

**QUEENSLAND
CONSERVATORIUM OF MUSIC
GRIFFITH UNIVERSITY**

**The Music of Eric Dolphy:
An analysis of the stylistic traits and origins, with particular
reference to the influence of Charlie Parker and Ornette
Coleman**

**By
Martin Kay**

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ABSTRACT

This dissertation was undertaken out of a desire to learn about Eric Dolphy's relevance in the history of jazz. It discusses important influences on Dolphy's style and important collaborations with his contemporaries.

At the time of writing there are two biographies available about Dolphy: Vladimir Simosco's Eric Dolphy: A Musical Biography, with a discography by Barry Tepperman, and Raymond Horrick's The Importance Of Being Eric Dolphy with a discography by Tony Middleton. These books provide much valuable biographical information on Dolphy. However, it is beyond their scope to analyse his music from a technical standpoint. Other books, such as John Litwieller's The Freedom Principle allude to the many stylistic traits peculiar to Dolphy but it is beyond their scope to elaborate any further.

The analysis in this dissertation was taken from Andrew White's Dolphy Series Limited, a set of transcriptions taken from recordings completed in 1960-61. These transcriptions proved illuminating in tracing Dolphy's influences. The all-pervading influence of Charlie Parker immediately becomes apparent. By the time of Dolphy's landmark recording

Out To Lunch another musician began to influence his approach--Ornette Coleman. Dolphy had extended the boundaries of bebop and was just beginning to delve into the ideas of free jazz that Coleman had formulated. At the time of his death Dolphy remained a transitional figure, caught in between two traditions: The bebop of the 1940's and the advanced developments of the free jazz of the 1960's.

There are many other musicians who influenced Dolphy in a less direct way. Charles Mingus's compositions provided him with the freedom to develop his more advanced ideas--such as the vocalisation of tone and his experiments with non-metric note groupings. John Coltrane remained a close friend and musical associate with whom he constantly discussed music and its endless possibilities. These discussions included more than a passing interest in the music of Africa and India. Dolphy was an active participant in third stream and experimental music projects. Severino Gazelloni, Dolphy's counterpart in contemporary classical music influenced Dolphy's use of many extended techniques on the flute. Eric Dolphy was not just a jazz musician, he was a total musician, whose untimely death has deprived the world of much great music.

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INTRODUCTION

Eric Dolphy (1928-1964) is one of the greatest multi-instrumentalists ever to grace jazz. He mastered and exploited the full potential of his three major instruments--bass-clarinet, alto-saxophone and flute. The first chapter deals exclusively with Dolphy's musical biography. This is in order to provide the reader with an understanding of Dolphy's character and the period and environment in which he matured. Chapter 2 revolves around Dolphy's statement that "Every note I play has some reference to the chords of the piece" (Williams 1962, 283). Therefore, particular emphasis has been placed on note to chord relationships in his improvisations. The second chapter also explores the influence of Charlie Parker on Dolphy's style. Chapter 3 deals with the influence of Ornette Coleman's principles of free jazz on Dolphy and how it affected his bebop-styled approach to music. The final chapter discusses musicians and musical genres that played a minor, but never the less an important role in Dolphy's musical development. His collaborations with John Coltrane, Charles Mingus, Severino Gazzeloni, and the third stream and experimental music movements are discussed.

Due to the brevity of Dolphy's recording career only the musical developments in the six years of his career can be analysed in detail. The core of the analysis has been taken from Andrew White's Dolphy Series Unlimited in which Dolphy's improvisations are notated as accurately as is possible. All examples are given in the written pitch for the instruments on

which they were performed. Unless otherwise stated the following transcriptions are alto-saxophone solos. These transcriptions are from four albums. From Outward Bound recorded on 1 April 1960 he transcribed "G.W.", "245", and "Glad To Be Unhappy" (flute). From Looking Ahead recorded on 28 June 1960 he transcribed "Head Shakin'", "Courtsy", "G.O.'s Tune" and "They All Laughed". From Far Cry he transcribed "Miss Ann" and "Left Alone" (flute). "Round Midnight" was transcribed from George Russell sextet.

CHAPTER 1

MUSICAL BIOGRAPHY

To gain an understanding of any artists work it is essential to be familiar with their character and upbringing. Eric Dolphy represented a departure from the image of the jazz musician addicted to drugs or alcohol. He was highly dedicated and channelled all of his energies into his musical development.

The band [Roy Porter's big band] was riddled with young junkies, and wine was consumed in large quantities but Eric never participated in any of this. Yet he was respected--not considered an oddball (Simosco and Tepperman 1989, 33-34).

His biographies abound with anecdotes of his good will and unassuming nature. Lillian Pollen, a close friend of Dolphy's, described a typical incident.

Eric treated all women with respect. I cannot recall what we would now refer to as "sexism" emanating from Eric. Richie Powell's girlfriend at that time was a hooker, and badly treated by Richie; but Eric showed her the greatest respect and deference, almost as if to make up for Richie's attitude and abuse. Eric was playful and gentle with children. I remember him with Harold Land's son (Simosco 1989, 37).

Richard Davis recalled Dolphy's unselfish generosity:

Once I saw Eric with an armful of groceries and I asked him where he was going. He replied that he was on his way to deliver the groceries to some musicians who had just gotten into town and didn't have anything to eat. I knew he didn't have any money (no work) but he did have a twenty dollar gig the night before (Simosco 1989, 76-77).

Even Charles Mingus, well known for his cantankerous personality declared that Dolphy was "a

saint" and "a man absolutely without need to hurt" (Horricks 1989, 14).

Dolphy was born in Los Angeles, California, on 20 June 1928, the only child of Sadie and Eric Dolphy Sn., who are of West Indian ancestry. He experienced a normal and happy middle-class upbringing. Dolphy's parents encouraged and supported his decision to adopt music as a career. His father even built him a soundproof studio at the back of their house. Dolphy began learning the clarinet when he was six years old and at about age nine began studying the oboe. He joined the orchestras of the several schools he attended throughout his youth. By his early teens Dolphy displayed a definite aptitude for music and had been awarded many honours--such as being accepted to join the Los Angeles City Orchestra and receiving a scholarship to attend The University Of Southern California School Of Music Summer Camp. When he finished high school he continued to study music at L.A City College.

Other early musical experiences stemmed from the church. Dolphy's mother was a member of the choir of The Peoples' Independent Church Of Christ. He regularly attended rehearsals and became familiar with choral works such as Handel's Messiah. Later, Dolphy became a competent pianist and organist in order to accompany the choir. He sang with this choir up until he left California to tour with Chico Hamilton.

It was not until Dolphy reached his early teens that he developed an interest in jazz. He heard a Fats Waller recording which led to an interest in the music of tenor-saxophonist Coleman Hawkins and composer-pianist Duke Ellington. These interesting new sounds aroused his curiosity.

I used to ask myself, 'what is that?' at the things they played. I wanted to know how they did all of them (Williams 1962, 282).

Dolphy began transcribing improvised solos from

records and emulating his idols note for note. He also joined a Louis Jordan style jump band and began playing gigs around town.

At twenty years of age, Dolphy joined the Roy Porter big band. Amongst the musicians who passed through its ranks during its short existence (1948-1950) were Art Farmer, Addison Farmer, Chet Baker, Jimmy Knepper, Joe Maini, Herb Geller, Bob Gordon and Russ Freeman (Gordon 1984, 184). During this period Dolphy also began learning from LLOYD Reese, generally regarded as one of the finest teachers in Los Angeles at the time. Reese taught Dolphy about harmony and also the differences between a jazz technique and a classical technique (Horricks 1989, 19).

A prominent musician and bandleader called Gerald Wilson was very encouraging to Dolphy and many other younger musicians. "He would take me around to hear all the musicians and explain things to me" (Simosco and Tepperman 1989, 31). Dolphy later dedicated a theme to him titled "G.W" that he recorded on his album Out There.

In 1950, when faced with the prospect of the Korean war draft, Dolphy enlisted in the army for three years. He was stationed at Fort Lewis, in Tacoma, Washington where he played with the 21st army band. During this tenure Dolphy occasionally performed on flute with the Tacoma Symphony Orchestra. In 1952 he was posted to the U.S Naval School Of Music.

On his return to California Dolphy immersed himself in the Los Angeles underground jazz scene. California was well known for the creation of Cool Jazz. Cool Jazz was largely inspired by Miles Davis's and Gil Evan's Birth Of The Cool recordings which arose as a reaction against bebop. The music was heavily arranged and often introduced classical instruments into jazz such as the cello, french horn

or oboe. Improvisations relied on understatement and restrained emotion as opposed to the overt virtuosity of bebop. Some famous exponents of this school were Paul Desmond (Alto saxophone), Chet Baker (trumpet) and Gerry Mulligan (baritone saxophone). Side by side with this commercially successful jazz scene, a less visible yet healthy "jamming" scene was thriving which was reminiscent of New York's 52nd street in the 1940's. Musicians stayed up all night performing and "sitting in" at jam sessions in the jazz district. This environment produced musicians of the calibre of Art Pepper (alto saxophone), Dexter Gordon (tenor saxophone), Charles Mingus (bass, composer) and of course, Eric Dolphy. Dolphy's studio became a popular venue for local and visiting musicians to practice music and exchange ideas. It was in this period that he first met John Coltrane and Ornette Coleman--two men who would greatly influence Dolphy's musical direction.

In 1958 Dolphy gained national recognition when he left California to tour with Chico Hamilton's jazz quintet. The group consisted of Hamilton (drums, percussion), Dolphy (alto saxophone, bass clarinet, flute), Nathan Gershman (cello), Hal Gaylor (double bass), and Joe Pisano (guitar). The repertoire was tightly arranged, consisting of totally composed mood pieces, pop tunes, arrangements of jazz standards and occasional straightahead 'blowing' tunes that were showcases for Dolphy's talent. He remained in this group until he left to settle in New York in 1959. This was the period when Ornette Coleman's revolutionary ideas were creating an impact in the music world.

In December of 1959 Dolphy joined Charles Mingus's group for an extended engagement at Greenwich village. After his underground status in Los Angeles Dolphy became an important figure on the New York jazz

scene. In 1960 he recorded four solo albums as well as appearing on sixteen others. These albums demonstrate Dolphy's versatility and range from the Latin Jazz Quintet to Ornette Coleman's Free Jazz. In 1961 he played as a sideman with the groups of George Russell (pianist, composer) and John Coltrane, and also participated in several third stream experiments. This pattern of freelancing between groups continued for the rest of his life. During his final years in New York he collaborated with nearly every leading musician of the day, including Charles Mingus (double bass, composer), Ornette Coleman (alto-saxophone), George Russell (piano, composer), Max Roach (drums), Richard Davis (double bass), Gunther Schuller (composer), John Lewis (composer, pianist), Oliver Nelson (tenor saxophone), Booker Little (trumpet) and Freddie Hubbard (trumpet). Economic considerations prevented Dolphy from maintaining his own regular group for any substantial period of time. In 1964 he toured Europe with Mingus and on it's completion decided to stay.

