complexity which characterized the improvisations of Parker and Gillespie was evident in Brown's playing, taking many of the same forms, such as long, ornamented descending lines, converging figures, and liberal use of chordal extensions.

Brown's recording career lasted only four years before he was killed in an automobile accident, four months short of his twenty-sixth birthday. In spite of this, he was a considerable influence on a number of hard bop trumpeters.

Brown's improvised lines move basically in eighth notes, with occasional triplets. His improvisations at slow tempos are a notable exception to this (Baker 1982, p. 10). Sections of double time, generally from four to eight measures in length, also appear in Brown's solos.

It is generally agreed that the primary influence on Brown's style was Fats Navarro, a bebop trumpeter from whom Brown received considerable encouragement (Stewart 1975, p. 144; Gridley 1978, p. 161). Another trumpeter who influenced Brown's playing was Miles Davis (Gridley 1978, p. 161). Brown was also influenced by Dizzy Gillespie. Although Gillespie's musical influence on Brown's style was largely indirect,

through his influence on Navarro (Gillespie-Fraser 1979, pp. 104, 487), his encouragement was a major factor in Brown's decision to pursue jazz as a career (Stewart 1975, p. 144).

Another influence on Brown's style was Charlie Parker. Though Parker is mentioned less often than the above trumpeters as an influence on Brown's style, Brown's use of several of Parker's motives indicates at least a very large, indirect influence. These motives include motives 2A (Fig. 14ae), 3A (Fig. 29c, 53c), 4Cb (Figs. 33e, 35e), 4E (Figs. 38e, 40a), 4F (Figs. 38f, 40b), 5B (Figs. 29b, 31bh), 6Aa (Fig. 16ae), 6Ab (Fig. 21a), 8a-e (Figs. 29a, 31a), 22B (Figs. 3f, 5a), 28a (Figs. 11a, 12a), and the motive shown in Figure 26bc.

Clifford Brown was born in Wilmington, Delaware on October 30, 1945. He received his first trumpet from his father in 1945 and was soon playing in the high school band (Feather). He received some valuable early musical instruction from Robert Lowery, studying jazz harmony, theory, trumpet, piano, vibes, and bass (Baker 1982, p. 8). It is interesting to note that Brown, like Gillespie, played the piano quite well, and often used it to work out musical ideas. Harold Land (1972) writes of an instance in which Brown, visiting another jazz club after a performance, was invited to play a number with the band and sat in on piano, playing with ". . . an unusual amount of facility and substance for a trumpet player."

In 1948, after he graduated from high school, Brown started getting work as a trumpeter in Philadelphia. He received a music scholarship to Delaware State College that year. Since the college had no music department, he majored in math that year and continued his trumpet playing in Philadelphia, working with such notable bebop musicians as drummer Max Roach, trombonist J. J. Johnson, and trumpeters Kenny Dorham and Theodore "Fats" Navarro. Navarro, a bebop trumpeter who was influenced by Gillespie,

encouraged Brown in his playing and proved to be the major influence on Brown's musical style.

The next year, Brown entered the music program at Maryland State College, again on a music scholarship. Playing in the school's sixteen-piece band, he learned a great deal about playing and arranging. He got an opportunity to sit in with Gillespie's big band that year, and after hearing him play, Gillespie urged him to make jazz his career (Stewart 1975, p. 144).

In June of 1950, Brown was seriously injured in an automobile accident. He spent nearly a year in the hospital, and once more it was Gillespie who convinced Brown to continue his playing career.

In the summer of 1951, Brown played a short-term engagement with Charlie Parker. Parker also gave Brown considerable encouragement, and when drummer Art Blakey was planning to take a group to Philadelphia, Parker recommended that he hire Brown as his trumpet player (Morgenstern 1973).

After leading his own group in Philadelphia for a while (Feather), Brown joined Chris Powell and the Blue Flames, a local rhythm and blues band. It was with this band that he made his first recordings on March 21, 1952 (Morgenstern 1973). After touring with this band, then playing with Tadd Dameron for a short time, Brown joined Lionel Hampton's band in August 1953. A month later, the band left on an extended European tour, during which Brown made several recordings (Blevins 1972).

In February of 1954, Brown recorded a live album at Birdland with Art Blakey (Feather 1985). He won the Downbeat critics' poll as the year's new star (Feather). Also that year, he and Max Roach teamed up to form what was to become one of the classic quintets in jazz history. Brown remained with this group until his tragic death in an

automobile accident on June 26, 1956. His influence on the jazz world has been profound, and the recordings made during his short career remain an important legacy.

Frederic Chopin

The nineteenth century produced a number of great pianist-composers. One of the most notable of these was Frederic Chopin (3 /01/1810--10/17/1849), whose music had an immediate and lasting influence both on piano composition and on composition in general.

Chopin was a virtuoso performer, and like other pianist-composers of his day, he was a highly skilled improviser. Much of his music has an improvisatory quality to it. As Temperley (1985, p. 33) puts it in his New Grove biography, ". . . From all accounts he invariably composed at the piano, and carried the essence of the music in his head; at every performance there would be a slightly different version, so that there is no clear distinction with Chopin between improvisation and composition. . . ." Many of his revolutionary harmonies and effects were conceived at the keyboard; there is a parallel here with the practice of Gillespie in particular (Gillespie-Fraser 1979, pp. 38, 56-7, 140, 171) and also with that practice of the beboppers in general, since their music was conceived on their respective instruments.

The composers most often cited as having an impact on Chopin's style include Hummel, Weber, Moscheles, Mozart, Rossini, and J. S. Bach (Abraham 1939, pp. ix, 62; Hutchings in Walker 1966, p. 39; Samson 1985, pp. 37, 49, 51, 56, 60-2, 73-5, 126, and 215; Niecks 1973, Vol II, p. 106). In addition, Polish folk elements are found in many of his compositions; an example is the raised fourth scale degree in some of the mazurkas (Abraham 1939, p. 69).

Chopin's music influenced a host of composers throughout the nineteenth century and into the twentieth. Those most often mentioned are Liszt, Debussy, Scriabin,

and Faure (Abraham 1939, p. viii, Badura-Skoda in Walker 1966, pp. 262-75, Temperley 1985, p. 63 and Samson 1985, pp. 213-17).

Chopin's melodic writing and use of ornamentation drew heavily on Italian *bel canto* writing, but clearly transcended this source (Abraham 1939, p. 64). Liszt (1877, quoted in Abraham 1939, p. 64) writes, ". . . Embellishments for the voice, although they had become stereotyped and had grown monotonous, had been servilely copied by the pianoforte; Chopin endowed them with a charm of novelty, surprise and variety, quite unsuitable for the singer but in perfect keeping with the character of the instrument."

Many of Chopin's complex passages with embellishing tones would fall into this category. The same is true in the music of Parker, Gillespie, and Brown. Many of their more complex embellishing tone passages, especially those with angular contours, sound melodic but are instrumentally conceived and would be difficult for the voice.

Chopin was born on March 1, 1810, in Zelazowa, Poland. His family moved to Warsaw at the end of the year. In 1817, he began taking piano lessons from Wojciech (Adalbert) Zywny, who laid the foundation for Chopin's lifelong love of Bach (Samson 1985, p. 15). He began composing almost immediately, though Zywny had to write down his compositions, and his first piece, a polonaise, was published that same year (Niecks 1973, Vol. I, pp. 34-35; Temperley 1985, p. 4). Following a concert on February 24, 1918, Chopin began playing in the salons of the aristocracy (Niecks 1973, Vol. I, pp. 32-33).

Around 1822, Chopin began lessons in composition with Josef Elsner, founder and first director of the Warsaw Conservatory. It was Elsner who taught Chopin how to write down his compositions. Chopin studied with Elsner throughout high school, and continued to study with him when he entered the Warsaw Conservatory in 1826, completing two years of harmony and counterpoint and one year of composition. By this

time Chopin had already completed many polonaises and mazurkas (Temperley 1985, p. 5). From all accounts, Elsner was careful to allow Chopin to retain his personal musical style (Niecks 1973, Vol. I, pp. 38-41; Hedley 1963, pp. 15-16). Another influence on Chopin's musical life during this time came during his holidays, when Chopin frequently took trips to Polish resorts and was able to hear Polish folk music of a more authentic nature than the more refined versions which could be heard in Warsaw (Hedley 1963, p. 12).

Upon graduating from the Conservatory in 1829, Chopin took a trip to Vienna. His first performance there was at the Kärnthnertheater. Chopin played his Variations on "La ci darem la mano" and improvised on a Polish air. Chopin's performance was well received by public and press alike, the only criticism being the delicacy of his tone. During the twenty days he spent in Vienna, Chopin gave more performances, both public and private, attended operas, and spent much time in the company of the nobility. At an aristocratic party he attended on the return trip, he improvised on a theme suggested by those present (Niecks 1973, Vol. I, pp. 93-111).

Returning to Warsaw in September of 1829, Chopin began composing new works. He attended weekly reading sessions at the house of Kessler, a local pianist-composer. At two concerts given in March of 1830, he performed his F minor Concerto and some pieces based on Polish national airs. At a third concert given in October of that year, he performed his E minor Concerto. Parties account for much of his other performances during this time. In early November of 1830, he left Warsaw for good, traveling through Breslau, Dresden and Prague, arriving in Vienna late in the month (Niecks 1973, Vol. I, pp. 127-37, 151-54).

Chopin's eight-month stay in Vienna was a disappointment. He had hoped to build on his earlier success there, but found himself unable to do so, and in July of 1831 departed for Paris (Niecks 1973, Vol. I, pp. 155-98).

Paris proved to be a much better cultural environment for Chopin. Besides listening to top-notch performances of operas and symphonic works, he also found that Paris boasted more pianists than any other city. His acquaintances included Hiller, Liszt, Kalkbrenner, Mendelssohn, and Franchomme, a noted cellist. Chopin's first concert, in February of 1832, was a critical, if not financial, success. In spite of this, he was ready to leave Paris due to insufficient employment. The necessary employment came soon enough, however, as Chopin achieved success as a teacher and as a performer in the salons of the aristocracy (Niecks 1973, Vol. I, pp. 216-49).

The musical activity at these salons included the performance of solo and chamber compositions. In addition to the performance of his own compositions, Chopin might accompany Franchomme or another instrumentalist, or play one of the parts, generally the bass, in a composition or arrangement for two or more pianos. Requests were common, and Chopin was frequently called upon to play particular pieces from his repertoire, or to improvise on a suggested theme (Niecks 1973, Vol. I, pp. 248-56).

In December of 1832, Chopin began publishing his works in earnest. By the end of 1834 he had published three sets of mazurkas, two sets of nocturnes, a set of etudes, and numerous other pieces. The 1834-85 season was Chopin's busiest as a performer, and his last as a virtuoso public performer; after this, his public concerts number only a half dozen or so (Niecks 1973, Vol. I, pp. 268-69, 278).

A major reason for this was the fact that, due to his delicate touch on the piano, Chopin often failed to generate an enthusiastic response from a large audience. Chopin's playing was more suited to salons than to concert halls, and he actually disliked playing

public concerts (Niecks 1973, Vol. I, pp. 282-83, 312). Chopin's audiences in the salons were also more familiar with his music and thus more able to appreciate its subtleties. Chopin's compositions reflected his chosen venue; he stopped writing concertos and concert pieces and concentrated on the small-scale works at which he was so adept--preludes, mazurkas, nocturnes, waltzes, scherzos, polonaises, and the like (Temperley 1985, p. 18).

From 1835 to 1837, Chopin played in salons, taught, and composed. In the autumn of 1836, he met George Sand, eventually entering into a romantic relationship with her that was to last until June of 1847. The two spent the winter in Majorca, a trip undertaken due to the ill health of Chopin and of Sand's son, Maurice. All went well until the arrival of the wet season, at which point Chopin's health took a turn for the worse. He was diagnosed as having acute bronchitis, and by the end of his stay there was suffering from pulmonary hemorrhage. He was able, nevertheless, to complete a number of compositions during his stay there. They spent the spring in Marseilles, and at the end of this time Chopin's health had been restored, though it was to plague him intermittently for the rest of his life. They again spent the summer at Nohant, then returned to Paris in the fall of 1839 (Niecks 1973, Vol. II, pp. 1-69).

From 1838 to 1846, Chopin spent his summers, excepting the summer of 1840, at Nohant, and the rest of the year in Paris. In Paris, he settled into a routine of teaching, composing, and playing in salons. Chopin taught from four to five hours each day while in Paris, deriving much of his income this way. He played in the salons on a daily basis, often visiting several in a day. The summers in Nohant gave him a break from his teaching routine, allowing him to devote more time to composition. Chopin was not entirely cut off from society during this time either, as Sand entertained numerous guests at Nohant (Niecks 1973, Vol. II, pp. 122-31, 149, 174).

In 1841, Chopin was convinced to give a semi-public concert, for an audience of friends, students, and fans. The concert took place on April 26, 1841, at the Salle Pleyel, the program consisting of preludes, etudes, nocturnes, and mazurkas. It was a critical success, and on February 20 of the next year he gave another concert, similar in nature, and also quite successful. His next concert, however, was not given until February 16, 1848, again at the same location. Chopin played a trio by Mozart, the Berceuse, the Barcorolle, the Cello Sonata, a nocturne, an etude, a waltz, and some preludes and mazurkas. This concert, long awaited, was also a success (Niecks 1973, pp. 89-94, 205-09).

In April of 1848, at the urging of Jane Stirling, a Scottish pupil, Chopin undertook a trip to Great Britain. In London, he played a number of times at parties held by the nobility, including a performance before the queen on May 15 (Hedley 1963, pp. 105-06), and gave two matinee concerts at private residences on June 23 and July 7. After this, he traveled to Scotland, giving concerts in Manchester, Glasgow, and Edinburgh. By this time his health had again worsened, and after returning to London, he remained indoors for eighteen days before participating in a benefit concert at the Guildhall on November 16 (Niecks 1973, Vol. II, pp. 277-305).

Chopin returned to Paris in January of 1849 but was unable to resume teaching or composing due to his ill health. He died on October 17, 1849.

Though improvisation was the chosen mode of music-making for Parker, Gillespie, and Brown, it also played an important part in Chopin's musical life. Since Chopin composed at the piano, improvisation was a major part of his compositional process. Several facets of Chopin's music-making bear an even closer relationship to improvisation. Samson (1985, pp. 47-48) mentions four of these: the ". . . widespread practice of decorating the cantilena of slow movements . . ." which influenced Chopin's

ornamentation, the use of cadenzas, the improvisation of preludes to composed music, and the improvisation of variations on a theme.

Niecks' biography (1973, Vol. I, pp. 86, 108-10, 131-34; Vol. II, pp. 128-29) contains several accounts of Chopin's improvisation in various circumstances. In 1828, while delayed in a small town on a return trip from Berlin, Chopin located a piano and improvised on a Polish air for his fellow travelers. At an aristocratic party in Teplitz in 1829, he improvised on a theme suggested by those present, an occurrence no doubt repeated at countless other parties. His public concerts in Warsaw in 1830 also featured improvisations on Polish airs. The most interesting instance mentioned by Niecks took place in Nohant, when those present improvised plays for three straight evenings, with Chopin improvising the musical accompaniment at the keyboard.

Another facet of Chopin's music brought out by Samson is also paralleled in the music of Parker, Gillespie, and Brown. Samson (1985, p. 4) writes of the ". . . fusion of the accessible and the sophisticated. . ." in Chopin's music, a fusion also found in the beboppers' complex treatment of popular songs and blues forms.

CHAPTER 3

APPOGGIATURAS

Appoggiaturas are among the most common forms of ornamentation in the music of all four musicians studied here. According to Thomas (1963, p. 436), they are second in frequency to passing tones among the nonharmonic tones in Chopin's music. There are some interesting similarities between the music of Parker, Gillespie and Brown and that of Chopin in certain uses of appoggiaturas.

Appoggiaturas Which Resolve Upward by Half-Step

One of the most common figures in jazz is a short appoggiatura which resolves upward by half-step. Parker, Gillespie, and Brown use such appoggiaturas liberally, often to begin phrases but also in the middle of them. Figure 3 shows some of Parker's motives which begin with chromatic appoggiaturas. Depending on the context, the first note of these motives may appear as an appoggiatura, as a passing tone, or as part of a changing tone figure.

Motive 1A, Parker's most common, often begins with a chromatic appoggiatura (Owens 1974, Vol. I, p. 17), as shown in Figure 3a. It appears this way as part of motive 5C (Figure 3b). Parker's motive 1A is used extensively by Gillespie and Brown as well.

In motives 18Aab and 18Bb (Figure 3c-e), in the contexts in which they were found by the present author in Owens' transcriptions, the appoggiaturas are used to approach sevenths, ninths and thirteenths. While these harmonic contexts are not definitive, they do give some idea of the variety of contexts in which chromatic appoggiaturas can be found in Parker's music.

a.  (Owens 1974, Vol. II, p.1)

b.  ca. 200 exs. (Owens 1974, Vol. II, p.2)

c.  (Owens 1974, Vol. II, p.5)

d.  (Owens 1974, Vol. II, p.5)

e.  (Owens 1974, Vol. II, p.5)

f.  ca. 50 exs. (Owens 1974, Vol. II, p.16)

Figure 3. Chromatic Appoggiaturas - Parker.

In motive 22B, (Fig. 3f) the appoggiatura is followed by an ornamental changing tone figure.

