

UNIVERSITY OF SOUTHAMPTON

**Keith Jarrett's solo concerts and the aesthetics of free
improvisation 1960–1973.**

by

Peter Stanley Elsdon

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ABSTRACT

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Keith Jarrett began playing improvised solo concerts in 1973, performances which established him as a major figure in the jazz piano tradition. In this thesis I consider Jarrett's performances in terms of a number of musical and aesthetic trends within jazz of the time. The solo concerts draw on a new conception of form suggested by free jazz, one which posited a new kind of relationship between a performer and the musical constraints suggested by a composition. This new approach to performance allowed musicians to reconfigure formal conception in the moment, rather than being tied to an invariant set of constraints. Jarrett's performances also draw on aesthetic view of performance which emerged from free jazz, which saw music-making as tapping into a divine source of inspiration. The context in which he performs promotes this conception, by giving such dramatic weight to the process of improvisation.

Free improvisation has generally been understood in a negative sense, as the absence of preconceived rules in performance. I suggest that the reality as shown through Jarrett's work is rather different. The solo concerts can be understood in terms of the employment of a set of identifiable and recognisable musical styles. These styles constitute an important part of Jarrett's improvisatory approach, and I focus on his 1973 Lausanne concert in order to examine this aspect of his performances. Free improvisation is not just about conformity however, but also transgression. Improvisers seek to play the unknown, to constantly reconfigure their approach and avoid becoming formulaic. And I show how this strategy can be traced in Jarrett's music, and how it forms a vital part of how listeners hear free improvisation. Free improvisation emerges as music all about improvisation, its expressive qualities predicated on the contingency involved in performance.

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Introduction.

Free improvisation is generally associated in the public mind with noise and cacophony, a music made by self-indulgent musicians, and enjoyed only by cognoscenti. One of the well-rehearsed jibes often directed at this music proceeds along these lines: 'the only reason it's called "free" is because no-one will pay to listen to it.' This presents a view of free improvisation as an avant-garde, privileging technical innovation over the idea of playing music for an audience.

But underlying this is a pervasive stereotype which forms one of the pivotal issues for this thesis. 'Free' is taken to mean freedom *from* something, or rather an absence of legislation and control. The result is taken to be a musical expression which is anarchic, incoherent, and essentially meaningless. But at the same time it is a generally recognised fact that there can be no such thing as free improvisation in the strict sense, that idea is theoretically unsustainable.

In his seminal book on jazz improvisation, *Thinking in Jazz*, Paul Berliner presents a dictionary definition of improvisation as 'the art of performing music spontaneously, without the aid of manuscript, sketches or memory'. (Berliner 1994: 1) This definition seemed so ludicrous to jazz musicians and educators that it provoked widespread laughter when Berliner quoted it at a conference in 1998.¹ The idea that improvisation has nothing to do with memory or any kind of prior musical experience is patently ludicrous to any jazz musician. In his book Berliner goes on to describe in extraordinary detail the ways in which budding jazz musicians assimilate ideas and techniques from experienced musicians, building up a range of resources from which to draw while improvising. So while free improvisation may be free of preconceived formal structures, improvisers are still conditioned to some degree by their own musical predilections and habits.

Free improvisation has been little examined from a theoretical or practical standpoint, partly perhaps because of the kind of reputation I have described. In this thesis I focus on free improvisation as practised by jazz pianist Keith Jarrett. Jarrett is known particularly for his

¹ Berliner was speaking at the Leeds Jazz Education Conference, in April 1998.

solo concert performances, in which he would improvise entire concerts without any preconceived musical material. Yet Jarrett is atypical of free improvisers in a number of respects. Free improvisation, or free playing as it is often referred to, is not defined solely by the lack of prearranged formal organisation, but rather by an avoidance of what might be thought of as musical convention. This much is demonstrated by a telling anecdote recounted by Ian Carr about a saxophonist who went to a free session, and was told to 'do your own thing'. He proceeded to play 'I Do Like To Be Beside The Seaside', much to the displeasure of the other musicians present. (Carr 1971) In this respect, 'doing your own' thing is not such a literal instruction as it might seem.

But Jarrett's music does not avoid the conventional in the sense that most free improvisation does. His music is full of passages consisting of tonal harmony and conventional piano figuration, although there are the occasional abstract atonal episodes. This is perhaps just one reason why Jarrett's music has enjoyed a kind of popularity generally unknown for free improvisation. The recordings of Jarrett's solo concerts have proved a particular success, with the 1975 *Köln Concert* LP selling over five million copies. And while in this thesis my approach extends only as far as considering the 1973 recordings, it is worth noting that the number of recordings available provides the opportunity of studying how one improviser develops their approach in such a situation over a number of years.

The first two chapters of this thesis turn towards considering free jazz, in order to trace the beginnings of the idea of free improvisation in jazz. Free jazz has often been described by historians much like free improvisation, as constituting a rejection of established norms. Improvisation within jazz had, up until that time, been regulated by very specific musical practices. In terms of the post-bop tradition,² or what is often referred to as mainstream jazz, improvisation meant extemporising a melodic line over the harmonic sequence to a composition. Musicians had to tailor their material to the context in question, effectively soloing 'on the form' as it is often described. Free jazz is often described as a rejection of this kind of practice, with musicians ignoring such formal constraints entirely.

But as I discuss in chapter one, free jazz musicians were intent on reconfiguring the ways in

² Post-bop refers to jazz practice post 1945, that is, from bebop onwards.

which composed material shaped performance. Free jazz proposed an idea of performance in which rather than musicians being constrained by an invariant formal structure, they could negotiate the way in which that structure governed their playing in the moment of performance. This reappraisal of the relationship between composition and performance had considerable importance throughout the 1960s, and as I discuss a little later, finds an important application in Jarrett's solo concert performances.