I'm on my way to Europe to live for awhile. Why? Because I can get more work there playing my own music, and because if you try to do anything different in this country, people put you down for it (Spellman 1964, 4).

Sadly, the same dedication that protected him from the destructive vices of jazz saw him neglect his diet and physical state. He died of diabetes in Berlin on June 29, 1964.

CHAPTER 2

INFLUENCE OF BEBOP

Bebop was a revolutionary movement in jazz that occurred in the 1940's. Its leading figures were Dizzy Gillespie (trumpet), Charlie Parker (alto-saxophone), Kenny Clarke (drums), Thelonius Monk (piano) and Bud Powell (piano). Dolphy naturally gravitated towards the music of Charlie Parker. There is much extra-musical evidence of Dolphy's dedication to understanding and mastering Parker's music. Lillian Pollock, a friend of Dolphy's wrote that Dolphy was "an extremely affable, gentle, unassuming fellow who worshipped Bird [Parker's nickname]", and that "The questions from him were almost intense. Did he sound like Bird to me? That seemed all-pervading" (Simosco and Tepperman 1989, 37). As a result of his admiration and emulation of Parker Dolphy adopted the musical language of bebop as the basis of his style.

Instrumentation

The most common instrumentation of the bebop ensemble consisted of two frontline instruments (usually alto-saxophone and trumpet), piano, bass and drums. Each instrument had a particular function. The soloist (any instrument was allowed to solo) was of primary importance and all group interplay revolved around them. By the 1940s each instrument had a defined role within the ensemble. The drummer kept a basic swing pulse (see glossary) on the ride cymbal, using his left hand and both feet to create accents

and polyrhythms behind the soloist. The bass player provided a 'walking' bass. This consisted of a steady pizzicato line made up of quarter-notes which 'locked in' to the pulse provided by the drummer's right hand. A walking bass was improvised based on the chord sequence of the theme. 'Walking' bass lines were often influenced by the contour of the soloist and provided interesting melodies within themselves. The pianist provided the harmonic background behind the soloist based on the chord progression of the melody (comping). The rhythms and voicings of the chords were improvised by the pianist using the chord progression as a guide and were often influenced by other members of the ensemble. The pianist was concerned with providing smooth voice-leading throughout the chord progression. The frontline instruments were restricted to playing the melody and soloing. Solos were based on the melody and/or its chord progression. This of course greatly simplifies the complex and often subtle interplay that occurs in a bebop ensemble. This was the preferred instrumentation of Dolphy's groups for most of his life. The basic functions of each instrument also remained unchanged in Dolphy's groups (although each individual player brought their own individual style to the group).

Form and structure

The two main forms that were used as a compositional basis during the bebop era were the blues and thirty-two bar pop song forms. The Blues form is usually twelve bars in length and is divided into three four bar phrases. The thirty-two bar song form either appeared in A-A-B-A or A-B-A-B1 form with each section consisting of eight bars. Occasionally an introduction or tag was added which increased the

overall length of the composition. Dolphy retained the basic structure of both these forms except that he occasionally varied the lengths of sections. "G.W." consists of a twelve bar A section and a seven bar B section making the length of the composition forty-three bars long (see example 1).

Example 1. Dolphy, "G.W." melody

The musical score is written in 4/4 time and consists of two main sections: A and B.

Section A (12 bars): The melody is written in the upper staff. The first bar is marked with a box and an asterisk (*). The lower staff shows the harmonic accompaniment with chords: Bb, Ab, E, and Dm7. The final bar of section A features a Bm chord with a circled cross symbol (⊕).

Section B (7 bars): The melody continues in the upper staff. The lower staff shows chords: Eb7, D7, Eb7, D7, Eb7, D7, and E+. The section concludes with a double bar line and the marking "D.C" (Da Capo).

Pedal Tone: A separate system at the bottom is labeled "* Pedal tone". It shows a bass line with sustained notes in the left hand and chords in the right hand, providing a harmonic foundation for the piece.

Dolphy's forms were determined by the lengths of the themes he composed. Themes such as "Miss Ann" are

rhythmically bop-inspired and consist of a constant quaver motion. However, Miss Ann contains several features that never appear in bebop. These features include an expanded harmonic sense (this will be discussed below), several consecutive intervals of a perfect fourth and a contour which covers a wide range within a short period of time. Each phrase develops logically from it's predecessor (see example 2).

Example 2. Dophy, "Miss Ann" Melody

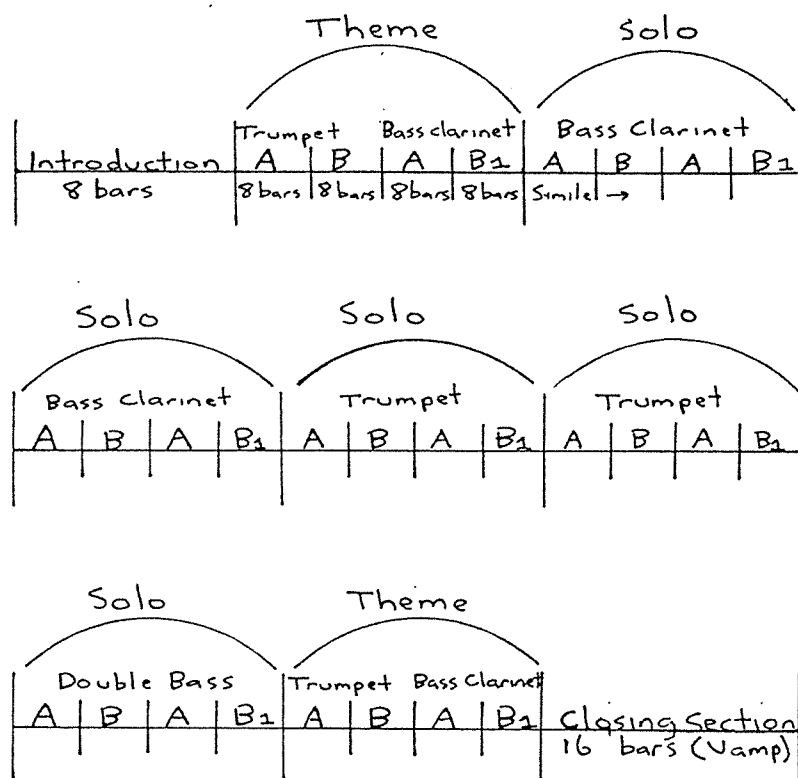
The musical score for "Miss Ann" by Dophy is presented in five staves. The first staff shows the melody in 4/4 time, featuring a constant quaver motion and a wide range of intervals, including perfect fourths. The subsequent staves provide harmonic accompaniment with various chords: E7, A7, D7, G7, D#m7, G#7, Dm7, F#7, C#m7, and Dm7. The score concludes with a double bar line and repeat dots.

The melody of "G.W." was composed for alto-saxophone and trumpet and moves mostly in two part homophony (see example 1). In the rare instances where bebop compositions contained two melodic lines, intervals of either a third or sixth were employed in a homophonic fashion. Dophy tended to harmonise his themes with more dissonant intervals than were used in bebop. In G.W., semitone, tone, augmented fourth, and major and minor seventh intervals are prominent. The first four bars of the A section feature a pedal tone.

This is an unchanging note in the double bass that is sustained throughout a series of chord changes. A sense of tension is created through rhythmic and harmonic suspension. The remaining eight bars of the A section are derived from bars 5-6. The B section consists of a two bar motif that is repeated three times. The seventh bar is rhythmically related to the opening four bars of the A section which disguises the distinction between the end of the B section and the return of the A section. Tenor-saxophonist David Liebman states that the compositional process is much the same as the improvisational process, except that it is slower and allows time to revise and refine the desired statement (Liebman 1988, 17). Bearing this in mind it can be assumed that his tightly organised compositions reflected a similar desire for structure within his improvisations.

After the theme had been stated it became the basis for a series of improvisations. Improvisations were grouped into choruses. One entire chorus was complete when the improviser had played through the chord structure of the theme once. After the final solo had been completed the theme was reprised and the performance came to a close. A typical performance would therefore follow the preset structure of theme--solos--theme. Dolphy's recording of "Green Dolphin Street" on the album Outward Bound exemplifies this overall structure. There is an eight bar introduction; followed by the theme in the form of A-B-A-B1 which is shared between the trumpet (first half) and the bass clarinet (second half); followed by two choruses of bass clarinet soloing; followed by two choruses of trumpet soloing; followed by one chorus of bass soloing; followed by a reprise of the theme; followed by a closing section which uses the introductory material and gradually fades out (see example 3).

Example 3. Kaper, "Green Dolphin Street"



A very common structural procedure that was often incorporated into the above formal plans was an improvisatory technique called 'trading fours'. This was where the frontline instruments shared one or more choruses with the drummer, alternating four bar phrases with him. Instances of 'trading twos' and 'trading eights' were also common. There were often interludes between solos. An interlude is where the ensemble performed an arranged section which guided the next soloist into their improvisation. Occasionally an idea from one players' improvisation becomes the starting point for the next performers' solo.

Phrase construction.

The simple formal structures that bebop

musicians based their improvisations on allowed for a much greater complexity of phrase construction than in earlier jazz. In the swing era of the 1930s, improvisers constructed their solos into two, four or eight bar phrases, which corresponded with the phrase structure of the theme. By the time of bebop, phrases were of varying lengths and did not necessarily follow the phrase construction of the theme. Dolphy's phrasing was a derivative of Parker's. However, as his style progressed it became increasingly complex. This was partly due to his use of non-metric note groupings and to the uneven amounts of bars that Dolphy frequently employed in his structures. The melody of "Miss Ann" consists of five phrases of varying length, with each beginning at a different position within the bar (see example 2).

Harmony and Melody

Chord Substitution

An important development in harmony during the bebop era was the discovery of a system of chord substitution. Chord substitution occurs on two levels. First level substitution consists of adding passing chords or substituting complex chords for simple chords in order to create a greater challenge for the improviser. Second level substitution involves the improviser outlining chords in his improvisation that are not being performed in the harmonic accompaniment. First level chord substitution is best illustrated by the ever increasing complexity of the blues progression. In its original form the blues progression consisted of three chords--the tonic, subdominant and dominant (see example 4).

Example 6. Dolfy, "17 West" melody

The increase in complexity which first level substitution provides can also be applied to another important chord progression that Dolfy utilised. This was the ii^7-V^7-I or the ii^7-V^7 progression (the I chord was occasionally omitted) which occurred often in 32 bar pop-song forms. In Bebop this progression occurred mostly in a cycle of fifths format (see example 7).