Figure 4 shows some of the ways in which Gillespie uses short appoggiaturas which resolve upward by half-step. The opening two notes in Figure 4a appear in sequence in the next measure, with the appoggiatura becoming a passing tone. In the example shown in Figure 4b, chromatic appoggiaturas approach both the tonic and fifth scale degrees.

Some of the ways in which Brown uses ascending chromatic appoggiaturas are shown in Figure 5. Parker's motive 22B is also found in Brown's music. The appoggiatura in this motive leads into an ornamental changing tone figure (Fig. 5a).

Though most of Chopin's appoggiaturas resolve downward (Thomas 1903, p. 467), short appoggiaturas which resolve upward by half-step are fairly common in his music, though not as common as in the bebop idiom. Some examples of these appoggiaturas appear in Figure 6. These appoggiaturas appear both in accented and unaccented positions in Chopin's music and in that of Parker, Gillespie and Brown, but the unaccented version is more prevalent in the music of the latter three.

Appoggiaturas Which Resolve Downward

Parker, Gillespie, and Brown also use appoggiaturas that resolve downward. Some examples of this in Parker's music appear in Figure 7. In the examples shown in Figure 7ab, appoggiaturas are used to decorate the root of the subdominant chord in a Bb blues progression, a progression often used as a basis for bebop compositions. This progression, in the form typically used in bebop, is shown in Figure 8.

a. 

From "Dizzy Atmosphere" (Paparelli 1975, p.8)

b. 

From "Tour de Force" (Richardson 1957, p.6)

Figure 4. Chromatic Appoggiaturas - Gillespie.

a.  From "I'll Remember April"
(Slone 1982, p.9)
(Parker Motive 22B)

b.  From "Pent-up House"
(Slone 1982, p.21)

c.  33 exs.

Figure 5. Chromatic Appoggiaturas - Brown.

a. 249. $B\flat m$ $E\flat 7$ App. PT

From Grande Valse Brillante Op. 34, No.1

b. 221. $C\sharp m$ PT App. PT

From Scherzo, Op. 54

c. 15. C $C7$ App. F PT

(DPT)

From Mazurka, Op. 63, No.2

d. 23. $E7$ App. Am App. 7 PT $E7$ 4 3

26. $G\sharp^\circ$ App. 3 NT 3 PT F PT

From Grande Valse Brillante, Op. 34, No.2

Figure 6. Chromatic Appoggiaturas - Chopin.

a. 

From "The Opener" (Owens 1974, Vol. II, p.162)

b. 

From "The Hymn" (Owens 1974, Vol. II, p.140)

c. 

From "Tiny's Tempo" (Owens 1974, Vol. II, p.135)

d. 

From "Tiny's Tempo" (Owens 1974, Vol. II, p.136)

Figure 7. Appoggiaturas Which Resolve Downward - Parker.

Bb⁷ / Eb⁷ / Bb⁷ / Fm⁷ Bb⁷ /
 Eb⁷ / Eb⁷ / Bb⁷ / Dm⁷ G⁷ /
 Cm⁷ / F⁷ / Bb⁷ / Cm⁷ F⁷ //

Figure 8. Bb blues progression.

The appoggiaturas in Figure 7cd are followed by passing tones. Figures like this appear quite often in Parker's music.

Parker opens his second improvised chorus on "Chasin' the Bird" with a quotation from Chopin's "Minute Waltz" in Db, Op. 64, No. 1 (Fig. 9a). Owens (1974, Vol. I, p. 137) speculates that this "... melody perhaps occurred to him because of its similarity to M. 45A-B, motives that he used only in this key, "and indeed Parker does open the next parallel "A" section with motive 45A (Fig. 9b).

Just how much of Chopin's music Parker listened to is not clear; the "Minute Waltz" is the only piece of his to find its way into one of Parker's solos. Quotations from other classical composers' works also appear, however (Owens 1974, Vol. I, pp. 29-30).

In his solo on "I'll Remember April," Brown, like Parker (Fig. 9c), plays the opening motive of Chopin's "Minute Waltz."

Some examples of appoggiaturas in Gillespie's music which resolve downward are shown in Figure 10. The motive shown in Figure 10a, found in the "B" section of the melody of Gillespie's composition, "Bebop," also appears in his improvised solos. The appoggiatura which begins the motive is often anticipated by a half-beat. The appoggiatura in Figure 10c is significant because of its length, which emphasizes the harmonic color that the lowered second scale degree produces.

Some examples of appoggiaturas in Chopin's music which resolve downward appear in Figure 11. The appoggiaturas in Figure 11a are part of a repeated figure which

"Minute Waltz"

a.

Chord progression for staff a:
 F (App.) | Dm7 (App.) | Gm7 (App.) | C7 (App.) | MCT | MCT |

Chord progression for staff b:
 F (App.) | Dm7 (App.) | Gm7 (App.) | C7 (App.) | PT | Cm7 (3) | F7 (NT PT) |

Chord progression for staff c:
 Bb7 (App.) | PT | F (NT) | Dm7

Parker - from "Chasin' The Bird" (Owens 1974, Vol. II, p.316-17)

b.

M.45A

(Owens 1974, Vol. II, p.8)

c.

Chord progression for staff c:
 AMaj7 (App.) | NT | App. | MCT | App. | MCT | App.

Brown - from "I'll Remember April" (Slone 1982, p.10)

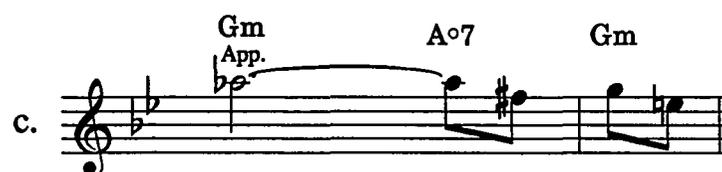
Figure 9. Quotations of the "Minute Waltz."

a. 

From "Bebop" - 3 exs. (Paparelli 1975, pp.2-5)

b. 

From "Blue n' Boogie" (Paparelli 1975, p.31)

c. 

From "Bebop" (Paparelli 1975, p.4)

Figure 10. Appoggiaturas Which Resolve Downward - Gillespie.

a.

91. F#7
App. DPT App. DPT App. DPT 4 App.

DPT App. DPT App. DPT App. 3 App.

Detailed description: This example consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a measure number of 91. Above the staff, the chord F#7 is indicated. The melody features several ornaments: 'App.' (appoggiatura) above the first, third, and fifth measures; 'DPT' (dotted quarter note) above the second, fourth, and sixth measures; and a 'DPT 4' ornament above the seventh measure. The second staff continues the melody with 'DPT App.' ornaments above the first, third, and fifth measures, and a '3 App.' ornament above the sixth measure. A dashed line is drawn above the second staff.

From Mazurka, Op. 63, No.1 (Thomas 1963, p.461-2)

b.

11. Am B7
PT App. App. PT 3

Detailed description: This example shows a single staff of music in treble clef with a key signature of one sharp. It starts with a measure number of 11. Above the staff, the chords Am and B7 are indicated. The melody includes ornaments: 'PT' (pedal point) above the second measure, 'App.' (appoggiatura) above the third measure, another 'App.' above the fourth measure, and 'App. PT 3' above the fifth measure. A '3' (triple) is written below the final note of the fifth measure.

From Prelude, Op. 28, No.4

c.

68. F7 App. Bb F7
PT MCT

Detailed description: This example shows a single staff of music in treble clef with a key signature of two flats. It starts with a measure number of 68. Above the staff, the chords F7, Bb, and F7 are indicated. The melody includes ornaments: 'App.' (appoggiatura) above the second measure, 'PT' (pedal point) above the third measure, and 'MCT' (mordent) above the fourth measure. A '3' (triple) is written below the final note of the fourth measure.

From Rondo, Op. 16
(Thomas 1963, p.612)

Figure 11. Appoggiaturas Which Resolve Downward - Chopin.

serves as the background for a delayed chromatic descent. The appoggiatura at the end of the second measure in Figure 11b resolves to a passing tone.

Several of Parker's motives, as shown in Figure 12, are based on chord arpeggios ornamented with appoggiaturas. In motives 28 and 46 (Fig. 12ab), major chord arpeggios are ornamented by means of appoggiaturas. In motive 40B (Fig. 12c) a diminished seventh arpeggio is similarly ornamented. In motive 45B (Fig. 12d), appoggiaturas are placed before diatonic arpeggios. Motives 28b and 45B, it should be noted, frequently appear in harmonic contexts other than those implied by the arpeggios contained in them. The notes labelled as appoggiaturas still serve to ornament the arpeggios.

Brown also follows Parker's practice in using appoggiaturas to embellish triad arpeggios. Some examples of Brown's use of this technique appear in Figure 13. The first example, shown in Figure 13, is like Parker's motive 28a. The second example, shown in Figure 13b, is especially noteworthy because of its range, spanning a full two octaves.

Chopin also frequently uses appoggiaturas to ornament triad arpeggios. Their use in this manner is so common in Chopin's music, in fact, that Thomas (1963, p. 661) states, "The high frequency in the occurrence of appoggiaturas is partly due to their use as ornamentation in arpeggio passages." Some examples of Chopin's use of appoggiaturas to ornament triad arpeggios appear in Figure 14.

In the first two of these (Fig. 14ab), the appoggiaturas are all placed a half-step below chord tones. The example shown in Figure 14b, like the example from Brown's music shown in Figure 13b, is exceptional because of its range. In the example shown in Figure 14d, the tonic minor triad arpeggio is ornamented with what Thomas (1963, p. 604) calls "consecutive appoggiaturas," placed in pairs preceding corresponding pairs of chord

a.

M.28a M.28b

ca 40 exs.
(Owens 1974, Vol. II, p.6)

b.

M.46

15 exs. (Owens 1974, Vol. II, p.8)

c.

M.40B

(Owens 1974,
Vol. II, p.8)

d.

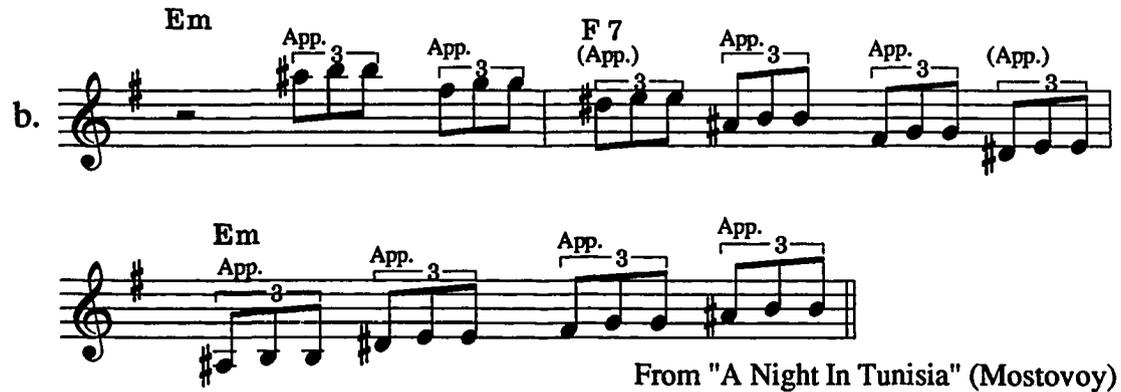
M.45B

7 exs. (Owens 1974, Vol. II, p.8)

Figure 12. Arpeggios Ornamented with Appoggiaturas - Parker.

a.  6 exs.

(Parker - Motive 28a)

b. 

From "A Night In Tunisia" (Mostovoy)

Figure 13. Arpeggios Ornamented with Appoggiaturas - Brown.

a.  **C#7**
250
From Polonaise, Op. 44

b.  **C#m**
32
3
6
33
3
3
3
tr **F#7**
From Polonaise, B.I. 6

c.  **Ab**
App. App. prolonged and delayed MCT
4
App. App. PT **Eb7**
From Valse,
Op. 64, No.3
(Thomas 1963, p.560)

d.  **Bm**
App. App. App. App. App. App. App. **8va**
4
From Scherzo, Op. 20

Figure 14. Arpeggios Ornamented with Appoggiaturas - Chopin.

tones, the first appoggiatura approaching its chord tone from above, the second from below.

Summary

Parker, Gillespie, Brown, and Chopin all use appoggiaturas quite frequently in their music. Short appoggiaturas which resolve upward by half-step are quite common in the music of Parker, Gillespie, and Brown and fairly common in that of Chopin.

Appoggiaturas which resolve downward, on the other hand, are quite common in the music of Chopin, and fairly common in the music of Parker, Gillespie, and Brown.

Parker, Gillespie, and Brown place appoggiaturas at the start of phrases and after rests more often than Chopin does. Chopin frequently uses appoggiaturas to ornament triad arpeggios; Parker and Brown also do this.

CHAPTER 4

NEIGHBORING TONES

Neighboring tones are quite common in the music of Parker, Gillespie, Brown, and Chopin. They may appear as embellishments of chord tones or as embellishments of other nonharmonic tones. According to Thomas (1963, p. 436), they are the third most common type of nonharmonic tone in Chopin's music. The importance of neighboring tones in Chopin's music is noted by Thomas (1963, p. 661) when she writes, "The stepwise embellishment of a tone in the Baroque period was made most frequently by use of the passing tone. However, the adjacent embellishment of a given tone by the neighboring tone, turn, and changing tones, rather than by the passing tone, is a hallmark of Chopin's writing." All three forms mentioned by Thomas, neighboring tones, turns, and changing tones, will be discussed in this chapter.

Single Neighboring Tones

Parker's motive (Fig. 15a), ". . . an inverted mordent followed by a descent of a second, third, or fourth," is his second most common motive, occurring about 1400 times in the solos transcribed by Owens (1974, Vol. I, p. 18; Vol. II, p. 1). It ". . . appears in virtually any context," frequently as a part of other motives (Owens 1974, Vol. I, p. 18), as in Motive 11a (Fig. 15b).

Parker's motive 11A is also quite common in Gillespie's music. Figure 15c shows some of the forms in which it appears. In the first form shown here, the neighboring tone embellishes a changing tone figure. This figure appears ten times, with these exact pitches, in the solos of Gillespie analyzed for embellishments.

a.  ca. 1400 exs. (Owens 1974, Vol. II, p.1)

b.  (Owens 1974, Vol. II, p.3)

c.  Gillespie

d.  Gillespie - from "Dizzy Atmosphere" (Paparelli 1975, p.8)

e.  Brown

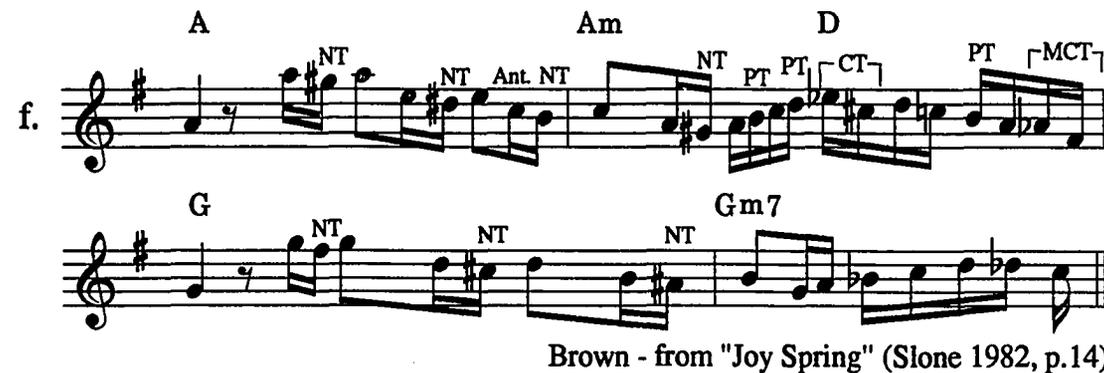
f.  Brown - from "Joy Spring" (Slone 1982, p.14)

Figure 15. Neighboring Tones - Parker, Gillespie and Brown.

In the example from Gillespie's solo on "Dizzy Atmosphere" shown in Figure 15d, the neighboring tones, instead of embellishing another figure, are themselves the focus of attention.

Parker's motive 2A is also common in Brown's music, appearing in the same forms as in the music of Parker and Gillespie, as shown in Figure 15e.

In his solo on "Joy Spring," Brown uses neighboring tones to embellish triad arpeggios (Fig. 15f), in much the same way as he uses appoggiaturas for the same purpose.

Some examples of Chopin's use of single neighboring tones appear in Figure 16. The figure labelled by Owens as Parker's motive 2A, an upper neighboring tone followed by downward motion, is also common in Chopin's music. It is practically ubiquitous in Chopin's mazurkas, appearing in forms similar to that shown in Figure 16a.

Turns are composed of a principal tone ornamented by both an upper and a lower neighboring tone. The turn may begin either with a neighboring tone or with the principal tone; both forms are found in the music of Parker, Gillespie, Brown, and Chopin.

In Parker's motive 6Aa (Fig. 17a), an upper appoggiatura and lower neighbor embellish what is usually the tonic pitch at a cadence point (Owens 1974, Vol 1, p. 10).