Linked to this formal reworking of musical practice was a re-evaluation of the very idea of music-making, a reconsideration of the aesthetic premises which motivated performance. Jazz had always been in some senses a form of entertainment, a music which existed in order to meet audience demand, and to provide a living for its practitioners. In such a context musicians were always aware of the necessity (either occasional or frequent) for artistic compromise when it came to the business of keeping regular gigs. One of the commonplace criticisms of free jazz voiced at the time was that the musicians involved were turning their backs on the audience, forgetting the populist premises on which jazz was based.

It has often been noted that during the 1960s many jazz musicians proclaimed and demonstrated an interest in spiritual values, particularly those deriving from Oriental and African cultures. This turn to other cultures was part of an ongoing project on the part of African-American culture to forge a distinctive identity, seen as being free from white influences, and embodying black values. This project was fostered in large part by the black arts movement, closely related to the militant stream of black politics being propounded particularly by Malcolm X. In chapter two I discuss the emergence of such ideas, and most crucially the respects in which free jazz musicians reconceived the idea of musicmaking in this light. The conception which emerged involved seeing performance as a privileged act which allowed performers to commune both with each other and a higher spiritual power. This conception of performance drew on what was essentially a romantic stereotype, in evoking the idea of music-making as giving access to the realm of the transcendent, but at the same time had strongly ritualistic qualities.

Both this new musical and aesthetic conception had particular importance in the context in which Jarrett emerged onto the jazz scene in America. Jarrett was born in 1945 and grew up

as a young pianist in Allentown, Pennsylvania, initially studying classical music while fostering an increasing interest in jazz.³ His move to study at the Berklee College of Music in Boston brought him to an institution highly regarded for its approach to teaching jazz in a conservatory-type environment. By his own account Jarrett was often bored with the approach he found there, and was finally expelled when the principal of the college found him strumming the strings of a piano while rehearsing. (Carr 1991: 19)

Jarrett pursued a hand-to-mouth existence in Boston and then New York, supported by his wife's work as a telephone operator. After sitting in at a jam session at New York's Village Vanguard club, he was promptly hired by legendary drummer Art Blakey for his long-running Jazz Messengers band. Jarrett spent only a short time on the road with the band, before leaving to join saxophonist Charles Lloyd, a move which turned out to be the making of his name. Lloyd had emerged through the bands of drummer Chico Hamilton and saxophonist Cannonball Adderley, and was intent on gathering a group of young musicians around him in order to try forge a distinctive new kind of sound.

The Lloyd band achieved considerable success by playing to young audiences thought more likely to listen to contemporary rock than jazz. Their popularity rested not however on a musical approach which compromised jazz in some way. By drawing on the performance aesthetic of free jazz, they managed to embody in their approach many of the cultural values important for this young audience. They also took a significant kind of stance on the identity of jazz, infusing their approach with different influences in such a way as to avoid conventional classification. And this kind of approach turns out to be important in Jarrett's later work.

When Jarrett left Lloyd, it was to play with Miles Davis, who was then pursuing his own distinctive and controversial brand of jazz rock. While Davis had represented the pinnacle of the mainstream tradition, his move in this direction caused huge disquiet within the jazz press, as he was seen to challenge the constitutive values of the tradition. Jarrett's time playing electronic piano and organ with Davis was relatively brief but apparently significant, even

³ It is not my intention to give a detailed biographical account of Jarrett's career here, for that, see Ian Carr's biography. (Carr 1991)

given Jarrett's subsequent tirades against the use of electronic instruments.⁴ In 1971 he began an association with the German record label ECM (Editions of Contemporary Music), run to this day by a former classical producer named Manfred Eicher. Eicher wrote to Jarrett asking him if he would record an album of solo piano music, Jarrett agreed and the result was a recording entitled *Facing You*.⁵ (Carr 1991: 58) *Facing You* established Jarrett as a soloist, a musician whose conception was strong enough to live up to the demands of recording a solo album.

In the following year Jarrett began giving public solo performances. He recounted the development of the solo concerts to Edward Strickland like this: 'Well, I did a concert in Heidelberg in about '72 in a jazz festival context, and I did it alone, but I was playing songs, tunes. It gradually got extended.' (Strickland 1987: 324) Jarrett's manager of the time, George Avakian (who managed Charles Lloyd when Jarrett was playing with him), has stated to Ian Carr that the pianist had given two solo piano performances in America just before he was dropped by the Columbia record label in 1971. (Carr 1991: 57) This chronology would seem to be incorrect however, since the performance at the Mercer Arts Complex in New York which Avakian refers to took place by other accounts in 1972, after the aforementioned Heidelberg performance. Bob Palmer noted in a record review for *Rolling Stone* in December of that year as follows:

Meanwhile, Jarrett himself is gravitating more and more toward solo playing. He recently entranced a New York audience with an unaccompanied recital that demonstrated his strengths – his sure time, his far-ranging imagination, his sharply-honed technique, and his particular inner fire, which is at once steady and vulnerable. (Palmer 1972)

Confirmation of this New York concert comes from a review in *Down Beat*, January 1973:

When it all ended he addressed the audience to say that this was an experimental concert, and that the response (which had been wildly enthusiastic) was as good as it had been elsewhere in

⁴ See especially the liner notes to *Solo Concerts*, ECM 1035/37, 1973.

⁵ Keith Jarrett, *Facing You*. ECM 1017, 1971.

the world. (Mimaroglu 1973)

In 1973 Jarrett embarked on a series of solo concerts in Europe, which were organised by Manfred Eicher. It was this tour that firmly established the solo concerts as a vital aspect of Jarrett's performing career. The subsequent record release, the 1973 *Solo Concerts* album, presented recordings of two performances in a triple LP set, which garnered considerable critical acclaim.⁶

Over subsequent years Jarrett has pursued the solo concert format extensively, although ceasing to play in this context for three years from 1984 to 1987, ostensibly to concentrate on developing his classical career. Following a recent immune system deficiency illness which kept Jarrett from performing for two years, he has concentrated solely on playing with his trio (with drummer Jack DeJohnette and bassist Gary Peacock).