Example 7. Parker, "Constellation" meas. 48-55

Dolfy's compositions began to move away from the cycle of fifths format of bebop. They juxtaposed nearly every possible combination of the ii^7-V^7 progression. The most common pattern which appears is where consecutive ii^7-V^7 progressions occur spaced a semitone apart and their tonal centres often formed an arch-like shape (see example 8).

Example 8. Dophy, "G.O's Tune" meas. 1-12

i.e. Gm7-C7
 G#m7-C#7
 Am7-D7
 G#m7-C#7
 Gm7-C7

The theme and its accompanying harmony provided the framework for an improvisation. In the beginnings of jazz, at around the turn of the century, improvisations consisted of melodic embellishments. Soloists played by ear and employed mainly Blues tonalities (see glossary). By the 1930s soloists were utilising the chord structure. Improvisations were based around the theme and concentrated on the basic chord tones (i.e. the 1st, 3rd, 5th and 7th). Bebop musicians greatly expanded the harmonic vocabulary of jazz. They began to use the upper extensions of the chords (i.e. ninths, elevenths, thirteenth, flattened fifths, flattened ninths and flattened thirteenth). This expansion of harmony was a conscious process and Parker recalled the occasion when he first discovered his mature style.

...I'd been getting bored playing stereotyped changes [see glossary] that were being used all the time at the time, and I kept thinking there's bound to be something else. I could hear it sometimes but I couldn't play it.

Well, that night, I was working over

"Cherokee", and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive (Stearns 1960, 163).

This quote also refers to the fact that bebop brought about a radical change in the harmonic accompaniment. In the swing era chordal instruments (i.e piano or guitar) accompanied soloists with basic major and minor chords. The only upper extensions that were employed were the sixth, seventh and the ninth. With the advent of bebop the upper extensions of the flattened fifth, sharpened fifth, flattened ninth, sharpened ninth, eleventh, sharpened eleventh, thirteenth, and flattened thirteenth were added to this basic repertoire.

With Dolphy, the use of the upper extensions of a chord reached its greatest complexity. He was capable of placing any note over any chord. However this was far from a random process. Dolphy was aware of the harmonic value of every note he played and exactly how to manipulate it. His improvisations travelled at such a rapid tempo that any dissonances pass by before the listener has a chance to perceive them. This creates the effect of what Booker Little described as "the patient distortion of the diatonic scale" (Morton 1989, 19).

The use of the upper extensions of a chord often implied tonalities that contradicted the harmony being outlined by the accompaniment. Once bebop musicians recognised this fact they began to deliberately substitute these tonalities. Hence second level substitution marked the beginnings of bitonality in jazz. Dolphy inherited the substitutions present in Parker's improvisations and also devised many of his own. His awareness of chord substitution harks back to the mid-1950s when he first encountered Ornette Coleman.

When he said that if someone played a chord, he

heard another chord on that one, I knew what he was talking about because I had been thinking of the same thing (Williams 1962, 283).

Many of these substitutions occurred in dominant seventh tonalities and were placed over ii^7-V^7 progressions. To fully understand Dolphy's system of substitution some properties of this progression must be discussed. In jazz, each chord has a related scale (see scale syllabus in appendix). In the key of C a ii^7-V^7 progression would read as Dm^7-G^7 . The scales related to these two chords contain identical notes, except they are based on different tonal centres. These related scales enabled Dolphy to freely substitute any material derived from the dominant over the ii^7 chord (see example 9).

Example 9. ii^7-V^7 --related scales



In bebop most of these substitutions were derived diatonically. For example, over an A^7 chord several arpeggios could be outlined--A, Bm, C#o, D, Em, F#m and G (see example 10).

Example 10. Parker, "Scrapple From The Apple" meas.33-34



Another important substitution that bebop

musicians utilised was the tritone substitution. Tenor Saxophonist Coleman Hawkins' 1939 version of "Body and Soul" was the first recording to contain this substitution (Whitehead 1989, 51). Instead of outlining the ii^7-V^7-I that was being stated by the rhythm section, Hawkins outlined a $ii^7-^bII^7-I$ progression (see example 11).

Example 11. Tritone substitution

accompaniment: Cm7 F7 Bbm

soloist Cm7 B7 Bbm

The tritone substitution is given its name as the tonic of the $^bII^7$ chord is a tritone away from the tonic of the V^7 chord. The theoretical reasoning for this substitution is thus: In any jazz chord the two most important notes are the third and the seventh. These are called *guidetones*. The third of the $^bII^7$ chord is the seventh of the V^7 chord and the seventh of the $^bII^7$ chord is the third of the V^7 chord (see example 12).

Example 12. *guidetones*

C7 F#7

• = Guidetones

Bebop musicians picked up on this relationship and incorporated it into their improvisations. However the tritone substitution only appeared sporadically in Parker's solos and wasn't used with much variety. Dolphy inherited the tritone substitution and expanded the variety and frequency of its use (see example 13).

Example 15. Dolphy, "Head Shakin'" meas. 17

Musical notation for Example 15, showing a diminished seventh arpeggio (D7) and an Ab pentatonic scale. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The arpeggio is marked with a 'D7' above it and a '40' below it. The pentatonic scale is marked with 'Ab pentatonic' below it and a '3' above it, indicating a triplet.

Dolphy used the diminished seventh arpeggio that contained either the tonic or the flattened ninth scale degrees (see example 16).

Example 16. Dolphy, "G.W." meas. 18-19

Musical notation for Example 16, showing a wholetone scale over an Ab dominant seventh chord and an E dominant seventh chord. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first wholetone scale is marked with 'Ab' above it and 'Dim.' below it, and the second is marked with 'E' above it and 'Dim.' below it. The measures are numbered 18 and 19.

The wholetone scale appears consistently in Dolphy's music. He was able to substitute the wholetone scale over the tonic or flattened ninth scale degrees of any dominant seventh chord. Due to the nature of this scale there are only two transpositions, each based a semitone apart from each other. Therefore Dolphy was able to substitute any wholetone scale over any dominant seventh chord that his harmonic sense saw fit (see example 17).

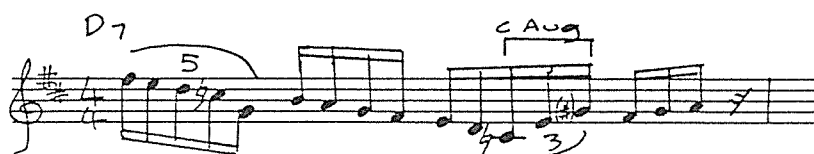
Example 17. Monk, "Round Midnight" meas. 40

Musical notation for Example 17, showing a wholetone scale over a G7 chord. The notation is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The chord is marked with 'G7' above it and the measure is numbered '40'. The wholetone scale is marked with 'wholetone' below it.

Dolphy's use of the augmented triad gives his music much of its individual character. Over a

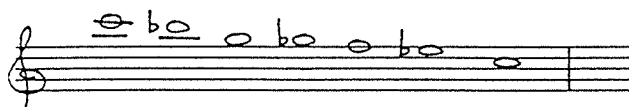
dominant seventh chord he could substitute either of three augmented triads--the triad containing the tonic, the flattened ninth, or the second degrees. Each substitution results in two diatonic tones and one dissonant tone (see example 18).

Example 18. Dolphy, "Head Shakin" meas. 28



The blues scale is the oldest and most characteristic scale used in jazz. It consists of the tonic, flattened third, fourth, flattened fifth, fifth and flattened seventh (see example 19).

Example 19. C Blues scale



The altered notes are called blue notes. They are usually played slightly flat of their pure pitch (i.e. somewhere between the major third and flattened third etc.) in order to achieve an added emotional intensity. In Dolphy's music the scale occurs mostly in its traditional usage over the blues progression. (i.e. in a D blues a D blues scale can be used over the entire progression (see example 20).

Example 20. Dophy, "245" meas. 14-15

The image shows two staves of musical notation in G major, 4/4 time. The first staff, labeled '14', starts with a G7 chord and contains a D Blues scale with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 6. The second staff, labeled '15', starts with a D7 chord and also contains a D Blues scale with fingerings 3, 3, 4, 5, 6. Both staves include articulation marks such as accents and slurs.

Dophy also utilised many other scales and arpeggios that were made up of many different combinations of scale alterations. A common alteration that Dophy employed was the sharpened seventh instead of the natural seventh, a tendency he inherited from Parker (see example 21).

Example 21. Dophy, "Head Shakin'" meas. 14-15

The image shows a single staff of musical notation in G major, 4/4 time. It starts with a D7 chord and features a line of music with a sharp seventh (F#) instead of a natural seventh (F).

Many other substitutions arise as a result of Dophy anticipating the harmonic change (i.e. introducing a harmony fractionally before it occurs in the accompaniment). Others arise as a result of a harmony extending into the next chord change (i.e. where the harmony is still employed by Dophy even though the next chord change has entered in the accompaniment). This is a common occurrence and is evident in bars 5-8 of Dophy's "G.W." improvisation. In the fifth bar Dophy places a Bb major scale over a Bb chord--a diatonically based line. The sixth bar continues this tonality, substituting a Bb pentatonic scale over an Ab chord. The bar finishes on a B, anticipating the E chord in the next bar. The line is gradually being transformed. In the seventh bar only the third beat and part of the fourth retain the Bb tonality, via the motif on the first two beats of bar

five. Bar eight, which occurs over a D-7 tonality, also retains this motif. It is interesting to note that the scale used in bar seven over an E chord is virtually identical to the scale used in bar eight over a Dm7 chord (see example 22).

Example 22. Dolphy, "G.W." meas. 5-8

Motivic Organisation.

Before the advent of bebop, improvisations were primarily variations on the theme, with the chord progression providing a harmonic guide from which to work. With the increased harmonic complexity of bebop the theme began to lose its importance. Solos became non-thematic and were based solely on the chord progression of the theme. Thematic references were rarely made except on ballad improvisation. With less emphasis being placed on melodic variations a new method for organising improvisations became necessary.

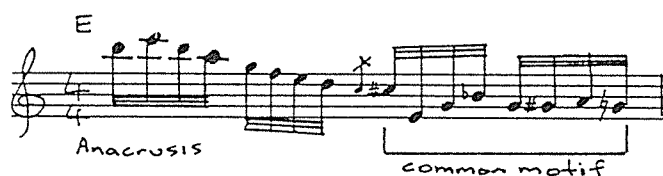
Charlie Parker provided an alternative method by creating an approach to improvisation that was essentially motivic. Thomas Owen discovered approximately one-hundred brief motifs which Parker combined and repeated in a number of ways throughout all of his improvisations (Porter 1984, 61-62). However, any alterations to these motives were not significant. Parker's motives do not undergo the extensive development that occurs in composed music.