Parker's motive 60 (Fig. 17b), found in the "B" sections of solos on the chord progression to "I Got Rhythm" in Bb (Owens 1974, Vol. I, p. 25), uses upper and lower neighbors to embellish a secondary dominant pitch with an elaborated version of a turn. The chord progression to "I Got Rhythm" is commonly used in bebop compositions. It is shown in Figure 18.

a. 19. E 7/A

 From Mazurka,
 Op. 67, No. 4
 (Thomas 600)

b. 141. F 7

 From Polonaise,
 Op. 53

c. 8. C A♭

 From Valse
 Op. (posth.) 70, No. 2

d. 1. F6 G 7 G°7

 From Mazurka,
 Op. 68, No. 4

Figure 16. Neighboring Tones - Chopin.

Bb Gm⁷ / Cm⁷ F⁷ / Bb Gm⁷ / Cm⁷ F⁷ /
 Bb Bb⁷ / Eb Ebm⁷ / Bb F⁷ / Bb /
 Bb Gm⁷ / Cm⁷ F⁷ / Bb Gm⁷ / Cm⁷ F⁷ /
 Bb Bb⁷ / Eb Ebm⁷ / Bb F⁷ / Bb /
 D⁷ / D⁷ / G⁷ / G⁷ /
 C⁷ / C⁷ / F⁷ / F⁷ /
 Bb Gm⁷ / Cm⁷ F⁷ / Bb Gm⁷ / Cm⁷ F⁷ /
 Bb Bb⁷ / Eb Ebm⁷ / Bb F⁷ / Bb //

Figure 18. "I Got Rhythm" Chord Progression.

In his solo on "52nd Street," Gillespie uses a series of turns to embellish a pitch (Fig. 17c). As with the example shown in Figure 15d, the embellishment here is itself the focus of attention.

The turns from Brown's solos shown in Figure 17de each start with the nonharmonic tone.

The use of turns is fairly common in Chopin's music. Some examples appear in Figure 19. The repeated turn in Figure 19a is similar to the one from Gillespie's music shown in Figure 17c.

In Parker's motive 26A (Fig. 20a), a passing tone fills in the space between the root and seventh of a secondary dominant chord. Though the seventh here is a chord tone, this motive sometimes appears in Brown's solos in harmonic contexts which make the lower note of the figure a neighboring tone, as shown in Figure 20b. An inverted version of this motive, shown in Figure 20c, appears in Gillespie's music. This inverted version also appears in Chopin's *Sonata*, Op. 35 (Fig. 20d).

a. From Polonaise, Op. 53

b. From Polonaise, Op. 26, No. 1

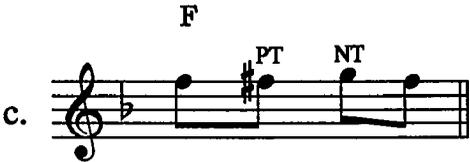
c. From Valse Brillante, Op. 18

d. From Valse Brillante, Op. 18

Figure 19. Turns - Chopin.

a.  Parker (Owens 1974, Vol. II, p.6)

b.  Brown - 19 exs.

c.  Gillespie - 11 exs.

d.  Chopin - from Sonata, Op. 35

Figure 20. Neighboring Tones Embellished with Passing Tones.

Changing Tones

Changing tones are quite common in the music of Parker, Gillespie, Brown, and Chopin. Thomas (1963, p. 436) places them as the fifth most common type of nonharmonic tone in Chopin's music. According to Thomas (1963, p. 552), they are concentrated mostly in the Etudes, Polonaises and Sonata, Op. 58; to the present author, the Valses Op. 34, No. 3, Op. 64, No. 3 and B.I. 21, and the Mazurkas appear to also have a high concentration of them.

In her dissertation, Thomas (1963, pp. 548-49, 553) lists four basic types of changing tones, shown here in Figure 21: "normal" changing tones (CT), which depart from and resolve to the same note; modified changing tones (MCT), which are approached by stepwise motion other than from the note to which they resolve; modified changing tones approached by leap (MCT app. by leap); and ornamental changing tones (Ornl. CT), in which one of the notes is repeated before resolving. Parker, Gillespie, Brown, and Chopin use all of these forms.

Figure 22 shows some examples of changing tone figures in Parker's music. The motives shown in Figures 22a-c are often found at the ends of phrases (Owens 1974, Vol. 1, pp. 20, 23-4). Most of Parker's changing tone figures, like these, occur on the beat, but offbeat ones, such as those in Figure 22de, are also present.

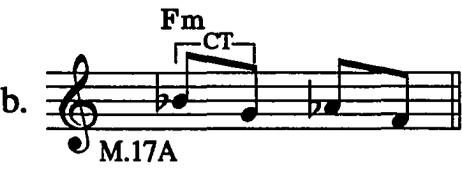
Some of Parker's changing tone figures approach chord tones by half step on either side. Some examples appear in Figure 22fjm. Parker plays the upper note first in most, but not all, of these changing tone figures.

Parker's motive 1B often occurs in contexts in which it contains a modified changing tone figure approached by leap, as shown in Figure 22g.

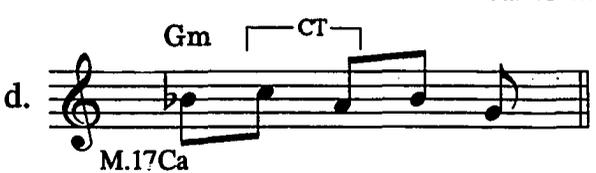


Figure 21. Four Types of Changing Tones.

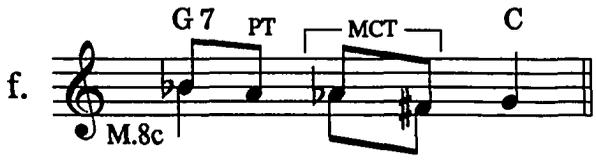
a.  M.6Ab (Owens 1974, Vol. II, p.2)

b.  M.17A ca. 120 exs. (Owens 1974, Vol. II, p.4)

c.  M.17B ca. 40 exs. (Owens 1974, Vol. II, p.5)

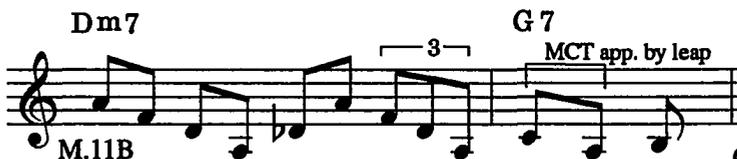
d.  M.17Ca (Owens 1974, Vol. II, p.5)

e.  M.6Ba (Owens 1974, Vol. II, p.2)

f.  M.8c (Owens 1974, Vol. II, p.3)

g.  M.1Ba M.1Bb M.1Bc (Owens 1974, Vol. II, p.1)

Figure 22. Changing Tones - Parker.

h.  ca. 70 exs.
M.11B (Owens 1974, Vol. II, p.3)

i.  ca. 40 exs.
M.6Bb (Owens 1974, Vol. II, p.2)

j.  ca. 50 exs.
M.27 (Owens 1974, Vol. II, p.6)

k.  19 exs.
M.41 (Owens 1974, Vol. II, p.8)

l.  (Owens 1974, Vol. II, p.3)
M.11A

m.  (Owens 1974, Vol. II, p.3)
M.8h

n.  (Owens 1974, Vol. II, p.2)
M.6Ac

o.  ca. 50 exs. (Owens 1974, Vol. II, p.6)
M.22B

Figure 22 Continued.

Parker often places changing tones on strong beats, or on the strong half of the beat in double times passages. Motives 6Bb, 17A, 27 and 41, shown in Figure 22h-k, are examples of this.

Displacement of a motive often causes notes that would normally be chord members to become dissonant. An example of this is found in Parker's solo on "Blues for Norman" where Parker displaces motive 11A (Fig. 22l). Owens (1974, vol. I, pp. 45-47) explains:

. . . It [motive 11A plus motive 15] is one of his favorite phrases for articulating the progression ii - v; the implied chord change occurs at the note C. Since chord changes normally occur on downbeats, the "normal" metric context for this phrase is as shown. But in two instances (measures 27-9 & 10 and 30-9 & 10) the phrase is one beat "late," and the C arrives on beat 2. The effect of this second version is quite different from that of the first, for it sets up a rhythmic tension between the beat pattern and harmonic rhythm as articulated by the rhythm section and as articulated by Parker at that moment. Eventually, of course, Parker resolves the tension. This displacement procedure is one of Parker's favorite devices; it occurs so frequently throughout his solos that it would soon become redundant to point it out in these discussions. It adds much rhythmic interest to his solos, but at the time of these recordings it caused some of his sidemen, who called it "turning the rhythm section around," much consternation (Hentoff, 1955: 14.).

Syncopated harmonic rhythm, whether caused by motive displacement or by the placement of changing tones or other dissonances on strong beats, is a major factor in the rhythmic interest of jazz.

Some examples of ornamental changing tone figures in Parker's music appear in Figure 22no. Parker's ornamental changing tone figures nearly always commence on the weak half of the beat, resolving on the beat, and they nearly always begin with the lower note.

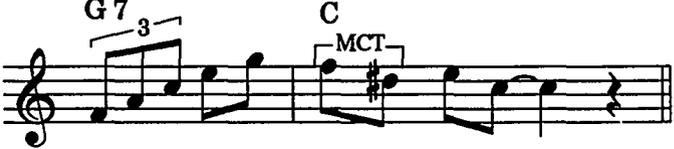
Figure 23 shows some examples of changing tone figures in Gillespie's music. As in Parker's music, many of the changing tone figures in Gillespie's music are on strong

a.  From "A Night in Tunisia"
(Paparelli 1975, p.29)

b.  From "Dizzy Atmosphere"
(Paparelli 1975, p.7)

c.  From "Afro-Paris" 2 exs.
(Richardson 1957, p.14)

d.  62 exs.

e.  From "Blue n' Boogie"
(Paparelli 1975, p.32)

f.  10 exs.

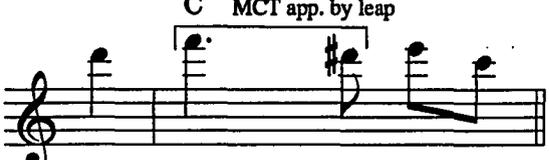
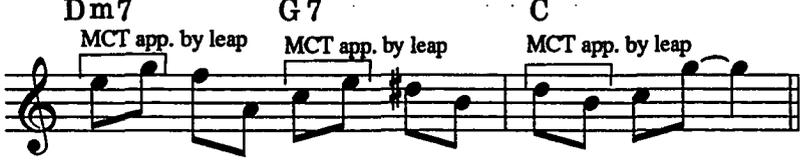
g.  From "Blue n' Boogie"
(Paparelli 1975, p.32)

Figure 23. Changing Tones - Gillespie.

h.  6 exs.

i.  From "Blue n' Boogie" (Paparelli 1975, p.31)

j.  From "Afro-Paris" (Richardson 1957, p.14)

k.  From "Trumpet Jive" 6 exs. (Paparelli 1975, pp. 12-14)

Figure 23 Continued.

beats, or on the strong halves of beats in double time passages. Some examples of this appear in Figure 23a-c.

Many of Gillespie's changing tone figures approach chord tones by half-step on either side. Some examples of this appear in Figure 23abdefg. Changing tones of this type are frequently found encircling the thirds of tonic and dominant chords, and often occur on strong beats.

Another interesting example of changing tone figures played on strong beats occurs in Gillespie's solo on "Blue n' Boogie" (Fig. 23i). Here Gillespie plays modified changing tone figures approached by leap on beats one and three, leaving the chord tones on beats two and four. This example is also interesting from a harmonic standpoint. The second changing tone figure resolves to $b13$ of the V^7b9 chord. This note resolves, as it should, to the ninth of the tonic chord. This ninth in turn becomes part of another changing tone figure which resolves to the tonic note.

Though most of Gillespie's changing tones occur on the beat, some, as in Figure 23j, occur off the beat.

The ornamental changing tone figure in Figure 23k is unusual in that it is delayed by a rest. Generally, Gillespie, like Parker, begins his ornamental changing tone figures on the upbeat and with the lower note.

Figure 24 shows some examples of changing tone figures in Brown's music. Changing tones which approach chord tones by half-step on either side, as in Figure 24a-c, are almost as common in Brown's music as in Gillespie's, though they make up a smaller proportion of his changing tone figures. Like Gillespie, Brown plays the top note of these changing tone figures first, with few, if any, exceptions.

The modified changing tone figure in Figure 24d appears in a variety of harmonic contexts in Brown's music, including those shown in Figure 24be.

a.  From "I'll Remember April" (Slone 1982, p.11)

b.  From "I'll Remember April" (Slone 1982, p.9)

c.  57 exs., in various keys

d.  From "Pent-up House" (Slone 1982, p.19)

e.  From "I'll Remember April" (Slone 1982, p.9)

f.  32 exs.

Figure 24. Changing Tones - Brown.

g.  From "What is This Thing Called Love" (Slone 1982, p.31)

h.  10 exs.

i.  16 exs.

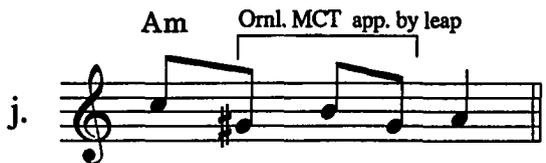
j.  From "A Night in Tunisia" (Mostovoy)

Figure 24 Continued.

Like Parker and Gillespie, Brown often plays changing tones on strong beats, as in Figure 24dfg.

Many of Brown's changing tone figures, whether on weak or strong beats, are followed by scales proceeding in the same direction as the resolution of the second changing tone, as in Figure 24dfg.

The modified changing tone figures approached by leap shown in Figure 24hi each include one member which is also a delayed passing tone.

Like Parker and Gillespie, Brown nearly always begins his ornamental changing tone figures on the upbeat and with the lower note, as in Figure 24j.

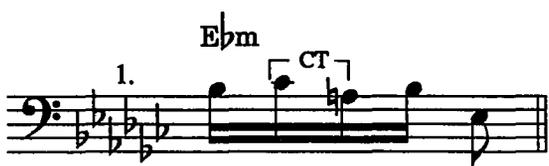
Figure 25 shows some examples of changing tone figures in Chopin's music. Single changing tone figures appear in Figure 25ag, modified changing tone figures in Figure 25b-e, a modified changing tone figure approached by leap in Figure 25f, and ornamental changing tone figures in Figure 25g.

Several of the examples appearing on Fig. 25 are especially noteworthy. One, from Chopin's Nocturne, Op. 9, No. 3, appears in Figure 25c. Here Chopin uses a neighboring tone and a chromatic modified changing tone figure to create what Thomas (1963, pp. 504-5) calls a "modified turn," first in B major, then in B minor.

In the modified changing tone figures appearing in Figure 25de, the unaccented first notes are much shorter than the second notes.

The figure appearing in the first four notes of the second measure of Figure 25f also appears in the music of Gillespie (Fig. 23i) and ten times in the studied solos of Brown (Fig. 24h).

In her dissertation, Thomas (1963, pp. 548-49, 553) gives the relative frequency of the four basic types of changing tones in Chopin's music. Single changing tones make up 26.3 percent of Chopin's changing tones as a whole, modified changing

a.  From Polonaise, Op. 20, No.2

b.  From Grande Valse Brillante, Op. 34, No.1

c.  From Nocturne, Op. 9, No.3 (Thomas 1963, pp.504-5)

d.  From Mazurka, Op. 33, No.3

e.  From Valse Brillante, Op. 18

f.  From Scherzo, Op. 20

Figure 25. Changing Tones - Chopin.

g.

71. B \flat CT F 7/B \flat PT PT PT B \flat Oml. CT App. NT

73. B \flat 7 Oml. CT E \flat App. App. A \circ 7 PT NT A 7 D 7 CT App.

75. G 7 Oml. CT C 7 App. App.

From Variations Brilliantes,
Op. 12 (Thomas 1963, p.563)

Figure 25 Continued.

tones 34.4 percent, modified changing tones approached by leap 21.3 percent, and ornamental changing tones 7.3 percent (Thomas 1963, p. 549). These four basic types account for 89.3 percent of Chopin's changing tones; the others are variations of these types.

Thomas also analyzes Chopin's changing tone figures in terms of melodic direction (Thomas 1963, pp. 550, 554, 555, 560). Her results are summarized here in Table 1, categorized as to which note comes first.

Table 1. Melodic Direction of Chopin's Changing Tones

<u>Type</u>	<u>upper note first</u>	<u>lower note first</u>
single CT	81	49
MCT	19 ↓↓↑, 5 ↑↓↑ = 21	145 ↑↑↓, 1 ↓↑↓ = 146
MCT approached by leap	1 ↓↓↑, 22↑↓↑ = 23	42↑↑↓, 40 ↓↑↓ = 82
ornamental CT	37	none
total	165	277

Some of the most striking differences between Chopin's use of changing tones and that of Parker, Gillespie, and Brown appear in this area. Chopin begins the overwhelming majority of his modified changing tone figures with the lower note. Of the three jazz musicians studied, Parker and Brown begin a much smaller percentage of their changing tone figures this way, the majority beginning with the upper note, while Gillespie begins an even greater percentage of his changing tone figures with the upper note. This difference may be partially explained by the manner in which many of the modified changing tone figures in the music of Parker, Gillespie, and Brown are used to ornament descending lines.

The difference is even more striking in the case of ornamental changing tone figures. Chopin always begins these with the upper note, making it the repeated one; Parker, Gillespie, and Brown begin them with the lower note with few if any exceptions.

Thomas also analyzes Chopin's modified changing tone figures in terms of metric placement (Thomas 1963, pp. 556, 561). Her results are summarized here in Table 2.