My approach to the solo concerts in this thesis begins with a consideration of the context in which Jarrett performs. Jarrett has come to be particularly known for his idiosyncratic physical motions while playing. This aspect of his approach contributes to the sense of a performer who abandons him/herself to the creative process while improvising. The solo concerts promote this approach to music-making in a number of other ways. Jarrett talks about the need to empty his mind before playing, to begin with no conscious musical strategy. To this end, he will lecture audiences on the importance of their role, and the risks involved in the 'process', as he calls it. This has all served to build a kind of myth around the solo concerts, that of the spectacle of watching a musician battle with his/her creative powers in the moment of performance. As I will discuss in chapter four, these theatrical aspects are particularly important to any understanding of Jarrett's performances. The solo concerts hinge on perceptions of the process of improvisation as something extraordinary and mysterious.

In turning to Jarrett's music, I survey theoretical approaches to free improvisation in chapter five. I focus first on the literature on improvisation as practised in the jazz tradition. This literature has often been beset by problems, namely a reliance on the formalist location of the

⁶ Keith Jarrett, *Solo Concerts*, ECM 1035/37, 1973.

musical object in a score, and the tendency to study improvisation solely from the standpoint of analysis. The work of Paul Berliner and Ingrid Monson in the 1990s has changed all that, postulating a new kind of approach in which ethnography plays a central role, leading to the study of improvisation as a practice rather than as something instantiated in a musical text (sound recording).

But in all of this free improvisation has been very little discussed, in effect marginalised by virtue of its apparent rejection of the normative formal practices upon which jazz improvisation is generally predicated. The implication is that since free improvisation rejects notions of pre-conceived structure, studying it is problematic. I try to develop the idea that free improvisation needs to be understood as the deployment of musical strategies which are actually formal in nature. The personal musical strategies free improvisers develop actually serve to constrain them in certain ways, much as formal structures would in jazz improvisation.

But at the same time, conformity is but one aspect of free improvisation. Players who perform in such contexts deliberately court circumstances which are characterised by risk, making a point of trying to avoid the formulaic. Free improvisers in other words, attempt not to play what is known, but what is unknown. What is required then is an approach to free improvisation which can recognise the play between conformity and transgression, recognising both the establishment of certain patterns, but equally the manner in which the formulaic is rejected.

In the case of studying Jarrett's music, it is necessary to develop a set of reference points from which it might be possible to start to identify some of the practices typical to his approach. I pursue this task in chapter six, by starting from an examination of how critical writing on Jarrett's performances describes these improvisations as consisting of a series of different styles, such as ballads, blues, and gospel. The consistency of such reference points across a wide range of writing indicates something about their importance: the improvisations are heard in terms of a shared set of cultural reference points. Gernot Blume's work on Keith Jarrett has suggested that his music can be understood in terms of the assimilation of practices from a whole range of different stylistic traditions, a situation in which the solo concerts

emerge as microcosms of Jarrett's entire musical approach. Taking this to be the case, I then discuss the styles I see as most prominent in Jarrett's 1973 *Solo Concerts* recording, tracing not only their characteristic features but also the manner in which they allude to commonly known stylistic stereotypes.

All this is a way of preparing for the survey which follows in chapter seven, in which I present a detailed discussion of the first part of the 1973 Lausanne concert from the *Solo Concerts* recording. This discussion aims to focus attention on how the music creates meaning at its moment of performance. Given that these performances foreground the process of improvisation, I suggest that the music is heard to be all about improvisation, a kind of direct (or perhaps not so direct) reflection of the contingency of the creative process. This music has such dramatic import because of the ability listeners perceive it has to reflect the ongoing creative struggle Jarrett enacts in the solo concerts.

Free improvisation, as I consider it in this thesis, is not a musical practice which should be defined as a dislocation from the conventional, discarding all the normative rules involved in jazz improvisation. Rather, it takes a position as a tradition which reconceives convention, allowing musicians to reformulate normative practices and formal approaches into new combinations in the course of performance. As I will discuss at the end of this thesis, Jarrett's solo concerts suggest that like any other improvisers, free improvisers develop very specific musical strategies for particular contexts. Yet at the same time they are continually seeking to extend and recombine those strategies in new ways, to avoid the danger of sounding formulaic.

At the same time, free improvisation emerges here as a musical practice which has always been accompanied by important aesthetic conceptions. The ideas which emerge through free jazz of improvisation as a privileged creative endeavour, extend throughout the 1960s and find a resonance in the counterculture of the time. In Jarrett's solo concerts this ties in to an essentially romantic-inspired conception of musicmaking, promoting the struggle of the artist as the central spectacle. The solo concerts, I suggest, are premised on free improvisation not only as a musical but a cultural practice.

Chapter One:

The 'free' in free jazz: conceptions of musical form.

Jazz in America during the 1960s faced a number of different challenges. Chief among them was the emergence of free jazz (variously referred to at the time as 'the New Thing', 'the New Wave', 'New Black Music', or simply 'the avant-garde').¹ Free jazz posed what was perceived as a radical challenge to accepted musical practices. Many established musicians took this as an affront to their livelihoods, perceiving a threat to the very basis on which their reputations and careers were founded. But by the end of the decade free jazz had essentially been marginalised, having failed to capture enough of an audience to secure some kind of stable position in American culture. While the public notoriety this music enjoyed may have been relatively short-lived, the impact it made resonated for a long time, signalling what was described by some commentators of the time as the 'end of jazz'.²

Free jazz has generally been described as constituting a revolution in jazz, with musicians freeing themselves from the shackles of conventional practices. This characterisation of free jazz sees a rejection of established musical values, an attempt by a number of musicians to dislocate themselves from tradition, adopting an avant-garde posture that made innovation the primary aesthetic goal above all others. Writers on the subject tend to list a series of musical features which are absent in free jazz: a set of agreed chord changes, swing feel, and emphasis on conventional instrumental technique. In this way, free jazz has been described through a rhetoric of absence,³ in terms of what characteristics it lacks with respect to the prevailing jazz practice of the times. Linked to this revolutionary paradigm, is the notion that the approaches of different free jazz musicians were individual to such a degree that any idea of common practice is inapplicable. It is as if this revolution leads to such a disintegration of convention that the resulting music has as its only common feature an absence of certain traditional practices. The musicians

¹ The term 'free jazz' first appeared as the title of Ornette Coleman's landmark 1960 album (Ornette Coleman, *Free Jazz*, Atlantic 1364).