A large proportion of Dolphy's improvisations are also motivically based. The most common motives which occur in his music are derived from, or are actually direct quotes from Parker's improvisations. However, these motives were rarely combined in the same fashion. John Litwieller described many of Dolphy's improvisations as

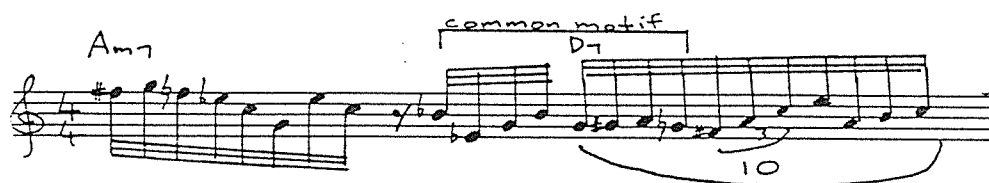
Parker phrase shapes ripped from their original context and relocated, in the way of William Burrough's cut-up writing; the blues character of Parker's ideas is modified by Dolphy's wild intervallic leaps between phrases (Litwieller 1984).

Dolphy also inherited Parker's tendency of using a common motivic combination in several differing contexts (see examples 23-24).

Example 23. Smith, "Feathers" Anacrusis



Example 24. Smith, "Feathers" meas. 22



Dolphy was much more concerned than Parker with developing motives. The device of exploring the possibilities of a single motive as a basis for improvisation was termed motivic evolution by Terry Martin and has also been associated with Ornette Coleman's soloing (Litwieller 1984, 38). In Dolphy's music, a motif is explored until it evolves into a new idea, whereupon the new idea often becomes the basis

for further exploration. His improvisation over "Head Shakin'" is almost exclusively constructed via motivic evolution. At bar 42 a motif is stated and is explored over a period of nineteen bars. A brief analysis of the first seven bars demonstrates Dolphy's most common methods for altering motifs. The motif is explored via adding or deleting notes (bar 43), altering the contour (bar 44), altering the rhythm (bar 47), displacing the motif within the bar (bar 43), and repetition of a part of the motif (bar 45). Each phrase is an extension of the phrases that precede it in a way that his explorations are constantly evolving (see example 25).

Example 25. Dolphy. "Head Shakin'" meas. 42-48

The image shows a handwritten musical score for Example 25, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation is annotated with various labels and brackets to illustrate motivic evolution:

- Staff 1 (Measures 42-43):** Labeled "original motif" above measure 42 and "displaced motif" above measure 43. Measure 43 also has "deleting notes" written above it, with a bracket indicating the removal of a note.
- Staff 2 (Measures 44-45):** Labeled "altered contour" above measure 44 and "repetition of part of motif" above measure 45. Measure 45 also has "3" written above it, indicating a triplet.
- Staff 3 (Measures 46-47):** Labeled "altered rhythm" above measure 47. Measure 46 has "3" written above it, and measure 47 has "4" written above it, indicating a change in rhythmic value.
- Staff 4 (Measure 48):** Continues the motif from the previous staves.

In "G.W" the exploitation of a motive occurs that is on a more intuitive level than in "Head Shakin'". A five note motif is stated at bar 25 and is reworked for seven bars (see example 26).

Example 26. Dolphy, "G.W." meas. 25-31

During his second chorus Dolphy brings the motif back at the same position in the structure. Again the motif becomes the basis for seven bars of melodic material (see example 27).

Example 27. Dolphy, "G.W." meas. 68-74

Dolphy was also capable of developing a single phrase throughout an entire improvisation. "Miss Ann" begins with a six and a half bar phrase. The phrase is divided into two sections, with the second being a slightly varied answer to the first (see example 28).

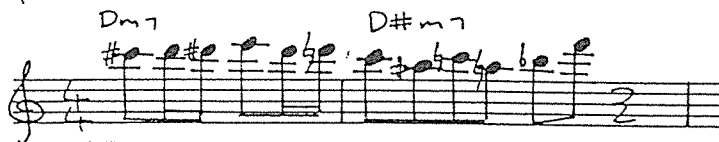
Example 28. Dolphy, "Miss Ann" anacrusis-meas. 7

The second phrase, beginning in bar 7, subtly alters the opening phrase. The four note motif which enters on the second beat of bar 1 is transformed into a similar motif which enters on the second beat of bar 9 (see example 29).

Example 29. Dolphy, "Miss Ann" meas. 7-11

This descending minor pattern then becomes the basis for the third phrase beginning in bar 11 (see example 30). This is a typical example of how one phrase can be organically transformed into a totally different phrase by Dolphy. All but seven bars of the improvisation are a variation or a derivation of the opening phrase (see appendix two for the entire solo).

Example 30. Dolphy, "Miss Ann" meas. 12-13



Dolphy was constantly concerned with providing a melodic and harmonic unity in his improvisations. He was aided in this endeavour by an exceptional improvisational memory and intuitive sense.

Common melodic shapes.

As has been demonstrated, Dolphy's compositions often contained chord progressions whose tonal centres formed an arch-like shape (see example 8). These shapes also permeate his improvisations, from individual motives to entire phrases. Many of Dolphy's motives return to a common note or change direction. Dolphy combined these motives in such a way that the melodic line constantly turned back on itself. These constant changes in direction combined with a consistent accenting of notes occasionally gave his music an incessant and almost hypnotic quality. John Litwieller compares this quality to Indian music, which Dolphy was intimate with (see example 31), (Litwieller 1984, 76).

Example 31. Gershwin, "They All Laughed" meas. 26-29

Changes in direction can also be seen in entire phrases that form arch-like contours (see example 32).

Example 32. Dophy, "Miss Ann" meas. 91-93



Attesting further to Dophy's natural sense of balance is the fact that many of his phrases are organised in a question-answer format. A typical example of this is found in "Miss Ann" during a section of 'trading twos' with Booker Little. The question phrase ascends and finishes on Bb. The answer enters two bars later after Little two bar allotment. It descends and finishes on F (see example 33).

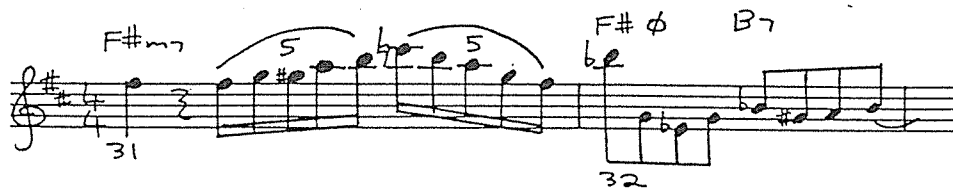
Example 33. Dophy, "Miss Ann" meas. 94-101

Extended range and octave displacement.

Dophy greatly extended the accepted range of each of his instruments. Unlike Rhythm and Blues saxophonists, he used this increased range as a legitimate extension, incorporating it into his melodic playing and not using it merely as an effect. This increased range enabled Dophy to develop a technique called octave displacement. This is where

the melodic line is contrasted by dividing it into opposing registers (see example 34).

Example 34. McIntyre, "Courtsy" meas. 31-32



By the time of his Out To Lunch recording he often alternated two contrasting melodies in opposing registers on his instrument. This technique can be seen as a continuation of his method of organising phrases in a question-answer format. Dolphy's use of octave displacement became an important influence on his contemporary John Coltrane and also on later generations, particularly the baritone saxophonist John Surman and the tenor saxophonist David Murray.

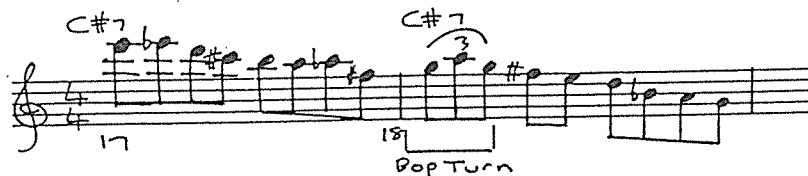
Rhythm

Dolphy's rhythmic ideals were formed from the technical innovations of bebop. The main developments that occurred in the bebop era as opposed to earlier jazz were a greater emphasis on upbeats in the rhythm section, irregular accent patterns and a greater extremes in tempos.

Lines consisting of constant quaver and semiquaver runs became common in the bebop era, with the goal of most improvisers being to create long uninterrupted lines which conformed with the underlying harmony. These lines were often interrupted by a triplet figure or a semiquaver triplet rhythm that is commonly known as the bop turn (see example 35).

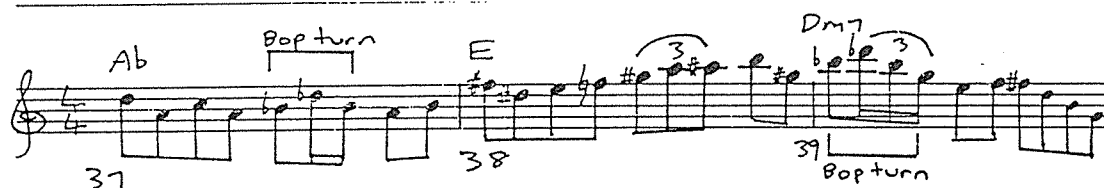
(see example 35).

Example 35. Parker, "Constellation" meas. 17-18



Long lines of constant quavers and semiquavers also appear in Dolphy's music (see example 36).

Example 36. Dolphy, "G.O's Tune" meas. 37-39



These constant semiquaver and quaver lines were coloured with a distinctive rhythmic inflection called swing. At slow to medium tempos (to about crotchet=90), the execution of a continuous quaver line varied between straight quavers and a quaver triplet feel (). At faster tempos (to about crotchet=180), they were performed more consistently like triplets (). Only at tempos faster than crotchet=180 do they acquire an even interpretation (). In jazz transcriptions quavers are always notated as straight quavers and their interpretation must be inferred from the tempo (Blanq 1983, 40-41). Swing rhythms vary subtly, not only between players but at different tempos. Dolphy often avoids the dotted swing rhythms associated with pre-free jazz and improvises using even eighth notes (Priestly 1982, 113).

As his style progressed Dolphy began to move away from continuous quaver and semiquaver runs, and also from a consistent swing rhythm. He began to incorporate passages of improvisation containing non-metric rhythms. These were formed when Dolphy literally "crammed" a set number of notes into a specified time. There are many examples of groups of five, seven, nine, eleven and thirteen notes being played during a time interval of one to three beats. Dolphy performed these non-metric note groupings while the rhythm section retained a steady pulse. This freedom of rhythm became more pronounced as Dolphy progressed in his development. By the time of Out To Lunch his playing was predominantly non-metric. These note groupings defy accurate description and can therefore only be approximated (see example 37).

Example 37. Rodgers, "Glad To Be Unhappy" meas. 44

A standard technique which Dolphy often employed in ballad performances is double-time. Once the melody had been stated the ensemble doubled the tempo. Therefore the double bass 'walked' eight beats to the bar instead of four and the drummers swing pulse was played twice as fast. The comper and soloist adjusted their lines to suit this new texture. Underneath this increased activity the harmonic rhythm remained as it was in the original tempo.