Table 2. Metric Placement of Chopin's Modified Changing Tones

<u>Type</u>	<u>Accented</u>		<u>Unaccented</u>		<u>Number</u>
	on beat	3rd 16th	8th	16th	
MCT	73 = 42.9%	7 = 4.1%	49 = 28.8%	41 = 24.1%	170
MCT appr. by leap	20 = 19.0%	21 = 20.0%	40 = 38.1%	24 = 22.9%	105
total	93	28	89	65	
total	121		154		

Chopin's changing tone figures differ from those of Parker, Gillespie, and Brown in this respect also; the jazz musicians' changing tone figures appear much more often in the accented position, whereas Chopin's appear slightly more often in the unaccented position.

One similarity between Chopin's use of changing tones and that of Parker, Gillespie, and Brown is the frequent use of changing tone figures which approach the target note by half-step on either side. Some examples from Chopin's music appear in Figures 25acg.

Thomas makes no specific mention of these chromatic changing tone figures in her dissertation, but the information which she does provide on the various types of changing tone figures is sufficient for a determination of the number and tendencies of the

chromatic changing tone figures which appear in the sections of Chopin's music which she analyzes.

The following discussion of Chopin's chromatic changing tone figures is based on study of the tables appearing on pages 551-2, 557, and 562 of Thomas' dissertation (1963) which show the direction and scale-degree content of Chopin's single and modified changing tone figures, and on the present author's own analysis of the ornamental changing tone figures contained in the representative sections of Chopin's compositions which Thomas analyzes for nonharmonic tone usage.

These sections of music contain ninety-nine examples of changing tone figures of various types which approach the target note by half-step on either side. These chromatic changing tone figures thus comprise twenty percent of Chopin's changing tone figures in general, as compared with sixteen percent of Parker's, forty-three percent of Brown's and fifty-five percent of Gillespie's. Of Chopin's ninety-nine chromatic changing tone figures, twenty-nine are single changing tone figures, twenty-two are modified changing tone figures, twenty-eight are modified changing tone figures approached by leap, seventeen are ornamental changing tone figures, one is an ornamental modified changing tone figure, and two are ornamental modified changing tone figures approached by leap. This distribution differs from that in the music of Parker, Gillespie, and Brown mainly in the fact that chromatic ornamental changing tone figures, which are extremely rare in the music of the three jazz musicians, make up almost half (seventeen thirty-sixths) of Chopin's ornamental changing tones.

Of the seventy-nine of Chopin's chromatic changing tone figures which are non-ornamental, thirty-five begin with the lower note, while forty-four begin with the upper. Here again Chopin's practice differs from that of Parker, Gillespie, and Brown, who hardly ever play the lower note first in chromatic changing tone figures.

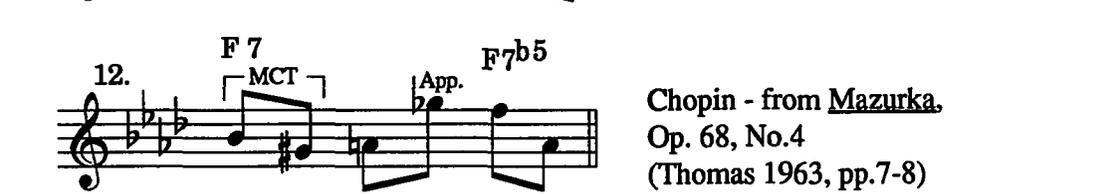
Of the ninety-nine chromatic changing tone figures in the sections of Chopin's music analyzed by Thomas, fifty-six resolve to the fifth scale degree, fifty of these occurring in the minor mode. Also fairly common, as in the music of Gillespie, are chromatic changing tone figures resolving to the thirds of major tonic, dominant or secondary dominant chords, as in Figure 25cg; these appear twelve times. It is significant to note here that the fifth scale degree in the minor mode and the third in the major mode both have half-steps naturally occurring above them.

In his Mazurka, Op. 68, No. 4, Chopin uses a "chain" of consecutive changing tone figures (Fig. 26a) in which an ornamental changing tone figure resolves to the first note of a modified changing tone figure. Thomas (1963, p. 7) labels only the second note of the modified changing tone figure here as nonharmonic, calling it an appoggiatura, but if one assumes that the chord changes on the first beat of the second measure, though the accompaniment is silent here, the first note of this measure may be considered the first note of the modified changing tone figure. Thomas' labelling in the fourth measure of this example appears to be consistent with this assumption.

Consecutive changing tone figures also appear in the music of Gillespie and Brown; some examples appear in Figure 26bc. Often, as in these examples, the changing tones figures are composed entirely of changing tones that resolve by half-step on either side. These figures appear in a variety of harmonic contexts, only some of which are shown here.

In his Valse, Op. 64, No. 3, Chopin uses what Thomas (1963, pp. 559-60) calls a "prolonged and delayed modified changing tone figure" (Fig. 27a. The modified changing tone figure, Db -F, is ". . . prolonged [by lengthening the F] then delayed by the appearance of D - natural before the note of resolution (Eb) is reached. . . ." (Thomas 1963, pp. 559-60).

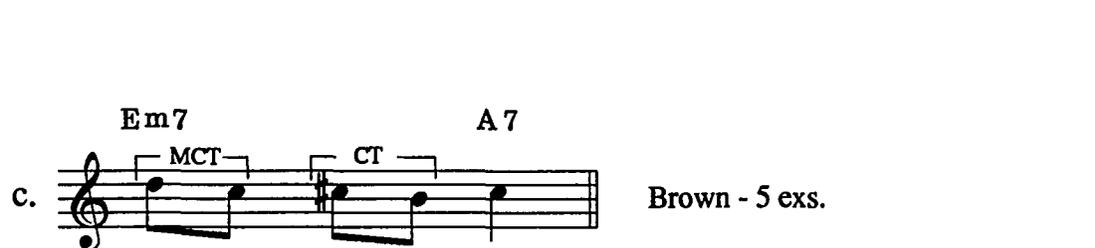
a.  9. Fm Oml. CT G7 MCT App. G7^{b5} G^b7 C^o

12.  F 7 MCT App. F7^{b5}

Chopin - from Mazurka,
Op. 68, No.4
(Thomas 1963, pp.7-8)

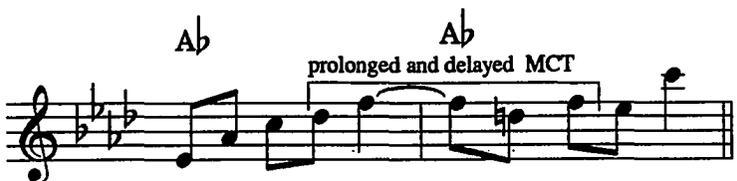
b.  A^b7 B 9 B^b G 7 CT

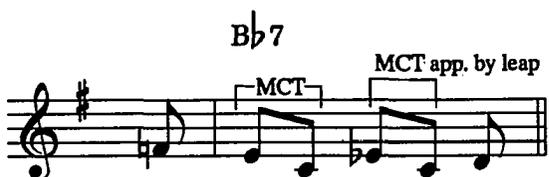
Gillespie - 6 exs.

c.  E m 7 MCT CT A 7

Brown - 5 exs.

Figure 26. Consecutive Changing Tone Figures.

a.  Chopin - from Valse,
Op. 64, No.3

b.  Parker - from "Ornithology"
(Owens 1974, Vol. II, p.410)

c.  Brown - from "Pent-up House" - 3 exs.
(Slone 1982, pp.19-20)

d.  Brown - from "Sandu"
(Slone 1982, p.22)

Figure 27. Delayed Changing Tone Figures.

Delayed changing tone figures like this also appear in the music of Parker and Brown; some examples appear in Figure 27b-d. Due to the accented position of the changing tone figures, these examples are best analyzed as containing two changing tone figures, the resolution of the first being delayed by the interpolation of the second.

Arpeggios Ornamented with Changing Tone Figures.

Both Brown and Chopin occasionally use modified changing tone figures to ornament arpeggios. Figures 28 and 29 show some examples of this.

Some interesting comparisons may be drawn between these two sets of examples. For one, while the upper note is first in each of the changing tone figures in the five examples from Brown's music, three of the four examples from Chopin's music use the lower note first.

In all but two of the changing tone figures in the examples from Chopin's music, the changing tones are placed a minor second below the target note and a diatonic (major or minor) second above. Brown's practice is the same, with the exception of some non-diatonic minor seconds above the target note.

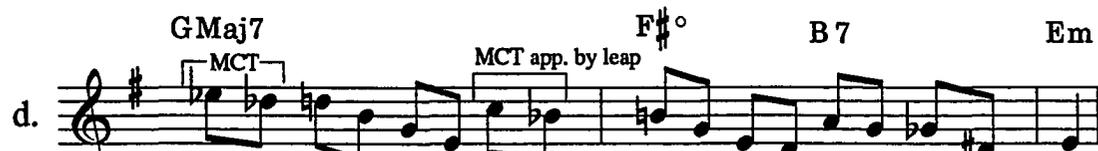
In the examples from Chopin's music, tonic triad or dominant seventh arpeggios are ornamented with changing tone figures. In the examples from Brown's music, only tonic triad arpeggios are ornamented. The arpeggios which Brown ornaments with appoggiaturas and neighboring tones are also nearly always tonic or temporary tonic triad arpeggios. This is also true of the ornamented arpeggios in the music of Parker and Gillespie as well, Parker's use of diminished seventh arpeggios ornamented with appoggiaturas being a notable exception.

In the examples from Brown's music shown in Figure 28ab, appoggiaturas and changing tone figures with added passing tones are used along with changing tone figures to embellish notes of the triad. In the examples from Chopin's music, the changing tone

a.  **C Maj7** **Dm** **G 7** **Em** **A 7**
App. MCT app. by leap MCT app. by leap
From "Kiss and Run" (Slone 1982, p.16)

b.  **G 7** **C Maj7**
MCT PT MCT app. by leap
From "Kiss and Run" (Slone 1982, p.17)

c.  **F**
Ornl. MCT MCT app. by leap MCT app. by leap
From "Once in a While" (Mostovoy)

d.  **GMaj7** **F#°** **B 7** **Em**
MCT MCT app. by leap
From "Confirmation" (Slone 1977, p.8)

e.  **A 7** **DMaj7**
MCT app. by leap MCT app. by leap MCT app. by leap MCT app. by leap
From "The Song Is You" (Slone 1982, p.24)

 **MCT app. by leap**
From "The Song Is You" (Slone 1982, p.24)

Figure 28. Triad Arpeggios Ornamented with Changing Tones - Brown.

a.  126. Gm MCT app. by leap MCT 3 MCT 3 MCT 3 App.

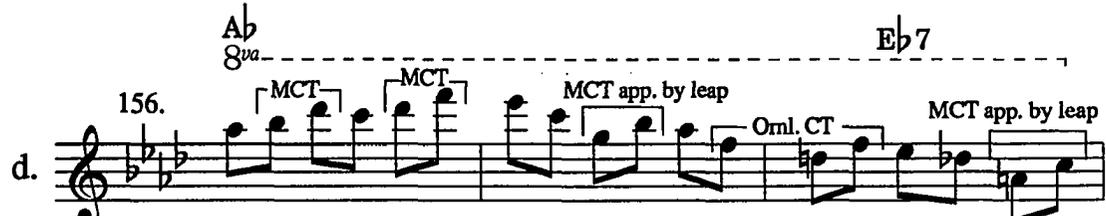
From Polonaise - Fantasie, Op. 61

b.  78. F MCT app. by leap MCT app. by leap MCT MCT app. by leap MCT app. by leap

From Etude, Op. 10, No. 8 (Thomas 1963, p.558)

c.  3. C7(b9) (Implied; texture is octave unison) MCT MCT (MCT)

From Prelude, Op. 28, No.18

d.  156. Ab 8va MCT MCT MCT app. by leap Oml. CT MCT app. by leap

From Valse, Op. 64, No.3 (Thomas 1963, p.615)

159. Ab PT CT Oml. CT Eb7 MCT app. by leap

Figure 29. Arpeggios Ornamented with Changing Tones - Chopin.

figures are used more consistently; even his use of ornamental changing tone figures along with modified changing tone figures in Figure 29d serves not to provide variety but to keep the figure repeating in four-note units.

In the examples from Brown's music shown in Figure 29cd, notes from the major pentatonic scale are interpolated between the changing tone figures. In the examples from Chopin's music shown in Figure 29cd, similar interpolated chord tones appear, albeit one at a time instead of two.

In Brown's music, the passages in which triad arpeggios are ornamented with changing tone figures are often syncopated, either through the repetition of the figures at metric intervals that conflict with the meter of the piece being played (Fig. 28cd), or through syncopated prolongation of the first changing tone (Fig. 28e). Chopin employs the former technique, both in $\frac{3}{4}$ (Fig. 28d) and $\frac{4}{4}$ (Fig. 29b) time.

Summary

Neighboring tones are quite common in the music of Parker, Gillespie, Brown, and Chopin, used to embellish both chord tones and other nonharmonic tones. Often, in the music of all four, they are the principal focus of attention in the passages in which they appear. All four sometimes insert a passing tone between the principal note and a neighboring tone.

Turns are also fairly common in the music of Parker, Gillespie, Brown, and Chopin. Like single neighboring tones, they sometimes are the principal focus of attention in the passages in which they appear.

Changing tones figures of all types are also common in the music of Parker, Gillespie, Brown and Chopin. Some of the most striking differences between Chopin's use of changing tones and that of Parker, Gillespie, and Brown appear not in the types of

changing tone figures used, but in the order in which the upper and lower changing tones appear. Chopin begins the overwhelming majority of his modified changing tone figures with the lower note, while the beboppers tend to begin theirs with the upper note. In the case of ornamental changing tone figures, Chopin always places the upper note first, while the beboppers begin theirs with the lower note.

Chopin also differs from Parker, Gillespie, and Brown in the metric placement of his changing tone figures, placing slightly more than half of them in an unaccented position. Parker, Gillespie, and Brown place most of theirs in an accented position, often on strong beats.

Changing tone figures which approach the target note by half-step on either side, quite common in the music Gillespie, and Brown, are also fairly common in that of Parker and Chopin. Chopin begins a little more than half of these with the upper note, while the beboppers begin nearly all of theirs with the upper note. Unlike Parker, Gillespie, and Brown, he also uses chromatic ornamental and modified ornamental changing tone figures.

Gillespie, Brown, and Chopin occasionally use "chains" of consecutive changing tone figures, in which the first changing tone figure resolves to the first note of the second. In the music of Gillespie and Brown, the changing tones in these figures all resolve by half-step.

Parker, Brown, and Chopin occasionally delay the resolution of a changing tone figure by following it with another changing tone figure which resolves to the same note.

Brown and Chopin occasionally use modified changing tone figures to ornament chord arpeggios. Chopin uses his changing tone figures with less variation than Brown when doing this; Brown sometimes uses different types of changing tone figures together with other short approaches to the chord tones. Both, however, use interpolated

chord tones and repetition of changing tone figures at metric intervals that conflict with the time signature in creating their ornamented arpeggios.

CHAPTER 5

CONVERGING FIGURES

Figures which converge on a note from both sides occasionally appear in the music of Parker, Gillespie, Brown, and Chopin. These figures are related to the changing tone figures discussed in the preceding chapter; indeed, changing tone figures are a part of many of these figures. These converging figures may include both chord tones and nonharmonic tones.

Parker, Gillespie, and Brown often use figures which ornament the tonic chord at cadences without serving as a link to the next phrase. Because converging figures are a part of many of these cadential figures, they are discussed here even though they also include other types of embellishments. Cadential figures of this exact nature are rare in Chopin's music, but there are interesting counterparts in the forms his cadences take.

Converging Figures

Figure 30 shows some of Parker's converging figures. The simplest of these is the modified changing figure, as in motive 8c (Fig. 30a). The notes preceding the changing tone figure extend the approach to the target note in one direction.

In Parker's motive 5B (Fig. 30b), the approach on top is delayed by two notes which approach the target note from below. Motive 5B is often incorporated in motives 3Ab and 3Ba, further extending the approaches from above (Fig. 30cd). Another treatment of motive 5B common in Parker's music is the sequential repetition shown in Figure 30e, which extends the approaches on both sides.

In motive 4Eb (Fig. 30f), the approach on each side occurs in one piece--a diatonic ascent of a fifth on the bottom and a chromatic descent of a fifth on the top. This

a.  (Owens 1974, Vol. II, p.3)

b.  (Owens 1974, Vol. II, p.2)

c.  (Owens 1974, Vol. II, p.1)

d.  (Owens 1974, Vol. II, p.1)

e.  (Owens 1974, Vol. II, pp.2, 159)

f.  (Owens 1974, Vol. II, p.2)

Figure 30. Converging Figures - Parker.

motive brings out the target note more effectively than the others, making it well suited for its usual function, that of accompanying the important change of harmony from I to IV.

Figure 31 shows some of Gillespie's converging figures. The simplest of these figures, as in Parker's music, are modified changing tone figures. Especially common in Gillespie's music are modified changing tone figures which approach the target note by half-step on either side. Modified changing tones of this type, in the form shown in Figure 31a, occur sixty-two times in the solos studied. In the examples shown in Figure 31bc, the notes preceding the modified changing tone figures extend the approach from above, but use the same note to approach from below.