² Ronald Radano has pointed out the degree to which this theme was adopted in jazz writing towards the end of the 1960s and beginning of the 1970s. (Radano 1993: 239–40)

³ I am deliberately borrowing Gary Tomlinson's phrase here, used in an article on Miles Davis's fusion music. (Tomlinson 1992) I will refer to Tomlinson's article again in chapter three in my discussion of the Charles Lloyd group.

involved follow their own individual paths: having rejected these normative musical values what follows is a music which is definable only by this rhetoric of absence.

My approach in this chapter challenges these two assumptions. I will argue that the most significant aspect of free jazz related to the question of musical form. Free jazz musicians challenged the idea that performance had to be regulated by a preordained formal structure. The new conception of form which emerged allowed musicians the flexibility to interact with and shape formal structure in the course of performance, while still retaining the idea of composition as an important part of jazz. The aim of this chapter is to trace something of the emergence of this conception through three case studies, which focus on the music of John Coltrane and Ornette Coleman. First of all though, I want to look at the literature on free jazz, and how the question of form has generally been understood in relation to jazz.

The literature on free jazz.

In the literature on free jazz, this revolutionary paradigm I have described surfaces almost wherever one looks. In the many history textbooks aimed at college and university courses, there is a distinct tendency to play on the 'free' in free jazz, portraying the music as a radical dislocation with tradition.⁴ Yet even in the more specialised literature on this subject, this position remains the generally accepted one.⁵

John Litweiler's book *The Freedom Principle* (1984) enshrines in its title one particular conception of free jazz, that of a music whose primary aesthetic goal was to allow musicians greater freedom in terms of musical practice than they had previously enjoyed. Litweiler quite rightly differentiates between free jazz (capital 'F') as musical style (just as the terms 'bebop' and 'dixieland' refer to styles), and the quest for freedom (lower case 'f') which he regards as crucial to the ongoing development of jazz. Litweiler sees musical freedom as the goal towards which jazz had always been directed, providing the motivation for innovation by musicians. But to think this way is to court a reductionism which glosses over the many and varied cultural and social circumstances which have informed the development of jazz. In this view of jazz history, free jazz musicians

⁴ See for instance the books by Frank Tirro and Mark Gridley. (Tirro 1993, Gridley 1985)

⁵ There is a substantial literature on free jazz which relates it to the wider socio-cultural circumstances of the time: I will refer to this literature in the following chapter.

become the revolutionaries who finally break free of the formal constraints under which their predecessors had always laboured.

Litweiler's study follows a narrative strategy which involves writing about each of the 'great' players in turn. While this is an understandable impulse given the degree to which jazz has always celebrated and been written about in terms of the individual, the danger is that a lack of overall perspective results. Litweiler devotes a chapter to each of the major figures of the time, including Ornette Coleman, Eric Dolphy, John Coltrane, and Charles Mingus. But the fact that each chapter covers such a chronological span (the second chapter documents Ornette Coleman's entire career from his upbringing until the 1980s) means that relating the work of one musician to another proves problematic. The fact that Cecil Taylor, arguably one of the first free jazz musicians, does not appear until chapter 9, further distorts the historical perspective.

Ekkehard Jost's study *Free Jazz* (1974) remains one of the best books on the subject. Jost takes an analytical approach in contrast to Litweiler who writes from what is best described as a journalistic perspective. Unlike Litweiler, Jost recognises the difficulty of tracing the emergence of a new style within jazz, when so many different cultural and musical factors are involved. He sees free jazz as a music characterised by a diverse series of musical approaches, and this is his reason for providing what he describes as 'style portraits' of individual musicians:

With the advent of free jazz... a large number of divergent personal styles developed. Their only point of agreement lay in a negation of traditional norms; otherwise, they exhibited such heterogeneous formative principles that any reduction to a common denominator was bound to be an over-simplification. (Jost 1974: 9–10)

Here we have a rhetoric of absence emerging as the justification for this kind of approach to addressing free jazz. The sense is that because free jazz rejects such normative musical practices, it is impossible to talk about it as a musical style identifiable by virtue of specific musical characteristics. What emerges is the idea of a music definable only in a negative sense, in terms of what features it lacks with respect to the prevalent jazz tradition of the time.

In Jost's study not only does each chapter address the work of a different musician, but a whole range of different analytical methods are employed, reinforcing this idea of

plurality. These methods range from conventional discussion of transcriptions in the case of John Coltrane and modal jazz, to 'graphic representations' of saxophonist Archie Shepp's style of articulation, and an 'electro-acoustic registration' of dynamic levels in a study of saxophonist Albert Ayler's music. Of course the danger of such an approach is that it can make comparison of the music of different musicians rather difficult for the reader. But equally such a methodological variety does indicate something of the problems this music poses for any analyst.

David Such's recent work *Avant Garde Jazz Musicians: Performing 'Out There'* (1993) is an attempt to integrate musical issues with the wider cultural and social contexts involved. The term 'out playing' has long been understood in jazz (since the 1960s at least) to mean playing outside of predetermined chord changes. Such takes this idea of playing 'out' and deploys it as a metaphor to describe the 'outsider' status of free jazz musicians in social, political, and religious terms.⁶ So for instance, he describes how during the mid to late 1960s, free jazz musicians were excluded from opportunities to play in the nightclubs traditionally the province of jazz musicians, and found it necessary to seek alternative performance venues, forced outside the social spaces conventionally reserved for music-making.