CHAPTER 3

INFLUENCE OF ORNETTE COLEMAN

Differences in approach.

Eric Dolphy first encountered Ornette Coleman in 1954 on the underground Los Angeles jazz scene. Coleman's open minded approach to jazz assisted Dolphy even at this early stage. "He taught me a direction" (Eyre 1987, 3). Coleman was at this stage still developing his ideas of freedom in jazz. However, at around this time Coleman linked up with a group of sympathetic musicians who were interested in playing his music. This group consisted of Coleman (alto saxophone), Don Cherry (trumpet), Charlie Haden (double bass), and Billy Higgins (drums). It is important to note the absence of a piano and therefore an emancipation from the chord progressions of bebop. After a number of years of playing and experimenting, Coleman's concept began to crystallise. His concept delved into early forms of jazz--especially the blues. Bebops rigid chord progressions and set structures were abandoned with Coleman proclaiming "let's try to play the music and not the background" (Williams, 1961, 1). On the album Change Of The Century, recorded in 1959, the bebop format of theme-solos-theme was still followed. The liberating factor was that the form of the theme no longer had to be adhered to strictly. The theme provided the soloist with a musical point of departure. With the abandonment of a set chord progression to follow through a composition,

the group relied more on listening to each other and the interplay became much more complex than in bebop. The challenge became what to play after the melody had been stated. Coleman overcame this by teaching his fellow musicians to "express themselves without linking up to a definite maze...". He continued: "I think it was a case of teaching them how to feel more confident in being more expressive like that for themselves" (Litwieller 1984, 35). As Coleman's ideas matured and his fellow musicians absorbed them, his music began to shed any remaining ties to bebop. This included the eventual abolition of the predefined roles of soloist and accompanist.

Dolphy, on the other hand was a traditionalist. He was endowed with a phenomenal technique which permitted him to extend the tonality and form of bebop to it's greatest complexity.

Yes, I think of my playing as tonal. I play notes that would not ordinarily be said to be in a given key, but I hear them as proper. I don't think I leave the changes, as the expression goes; every note I play has some reference to the chords of the piece (Williams 1962, 281-283).

A significant fact which supports this statement is that in his own music Dolphy virtually never performed without a chordal instrument. One notable exception is on his album Out There, where the instrumentation of double bass (George Duvivier), cello (Ron Carter), drums (Roy Haynes), and Dolphy (alto saxophone, bass clarinet, and flute) reflects the instrumentation of the Chico Hamilton Quintet, with whom he was recently a member. Even with no chordal instrument Dolphy adheres strictly to the harmonic framework.

Dolphy had been aware of Coleman's mature concept since his New York debut in 1959. Mingus-- whose group Dolphy was playing with at the time-- admired the revolutionary nature of the music and inquired as to whether his sidemen Ted Curson

(trumpet) and Dolphy could learn to play in that style. Curson recalls their conversation:

After a while he said 'Do you think you can play like that?' Of course, we could. I'd just got my pocket trumpet. Eric said 'OK'. We rehearsed a bit, and soon we were playing that style, and just as good (Priestly 1982, 110).

Some of this influence can be heard on the album Charles Mingus Presents Charles Mingus that Mingus recorded several months after first hearing Coleman. This album contains many instances where Dolphy is improvising with no chordal backing and he responds with earthy, vocalised solos that demonstrate Coleman's influence. However, a difference in approach becomes apparent. Whereas Coleman did not think in terms of tonality, yet usually played in one identifiable key for several bars at a time; Dolphy thought consciously of key and chord-sequences and extended diatonic harmony to the verge of atonality.

Influence of Coleman

Free Jazz.

Dolphy first collaborated with Coleman on his album Free Jazz. This consisted of a double quartet, with the first quartet consisting of Coleman's regular group and the second quartet consisting of Dolphy (bass clarinet), Freddie Hubbard (trumpet), Ed Blackwell (drums), and Scott La Faro (bass). This group performed a free improvisation which lasted thirty-eight minutes. There were no preconceptions as to themes, chord patterns or chorus lengths. The only precomposed organisation in this performance was a brief introduction to each soloist which was designed to introduce him and propel him musically. Therefore the soloist had no restrictions as to how or what to improvise. The remaining musicians acted as accompanists and were free to introduce their own

musical 'commentary' as they felt inspired to do so (Williams 1961, 2).

Out To Lunch.

It was Coleman's revolutionary ideas about jazz form that eventually changed Dolphy's bebop influenced approach to music. However, Dolphy did not incorporate the formal discoveries of Coleman into his own music until he recorded the album Out To Lunch in 1964. This album is generally regarded as his finest achievement and is indicative of the musical direction that he was taking before he died. The personnel on the album consists of Eric Dolphy (alto saxophone, bass clarinet and flute), Freddy Hubbard (trumpet), Bobby Hutcherson (vibraphone), Richard Davis (double bass) and Tony Williams (drums). Dolphy's ideas at this time are exemplified by the program notes he made after the recording session (Williams, 1964:p.x).

"Hat And Beard"--I was thinking about Monk when I wrote this tune. He's so musical no matter what he's doing, even if he's just walking around. It opens up in 5/4, but once the whole group is in, the basic count is really in 9/4.

"Something Sweet, Something Tender"--I think the title explains the tune. The opening bars with Richard Davis bowing under me, set up the whole piece. The group got just the lyrical feeling I wanted and taking it out, Richard and I really got together in the unison duet.

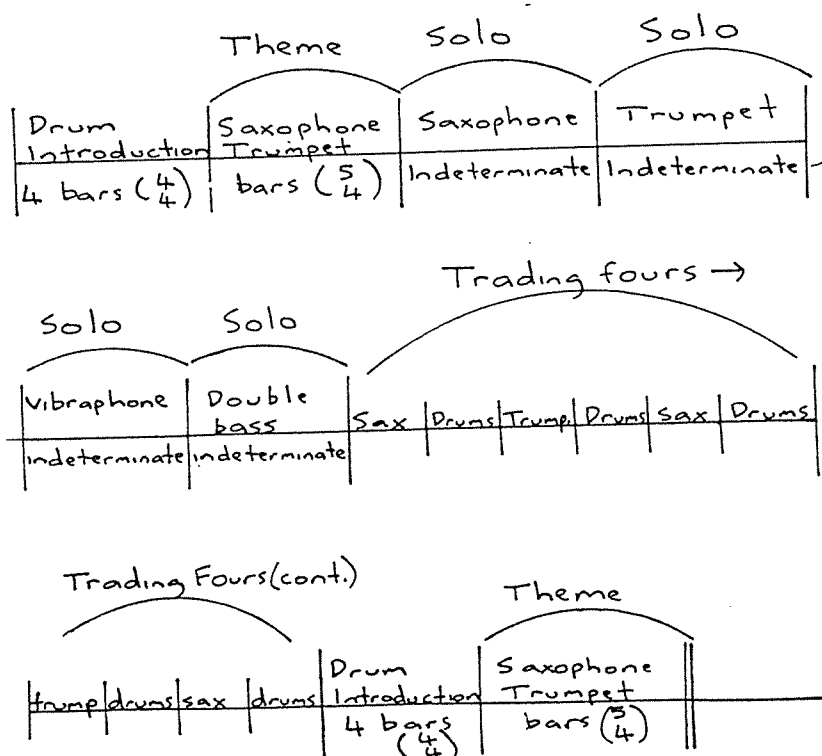
"Gazzeloni is the name of a really great modern flautist. He's a master. He can get incredible sounds out of the instrument and make them work. Everybody holds to the construction for the first 13 bars, then freedom!

"Out To Lunch"--This is a recurring figure around an improvised chorus. This figure, in 5/4, sets the rhythm section up with a definite solo feeling. In the improvised sections, the rhythms overlap. The bass follows no barline at all. Notice Tony Williams. He Doesn't play time he plays pulse. Even though the rhythm section breaks the time up, there's a basic pulse coming from inside the tune. That's the pulse the musicians have to play.

"Straight Up And Down"--This one reminds me of a drunk walking. It gasses me that everyone was so free. I wanted a free date to begin with. All rhythm sections are different, but this one was really open, that is, they can play different kinds of ways, like Tony does here--different ways, but you can still count it.

These musical advances were a result of his knowledge of bebop juxtaposed with the experiences gleaned from associations with the most advanced musicians of the day--in particular Ornette Coleman and Charles Mingus. An analysis of the title track reveals that Dolphy was still heavily influenced by the bebop tradition (see example 38).

Example 38. Dolphy, "Out To Lunch"



"Out To Lunch" opens with a four bar drum introduction before the melody is stated twice. After the drum introduction there are solos from the saxophone, trumpet, vibraphone and double bass. When the double bass solo has been completed Hubbard and Dolphy distort the bebop tradition of 'trading fours' with the drummer. Instead of improvising four bars each the instrument in question plays a short phrase of variable length which is answered by the drummer. During his last solo the drummer recapitulates the introduction which leads into a reprise of the theme

The format for this performance was obviously preconceived and correlated directly with the bebop tradition. However there were no chords or chord progressions to work from and there were no set barlines. The musical structure relied entirely on group interplay. Although the basic ideas on this album seem to represent the same ideas that Ornette Coleman pioneered in the late 1950s the results were quite different. This was largely due to Dolphy's choice of musical collaborators for the date--they were all transitional figures between bebop and free jazz who were extending the functions of their respective instruments. Significant to Dolphy's ties with bebop was the presence of Hutcherson on vibraphone--a chordal instrument. Dolphy stated that-

Bobby's vibes have a freer, more open sound than a piano. Pianos seem to control you, Bobby's vibes seem to open you up (Spellman 1964, 4).

Davis disregarded the traditional role of the walking bass. Dolphy stated that-

Richard doesn't play the usual bass lines. He plays rhythm with his lines. He leads you somewhere else (Spellman 1964, 4).

It was Tony Williams who provided the rhythmic flexibility and who proved to be the unifying factor in the group (Litwieller 1984, 74). He represented a transition between the complex polyrhythms of Elvin Jones and the totally free time of Sonny Murray.

Dolphy stated that "Tony doesn't play time, he plays pulse" (Spellman 1964, 4). Dolphy's playing on Out To Lunch album represents a logical advance in his improvising. On his bebop-inspired album Last Date which was also recorded in 1964 his use of vocal effects (see glossary), non-metrical groupings and octave displacement continued to gain prominence in his playing--however he was still following a set chord progression. On Out To Lunch his lines are constructed similarly except that Dolphy is free to choose his own chordal directions. It is important to note that Dolphy and Hubbard often automatically thought in terms of tonality and as a result their improvisations contained many chordal references. It can be seen that Dolphy--the traditionalist--was an extension of bebop and reached freedom after working the existing idiom to its fullest development whereas Coleman--the innovator--discovered the principles of free jazz in one eloquent leap (Simosco and Tepperman 1989, 8).