Parker's motive 5B (Fig. 31de) appears only rarely in Gillespie's music. In the twenty solos studied here, it appears only six times, as compared with sixty times in the twenty Clifford Brown solos studied and five hundred times in the one hundred ninety Parker solos transcribed and studied by Owens (Owens 1974, Vol. II, p. 2).

The figures shown in Figure 31ef contain chromatic approaches of a minor third on top and a major second on the bottom. The upper and lower portions of these approaches take turns until the target note is reached.

Figure 32 shows some of Brown's converging figures. As in the music of Parker and Gillespie, the simplest of these, and one of the most common, is the chromatic modified changing tone figure shown in Figure 32a. The notes preceding the changing tone figure often extend the approach to the target note from above.

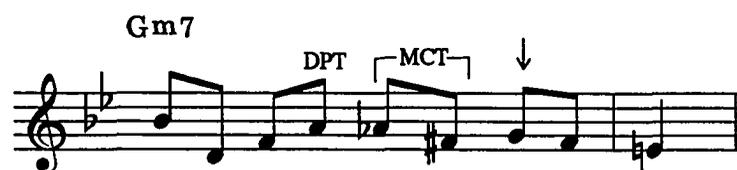
The converging figures shown in Figure 32bc include modified changing tone figures approached by leap, with the lower note played first. As in these examples, Brown often precedes the changing tone figure with notes that extend the approach to the target note from above.

a.  62 exs.

b.  From "52 nd Street"
(Paparelli 1975, p.16)

c.  From "Doodlin' "
(Richardson 1957, p.5)

d.  M.5B - 6 exs.

e.  From "Dizzy's Business"
(Richardson 1957, p.3)

f.  From "Hot House"
(Slone 1977, p.25)

Figure 31. Converging Patterns - Gillespie.

a.  57 exs.

b.  4 exs.

c.  From
"What is This Thing Called Love"
(Slone 1982, p.31)

d.  From "Take the 'A' Train"
(Slone 1982, p.34)

e.  From "Jordu" (Slone 1982, p.13)

f.  28 exs.

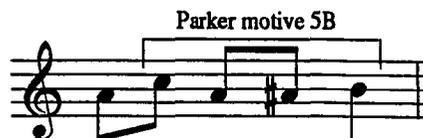
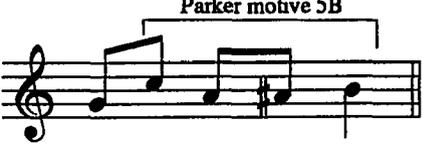
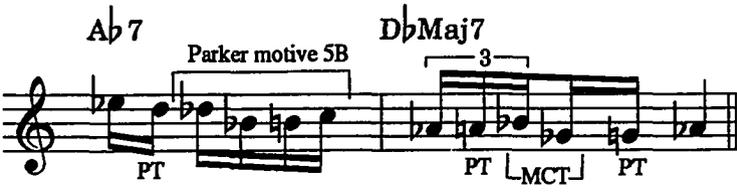
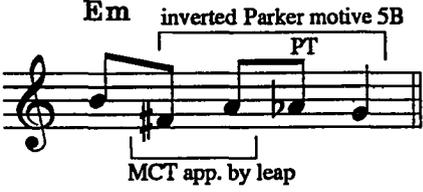
g.  19 exs.

Figure 32. Converging Figures - Brown.

h.  Parker motive 5B 2 exs.

i.  **A \flat 7** Parker motive 5B **D \flat Maj7** 3 PT MCT PT From "Jordu" (Slone 1982, p.13)

j.  **E m** inverted Parker motive 5B PT MCT app. by leap From "The Song Is You" (Slone 1982, p.24)

k.  inverted Parker motive 5B 2 exs.

l.  **B m 7** App. App. MCT **E7** 2 exs.

Figure 32 Continued.

In another variation of this motive, shown in Figure 32d, Brown substitutes an ornamental changing tone figure. An even more complex version of this variation, shown in Figure 32e, appears in Brown's solo on "Jordu." This figure resembles the one from Gillespie's music shown in Figure 31c.

One of Brown's most common converging figures is Parker's motive 5B. Like Parker, Brown often precedes it with notes which extend the approach to the target note in either direction, as in Figure 32f-i. Altogether, this motive appears sixty times in the Brown solos studied.

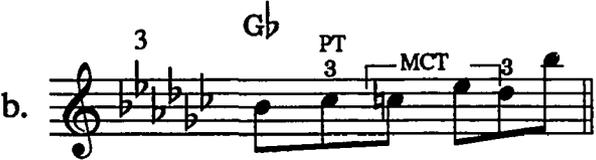
An inverted version of this figure appears in Brown's solo on "The Song is You" (Fig. 32j). In the figure shown in Figure 32k, this inverted version is preceded by notes which extend the approaches in both directions.

Probably the longest of Brown's converging figures is that shown in Figure 32l. This figure actually converges on both the B and G# in the second measure, as shown. The approach to the final target note stretches for six notes on top and for three on the bottom.

Figure 33 shows some of Chopin's converging figures. Modified changing tone figures like the one shown in Figure 33a are common in Chopin's music, as in that of Parker, Gillespie, and Brown. As in their music, the notes preceding the changing tone figures often extend the approaches in one or both directions, as in Figure 33bc. The example shown in Figure 33c is quite similar to the one from Brown's music shown in Figure 32l.

Chopin also uses modified changing tone figures approached by leap to converge on notes, as in Figure 33d. In many cases, as in these examples, the note preceding a modified changing tone figure approached by leap extends the converging motion in the direction of the second changing tone.

a.  From Nocturne,
Op. 9, No.3
(Thomas 1963, pp. 504-5)

b.  From Impromptu, Op. 51
(Thomas 1963, p.454)

c.  From Prelude, Op. 28, No.18

d.  From Scherzo, Op. 20

e.  From Mazurka,
Op. Posth. 68, No.4

f.  From Mazurka,
Op. 63, No.2

Figure 33. Converging Figures - Chopin.

Chopin also uses longer figures which converge on a target note. Some examples appear in Figure 33ef. In the excerpt shown in Figure 33e, Chopin uses four such converging patterns within a space of five measures. After converging on the C# in the second measure by means of temporarily diatonic scalar approaches of a perfect fourth on either side, he constructs a string of three more converging figures which overlap each other, converging on the Db in the third measure, on the C in the fourth measure, and on the Db in the fifth measure. The last converging figure in this example, incidentally, resembles Parker's motive 4Eb, shown in Figure 30f.

The final example here (Fig. 32f) differs from the preceding one in that the scalar approach of a perfect fourth on top occurs in two pieces rather than one, being interrupted by the approach on the bottom.

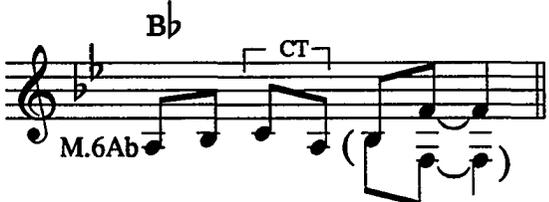
Cadential Figures

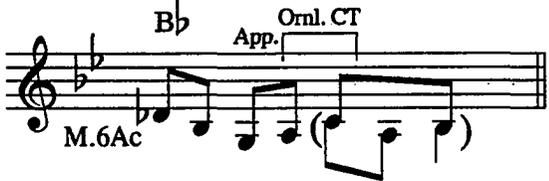
The figures shown in Figure 34 are often used by Parker to decorate the arrival of the tonic chord at the end of a phrase (Owens 1974, Vol. 1, pp. 19-20, 22, 24). They generally encircle the first or third scale degrees and are harmonically static. In this, they are related to the ornamented arpeggios discussed earlier, though they serve a different function. Their most common appearances are at measure seven of the "A" sections of "I Got Rhythm" changes and at measure eleven of the blues (Owens 1974, Vol. 1, pp. 217-18, 234).

Motive 6A, the most common of these, encircles the tonic pitch with neighboring or changing tones (Fig. 34a-c). Forms c and a of this motive are often used together, as shown in Figure 34d. Motives 4C (Fig. 34e) and 17B (Fig. 34f) also encircle the tonic pitch.

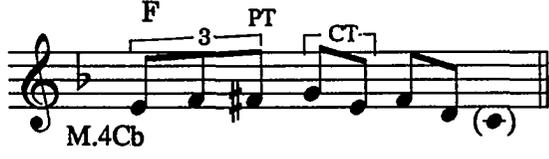
Motive 5B, on the other hand, encircles the third scale degree when used as a cadential figure (Fig. 34g). In other contexts, it encircles the fifth scale degree of a chord.

a.  (Owens 1974, Vol. II, p.2)

b.  (Owens 1974, Vol. II, p.2)

c.  (Owens 1974, Vol. II, p.2)

d.  (Owens 1974, Vol. I, p.106)

e.  (Owens 1974, Vol. II, p.2)

f.  ca. 40 exs. (Owens 1974, Vol. II, p.5)

g.  ca. 500 exs. (Owens 1974, Vol. II, p.2)

Figure 34. Cadential Figures - Parker.

Parker's cadential figures vary considerably, and the list of figures just described is by no means intended to be an exhaustive one. It does, however, show Parker's pattern of encircling pitches from the tonic triad with embellishing tones at the end of a phrase.

Parker often uses one of these cadential figures a number of times in a solo, making it a unifying factor. An example of this is his solo on "Thriving From a Riff" (Owens 1974, Vol. II, pp. 175-6), where motive 6Aa appears six times. Another example is his solo on "Kim" (Owens 1974, Vol. II, pp. 188-191). Here Parker plays motive 5B six times in three choruses as a cadential figure, plus an additional five times in other locations. In a subsequent solo chorus later in the performance, he plays the motive two more times.

Some examples of Gillespie's cadential figures appear in Figure 35. Gillespie's cadential figures, like Parker's, vary considerably, especially from solo to solo. Changing tone figures resolving to the root or third of the tonic chord, as in Figure 35a-e, are a common feature.

Like Parker, Gillespie sometimes uses one of these figures more than once in a solo, providing a unifying factor. An example is his solo on "Trumpet Jive," where he plays the figure shown in Figure 35g a total of six times, some of which are rhythmically modified.

Figures which ornament the tonic chord at phrase endings without serving as a link to the next phrase also appear in Brown's music, though somewhat less consistently than in that of Parker and Gillespie. Brown's phrases are often quite long, and his cadential figures often do serve as a link to the next section of the form. Despite this, his cadential figures, whether linked to the next phrase or not, are very similar to those used by Parker and Gillespie.

a.  From "Blue n' Boogie"
(Paparelli 1975, p.31)

b.  From "Blue n' Boogie"
(Paparelli 1975, p.32)

c.  From "Juice"
(Paparelli 1975, p.25)

d.  From "Bebop"
(Paparelli 1975, p.3)

e.  From "Bebop"
(Paparelli 1975, p.4)

f.  From
"Dizzy's Business"
(Richardson 1957, p.3)

g.  From "Trumpet Jive"
6 exs.
(Paparelli 1975,
pp.12-14)

Figure 35. Cadential Figures - Gillespie.

Some examples of Brown's cadential figures appear in Figure 36. Brown's cadential figures, like those of Parker and Gillespie, vary considerably, especially from solo to solo, and this sampling is by no means exhaustive. As in the music of Parker and Gillespie, changing tones are a common feature; examples here appear in Figure 36b-f.

Some of Brown's cadential figures appear to have been picked up by Brown from listening to Parker's performances. Parker's motive 5B (Fig. 34g), for instance, also appears in Brown's music as a cadential figure (Fig. 36d). The figure shown in Figure 36e bears a strong resemblance to Parker's motives 6Ab (Fig. 34b) and 4Cb (Fig. 34e).

Like Parker and Gillespie, Brown sometimes uses a cadential figure more than once in a solo, providing a unifying factor. The figure shown in Figure 36b, for example, from Brown's solo on "I'll Remember April," appears at the opening of the solo, used to begin a phrase instead of to end it. The portion shown in brackets appears a total of eight times in the solo. The figures shown in Figure 36ef also appear more than once in a solo.

The use of figures which decorate the tonic chord at cadences without serving as a link to the next phrase is much less common in the music of Chopin than in that of Parker, Gillespie, and Brown. One reason for this is the greater importance of the perfect authentic cadence in Chopin's music. Chopin's cadences most often aim toward the tonic note rather than ornamenting the entire tonic triad. This triad may be arpeggiated, but this is most often done without ornamentation.

The stylized forms, such as waltzes and polonaises, in which Chopin wrote many of his pieces often have a great influence on the forms that his cadences take. This is especially true of the polonaises. The perfect authentic cadences in Chopin's polonaises are nearly all feminine cadences, with the tonic chord, an eighth note in duration, falling on beat three. The "ornamentation" in these cadences, where nonharmonic tones are present, takes place before the tonic chord. Some examples of this appear in Figure 37a-d.

a.  From Polonaise, Op. 40, No. 1

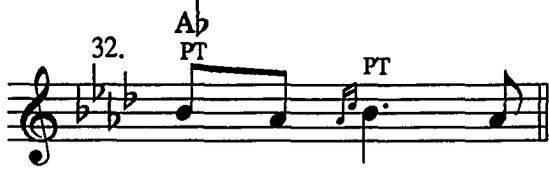
b.  From Polonaise, Op. 71

c.  From Polonaise, Op. 40, No. 1

d.  From Polonaise,
B. I. 6

e.  From Mazurka,
Op. 17, No. 2

f.  From Mazurka, Op. 24, No. 1

g.  From Mazurka, Op. 33, No. 3

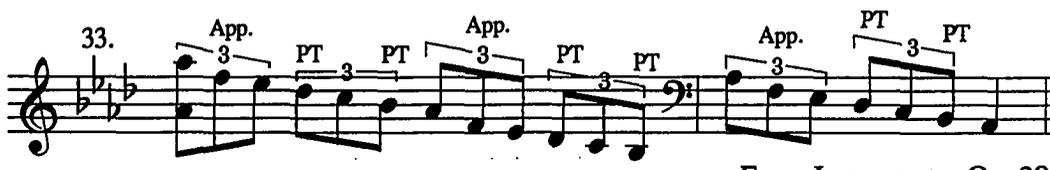
h.  From Impromptu, Op. 29

Figure 37. Cadential Figures - Chopin.

In the examples shown in Figure 37e-g, some ornamentation does take place over the tonic chord. These figures all end on the tonic pitch. Though the tonic chord has sounded on beat one, the delayed arrival of the tonic pitch in these examples suggests a feminine cadence. While these examples are by no means typical of cadences in Chopin's mazurkas in general, they are interesting examples of ornamented cadences. Some of the cadential figures of Parker, Gillespie, and Brown suggest feminine cadences over a masculine cadence background in much the same way; examples may be found in Figures 34be, 35a-d and 36e.

In the example shown in Figure 37h, the figure ornamenting the tonic chord begins with the tonic note and emphasizes it by placing it on every strong beat for two measures. This and the absence of directional changes contrast sharply with bebop cadential figures.

Of all the forms in which Chopin wrote, one would expect to find the most similar counterparts to bebop cadential figures in Chopin's pieces in variation form, since bebop solos are all in this form. Themes used for variations often have cadences at regular, frequent intervals, and the tendency of many composers in writing variations is to keep the motion going after the cadences in the same general character as the rest of the material. Counterparts to bebop cadential figures may be found in Chopin's Variations on "Der Schweitzerbub," B.I. 14. Some examples from the first and second endings of these variations, corresponding to measure four of the theme, appear in Figure 38.

In the theme itself, Chopin continues the Alberti bass, unornamented, as a cadential figure (Fig. 38a). The figure in the second ending of the first variation is an arpeggio with an added appoggiatura (Fig. 38b).

In the second variation, Chopin ornaments the entire triad with double and triple nonharmonic tones (Fig. 38cd). The auxiliary chords are clearly ornamental here, but it is

4. E

a. Theme

The musical notation for the Theme consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a whole note chord of E major (E, G#, B) in the upper staff. The lower staff contains a melodic line starting with a half note G#4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line.

4b. E 3 App. 3

b. Variation 1

The musical notation for Variation 1 consists of a single treble clef staff. It begins with a whole note chord of E major (E, G#, B). The melody starts with a half note G#4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line.

4a. E App. App. App.

c. Variation 2

The musical notation for Variation 2 (c) consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music begins with a whole note chord of E major (E, G#, B) in the upper staff. The lower staff contains a melodic line starting with a half note G#4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line.

4b. E

d. Variation 2

The musical notation for Variation 2 (d) consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music begins with a whole note chord of E major (E, G#, B) in the upper staff. The lower staff contains a melodic line starting with a half note G#4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line.

Figure 38. Cadential Figures in Variations on "Der Schweizerbub."

4a. E

e.

PT PT PT PT PT App. PT PT

Variation 3

4b. E

f.

PT

Variation 3

4. Em

g.

Variation 4

Figure 38 Continued.

noteworthy that the last one in both the first and second endings is a dominant chord. These figures also end on the tonic note; the last three notes in the second ending are anacruses.

In the first ending of the third variation, the right hand accompaniment confirms the tonic pitch, while the left hand run connects to the next phrase (Fig. 38e). The figure in the second ending is simpler and ends on the tonic (Fig. 38f).

The figure in the fourth variation ornaments the tonic triad with a neighboring tone and passing tone (Fig. 38g).