In the introduction to his book, Such writes the following:

Out jazz tends to lack three major ingredients basic to hard bop (and a number of other styles of jazz), which has been the dominant jazz style since the mid-1950s. These are (1) melodic lines that conform to a chord structure, (2) swing feeling, and (3) adherence to either a twelve-bar or thirty-two-bar form. (Such 1993: 4)

With this description Such reinforces the idea that free jazz is distinguishable from mainstream jazz of the time by what musical characteristics it lacks. Such's musical survey forms a small part of his book, and there are useful insights into free jazz in other respects. What emerges through all of this is the idea that free jazz cannot be defined in terms of one set of musical characteristics, but rather as the absence of certain features. The work of Jost, Litweiler, and Such emphasises diversity, presuming that there is no unifying musical strand behind these different approaches. But it is through considering

⁶ The issue of the religious views held by free jazz musicians is one I will return to in the following chapter, as it is of particular importance.

the question of form that I want to approach free jazz, in order to move beyond this idea of an absence defining this music through the absence of certain features.

Composition and performance in jazz: conceptions of formal structure.

The whole concept of the composition (and along with it the idea of the musical work) is a constitutive part of the Western art music tradition. Within this tradition we generally assume that composers produce scores, sets of instructions interpreted by musicians to produce performances. Interpretation is the key term here, for notation is by nature inexact, and we expect performers to make individual readings of compositions, adhering to the constraints suggested by the score while at the same time employing expressive licence in order to do more than simply execute a set of performance instructions. This notion of interpretation is one which is being examined by a relatively new field within musicology, that of performance studies, which seeks to study the ways in which performers interpret scores, and so to examine traditions of performance.⁷

But in the case of jazz this distinction between performer and composition does not quite work in the same manner. While jazz musicians do play compositions, the way in which those compositions are used as a basis for performance is quite different from the score-based model we find in the Western art music tradition. One of the consequences arising from this disparity is that talking about the identity of a composition in jazz is not possible in quite the same way as in the Western art music tradition. Because jazz musicians can have such different ways of performing a composition, it can prove impossible to define exactly what constitutes a performance of, for example, 'Stella by Starlight'. This problem has been the concern of a number of writers, among them José Bowen and Lawrence Zbikowski. Bowen adapts Wittgenstein's concept of family resemblances, and Zbikowski the idea of cognitive categories, in order to formulate a conception of compositional identity capable of dealing with a tradition such as jazz. (Bowen 1993, Zbikowski 1998)

But the whole reason that this question arises at all is because of the fact that Western art cultures are generally work-based. Jazz is essentially a tradition of performance rather than composition, which explains the reason why this issue should have been so much

⁷ Among examples of this emerging literature are articles by José Bowen and Nicholas Cook. (Bowen 1999, Cook 1999)

debated.⁸ Largely for this reason, studies of jazz place great emphasis on what is essentially performance practice, that is, the way in which jazz performers base their performances on composed material. To adopt a metaphor, rather than studying performance as a practice of telling a story by reading a text (as would be the case with classical music), jazz scholars focus on how musicians elaborate on given stories, extending and embellishing them.⁹ Such a distinction obviously reflects a commonplace conception of jazz as an orally-transmitted culture, but it also points to one of the defining musical factors in jazz. What is of particular importance in considering the question of form in jazz is understanding the relationship between performer and composition, and the way in which composition constrains performance in certain ways.

Jazz musicians who work within what I will call mainstream post-bop practice,¹⁰ talk about the 'form' of a piece as referring to one chorus of a tune, that is one repetition of the harmonic sequence making up that piece. Knowledge and understanding of the form is considered vital: a young jazz musician or amateur might be criticised for not 'knowing the form', or worse, 'losing the form'. In this sense, form as musicians describe it is an invariant structure against which they improvise, something which has a legislative role in performance. As Robert Hodson points out in a recent article on the 'evolution' of free jazz (2000), which I will refer to at length here, this kind of definition of form usually propounded by writers on jazz presumes it to be defined by a harmonic sequence tied in to a periodic metric framework. This view of form locates musical organisation within the composition: it is the composition that defines the constraints which govern performance.

Yet if we accept that form is simply musical organisation, then defining it compositionally seems rather restrictive in the case of jazz. If we accept that jazz is primarily a tradition of performance, then what is required is a rather wider conception of what constitutes form. Hodson suggests that form in jazz must also encompass the phrase structure of a piece, and the arrangement employed by musicians. If musicians agree on a

⁸ There have of course been many figures in jazz lauded largely as composers or arrangers rather than performers: Duke Ellington, Billy Strayhorn, and Gil Evans are all good examples. My point is by no means to denigrate the contributions of such figures, but rather to point out the predominant tendency within the jazz tradition.

⁹ The idea of jazz as storytelling has many resonances with theoretical approaches to jazz improvisation, as I discuss in chapter five.

¹⁰ I am referring simply to a tradition of jazz performance which has been considered as the norm since bebop in the 1940s.

'head arrangement'.¹¹ and that decision subsequently influences the manner in which musicians perform, that is by definition a formal influence on the music. Similarly, it is not simply the harmonic progression in and of itself that influences how musicians perform, but the phrasing of the melody, and the superimposition of that melody in relation to the underlying harmonic progression.