Vocalisation of sound.

Although Dolphy's and Coleman's approaches were radically different there were certain aspects of their music which coincided. One of these was the exploration of sound, and in particular the vocalisation of tone. Coleman's interest in this concept came early in his career.

I realised that you could play sharp or flat in tune. That came very early in my saxophone interest. I used to play one note all day, and I used to try to find how many different sounds I could get out of the mouthpiece (I'm still looking for the magic mouthpiece). That just came about from, I'd hear so many different tones and sounds (Litwieller 1984, 32).

Dolphy too attempted to imitate the inflections of the human voice.

This human thing in my playing has to do with trying to get as much human warmth and feeling into my work as I can (Horricks 1989, 29).

Dolphy's interest in vocalisation also extended to an acceptance of all sounds. "It's like I'll never stop finding sounds I hadn't thought existed" (Horricks 1989, 21). These sounds were generally borrowed from nature. A prominent influence is that of birdcalls.

That's the way the birds do. At home in California I used to play and the birds always used to whistle with me. I'd stop what I was working on and play with the birds. Birds have notes in between our notes. You try to imitate something they do and, like, maybe it's between F and F#, and you'll have to go up or come down on the pitch....(Horricks 1989, 21).

Birdcalls can be heard literally translated into his improvisations. On "You Don't Know What Love Is" from the album Last Date he employed quartertones, trills and fluttertonguing which approximated the sounds of birds. In his solo break on "Left Alone" from the album Far Cry Dolphy improvised imitation birdcalls. A concert which featured Dolphy and tenor-saxophonist John Coltrane was reviewed by Don DeMicheal. He observed that both players were incorporating animal sounds, quartertones and birdcalls into the music (Simosco and Tepperman 1989, 62).

Another famous incident which illustrates Dolphy's love of nature was recorded when Gene Lees secretly photographed Dolphy sitting by the ocean playing his flute. He recalled the ensuing conversation:

He said he had found this secluded place among the rocks and had been coming there to practise in quiet. He said he hoped to buy an alto flute soon because of it's warm, haunting tone. I left after that.... Eric stayed on the rocks, his flute seeming to whisper to the waves, and the waves whispering back (Simosco and Tepperman 1989, 47).

Dolphy often played vocalised passages in non-metric time while the rhythm section continued to play a steady pulse. Dolphy's more conventional lines often underwent tonal manipulations in order to give them a more 'human' emotion. To achieve this he utilised nearly every extended technique that has been developed in the 20th century. These included portamento, quartertones, fluttertonguing, multiphonics, vibrato manipulation, growling (the technique of singing--or in Dolphy's case literally sobbing or screaming--into an instrument while simultaneously playing a note), drop offs (drop offs are achieved by a flattening of the pitch at the end of a note), scoops (scoops are achieved by beginning a note below it's normal pitch and gradually bringing it into tune--Dolphy's use of this device exhibited the influence of Duke Ellington's featured saxophonist, Johnny Hodges).

It was in his sound explorations that Dolphy's conception of the alto-saxophone, bass-clarinet and flute differed the most. His flute playing was mostly influenced by birdcalls, with trills, fluttertonguing, quartertones and portamento being employed. The limitations of the flute prevented it from sounding as overtly emotional as his bass-clarinet or alto-saxophone playing. His tone vocalisations were most evident and effective on the bass clarinet. His alto saxophone playing was also highly vocalised but tended to rely more on discernible lines and pitches. As Dolphy's style progressed the vocalisation of sound and his use of extended techniques became more prominent.

The vocalisation of sound was not a new concept in jazz. The Original Dixieland Jazz Band employed vocal effects on one of the first jazz recordings and Bubber Miley used this technique in Duke Ellington's band and began a tradition which extended through

Bubber Miley and to Cootie Williams. This concern with sound became an integral feature of the free jazz idiom. The final development of this feature came with Albert Ayler, who never played with a straight saxophone sound or with any discernible pitch. His solos were made up entirely of non-conventional sounds, such as multiphonics and uncontrolled overtones (Litwieller 1989, 151).

CHAPTER 4

OTHER INFLUENCES

Dolphy's thirst for knowledge and self-improvement was unending. Eric Dolphy Sr states that He was always enrolling in some school of music or another. Wherever he went. He'd find one and make use of whatever it had to offer. Music was his life from six to thirty-six when he died (Horricks 1989, 20).

Throughout his career Dolphy discussed music and musical ideas with noted musicians such as Clifford Brown (trumpet), Harold Land (tenor saxophone), George Russell (arranger), Gerald Wilson (bandleader), and Booker Little (trumpet), to name a few. Raymond Horricks has isolated the three main musicians responsible for expanding his Parker-based conception as being Ornette Coleman, John Coltrane and Charles Mingus. Coleman's influence on his style was direct on whereas Coltrane's and Mingus's contributions were indirect (Horricks 1989, 10). There were also many non-jazz influences that were important in the development of Dolphy's musical awareness. He was interested in classical music and participated in many third stream and experimental concerts. Dolphy was also fascinated by the music of Africa and India.

John Coltrane

Dolphy first met John Coltrane in 1954. He lent the tenor-saxophonist money to return home to Philadelphia when he was stranded in California, broke

and addicted to drugs. They became close friends and musical associates, constantly discussing music, life and religion. Jazz scholar Bill Cole, who has studied Coltrane extensively, states that Dolphy was the man who influenced Coltrane the most theoretically about music and that Coltrane made very few musical decisions without consulting him first (Cole 1976, 125). This friendship eventually led to Dolphy joining Coltrane's group in 1961.

For a long time.... Eric Dolphy and I had been talking about all kinds of possibilities with regard to improvising, scalework, and technique. Those discussions helped both of us to keep probing, and finally I decided that the band was here, after all, and it made sense for Eric to come on in and work. Having him here all the time has been a constant stimulus to me (Cole 1976, 141).

Despite their close collaboration the improvisational styles of both musicians were quite separate. However, Cole has discovered a direct influence of Dolphy's improvisational style on Coltrane (Cole 1976, 144). This is his technique of octave displacement. In a recording of "Impressions", Coltrane plays a typical line which leaps through octaves and exemplifies what was to become an important factor in his future style (see example 39).

Example 39. Coltrane, "Impressions" meas.9-14

The image shows a musical score for two staves. The first staff is in G major (one sharp) and 4/4 time, with a tempo marking of 3/4. It is labeled 'Em' and contains measures 9, 10, and 11. The second staff is also in G major and 4/4 time, with a tempo marking of 12#. It contains measures 13 and 14. The notation includes notes, rests, and dynamic markings.

Non-Western Influences.

In 1960 Coltrane entrusted the scoring of "Africa" on his Africa-Brass Album to Dolphy. He arranged the piece for an ensemble of trumpet, trombone, Euphonium, tuba, four french horns, two double bass players, a reed doubler, alto saxophone (Dolphy), and John Coltrane, who was the soloist on the tenor saxophone. This is the first recorded evidence of Dolphy's compositional and arranging skills. The accompaniment recalls the sounds of Africa, with the instrumentalists imitating animal calls and the sounds of the jungle. The orchestration of "Africa" reflects Dolphy's aforementioned preoccupation with sound and nature. It also brings to light an interest which Dolphy and Coltrane shared: a preoccupation with non-western music, and in particular those of Africa and India. Dolphy spoke at length with the Indian musician Ravi Shankar during his 1964 tour of America.

It's a challenge to play a long time on just one or two chords. Indian music sounds to us like one minor chord: they call it a raga or scale and they'll play on one for twenty minutes. I've talked with Ravi Shankar and I see how we can incorporate their ideas. Indian music is the music of the people, and jazz is the music of the American Negro. Don't forget that Bartok's music reflected folk themes too (Horricks 1989, 21-22).

This statement can be directly correlated with the modal (see glossary) pieces that were being featured in Coltrane's group at the time. These pieces were often lasted for at over half an hour--an unheard of length for jazz at that time. Dolphy and Coltrane were also influenced by the philosophies behind Indian music and Indian concepts of performance. This was a general trend amongst jazz musicians of the period. Eastern religion also affected Dolphy and Coltrane. After his 1964 tour of Europe bassist and composer Charles Mingus recalled how all Dolphy talked about was God.

Coltrane and Dolphy were eating honey and were on a vegetarian diet trying to find the lord (Cole 1976, 198).

Charles Mingus

Charles Mingus and Eric Dolphy were both from the city of Los Angeles. They had encountered each other in their formative years but their musical relationship remained inconsequential until Dolphy joined Mingus's ensemble in 1959. Their collaboration proved to be mutually beneficial. Mingus approach to music provided Dolphy with the most challenging situation he had encountered up until that time. His composing was influenced by Duke Ellington, with his main ideal being to create an aesthetic balance between composition and improvisation. He also adopted Ellington's approach of composing music with the particular talents of his musicians in mind. The music varied considerably between performances and his mature style consisted of stop-time, double-time, rubato, contrary metres, contrary tempos, ostinatos, collective improvisation and written and improvised backgrounds (see glossary). Although the music was highly complex the result was usually of a relaxed spontaneous performance with many contrasting moods and sections (Priestly 1982, 67).

This approach provided Dolphy with the ideal atmosphere for refining his ideas of rhythmic freedom and tone vocalisations. Dolphy's most famous instance of tone vocalisation occurred on July 13, 1960 at the Antibes jazz festival. Dolphy and Mingus became engaged in a spontaneous out of tempo 'conversation' where both performers quite literally imitated speech inflections.

It's based on the chord changes to 'What Is This Thing Called Love?'. Eric Dolphy and I were

having a conversation about his leaving the band. Mainly it was curse words, except for Eric. Eric didn't curse until the very end of his solo (Mingus 1991, 153).

In return Dolphy proved to be the spontaneous improviser Mingus required for his compositions to realise their musical potential. His music rarely attained the freedom and spontaneity it did when Dolphy was the interpreter.

Western Art Music

Severino Gazzeloni

Dolphy was actively interested in Western art music, especially its more experimental components. One of the major influences on Dolphy was the classical flautist Severino Gazzeloni. Gazzeloni pioneered many experimental techniques on the flute such as portamento, multiphonics, quartertones and fluttertonguing. His use of these effects would have undoubtedly influenced Dolphy. To show his admiration, Dolphy composed a theme titled "Gazzeloni" which he recorded on his album Out To Lunch. Dolphy also performed classical music on the flute. During his stint in the army, Dolphy occasionally performed on flute with the Tacoma Symphony Orchestra and at the 1960 Ojai music festival he performed Edgar Varese's Density 21.5, a piece which explores the sound potential of the flute.

Vladimir Simosco noted that the introductory and closing passages of his flute improvisation on "You Don't Know What Love Is" strongly resemble Heitor Villa-Lobos's Bachianas Brasilieras No.6 (1938) for flute and bassoon. Dolphy, who regularly attended concerts of all types of music would have been familiar with this piece of music (Simosco and Tepperman 1989, 11-12).