Though these figures in a sense represent counterparts to bebop cadential figures, there are some important differences. One is that while all of Chopin's cadential figures end on the tonic note, very few in the music of Parker, Gillespie, and Brown do. Those that do place it on a weak beat or weak part of the beat. Another difference is the absence in Chopin's music of the changing tone figures so common in bebop cadential figures.

It has been noted that Parker, Gillespie, and Brown often use these figures more than once in a solo, as a unifying factor. Chopin does this to a greater extent, partly because of the repetition of whole sections.

Summary

Parker, Gillespie, Brown, and Chopin occasionally use figures which converge on a note from both sides. Many of these figures incorporate changing tone figures, with the notes preceding the changing tone figure extending the approach to the target note from one or both sides. Figures in which longer, uninterrupted segments approach a target note from both sides also occur in their music.

Figures which ornament the tonic chord at a cadence without serving as a link to the next phrase appear often in the music of Parker, Gillespie, and Brown, but less often

in that of Chopin. The counterparts to these figures that are found in Chopin's music do not include the changing tone figures which are so prominent in the cadential figures of Parker, Gillespie, and Brown. They also end on the tonic note, while very few of those in the music of Parker, Gillespie, and Brown do.

CHAPTER 6

PASSING TONES

The most common embellishing tones in the music of Parker, Gillespie, Brown, and Chopin are passing tones. Most of these are of too mundane a nature to be of interest here, but there are some categories of passing tones worthy of special consideration. Among these are passing tones which are added to other embellishments such as neighboring tones and changing tone figures. These have already been discussed in previous chapters.

Chromatic passing tones are quite common in the music of Parker, Gillespie, Brown, and Chopin, often used in succession to form short chromatic scales. Longer chromatic scales are also prominent in the music of Gillespie and Chopin, both of whom often use various devices to make them end on the desired note at the right time.

A special category of chromatic passing tone is associated with cadences in bebop music. In constructing a melodic line over a V-I progression, Parker, Gillespie, and Brown sometimes use motion from #4 to 5 at the cadence point. Such motion, melodically speaking, seems quite natural, but in this particular harmonic context it conflicts with the resolution of the seventh of the dominant chord. Consequently, perhaps, the practice is rare in classical works, including those of Chopin.

Delayed passing tones, most often occurring in the context of hidden scalar descents, are common in the music of Parker, Gillespie, Brown, and Chopin. The passing tones are delayed in their resolution by the interpolation of chord tones, changing tones, and other figures, sometimes by several notes at a time. While the devices used by Chopin and by Parker, Gillespie, and Brown to delay the resolution of the passing tones are similar in many respects, there are some important differences as well.

Chromatic Passing Tones

The use of chromatic passing tones to fill in major seconds and minor thirds, as in Parker's motives 4A-D (Fig. 39a-d) is common in the music of Parker, Gillespie, Brown, and Chopin. Such passing tones are an important means of adding color to a melodic line but are hardly out of the ordinary.

The longer chromatic scales in Parker's motives 4B and 4F (Fig. 38ef) are more noteworthy. According to Owens, motive 4B, a filled-in descending major third, ". . . occurs most often in descents to the fourth degree of the scale and to the tonic pitch," usually played over V-I or I-IV progressions (1974, Vol. I, p. 20).

Motive 4F, a filled-in ascending major third, ". . . usually represents an ascent to the dominant pitch" (Owens 1974, Vol. I, p. 20).

The chromatic descent in Parker's motive 53 (Fig. 39g) is a somewhat distorted quotation of the "Habañera" from Bizet's Carmen, usually appearing at the beginning of a phrase as a musical joke (Owens 1974, Vol. I, p. 29).

Ascending and descending chromatic scales encompassing a major third, as in Parker's motives 4E and 4F (Fig. 39ef) are common in Gillespie's music. The motive from Gillespie's solo on "Bebop" shown in Figure 40a includes such a descending scale.

Gillespie also includes longer chromatic scales in his solos, to a much greater extent than either Parker or Brown. In the twenty solos studied here, there are nine ascending chromatic scales longer than five notes, and thirty-two descending ones.

Gillespie's "chromatic scales" often include whole steps (Fig. 40bd) or changing tone figures (Fig. 40d), included to make the line end on the right note at the right time. The example from Gillespie's solo on "Dizzy's Blues" shown in Figure 40d is especially interesting in this regard. Gillespie uses a chromatic scale to descend a full octave, then plays a neighboring tone figure and a changing tone figure, stretching out the

a. ca. 1100 exs. (Owens 1974, Vol. II, p.1)

b. ca. 60 exs. (Owens 1974, Vol. II, p.2)

c. ca. 400 exs. (Owens 1974, Vol. II, p.2)

d. ca. 200 exs. (Owens 1974, Vol. II, p.2)

e. M.4E ca. 500 exs. total (Owens 1974, Vol. II, p.2)

f. ca. 50 exs. (Owens 1974, Vol. II, p.2)

g. 8 exs. (Owens 1974, Vol. II, p.9)

Figure 39. Chromatic Passing Tones - Parker.

final whole step of the descent so as to arrive at "C" on the downbeat. Gillespie often extends this device even further, creating winding descents that are part diatonic and part chromatic, with changing tones and other short figures interpolated. Such descents are covered in detail in the section on delayed passing motion in the next chapter.

In his solo on "Hot House," Gillespie plays part of the "Habañera" from Bizet's Carmen (Fig. 40e). It is interesting to compare Gillespie's version of this with Parker's (Fig. 39g). Whereas Parker quotes the first three measures, Gillespie plays only the first measure, but develops it by repeating the measure in sequence, then continuing the chromatic scale downward for another measure.

Short chromatic scales, such as the five-note ascending and descending ones which make up Parker's motives 4B and 4F (Fig. 41ab), are common in Brown's music. The five-note ascending version, shown in Figure 41b, generally occurs in the key of C major, as played on the trumpet. Interestingly, over half the total number of ascending and descending five-note chromatic scales in the twenty Brown transcriptions studied appear in his solo on "Cherokee." Seven descending ones and eight ascending ones appear in this solo, out of respective totals of fifteen and twelve for all of the transcriptions studied. These short chromatic scales in the "Cherokee" solo act as a unifying factor.

Brown also uses longer chromatic scales, though not to the same extent that Gillespie does. In the twenty Brown solos studied here, there are four ascending unbroken chromatic scales longer than five notes, and ten descending ones, as compared with respective totals of nine and thirty-two in the Gillespie solos studied.

Like Gillespie, Brown often adds changing tones, free tones or chord tones to chromatic scales to make them end on the right note at the right time, as in Figure 41c-e. Gillespie's practice of occasionally including whole steps in his "chromatic" scales, however, seldom appears in the Brown solos studied. Instead of placing whole steps in

a.  15 exs. (Parker motive 4E)

b.  12 exs. (Parker motive 4F)

c.  From "The Song is You" (Slone 1982, p.25)

d.  From "The Song is You" (Slone 1982, p.25)

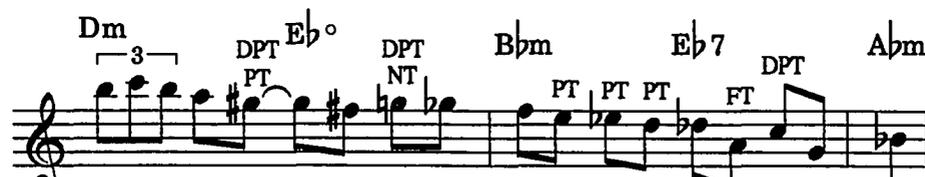
e.  From "Kiss and Run" (Slone 1982, p.17)

Figure 41. Chromatic Passing Tones - Brown.

the context of a predominantly chromatic scale, Brown sometimes inserts occasional chromatic passing tones between the notes of a diatonic scale, or uses diatonic and chromatic segments separately to form an ascending or descending line.

The use of chromatic passing tones is quite prominent in Chopin's music. Like Parker, Gillespie, and Brown, he often uses them in succession to form short chromatic scales, such as those in Figure 42ab.

In his Scherzo, Op. 54, Chopin uses chromatic passing tones to fill in the ascending minor thirds in a broken D#⁰ chord arpeggio, creating an unusual form of ornamented arpeggio (Fig. 42b).

Chopin also uses longer chromatic scales quite frequently in his music, as in the examples shown in Figure 42c-h. These examples show that in addition to using pure, unbroken chromatic scales, as in Figure 42c, Chopin, like Parker, Gillespie, and Brown, also uses various devices to make his chromatic scales end on the desired note at the right time. One such device is the inclusion of whole steps onto otherwise pure chromatic scales, as in Figure 42e-g. This device is also used by Gillespie (Fig. 40bc).

Another device of this type appears in the example shown in Figure 42f, where Chopin leaps to a chord tone after every three notes in a chromatic descent. Each new chromatic segment in this example also begins with a chord tone. Another example of this device appears in Figure 42g, where Chopin interrupts a chromatic descent with an appoggiatura and chord tone. This device is also used by Brown, as in Figure 41c-e, where he interrupts chromatic scales with leaps to free tones and chord tones.

#4 - 5 Motion in V-I Progressions

In constructing a melodic line over a V-I progression, Parker, Gillespie, and Brown sometimes use motion from #4 to 5 at the cadence point. Such motion seems quite

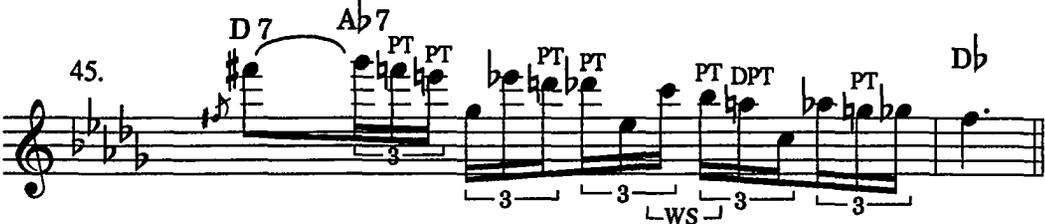
a.  From Valse, Op. 70, No. 2

b.  From Scherzo, Op. 54

c.  From Scherzo, Op. 54

d.  From Valse, Op. 34, No. 1

e.  From Mazurka, Op. 68, No. 4

f.  From Nocturne, Op. 27, No. 2

g.  From Mazurka, Op. 63, No. 2

Figure 42. Chromatic Passing Tones - Chopin.

natural melodically, but in this particular harmonic context it conflicts with the resolution of the seventh of the dominant chord. Consequently, perhaps, the practice is rare in classical works, including those of Chopin.

One example of this practice appears in the music of Mozart. In the third movement of his Sonata in Bb major, K.333, Mozart proceeds from #4 to 5 in the return to the tonic chord following a half cadence (Fig. 43). The left hand plays the dominant chord on the preceding beat, then drops out, returning in the next phrase. This leaves the melody unaccompanied when the raised fourth scale degree appears.

With this in mind, the situation in jazz performances is worth noting. The only places where the accompaniment drops out are breaks, and the bebopper's use of motion from #4 to 5 in V-I cadences was not confined to these. The accompaniment that was present, however, that of a jazz rhythm section, was less restrictive than the voice-leading of a symphonic accompaniment would have been. This minimized the harmonic clash involved, even if not to the same extent that a complete break in accompaniment would have.

Parker's use of #4 - 5 motion at the cadence points of V-I progressions takes four basic forms, shown in Figure 44. The most common is that found in motive 3A (Fig. 44a), which occurs over dominant or secondary dominant chords. This motive occurs in various forms and is often metrically displaced. The conflict with normal voice-leading occurs when motive 5B is incorporated and the last note of the motive coincides with the chord change, as shown here. The seventh of the dominant chord resolves upward by means of a chromatic passing tone instead of in its usual downward direction. The third, to which the seventh would normally have resolved, often appears soon afterward, perhaps because of the strong downward tendency of the seventh. The minor ninth of the dominant

A musical score for a piano piece in B-flat major. The top staff shows a melodic line with a trill on the first note of the first measure. Chords are indicated above the staff: Bb4, F, Bb, and Gm. The bottom staff shows the bass line with chords and a trill on the first note of the first measure.

From Sonata in Bb Major, K.333

Figure 43. Mozart's Use of $\sharp 4 - 5$ Motion.

Four examples of Parker's Use of $\sharp 4 - 5$ Motion, each showing a melodic line with chord annotations and specific markings:

- a. Melodic line with chords G7 and C (or Cm (i or ii)). Markings include M.3A, M.58, and a trill on the first note of the second measure. (Owens 1974, Vol. II, p.1)
- b. Melodic line with chords G7 and C. Marking includes M.8c and a trill on the first note of the second measure. (Owens 1974, Vol. II, p.3)
- c. Melodic line with chords G7, C, G7, and C. Markings include M.4C, M.4F, and a trill on the first note of the second measure. (Owens 1974, Vol. II, p.2)
- d. Melodic line with chords C7 and F. Marking includes M.34c and a trill on the first note of the second measure. (Owens 1974, Vol. II, p.7)

Figure 44. Parker's Use of $\sharp 4 - 5$ Motion.

chord, incidentally, becomes a chord tone since its resolution coincides with that of the chord.

The second form, found in motive 8c (Fig. 44b), is much like the first in that it involves the minor ninth of the dominant chord, again converging on the fifth of a tonic or temporarily tonicized chord. But in this case the seventh of the dominant chord is absent, and its chromatic alteration becomes part of a changing tone figure. Changing tones like this also appear without the first two notes of motive 8c.

The third form is found in motives 4C and 4F (Fig. 44C). It is like the figure used by Mozart except that the second scale degree is raised in motive 4F. These motives also appear in a variety of other harmonic contexts; indeed, it is only rarely that they appear in a V-I progression in the manner described here.

The fourth form, found in motive 34c (Fig. 44d), differs from the others in that the resolution of the anomalous note is delayed by the interpolation of two other notes. The motive, at this point, implies a diminished passing chord, not a dominant seventh, but Parker often uses it where the progression is V-I. In this context, the notes making up the diminished triad, with the exception of the G#'s, becomes nonharmonic tones. It seems evident that Parker intends for these notes to imply a diminished passing chord in spite of the prevailing harmony, forming a kind of triple nonharmonic tone.

This last example may help to explain Parker's use of #4 - 5 motion in V-I progressions in general. The same diminished chord found in motive 34c could be used to harmonize the raised fourths in each of the other examples and creates a resolution almost as strong as that of the dominant seventh. Parker probably intended either to substitute a diminished passing chord for the dominant, as in motive 34c, or to interpolate a passing note or chord between the dominant seventh and its resolution. The latter possibility seems

even more likely in instances where the third of the tonic or temporarily tonicized chord appears soon afterward, satisfying the seventh's need to resolve downward.

Gillespie's use of #4 - 5 motion at the cadence points of V-I progressions is generally limited to two forms: (1) a changing tone figure which approaches the fifth of a tonic or temporarily tonicized chord by half-step on either side (Fig. 44b), and (2) a chromatic scale which ascends to the fifth of the tonic chord (Fig. 44c). Of these two forms, changing tone figures are by far the most common.

Brown's use of #4 - 5 motion at the cadence points of V - I progressions takes the same four basic forms as Parker's use of this device: (1) use of Parker's motive 5B to converge upon the dominant pitch (Fig. 44a), (2) use of a simple chromatic changing tone figure to approach the dominant pitch (Fig. 44b), (3) use of a short chromatic scale, such as Parker's motive 4F, to ascend to the dominant pitch (Fig. 44c), and (4) use of a figure outlining a diminished passing chord instead of the normal dominant seventh (Fig. 44d).

Delayed Passing Motion

Thomas (1963, p. 454) defines the delayed passing tone as resulting ". . . from the interpolation of a tone or tones between the passing tone and its note of resolution." In the present study, a nonharmonic tone which is part of an ornamented descent is labelled as a delayed passing tone if either its approach or its resolution is delayed. This definition takes into account the function in a hidden scalar ascent or descent of notes that, if analyzed strictly at the foreground level, would be labelled appoggiaturas, changing tones, or free tones. In the case of changing tones which are also delayed passing tones, a dual label is often indicated in order to correctly label the other note in the changing tone figure.

In applying Salzerian analysis techniques to Parker's solos, Owens (1974, Vol. I, p. ix) found that:

. . . The typical 12-or-32-measure chorus either prolongs a single pitch or presents some other simple melodic structure. Moreover, the structural pitches are almost invariably prolonged or connected by descending scalar passages. These descents are generally interrupted by chordal leaps and neighbor tones, and are further disguised by interval inversions and octave-filling motion. While they are not obvious to the listener, they contribute greatly to the coherence of Parker's improvised melodies.

In analyzing Parker's motives, Owens (1974, Vol. I, pp. 27-28, 231) found that a large percentage contain such scalar descents and are often used to connect the structural pitches. Large-scale structural reductions are beyond the scope of this study, but further analysis of some of the hidden descents in the music of Parker, Gillespie, Brown, and Chopin will prove useful in revealing some important aspects of their use of embellishments. These hidden ascents and descents are quite prominent in the music of all four. The devices they use to delay the passing tones are similar in many respects, but there are some important differences as well.

Some examples of delayed passing motion in Parker's music appear in Figures 45 and 46. The melodic ascents and descents in Parker's motives 34ab and 63 (Fig. 45a-c) are interrupted only by single notes which remain the same throughout the figure. This highlights the ascents and descents while adding interest. Motives 34 and 63 (Fig. 45bc) are somewhat unusual in that they contain ascending rather than descending lines.