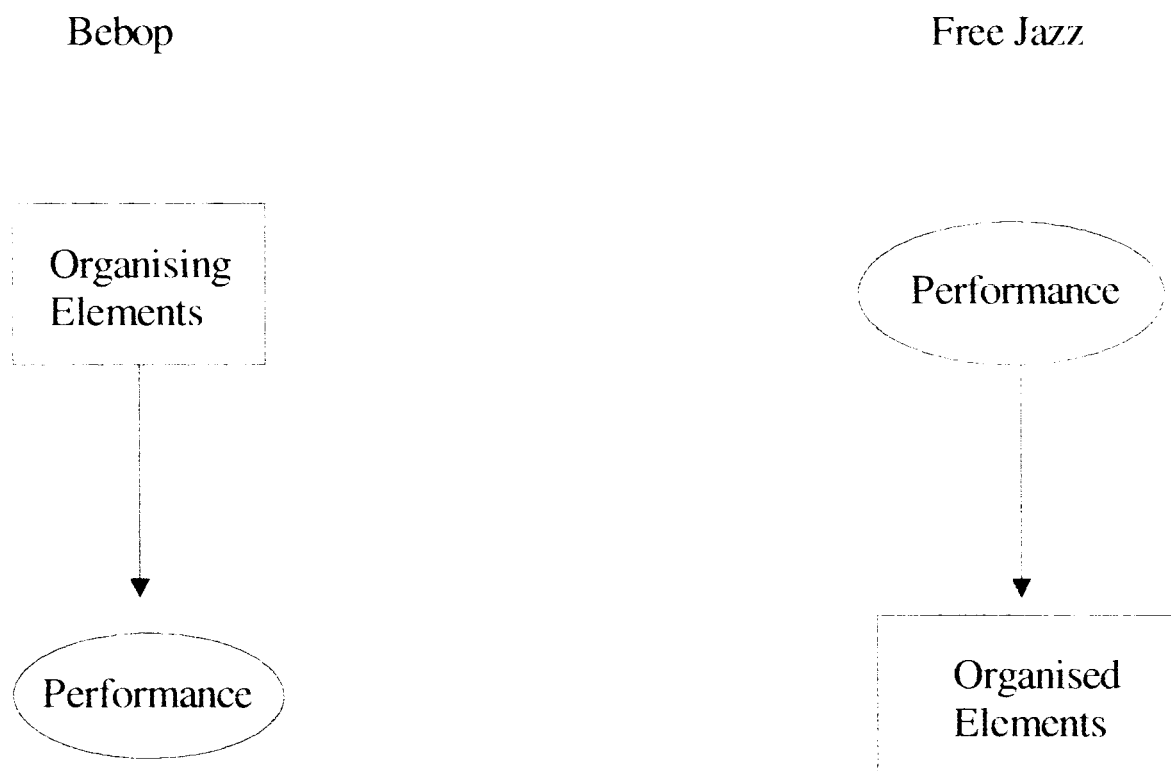
This formulation gives what Hodson refers to as the bebop model of form in jazz performance, in which harmonic progression, phrase structure, and head arrangement form three 'organising elements' which influence the performance. Form is not defined simply by a harmonic structure, but instead by a set of constraints which govern aspects of performance. The conclusion must be that compositional material and musical practice both have a part to play in defining form.

This all leads to the question which is fundamental to this chapter; how this conception of form might relate to free jazz. As I have previously discussed, most writers describe free jazz as a rejection of normative musical practices, and so by implication any such formal constraints as I have described. Hodson points out that such descriptions have tended to invert the normative (bebop) relationship between performers and these 'organising musical elements' when it comes to free jazz. He demonstrates this inversion graphically (as shown in figure one), describing it as follows:

The bebop schematic describes a performance in which the organizing musical elements have a controlling effect; the musicians create their individual parts within a range of possibilities defined by formal aspects of the tune being performed. The free jazz schematic, on the other hand, inverts this relationship. Rather than exerting a controlling influence over the performers, the musical elements are instead determined over the course of performance through communication and negotiation between musicians. (Hodson 2000: 102)

¹¹ A head arrangement involves musicians playing the theme of a composition at the beginning of a performance, then taking turns to improvise over the structure of the piece, and stating the theme again to close.

Figure 1. Robert Hodson's graphic representation of bebop and free jazz schematics.



This is the revolutionary view of free jazz given graphical form: in Hodson's words, 'it's as if the world is turned upside down'. (102) Form is taken to be entirely a consequence of performance, not something which is in any respect determined prior to performance. Free jazz is portrayed as a rejection of pre-performative formal organisation. Hodson suggests that over the course of the late 1950s and early 1960s we can see the basic bebop model gradually being altered: these are the 'steps toward free jazz' to which the title of his article refers. This is an important point, for Hodson stresses a view of free jazz as evolution rather than revolution. Musicians do not suddenly reject the bebop model of

form overnight, but rather gradually experiment with changes to this performance schematic.

However, Hodson never actually questions the formulation of free jazz as an inversion of the bebop model which he presents. By talking about steps toward free jazz, the implication is that of a progression towards this overturning of the status quo, the result being performance free of organising musical elements. It is this assumption that I will challenge in the discussion of free jazz which follows. What will emerge is a conception of form which allowed musicians a new kind of flexibility in performance, a way of manipulating form in the moment, not a complete rejection of musical organisation.

Steps Toward Free Jazz

It is one those often-made observations that at the end of the 1950s many jazz musicians were looking for ways to extend the post-bop style which had formed the basis for musical practice in jazz since the 1940s. The form such an observation often takes is a recounting of the fact that many musicians felt that the music consisted of nothing more than 'the same old licks'. Whatever the degree to which such a view was widespread among musicians at the time, there was evidence of a number of musical innovations directed towards alterations in the formal bebop model which Hodson describes.

The use of modal structures is generally considered today to be the first major innovation in jazz composition since bebop. Instead of the essentially vertical emphasis on harmony which had been the post-bop norm (hence the idea of 'making the changes'), modal composition shifted the perspective onto the horizontal, by employing a single mode for part of or even a whole composition. This new harmonic approach had important implications for improvisers. Rather than working in the context of functional chord progressions where improvised lines had to adhere to the harmonic implications of the changes, soloists now inhabited what was essentially a static harmonic area. While musicians were still constrained harmonically, it was the nature of that constraint which was qualitatively different. Similarly, the use of modes opened up more freedom for the rhythm section, allowing pianists for example to employ far more varied styles of 'comping' than previously.¹²

¹² 'Comping' refers to the practice whereby pianists and guitarists accompany (thus 'comp') soloists, playing chords derived from the harmonic sequence in question.

The idea of using modes in jazz composition was first outlined by George Russell in his book *The Lydian Chromatic Concept of Tonal Organisation*, published in 1953.¹³ It was Miles Davis who did the most to explore the use of modal structures in jazz with his 1959 recording *Kind of Blue*.¹⁴ The most famous of the compositions from the album is 'So What', with its alternation of two modal areas (D dorian and Eb dorian).¹⁵ The Eb mode is used in the bridge of the 32 bar composition, so the piece still adheres to an AABA form.¹⁶

A number of writers have drawn particular attention to the piece 'Flamenco Sketches' from the *Kind of Blue* album, and with good reason.¹⁷ There was no actual composed theme for this piece, only a series of modes which soloists could improvise over, choosing how long to stay in each mode and giving cues to the other musicians when they decided to move into the next area. As Hodson points out, this piece suggested a new kind of formal model, in which only harmonic progression and arrangement exercised constraints over musicians, the melodic content and phrase structure being entirely the result of performance.