Composition

Dolphy was also interested in classical composers and their methods of composition. George Avakian wrote that-

He read books, analysed records and scores; he has recently latched on to Eric Satie, whose pungent wit entranced him (Simosco and Tepperman 1989, 13).

Robert Levin stated that "In conversations with Eric, Schoenberg is a name that will come up frequently" (Simosco and Tepperman 1989, 13). Unfortunately, the full impact of these studies was never felt in his music. The only evidence of any influence is Richard Davis's recollection that Dolphy was in the process of composing a string quartet titled Love Suite before his death (Simosco and Tepperman 1989, 73).

Experimental music.

Dolphy performed in many experimental works. At the first international jazz festival held in Washington D.C from May 31-June 3 1962, he performed in a multi-media event called The Jazz Ballet Theatre which resembled John Cage's experiments in this genre. It involved Eric Dolphy's jazz quintet improvising while the abstract painter Paris Theodore completed a painting on a large backdrop and the Lee Becker troupe of dancers extemporised.

A collaboration which demonstrated Dolphy's composing skills was his association with the metaphysical poetess Ree Dragonette. He composed music to accompany the poetry which payed particular attention to the sounds of the words. Bill Coss reviewed the event:

Here given the chance of matching compositions to poetry, he wrote in a way that for all times must prove his true ability (Simosco and Tepperman 1989, 72).

Third-stream music.

Dolphy was also active in the third stream movement, associating with its two leading figures Gunther Schuller and John Lewis. Third stream musicians were concerned with creating a fusion between European art music and jazz. The most successful attempt at this occurred at a concert in May 1960 which was subsequently recorded. The group consisted of Dolphy, Coleman, a string section, a woodwind chamber orchestra and a jazz rhythm section. It performed compositions which were composed and conducted by Schuller. These were titled Abstractions, Variations On A Theme Of John Lewis (Django), and Variations On A Theme Of Thelonius Monk (Criss-Cross). Dolphy collaborated with Lewis in Orchestra U.S.A which began rehearsing in 1962. The organisation gained the support of Gunther Schuller and Gary McFarland. It was used as a vehicle for third stream works, contemporary classical music and works from the past that had been especially adapted for the orchestra. At a concert given in 1962 at the University of Chicago some of the works performed included Mozart's Music For Three Orchestras, Gabriella's Canzona In Echo, Ives's Second Set For Theatre Orchestra, Stravinsky's Ragtime For Eleven Instruments, and Schuller's Seven Studies On Themes Of Paul Klee and Night Music. Collaborations with these composers continued in many guises until Dolphy's death. It can be seen that Dolphy performed and was exposed to the music of some of the leading experimentalists of the day.

SUMMARY AND CONCLUSION

The aim of this dissertation is to clarify Dolphy's position in history in regard to his predecessors and contemporaries. In effect, Dolphy remained a transitional figure at the time of his death. He was caught midway between the bebop tradition of Charlie Parker and the emerging free jazz movement being led by Ornette Coleman. However, the logical procession of his musical development shows that had Dolphy lived longer, he would have undoubtedly entered the realm of totally 'free' jazz. In his youth, Dolphy was a Parker-styled saxophonist and his aim--like the majority of saxophonists at the time--was to emulate his idol exactly. As he progressed Dolphy began to extend this tradition, eventually taking it to its greatest complexity.

From 1958-1964 (the length of his brief recording career) several trends emerged in Dolphy's playing. As his style developed the cliches from bebop began to disappear and melodic lines featuring tone vocalisations and his advanced harmonic substitutions attained greater prominence. In a similar development Dolphy's rhythm was progressing from the continuous quavers of bebop to the non-metric note groupings that were a feature of free jazz. Another progression can be seen in Dolphy's sense of structure within an improvisation. His improvisations contained many motives that were combined and repeated in a number of ways. Dolphy also became concerned with methodically developing these motives which was

uncommon to jazz at the time.

In the 1960s Ornette Coleman's ideas began to influence Dolphy. Before Out To Lunch, Dolphy's formal structure followed the conventions of bebop. Solos followed a preset chord progression and were grouped into choruses. The form of a performance was theme-solos-theme. In Out To Lunch Dolphy was working with musicians who were extending the conventional functions of their respective instruments. Preset chord progressions were abandoned although the performances still followed the bebop formula of theme-solos-theme. The internal structure was formed from the interplay between members of the ensemble.

Dolphy has often been compared by critics to Coleman, due to certain similarities in their styles. These include a strident sound, a common interest in the vocalisation of tone, and a concern with motivic organisation. Apart from these similarities their approaches were radically different. Coleman reacted against bebop and developed a style of jazz free from its rigid conventions. Dolphy extended the bebop tradition and was gradually heading towards his own brand of free jazz--a fact that is demonstrated on his album Out To Lunch.

Apart from the direct influences of Parker and Coleman there were many subtle influences shaping his musical ideas and approach. These influences ranged from leading jazz musicians such as Charles Mingus and John Coltrane, to African and Indian music (Ravi Shankar), to the most experimental aspects of western art music. Dolphy's wide musical experiences enabled him to formulate a truly unique approach to playing.

Musicians such as Charlie Parker and Lester Young have had countless musicians copy their improvisational styles in a clone-like manner. Dolphy's eclectic style has avoided this direct imitation. All the same, his influence on modern jazz

has been immense, with ardent admirers labelling him "The Ericle Of Dolphi" (Morton 1989, 19). Certain direct influences can be observed such as the technique of octave displacement on tenor saxophonist John Coltrane, alto-saxophonist Anthony Braxton, and the tone vocalisations of alto-saxophonist Jimmy Lyons. Other influences are indirect--such as the advancement of the alto-saxophones range, technique and expressive potential. Dolphy is the founder of jazz bass-clarinet. There were a few exponents playing jazz on this instrument before him but none with the artistic and technical mastery of Dolphy. He was responsible for the bass clarinet gaining acceptance as a true jazz instrument, not one used merely for its colouration effects. Dolphy also emancipated the flute from its previous image as a 'Cinderella' instrument, using it as a vehicle for his advanced harmonic ideas and imitations of bird-calls.

Dolphy was a musician who was constantly re-evaluating his art. He was still making important discoveries in his music before he died. Brian Morton provides an apt conclusion:

When on his [so called] Last Date, at the end of 'Miss Ann', he spoke of music's evanescence--'you can't recapture it again'--he wasn't making an abstract metaphysical point, but a sternly practical one. That he lived so short a time was a tragedy. That he has been listened to so casually is a worse one (Morton 1989, 19).

GLOSSARY

Note: In addition to the use of roman numerals for the various degrees of the scale, the following signs occur in the musical notations:

o=diminished chord

=half-diminished chord (or a minor seventh chord with a flattened fifth).

+ =augmented chord

m=minor chord

All other chords not modified by one of the above signs are assumed to be major chords.

Bebop. A style that occurred in jazz in the 1940s. Its leading figures were Charlie Parker, Dizzy Gillespie, Kenny Clarke and Thelonius Monk. These musicians revolutionised jazz harmony and rhythm. The emphasis switched from a big band mentality to the virtuosity of the individual soloist.

Blowing. Improvising

Blue note. A microtonal variant, usually flattened from the pure intonation of the note. It is associated mostly with the third, fifth, and seventh degrees of the scale. It is used freely in Blues and jazz.

Blues. A form of folk music developed by the Negro slaves in America during the 19th century. The typical blues has a stanza of three lines, the second of which is a repetition of the first. It usually depicts moods of depression, natural disasters, or the loss of a loved one. As the blues became urbanised, the subject matter became broader, including the evocation of happier moods. Eventually, the blues developed into a standard format. The most common consisting of twelve bars with the following chord progression: I-IV-I-V-I. Eight and sixteen bar blues are also fairly common. Today the blues can refer to either the vocal blues

song, or to the twelve bar blues structure, the most basic musical form in jazz.

Chord progression. A series of successive chords.

Chorus. A musical form in jazz delineating a chord structure or progression which in its totality forms the basis for an improvisation. The term is also used by jazz musicians to denote an improvised solo.

Collective improvisation. Where two or more musicians partake in an improvisation simultaneously. This was a standard practice in early jazz and was revived by Free Jazz musicians in the 1960's.

Comping. An abbreviated word derived from accompanying. It is applied mainly to the harmonic and rhythmic backgrounds of piano and guitar.

Contrary metres. Where a composition alternates two or more different time signatures.

Contrary tempos. Where a composition alternates two or more different tempos.

Cool Jazz. A school of jazz that developed in the 1950s as a reaction against the overtness of bebop. Emphasis was given to arrangements and less to solos. The solos were emotionally restrained and relied on understatement.

Double time. Utilised in ballad performances. Each instrument doubles the tempo of the tune although the harmonic rhythm remains the same.

Free Jazz. A movement in jazz that was pioneered by Ornette Coleman. It was a reaction against the rigid conventions of bebop. It delved into early jazz and blues for its inspiration. As a result preset chord sequences and formal structures were abolished. The term came from Ornette Coleman's album of the same name.

Gig. A term used in jazz for a professional engagement.

Guidetones. The third and seventh members of a chord.

Jam session. An informal gathering of jazz musicians, playing on their own time and improvising, often exhaustively, on one or two numbers. Jam sessions began as a spontaneous after-hours diversion for jazz musicians who felt

constrained during their regular engagements. By the 1950s and '60s, 'jamming' was a rarity.

Jump band. Jump bands evolved from the blues tradition. Emphasis was placed on dancing and entertainment. They were the direct predecessors to Rock and Roll.

Junkies. Slang for drug addicts.

Lick. A short phrase or passage; often with the connotation of a commonly used phrase or cliché. Dolphy uses many set licks made up of motivic combinations.

Motif. Used in this dissertation to denote select groupings of notes that recur throughout different improvisations.

Octave displacement. Used in this dissertation to denote a melody line that is divided between two different octaves. It also describes Dolphy's method of simultaneously exploring two contrasting melodies that occur in different octaves.

Rhythm section. The engine room of a jazz band. It consists of a chordal instrument (piano, guitar, vibraphone etc.), double bass and drums.

Sitting in. When a musician plays with another group in order to gain experience or for the enjoyment of playing music.

Standard tune (standards). Familiar, well established popular songs or instrumental compositions that were used by jazz musicians as a basis for improvisation.

Stop time. Where the rhythm section plays only the first beat of every one or two bars. This was a technique borrowed by Charles Mingus from early jazz and was a test of the soloists rhythmic sense.

Substitute chords. 1. Added to the harmony of a tune in order to make a simple chord sequence sound more interesting and complex.

2. Improvisers often play substitute chords that are not stated in the harmony of the piece.

Third Stream. A term applied to a music or style which combines the essential characteristics and techniques of both jazz and classical music.