The descents in motive 3B and 11B (Fig. 46) unlike those discussed above, are interrupted by notes that do not remain the same. Descents such as these, as Owens' analyses confirm, are quite common in Parker's music and frequently occur in much longer forms.

a.  (Owens 1974, Vol. II, p.7)

b.  (Owens 1974, Vol. II, p.7)

c.  5 exs.
(Owens 1974, Vol. II, p.10)

Figure 45. Passing Tones Delayed by a Single, Constant Note - Parker.

a.  (Owens 1974, Vol. II, p.1)

b.  ca. 80 exs.
(Owens 1974, Vol. II, p.1)

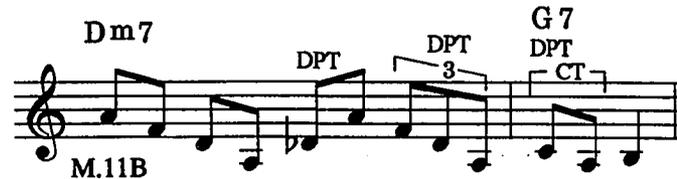
c.  ca. 70 exs.
(Owens 1974, Vol. II, p.3)

Figure 46. Passing Tones Delayed by Other Notes - Parker.

The chromatic descent in motive 11B (Fig. 46c) is interrupted by notes from the D minor triad. Parker emphasizes the notes of the "hidden" descent by placing them on strong beats.

Gillespie frequently makes use of delayed passing motion. A favorite device of his, also found in the solos of Parker and Brown, is to ascend quickly by means of an arpeggio or fast scale, then descend more slowly by means of a winding line. Ornamenting the descent makes it slower than an unornamented scale, since the descent is delayed by the interpolation of other notes.

The example from Gillespie's solo on "Afro-Paris" shown in Figure 47ba is a good example of his practice of following a quick ascent with a slower descent. The ascent from D to A takes only 1-1/2 beats; the descent back to D takes 1-1/2 measures. The x's in this example indicate "ghost" notes played with the valves only half-way down.

Figures in which the notes of a descending line alternate with a single, constant note are rare in Gillespie's music. Most of his descents are ornamented by a number of other devices.

Two descents in particular, ornamented in various ways, appear especially frequently in the context of iim^7-V^7 progressions. The first is a chromatic descent from the root of the iim^7 chord to the third of the V^7 chord, found in the examples in Figure 47b-d. The same descent also appears in Parker's motive 11B (Fig. 46c). In Figure 47b, chord tones form the background for the descent. The first part of the descent in Figure 47c is similarly interrupted by chord tones. The final semitone of the descent here is ornamented by means of a changing tone figure. In Figure 47d, the descent to the third of the dominant chord is interrupted only once, by a chord tone. After this, the descent continues for another 1-1/2 measures, occasionally interrupted by neighboring or chord tones.

g.

Fm7

B \flat 7

Sus.

PT

PT

E \flat Maj7

CT

DPT

DPT

MCT

DPT

PT

CT

MCT app. by leap

Gm7

DPT

DPT

C7

MCT

From "Dizzy's Business"
(Richardson 1957, p.3)

h.

Dm7

DPT

G7

MCT app. by leap

FT

DPT

C

DPT

3

PT

PT

From "Hot House"
(Slone 1977, p.24)

i.

C7

PT

PT

Fm7

DPT

MCT

From "Manteca" (Richardson 1957, p.9)

j.

B \flat 7

3

DPT

PT

PT

(DPT) App.

NT

3

E \flat 7

MCT app. by leap

From "Jessica's Day" (Richardson 1957, p.4)

Figure 47. Continued.

The second common descent appears in the examples in Figure 47ef. It begins with the fifth scale degree of the key to which the iim^7-V^7 progression belongs and proceeds downward to the tonic note. In Figure 47e, the descent is interrupted by chord tones. The delayed passing tones in Figure 47f are contained in changing tone figures. The descent is further delayed by the use of chord tones.

The phrases shown in Figure 47gh are among the best examples of Gillespie's practice of following a quick ascent with a slower, ornamented descent. In each case, Gillespie takes four times as long, in terms of the midground descent, to descend to the pitch at which the ascent began as he took to reach the high point of the phrase. The various devices which he uses to decorate the melodic descents in these phrases are a prime source of musical interest.

In Figure 47i, each note of the hidden scalar descent, beginning with the B on beat three, occurs on the beat. This serves to emphasize the notes which make up the descent while providing additional interest. This device appears a few times in Gillespie's solos and quite frequently in those of Brown.

The phrase shown in Figure 47j contains an interesting example of octave displacement. After beginning a melodic descent, Gillespie uses a quick descending arpeggio to skip down an octave, plays the next four notes of the descent at the lower octave, then skips back up to the higher octave to complete the descent. The shifting of the third of the dominant chord to the lower octave makes the Db, the augmented ninth of the chord, stand out more.

Like Parker and Gillespie, Brown frequently uses delayed passing motion in his solos. Occasionally, though not as often as Gillespie, he follows a quick ascending scale or arpeggio with a slower, ornamented descending line. On other occasions, he simply begins a long, descending phrase at the high point.

Brown occasionally plays figures in which melodic descents are interrupted by a single, constant note. The most common of these is the short figure shown in various forms in Figure 48a-d. Brown uses this figure in a variety of harmonic contexts. Different notes in the figure may be nonharmonic, depending on the harmonic context. In the figure shown in Figure 48e, the constant note which interrupts the melodic ascent is a "ghost" note, only barely audible.

Phrases in which melodic ascents are ornamented by a variety of other notes are common in Brown's music, as in that of Parker and Gillespie. Figure 49 shows some descents of this type.

In his solo on "A Night in Tunisia," Brown plays a sequential figure in which a descending chromatic scale is interrupted after every three notes by an upward leap of a third (Fig. 49c). After four bars of this, he plays an ascending version of the sequence, continuing with an ascending melodic minor scale after 1-1/2 measures. This example is unusual in that Brown uses the same device to ornament the entire descent. Normally, as the other examples here show, Brown, like Parker and Gillespie, strives for variety when ornamenting scalar descents.

Embedded in the long, ornamented descent in Figure 49d are smaller patterns which converge on F in the first measure, on D in the second, and on C in the third.

In constructing ornamented descending lines, Brown often emphasizes the notes of a descending diatonic scale by placing them on the beat, with other material, such as chord tones, changing tones, or chromatic passing tones, on the offbeats. This device also appears in Gillespie's solos, though not as often. It gives the descending scales a driving character different from that achieved by emphasizing the same notes in syncopated fashion.

a. 9 exs.

b. 3 exs.

c. From "Tiny Capers" (Slone 1982, p.29)

d. From "A Night in Tunisia" (Mostovoy)

e. From "If I Love Again" (Slone 1982, p.8)

Figure 48. Passing Tones Delayed by a Single, Constant Note - Brown.

a.  From "Jordu" (Slone 1982, p.13)

b.  From "Jordu" (Slone 1982, p.12)

c.  From "A Night in Tunisia" (Mostovoy)

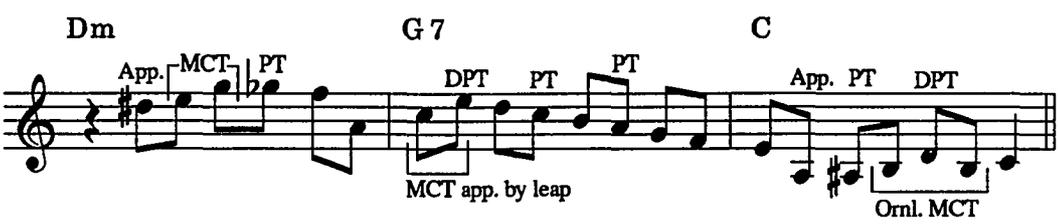
d.  From "What is This Thing Called Love" (Slone 1982, p.31)

Figure 49. Passing Tones Delayed by Other Notes - Brown.

The short motive shown in Figure 50a is a fairly common example of this device. This motive usually appears over a supertonic minor or tonic major chord.

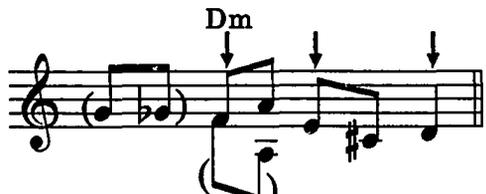
In the figure shown in Figure 50b, the scale tones from B to E occur on the beat. Brown uses a downward skip on the first offbeat and a chromatic passing tone on the second to ornament the descent, repeating this motive once.

In the figure shown in Figure 50c, the notes of a descending diatonic scale again occur on the beat, ornamented this time by means of changing tone figures and chromatic passing tones. This figure also appears, with slight variations, in the next two examples.

These examples, shown in Figure 50de, appear almost identical to each other in their first measures, but then follow different sets of chord changes. In each case, Brown inserts a short rest, then begins another ornamented descent.

The opening descents in the last two examples each continue for a minor seventh before Brown breaks the pattern of placing diatonic scale tones on the beat. This is about as long as descents like this continue. More commonly, Brown places three or four diatonic scale tones on the beat in phrases which also include unbroken scales or syncopated members of the descending line.

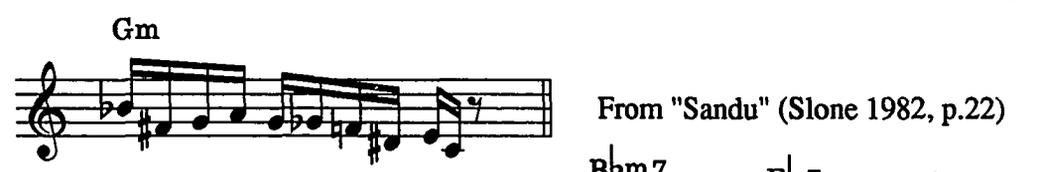
Brown's solo on "Cherokee" contains many examples of delayed descents with scale tones placed on downbeats. One of these, shown in Figure 50f, is especially interesting. Brown plays a sequential repetition of a motive which appears similar to the one shown in Figure 50a. Here, however, the scale contained within the motive is chromatic instead of diatonic. Prior to this point in the solo, the same chromatic scale has appeared five times without ornamentation, at the same pitch level. The ornamented version shown here is a particularly effective variation of this motive.

a.  16 exs.

b.  From "The Song is You" (Slone 1982, p.24)

c.  From "Stompin' at the Savoy" (Slone 1982, p.28)

d. 

e. 

f. 

From "Sandu" (Slone 1982, p.22)

From "Joy Spring" (Slone 1982, p.14)

From "Cherokee" (Slone 1982, p.3)

Figure 50. Delayed Passing Motion with Diatonic Scale Tones on the Beat - Brown.

Like Parker, Gillespie, and Brown, Chopin uses delayed passing motion quite frequently in his music. His use of delayed passing motion also shows many similarities to theirs, though there are some differences as well.

Chopin, like Parker, Gillespie, and Brown, often uses ornamented scalar ascents and descents which contain several delayed passing tones. Thomas (1963, pp. 455-456) calls these passing tones “delayed passing tones in a pianistic figure,” defined as follows: “The single delayed passing tone in a pianistic figure is the most frequent of the different types of variation of the passing tone. In this case a continuous figure is established, either by repetition or by sequence, in which a delayed passing tone occurs. It is the occurrence of several of the delayed passing tones in succession that differentiates it from the single delayed passing tone. One hundred and three occurrences of this device were found. . . .”

Thomas’ definition highlights both a basic similarity and a basic difference between Chopin’s use of delayed passing motion and that of Parker, Gillespie, and Brown. Both Chopin and the beboppers tend to use “. . . several of the delayed passing tones in succession” Chopin, however, tends to use them in the context of a “. . . continuous figure . . . established . . . either by repetition or by sequence . . . ,” whereas the beboppers tend to use them in the context of an “ornamented descent,” the ornamentation often being achieved through the use of several different devices within a single descent.¹ Notable exceptions to this include the beboppers’ occasional use of passing tones delayed by a single, constant note which alternates with the moving line, as in Figures 45 and 48, and Brown’s exact sequential repetition, in both descending and ascending forms, of the chromatic figure shown in Figure 49c.

¹See Figs. 47 and 50.

Another difference between Chopin's use of delayed passing motion and that of Parker, Gillespie, and Brown is in the character of the melodic lines themselves. Though Chopin, like the beboppers, uses descending delayed passing motion more often than ascending, his hidden descents tend to be pure diatonic (Fig. 51d), chromatic (Fig. 51abci), or harmonic minor (Fig. 51fg) scales, whereas the beboppers' descents consist fairly often of combinations of two or more scale types, as in Figures 46ab, 47fghj, 49a and 50b-e.

Concerning Chopin's delayed passing tones in pianistic figures, Thomas (1963, p. 456) writes that, ". . . They cannot be uniformly categorized because each instance is a unit unto itself. However, one rhythmic pattern is quite characteristic, that of a non-harmonic note alternating with a harmonic note, thus causing a delay in the resolution of the non-harmonic tone. . . ." Two examples of this given by Thomas appear here in Figure 51ab. In the first, the passing tones alternate with a single, constant note; this device also appears in the music of Parker, Gillespie, and Brown,¹ with the moving notes placed on the beat. In the second, the passing tones alternate with notes from the A minor triad (Thomas 1963, p. 458).

Another example of delayed passing tones given by Thomas is shown here in Figure 51c. Thomas (1963, p. 461-2) labels these as ". . . prolonged and delayed passing tones in a pianistic figure. . . ." Besides being delayed by other notes, these passing tones are prolonged, each making two appearances instead of one. In addition, the constant C# is itself embellished each time by an upper appoggiatura.

Another example given by Thomas (1963, p. 458) is shown here in Figure 51d. According to Thomas (1963, p. 458), the ". . . passing tone is deterred in its resolution in

¹ See Figures 45 and 48

a.  From Etude, Op. 10, No. 7 (Thomas 1963, pp.456-7)

b.  From Etude, Op. 25, No. 11 (Thomas 1963, pp.458-9)

c.  From Mazurka, Op. 63, No. 1 (Thomas 1963, pp.461-2)

d.  From Etude, Op. 25, No. 11 (Thomas 1963, pp.458-9)

e.  From Nocturne, Op. 27, No. 2

f.  From Prelude, Op. 28, No. 18

Figure 51. Delayed Passing Motion - Chopin.

g.

F7(b9) (Implied)

7. MCT MCT App. App. App.

8. App. PT PT DPT PT (PT)

22

From Prelude, Op. 28, No. 18

h.

D#7

7. D#7 8va

G#7 DPT DPT DPT DPT DPT >

From Fantasia - Impromptu, B. I. 87

i.

F 7 (Implied)

26. F 7 (Implied) 8va

PT

F 7

From Variations Brillantes, Op. 12

Figure 51 Continued.

an arpeggiated pianistic figure; this type of delay, through arpeggiation, is a fairly rare device.” This device also appears in the music of Parker, Gillespie, and Brown.¹

An interesting example of Chopin’s use of delayed passing tones in a pianistic figure not given by Thomas appears in Figure 51e. In this example, Chopin inserts one of the delaying chord tones after every three notes of the predominantly chromatic scale. The resulting groups of four notes, appearing in a passage in compound meter, produce a kind of hemiola effect.

Two interesting examples of Chopin’s use of delayed passing motion, shown here in Figure 51fg, appear in his Prelude, Op. 28, No. 18 in F minor. Here, Chopin uses “ornamented descents” similar to those used by Parker, Gillespie, and Brown, instead of sequentially repeated “pianistic figures.” The melodic lines in each of these examples, though they appear in parallel octaves, with no underlying chordal accompaniment, imply dominant and secondary dominant chords. The devices which Chopin uses to ornament the descending harmonic minor scales here are worth noting.

In the example shown in Figure 51f, Chopin uses upward and downward chordal leaps and a short chromatic scale ascending to the second Db to ornament the descending scale. Examples of the use of these devices in bebop ornamented descents appear in Figures 46ab and 50e.

The ornamented descent in Figure 51g shows several similarities to those appearing in the music of Parker, Gillespie, and Brown. As in the last example, the devices used by Chopin to ornament the descending scale include upward and downward chordal leaps and short chromatic scales ascending to the ninth of the implied secondary dominant chord. In this example, Chopin also uses modified changing tone figures, like

¹See Figures 46, 47bc, and 50f

those which often appear in bebop ornamented descents,¹ to converge on the A \flat and E \flat in the first measure. The choice of these particular notes as targets for the modified changing tone figures reinforces the chordal implication of the melodic line.

In the same example, Chopin uses a series of upward skips in the first measure to ascend quickly, then descends more slowly by means of a winding ornamented line. This device appears fairly often in the music of the three jazz musicians studied, especially in that of Gillespie.² The upward skips in this example produce octave displacements, so that the descending B \flat harmonic minor scale actually begins with the C on the second half of beat two in the first measure, continuing for a full three octaves, scale-wise. This device also appears fairly often in the music of Parker, Gillespie, and Brown.³

Another interesting ornamented descent, shown in Figure 51h, appears in the Fantasia-Impromptu, B.I. 17. After reaching each chord tone in the descent, Chopin inserts a skip up a third to the next chord tone before continuing. The difference in the number of notes in the descent between intervening skips produces a syncopated placement of the skips much like that found in the bebop idiom. If this line were played by a jazz musician on a wind instrument, in an appropriate range, the notes skipped up to would be accented and would give a syncopated rhythmic character to the line.