The adoption of this modal model did not in itself suggest a new kind of formal conception: with the exception of 'Flamenco Sketches', all the pieces from *Kind of Blue* relied on conventional head arrangements, with composed themes being stated at the beginning and end of the piece, and improvisers soloing over the modal framework. What is significant though is the tendency to experiment with loosening the ties which bound musicians to certain formal constraints.

While modal structures came to have a considerable impact on free jazz, the other major innovation we find in 1950s jazz came about through the re-emergence of the idea of collective improvisation in jazz. Collective improvisation was particularly associated with older styles of jazz, particularly that of the early New Orleans groups. Chief among those who explored the idea of collective improvisation was bass player and composer Charles Mingus. While Mingus, like Davis, was never classed as a free jazz musician, some of the

¹³ See Ingrid Monson's discussion of Russell's modal theories. Monson, 1998.

¹⁴ Russell seems to have been a considerable influence on Davis, and the trumpeter acknowledged as much in his autobiography. (Davis+ Troupe 1991: 215)

¹⁵ The terminology regarding the use of modes in jazz is still problematic, as Keith Waters points out in a recent article. (Waters 2000)

¹⁶ I use the term 'A' and 'B' here since jazz musicians refer to 32 bar forms as 'AABA' (each section comprising 8 bars).

¹⁷ See Ekkehard Jost's discussion of the piece, for instance. (Jost 1974: 21-4)

musicians who passed through his bands (in particular reeds player Eric Dolphy) came to have considerable importance in the avant-garde movement at the beginning of the 1960s. Mingus's approach to running his band was unconventional: he would demand that his players learn their parts by rote rather than providing notated music for them.

While some of Mingus's pieces of the 1950s like 'Goodbye Pork Pie Hat' and 'Nostalgia in Times Square' are essentially conventional jazz standards, with harmonic structures which are repeated as a basis for improvisation in performance, that reflects only one side of his writing. Some of his extended compositions are far more complex, and employ unconventional formal approaches. A good example is 'Pithecanthropus Erectus', which dates from 1956 (a lead sheet is reproduced in example one).¹⁸

¹⁸ Charles Mingus, *Pithecanthropus Erectus*, Atlantic 1237, 1956.

Example 1

Pithecanthropus Erectus

Charles Mingus
transcription by Peter Easton

A ♩ = 150

Section A (12 bars):

- Bar 1: Fm
- Bar 2: Dbmaj7
- Bar 3: Cm7b5
- Bar 4: C7b9
- Bar 5: Fm
- Bar 6: Dm7
- Bar 7: Eb7
- Bar 8: Ab7
- Bar 9: Cm7b5
- Bar 10: C7#9
- Bar 11: Fm7
- Bar 12: Dbmaj7

Section B (Vamp section):

- Bar 1: Fm7
- Bar 2: Bb7
- Bar 3: Cm7b5
- Bar 4: C7

The lead sheet indicates what looks like a fairly conventional 12 bar form, with the addition of a vamp section at B. But this lead sheet has simply been extrapolated from the performance and does not adequately indicate the formal conception which the recording testifies to. During the performance the musicians follow the twelve bar structure through as indicated. But when they reach the vamp section at B, one of the horn players begins improvising, joined gradually by other colleagues. The result is like an impassioned dialogue, with no one melodic voice dominating over the others. This section is also far longer than the lead sheet might indicate, long enough to balance out the A section. The second time this section appears, the effect is even more pronounced as the rhythm section superimpose a different metre against the horn players.

In formal terms this piece departs from the bebop model in a significant way. The bebop head arrangement does not apply, because the theme statements are broken up by this ensemble passage which departs from the harmonic and melodic content of the theme, before any single soloist is allowed an opportunity to dominate. Some of Mingus's other music of the time demonstrates similar tendencies, the most famous instance being a piece called 'What Love'.¹⁹ During the course of 'What Love', Mingus and Eric Dolphy (playing bass clarinet) play an improvised duet which departs altogether from the formal structure of the tune. And rather than accompanying Dolphy, Mingus converses as an equal partner, mimicing the vocal-like sounds Dolphy produces from the bass clarinet.

These tendencies to use modal structures and employ collective improvisation attest to a loosening of the bebop model, a movement towards a more open flexible notion of form. It is examples such as these which form part of Hodson's 'steps' toward free jazz. But the question remains as to how we might understand exactly what these steps were directed towards.

Case Study 1: John Coltrane, 'Chasin' the Trane'.

Saxophonist John Coltrane came to be the major figure in free jazz by the mid 1960s, but he emerged during the 1950s as a player who took on the mantle of the mainstream tradition. Coltrane's apprenticeship was typical for a journeyman jazz musician: gigs with rhythm and blues bands in Philadelphia, then work as a sideman with Dizzy Gillespie, Earl Bostic, and Johnny Hodges. He went on to work with Miles Davis, before what has often been seen as the crucial point in his career, a stint spent with pianist Thelonious Monk. During this time, Coltrane's style developed into one of the most formidable saxophone voices on the jazz scene. Critic Ira Gitler famously described his approach as 'sheets of sound',²⁰ an apt description of the dense melodic construction evident in his solos. Coltrane had developed a system of harmonic substitution which allowed him to superimpose a number of different chords over a single harmony in the cycle of any composition. The result was the creation of an implied harmonic progression which

¹⁹ Charles Mingus, *Mingus at Antibes*, America AM 6082, 1960.