Tin Pan Alley. An area in New York and the centre of the music publishing business in America up until the 1930's.

Walking bass. A term applied to the pizzicato (plucked) bass line that moves in an even and quarter-note rhythm.

APPENDIX

A

SOLO TRANSCRIPTION: "Miss Ann" (Alto-saxophone)

From the album *Tax Cry*
Prestige-Beinaphone
BJS-40150

MISS ANN

Eric Dolphy Alto Sax. Solo

Handwritten musical notation for the first staff of 'Miss Ann'. It begins with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The staff contains a sequence of notes and rests, with a circled '1' above the first measure and a circled '3' above the final measure.

Handwritten musical notation for the second staff of 'Miss Ann'. It continues the melodic line from the first staff, ending with a circled '3' above the final measure.

Handwritten musical notation for the third staff of 'Miss Ann'. It features a change in key signature to two sharps (F# and C#) and includes a circled '3' above the final measure.

Handwritten musical notation for the fourth staff of 'Miss Ann'. It continues the melodic line with various accidentals and includes a circled '3' above the final measure.

Handwritten musical notation for the fifth staff of 'Miss Ann'. This staff is primarily composed of chords and rests, with various accidentals and a circled '3' above the final measure.

Handwritten musical notation for the sixth staff of 'Miss Ann'. It begins with a circled '2' above the first measure and continues the melodic line.

Handwritten musical notation for the seventh staff of 'Miss Ann'. It continues the melodic line with various accidentals and a circled '3' above the final measure.

Handwritten musical notation for the eighth staff of 'Miss Ann'. It continues the melodic line with various accidentals and a circled '3' above the final measure.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a single system across ten staves.

Key features of the score include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many accidentals and a fermata.
- Staff 2:** Features a treble clef and a key signature of one flat (Bb). A measure number "25" is written above the staff. It includes a triplet of notes.
- Staff 3:** Contains a treble clef and a key signature of two flats (Bb, Eb). It features a triplet of notes.
- Staff 4:** Includes a treble clef and a key signature of two flats. A measure number "3" is enclosed in a box. It contains a triplet of notes.
- Staff 5:** Features a treble clef and a key signature of two flats. It includes a triplet of notes.
- Staff 6:** Contains a treble clef and a key signature of two flats. It includes a triplet of notes.
- Staff 7:** Includes a treble clef and a key signature of two flats. It features a triplet of notes.
- Staff 8:** Features a treble clef and a key signature of two flats. A measure number "4" is enclosed in a box. It includes a triplet of notes.
- Staff 9:** Contains a treble clef and a key signature of two flats. It includes a triplet of notes.
- Staff 10:** Features a treble clef and a key signature of two flats. It includes a triplet of notes and a measure number "5" enclosed in a box.

The notation is dense and complex, with many accidentals and dynamic markings throughout.

Handwritten musical score for guitar, consisting of 12 staves. The notation includes various chords, triplets, and fingering indications. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style typical of guitar tablature, with many notes beamed together and some notes marked with numbers 1-5. There are several triplet markings (circles with the number 3) throughout the piece. The second staff has a circled '3' above it. The third staff has a circled '3' above it. The fourth staff has a circled '3' above it. The fifth staff has a circled '3' above it. The sixth staff has a circled '3' above it. The seventh staff has a circled '3' above it. The eighth staff has a circled '3' above it. The ninth staff has a circled '3' above it. The tenth staff has a circled '3' above it. The eleventh staff has a circled '3' above it. The twelfth staff has a circled '3' above it. The score is written in a clear, legible hand.

Handwritten musical notation on four staves. The first staff begins with a treble clef and a 3/4 time signature. The notation includes various notes, rests, and accidentals (sharps and flats). The second and third staves continue the melodic line. The fourth staff features a bass clef and contains several chords, some with a '3' written below them, indicating triplets.

Handwritten musical notation on a single staff with a treble clef and a 4/4 time signature. The staff contains a series of chords represented by vertical lines: G^o, C⁷, F^o, B^o7, 3^b7, and 3^b7. Below the staff, there are handwritten notes: 'b3' and 'b#' on the left, and a diagram of a guitar fretboard on the right.

Handwritten musical notation on a single staff with a treble clef and a 4/4 time signature. The staff contains a series of chords represented by vertical lines: F#-7, B7, F-7, A7, E-7, F-7, F#-7, and B7.

DS9-4

APPENDIX

B

SCALE SYLLABUS

from the Charlie Parker Omnibook

SCALE SYLLABUS

C = Major scale/chord
 C7 = Dominant 7th scale/chord
 C- = Minor scale/chord (Dorian)
 Cø = Half diminished scale/chord

Each chord symbol (C7, C-, Co, etc.) represents a series of tones which the improviser can use when improvising. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. All examples are in the key of C so you can compare the scale construction and similarities.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which can be used over any chord—major, minor, dominant 7th, half diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th and dorian minor scales and chords more than any other. Scales and chords used less often are the half diminished and diminished. If we agree on these five scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading.

Each category begins with the scale most closely resembling the chord symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember—you, the player are also a listener!

Any of the various practice procedures and patterns listed in Volumes 1, 2 or 3 can be applied to the learning and assimilation of any of the scale choices listed in this SCALE SYLLABUS. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction that I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

All of the scales listed in the scale syllabus are listed in the key of C so you can have a frame of reference and can compare the similarities and differences. You are urged to write them in all twelve keys and practice them in all twelve keys.

CHORD SYMBOL GUIDE FOR SCALE SYLLABUS

- H = Half step, W = Whole step
 V7 means a Dominant 7th scale or chord
 -3 = three half steps (minor third)
- Δ +4 = Major scale/chord (emphasize the major 7th & 9th) (don't emphasize the 4th)
 - V7 = Dominant 7th scale/chord (Lydian) = W W H W H
 - = Minor scale/chord (Dorian) (all scale tones are usable)
 - + = Raise the fifth tone of the scale 1/2 step
 - V7+4 = Dominant Lydian scale (emphasize the 9th, #4th, & 6th) = W W H W H W
 - V7+ = Whole tone scale/chord = W W W W W (this scale has a +4 & +5)
 - V7b9 = Diminished scale beginning with a half step = H W H W H W
 - V7-9 = Diminished whole tone scale (emphasize the b9, #9, #4, & #5) = H W H W W W
 - ø = Half diminished scale/chord (Locrian scale or Locrian #2) = H W H W H W W W (F2) W W H W W W

EXAMPLES: C = C D E F G A B C (don't emphasize the 4th tone)

- C+4 = C D E F# G A B C (Lydian scale)
- C7 = C D E F G A Bb C (Dom. 7th scale)
- C- = C D E F G A Bb C (C minor - dorian minor)
- C7+4 = C D E F# G A Bb C (C minor - dorian minor)
- C7+ = C D E F# G# Bb C (Lydian, dominant scale)
- C7b9 = C D E F G# Bb C (Whole tone scale)
- C7b9 = C D E F# G A Bb C (Diminished scale beginning with half step)
- C7+9 = C D E F G# Bb C (Diminished whole tone scale)
- Cø = C D E F Gb Ab Bb C (Half diminished scale/Locrian scale)
- Cø#2 = C D E F Gb Ab Bb C (Locrian sharp two(#2) scale)

SCALE SYLLABUS

CHORD SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C } FIVE BASIC CATEGORIES	Major	W W H W W H	C D E F G A B C	C E G B D
	Dominant 7th	W W H W W H	C D E F G A Bb C	C E G Bb D
	Minor (Dorian)	W W H W W H	C D Eb F G A Bb C	C Eb G Bb D
	Half Dim. (Locrian)	W W H W W H	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
Cø	Diminished (8 tone scale)	W W H W W H	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
1. MAJOR SCALE CHOICES	Major (don't emphasize the 4th)	W W H W W H	C D E F G A B C	CHORD IN C
	Lydian (major scale with +4)	W W H W W H	C D E F# G A B C	C E G B D
	??????	W W H W W H	C D E F G A B C	C E G B D
	Lydian Augmented	W W H W W H	C D E F# G# A B C	C E G# B D
	Augmented	-3 H -3 H -3 H	C D# E F G A B C	C E G B D
	Diminished (begin with H step)	-3 W H H -3 W	C D# Eb F G A Bb C	C E G Bb D
Blues Scale	W W H W W H	C D Eb F G A Bb C	C E G Bb D	
2. DOMINANT 7th SCALE CHOICES	Dominant 7th	W W H W W H	C D E F G A Bb C	CHORD IN C
	Lydian Dominant	W W H W W H	C D E F# G A Bb C	C E G Bb D
	Hindu	W W H W W H	C D E F G A Bb C	C E G Bb D
	Whole Tone (6 tone scale)	W W H W W H	C D E F# G# Bb C	C E G# Bb D
	Diminished (begin with H step)	W W H W W H	C D# Eb F G A Bb C	C E G Bb D (D#)
	Blues Scale	-3 W H H -3 W	C D# Eb F# G# Bb C	C E G# Bb D (D#)
3. MINOR SCALE CHOICES	Minor (Dorian)	W W H W W H	C D Eb F G A Bb C	CHORD IN C
	Pure Minor	W W H W W H	C D Eb F G A Bb C	C Eb G Bb D
	Melodic Minor (ascending)	W W H W W H	C D Eb F G A B C	C Eb G Bb D
	Blues Scale	-3 W H H -3 W	C D Eb F G A Bb C	C Eb G Bb D
	Diminished (begin with W step)	W W H W W H	C D Eb F Gb Ab Bb C	C Eb Gb Bb D (F)
	Harmonic Minor	W W H W W H	C D Eb F G A Bb C	C Eb G Bb D
Phrygian	W W H W W H	C D Eb F G Ab Bb C	C Eb G Bb D	
4. HALF DIMINISHED SCALE CHOICES	Half Diminished (Locrian)	W W H W W H	C D Eb F Gb Ab Bb C	CHORD IN C
	Half Diminished #2 (Locrian #2)	W W H W W H	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
5. DIMINISHED SCALE CHOICE	Diminished (8 tone scale)	W W H W W H	C D Eb F Gb Ab Bb C	CHORD IN C
	Diminished (9 tone scale)	W W H W W H	C D Eb F Gb Ab Bb C	C Eb Gb A
6. DOMINANT 7th SUSPENDED 4th	Dom. 7th scale but don't emphasize the third	W -3 W W H W	C D F G A Bb C	CHORD IN C
				C F G Bb D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7b9 would appear to have only a raised 9th it also has a b9, +4 & +5. The entire C7b9 scale would look like: Root, b9, #9, #4, +5, b7 & root (C, D#, D#, Eb, F#, G#, Ab, C). My chord symbol abbreviation is C7b9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, #9, and +4. The entire scale looks like this: Root, b9, #9, #4, #5, 6th, b7, & root (C, D#, D#, Eb, F#, G#, Ab, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to master.

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