In the example shown in Figure 51i, a chromatic descent, a whole-step at a time between intervening leaps, produces a whole-tone type of effect. The notes leaped to are members of the same whole-tone scale as those in the descent, further bringing out this character. This figure is remarkably similar in type to the one used by Brown in his solo on "A Night in Tunisia" (Fig. 49c)

¹See Figures 47fji, 49a and 50abdf.

²See Figure 47agh.

³See Figure 50de.

Multilevel Passing Motion

The melodic lines of Parker, Gillespie, Brown, and Chopin sometimes contain delayed passing motion occurring at two or more pitch levels concurrently. The progress of one "voice" is interrupted when the other one appears. Though much of this "passing motion" involves the voice-leading of chord tones, delayed passing tones are usually involved at some point as well. Some examples of this from Parker's music appear in Figure 52.

Parker's motive 34c (Fig. 52a) outlines entire passing triads, thus creating delayed passing motion on three different pitch levels; F-G-G#-A, A-Bb-B \flat -C, and C-D-E-D-C. When the chords being played by the rhythm section differ from those implied by the motive, a kind of triple nonharmonic tone is formed.

In motive 5C (Fig. 52b), the descent from D to Bb occurs twice: first in delayed fashion, as the "bottom voice" of the motive, then as part of the descent from F to Bb. The G in the preceding measure may be considered part of this latter descent through octave displacement (Owens 1974, Vol. I, p. 28).

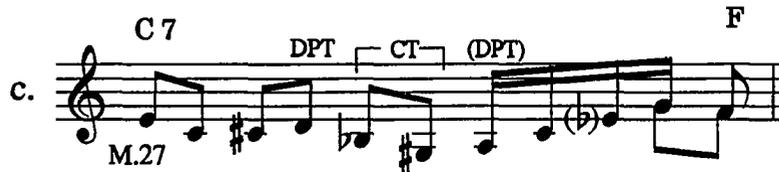
Like motive 5C, motive 27 (Fig. 52c) contains two hidden descents, E-D-C on top and C-Bb-A-(G-F) on the bottom. As in motive 5C, the descent continues through octave displacement.

A longer and more complicated set of descents is found in the opening measures of Parker's solo on "Big Foot" (Owens 1974, Vol. II, p. 259), a Bb blues (Fig. 52d). The descent begins with the Gb in measure two and continues, with octave displacement, to the Bb in measure six.

A common treatment of motive 5B appears in measures two and three. Parker repeats the motive in sequence, converging on the fifth scale degree, then on the third, producing a syncopated effect and a broken scalar descent from Gb to D. At the same

a.  (Owens 1974, Vol. II, p.7)

b.  (Owens 1974, Vol. II, p.2)

c.  (Owens 1974, Vol. II, p.6)

d.    (Owens 1974, Vol. II, p.159)

Figure 52. Multilevel Passing Motion - Parker.

time, an ascent occurs from the A on the bottom to the D. The descent continues uninterrupted from the D to the Ab in measure four.

This Ab then becomes part of two different "voices." Through octave displacement, it becomes part of the descent to Fb in bar four. Its role in the lower octave continues as well when the same Ab reappears in bar five. A case could also be made for a third "voice," Ab-Bb-Cb-Db.

A similar split occurs in bar five. The Ab continues in the lower octave, Ab-G-Ab-Bb-C-Db. Through octave displacement, the Ab and G also become part of a descent to the Bb in measure six. This descent is so like that in bar four that the line seems to start over again--only this time the Ab is nonharmonic, and the G is chord tone. The Db in measure six is common to both voices and its arrival reunites them.

An example of delayed passing motion occurring at two or more pitch levels concurrently in Gillespie's music appears in Figure 53. This phrase contains multilevel passing motion on a simple level. Two "voices" are implied: Bb-A-G and D-C.

Some examples of delayed passing motion occurring at two or more pitch levels concurrently in Brown's music are shown in Figure 54. The phrase shown in Figure 54a contains the motive shown in Figure 50a, with its hidden descent G-Gb-F-E-D. In this particular phrase, the top note of the motive becomes part of another "voice," B-A-G.

The figure shown in Figure 54b contains three hidden "voices:" C-Bb-A-G-F, F-E-E-F, and D-Db-C.

In Figure 54c, the most noticeable "voice" is the one on top: F-E-D-C-B-A-G. Below this is another descending line, D-C-B-A-G. In the next measure, an ascending scale, D-E-F#-G-A-B, crosses the higher descending line at the G.

Some examples of delayed passing motion occurring on two or more pitch levels concurrently in Chopin's music appear in Figure 55. In the first example (Fig. 55a),

From "Jessica's Day"
(Richardson 1957, p.4)

Figure 53. Multilevel Passing Motion - Gillespie.

a. From "Kiss and Run"
(Slone 1982, p.16)

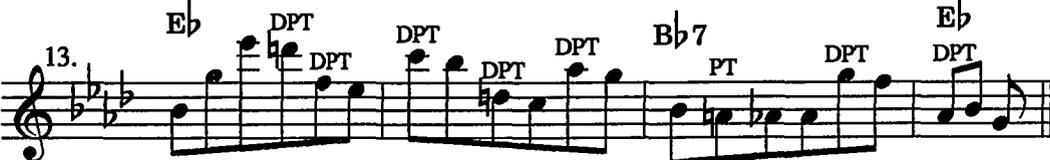
b. From "Jordu"
(Slone 1982, p.12)

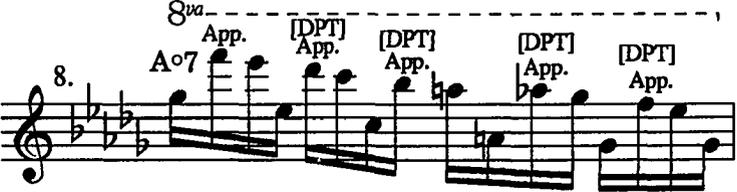
c.

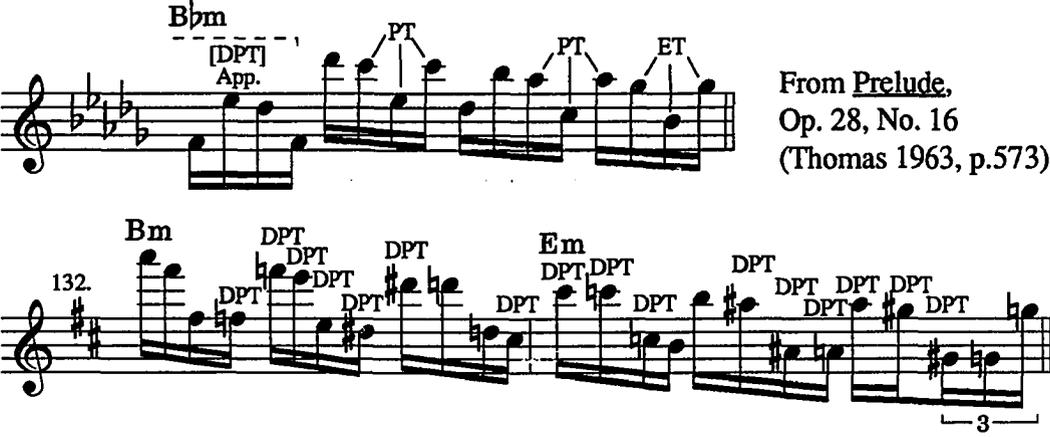
From "Confirmation"
(Slone 1982, p.7)

Figure 54. Multilevel Passing Motion - Brown.

a. 153. 
From Polonaise, Op. 53

b. 13. 
From Valse, Op. 64, No. 3

c. 8. 
From Prelude,
Op. 28, No. 16
(Thomas 1963, p.573)

d. 132. 
From Polonaise - Fantasie, Op. 61

e. 136. 
From Polonaise - Fantasie, Op. 61


From Polonaise - Fantasie, Op. 61

Figure 55. Multilevel Passing Motion - Chopin.

f.

130. $B\flat 7(b9)$
DPT DPT DPT DPT DPT DPT

132. 8^{va}
DPT DPT DPT DPT DPT DPT

134. 8^{va} $A\flat$
DPT DPT DPT DPT

136. 8^{va} $B\flat 7$ $E\flat$

From Ballade, Op. 23

Figure 55 Continued.

the two “voices” are readily apparent: C-Bb-Ab-G-F-Eb on top, and G-Gb-F-Fb-Eb-Db-C-Bb on the bottom. Since the longer notes in the lower voice are held while the notes in the upper voice are played, only the passing tones in the upper voice are really delayed.

The second example (Fig. 55b) is similar to the first, except that the segments occur on the beat, and no notes are held over. The two concurrent descents here are diatonic except for the A \flat in the third measure.

In the example shown in Figure 55c, the descent on top is interrupted in the first measure by tones from the A⁰⁷ arpeggio, and in the second measure by tones from another scale which runs concurrently (Thomas 1963, p. 573). Thomas (1963, p. 573) labels the upper F, Db, Bb, Ab, and F in the first measure as appoggiaturas, since they proceed directly to their notes of resolution, only the approaches to them being delayed. According to the definition used in the present work, the Db, Bb, Ab, and F here may be considered on a higher level as delayed passing tones, since they are part of the scalar descent and their approaches are delayed.

Another point of interest in this example is the syncopation which Chopin creates by grouping the sixteenth notes in threes in the first measure, and in a once-repeated three-three-two pattern in the second measure.

Two examples from Chopin’s Polonaise-Fantasia, Op. 61 appear in Figure 55. In the first (Fig. 55d), two descents, an octave apart, take turns descending in semitones. Chopin maintains the same figure throughout, with a slight acceleration at the end. The figure returns three measures later (Fig. 55e), with the acceleration taking a greater role in the second measure.

In his Ballade, Op. 23, Chopin combines three different figures in a long, ornamented ascent and descent (Fig. 55f). In the first (measures 130-33), chord tones are placed between the notes of an ascending whole-half diminished scale. In the second

(measures 134-35), a chromatic ascent from Cb to F is placed in a background of chord tones; one of these chord tones, the Ab, represents the final note in the previous ascent. The third figure (measures 136-37) is a chromatic descent on two levels similar to those in Figure 55de, but with skips of only a minor third between segments.

Summary

Chromatic passing tones are common in the music of Parker, Gillespie, Brown, and Chopin. Short chromatic scales encompassing a major third or less are common in the music of all four. Longer chromatic scales are common in the music of Gillespie and Chopin, fairly common in that of Brown, and less common in that of Parker. The devices that they use to make the chromatic scales end on the desired note at the right time include leaps to chord tones, which are sometimes ornamented with other notes, and the placement of whole steps in otherwise chromatic scales.

In constructing a melodic line over a V-I progression, Parker, Gillespie, and Brown sometimes use motion from #4 to 5 at the cadence point. This practice is quite rare in classical music and appears to be absent in that of Chopin.

Delayed passing motion is quite common in the music of Parker, Gillespie, Brown, and Chopin. Chopin's use of delayed passing motion shows many similarities to that of the beboppers, though there are some differences as well. One similarity is the use of descending delayed passing motion more often than ascending.

Chopin's hidden descents tend to be pure diatonic, chromatic, or harmonic minor scales, whereas the beboppers' descents consist fairly often of combinations of two or more scale types.

Chopin tends to use delayed passing motion in the context of "pianistic figures," as defined by Thomas (1963, pp. 455-56), which remain more or less consistent or are varied in blocks of one or more measures, whereas Parker, Gillespie, and Brown

tend to use them in the context of "ornamented descents," the ornamentation often being achieved through the use of several different devices within a single descent. Notable exceptions to this include the beboppers' occasional use of passing tones delayed by a single, constant note which alternates with the moving line, a device common in the music of Chopin, and Brown's exact sequential repetition in his solo on "A Night in Tunisia" of a chromatic figure which is remarkably similar to one used by Chopin.

Some of the more common devices used by Parker, Gillespie, and Brown in creating ornamented descents are the use of short chromatic scales to ascend to chord tones and the use of modified changing tone figures in the descents. These devices are less common in the music of Chopin. The use of upward and downward chordal leaps between passing tones is common in the music of all four.

A favorite device of Gillespie's is to ascend quickly by means of an arpeggio or scale, then descend more slowly by means of a winding, ornamented line. This device also appears in the music of Parker and Brown, and less often in that of Chopin. The ascending arpeggios in the music of Parker, Gillespie, and Brown are often used to create octave displacements in hidden scalar descents. Chopin also uses this technique, but less often, due to the greater range of the piano.

Parker, Gillespie, Brown, and Chopin sometimes use delayed passing motion on two or more pitch levels concurrently. A fairly common figure in Chopin's music is the use of parallel chromatic descents that alternate, one or two notes at a time.

CHAPTER 7

CONCLUSIONS

While the direct influence of Chopin on Parker, Gillespie, and Brown is difficult to gauge, there are many similarities in their approaches to embellishing tones. These include the use of delayed passing motion, most often in a descending form, the use of consecutive embellishing tones, the frequent use of changing tone figures of all types, and the use of figures which converge on a note from both sides. In addition, there are a number of other melodic figures in the music of Parker, Gillespie, and Brown that are quite similar to melodic figures found in Chopin's music. Besides quotations of the "Minute Waltz," these include Brown's sequentially repeated descending figure in his solo on "A Night in Tunisia" and a number of the other devices used to ornament descending lines. The beboppers' use of embellishing tones to ornament triad arpeggios is another point of similarity to Chopin's music; this device appears especially often in Brown's music.

There are a number of figures in Chopin's music that appear in a number of compositions in varied forms, corresponding to the common motives or "licks" in the music of the three jazz musicians studied. These include the pianistic figures which serve as the background for his delayed passing tone figures shown in Figure 54a-e, turns, and stylized endings of phrases, such as those in the Polonaises (Fig. 36a-d).

Concerning Chopin's use of embellishments, Liszt (1877, quoted in Abraham 1939, p. 64) wrote: ". . . Embellishments for the voice, although they had become stereotyped and had grown monotonous, had been servilely copied by the pianoforte; Chopin endowed them with a charm of novelty, surprise and variety, quite unsuitable for the singer but in perfect keeping with the character of the instrument. . . ." These qualities are also present in the bebopper's use of embellishments. Many of their complex passages

with embellishing tones, especially those with angular contours, sound melodic but are instrumentally conceived and would be difficult for the voice.

The integration of embellishments into the musical framework in the music of Parker, Gillespie, Brown, and Chopin is yet another point of similarity. Samson (1985, p. 85) writes: ". . . In early nocturnes, however, his whole approach to ornament changed. Bravura decoration, external to the character of the original, gave way to an expressive enhancement and reinterpretation of the melody, where variation is a natural outgrowth of melody, an intensification of its contour and itself part of the substance of the piece. . . ." This description of Chopin's approach to ornamentation fits that of Parker, Gillespie, and Brown as well. Any attempt to separate their embellishments from the "melodies" in their improvisations on anything but a harmonic basis would be an exercise in futility; the two are inexorably bound together.

The influence of other trumpet players on Brown's style is often alluded to in the "genealogical" charts present in many jazz writings (Baker 1982, p. 9). This study finds itself in agreement with Slone's belief (1982, p. i) that Brown's music was also heavily influenced by that of Parker, a fact evidenced not only by general style, but by the large number of Parker's motives that appear in Brown's solos.

This study has implications for jazz pedagogy as well. Many jazz educators stress the playing of scales which can be played with the chords in a progression, often to the exclusion of embellishing figures. It is hoped that this study will underscore the virtue of expanding this approach to include the embellishing figures which are a necessary part of improvisations in the bebop style. These figures include appoggiaturas, neighboring tones, passing tones, and the various types of changing tone figures and converging figures. A modified species approach in which students begin with a voice-leading line of whole notes and add various embellishments to it is one way of accomplishing this. This

approach need not run the risk of producing improvisers who all sound the same; an emphasis on creativity in the creation and use of embellishments will help prevent this.

The importance of ornamented ascents and descents in the music of Parker, Gillespie, and Brown suggests that they also belong in a jazz curriculum. A similar approach to that outlined above, with descending scales as a starting point, would be one way to accomplish this. The various devices used by Parker, Gillespie, Brown, and Chopin to embellish scalar ascents and descents could be introduced one by one. These include the addition of a single, constant note which alternates with the moving line, the use of chromatic passing tones and various types of changing tone and converging figures, and the addition of leaps to chord tones, sometimes themselves ornamented. Some of the "pianistic figures" which Chopin uses to ornament scalar descents could also be added to a jazz player's vocabulary.

The importance of improvisation in the music of Chopin suggests that it need not be absent from the compositional process of students in the "classical" music field. Besides fostering appropriate writing for a given instrument, improvisation can also add to the facility with which one speaks the musical language.

In identifying embellishment figures in the music of Parker, Gillespie, Brown, and Chopin, this study has operated under a rule of thumb: that a note which fits into the tertian spelling of the chord and remains until the next chord change before resolving is considered to be a chord tone, provided that the context otherwise qualifies it as such, whereas a note which resolves to a more fundamental chord member before the chord changes is considered to be an embellishment of the prevailing chord. Since this study has dealt with bebop solos which are improvised over a freely realized harmonic background, this rule of thumb has proven quite useful, in dealing with these solos, in drawing a distinction between the chord extensions in effect at a given point and the soloist's treatment

of these notes. Another study could be done to investigate whether this rule of thumb is as useful in dealing with the music of other jazz artists.

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