²⁰ Gitler seems to have first used this term in the liner notes to Coltrane's *Soultrane* album (Prestige LP 7142) 1958.

moved at least twice as fast as the basic changes.²¹ This approach seemed to represent the furthest possible extension of the post-bop style. By adding to the existing chord changes, Coltrane was simply creating another more challenging set of harmonic obstacles for improvisers to navigate their way through.

The piece I want to focus on here, a blues entitled 'Chasin' the Trane', comes from Coltrane's 1961 recording *Live at the Village Vanguard*.²² This album appeared at a critical time in Coltrane's career. He had left Miles Davis for the second time in 1960 to form his group, a decision which attracted much attention due to the status he already enjoyed in the jazz community. But there were elements in the jazz press for whom Coltrane's musical direction was a cause for concern. It was perceived by some (and quite rightly) that he was leaning towards the avant-garde approach already established by Ornette Coleman.

When *Live at the Village Vanguard* was released it provoked pointed criticism, which was levelled particularly at 'Chasin' the Trane'.²³ What 'Chasin' the Trane' demonstrates is a new flexibility in approach to form. Although the piece employs what is essentially a bebop model, we can find the emergence of what are the crucial aspects of the free jazz model of form.

'Chasin' the Trane' took its title from engineer Rudy van Gelder's description of how difficult it was to record Coltrane in the small nightclub:

Because, what happened, he was in this club and he was moving his horn and walking around on stage, and that's really how that started. The title came because that was what I was doing in the club those nights, Chasin' the Trane.²⁴

'Chasin' the Trane' is a 12 bar blues in F, and given that it was named after the event, it is fair to assume that it was 'called' on the bandstand with nothing more than key and

²¹ This system of substitution is too complex to go into in detail here. See Lewis Porter's explanation in his biography of Coltrane, along with the work of Weiskopf and Ricker. (Porter 1998: 132–4, Weiskopf + Ricker 1991)

²² John Coltrane. *Live at the Village Vanguard*, Impulse AS-10, 1962.

²³ The reviews of the Vanguard recording appeared in the April 26, 1962 edition of *Down Beat*. The review was unusual in the sense that it presented the opinions of two reviewers, John Tynan and Pete Welding, partly in order to appear balanced, given the growing controversy surrounding Coltrane at the time. I will refer to these accounts again in chapter two.

²⁴ David Wild, liner notes to John Coltrane. *The Complete 1961 Village Vanguard Recordings*, Impulse IMPD4-232, 1997.

tempo decided beforehand. This kind of practice is, after all, not particularly unusual in jazz, at least with regard to playing the blues.

The opening of 'Chasin' the Trane' is striking for the simplicity of the kinds of lines Coltrane is playing. David Wild describes it as a 'sing-song' blues (see example 2), and that remark seems apt. Given that Coltrane was known for the harmonic complexity which he brought to his improvisations, this kind of playing seems slightly unusual, relying as it does largely on triadic figures in the context of an unaltered blues progression. Yet even so, the performance has a highly charged quality: there is no 'laying back', instead the powerhouse rhythm section urge the tune on.

Example 2. Opening of 'Chasin' the Trane'.

[transcription by Peter Elsdon]



As the piece proceeds, while this straightforward melodic approach persists, it is offset with altogether more adventurous playing. The passage shown in example 3 comes from the eighteenth chorus, and demonstrates such tendencies beginning to emerge. The high F with which Coltrane begins chorus 18 is not a smooth, controlled note. Instead, it wavers in pitch and is blown as a multiphonic, complete with the accompanying harshness of tone. Chorus 19 reaches one step higher to a G which descends through a lurching arpeggio landing on a D which then glissandos sharply upwards, and is followed by an A

which does the same. The high C which begins chorus 20 is followed by a rapid series of notes. Coltrane articulates these notes through unconventional means, using false-fingerings (the use of unconventional fingerings to project subtle nuances in timbre and microtonal inflections in pitch), and over-blowing notes (resulting either in low register 'honks' or high pitched 'squeaks'). The fact that so many of these pitches differ microtonally from the tempered scale means that they sound quite foreign in the context of the blues. Indeed, the whole effect is startling, coming as it does so suddenly after the apparent restraint of the earlier music: this passage is by contrast unrestrained, even wild.

Example 3. Chorus 18 on.

ts

F Bb F

Gm7 C7 F Chorus 19

Bb F

Gm7 C7 F

Chorus 20

Bb Gm7

C7

Chorus 21

Bb

Gm7 C7

During this passage not only does Coltrane's playing project an unconventional technical approach, but the rhythmic attitude is also particularly striking. His lines begin to move

outside of the metrical structure of the piece in a way that notation cannot easily convey. Not only is there no sense of accentuation to reinforce the underlying pulse being stated by the rhythm section, but Coltrane's phrases stretch across the beat. Each phrase seems to have a periodic emphasis quite independent from that of the underlying meter of the piece. If this is out playing in the sense of avoiding conventionally pitched gestures, then it is equally so rhythmically. It is significant to note that Coltrane gives a clear quaver upbeat to the beginning of chorus 21, as if momentarily checking his place in relation to the structure before immediately moving back into those long lines.

The most extraordinary passage from the whole piece comes a little later around chorus 56 (example 4). Towards the end of chorus 55 Coltrane's quaver lines reach up to a G which glissandos down dramatically, an effect so severe that it sounds almost like a scream. After remaining in that top register, the line descends during the next chorus, with another glissando from a Bb, finally landing on a low register honk. The sequence of notes which follow are, as earlier, not a set of clearly articulated pitches, but a stream of squeaks and honks. In this case, the effect is even more extreme than before, due in large part to the sheer speed of Coltrane's execution.²⁵

²⁵ It is for this reason that I have not attempted to notate this passage literally, simply because the effect is so extreme that any attempt at notation would be cumbersome.

Example 4. Chorus 56 on.

At the division at the end of chorus 56, the glissando Coltrane plays seems to cut right across this structural marker. As I have indicated in my transcription, from the fifth bar of chorus 57 bassist Jimmy Garrison plays a pedal G. Up until now Garrison has maintained a walking bassline, but it seems reasonable to speculate that in departing from the changes in this way, he is attempting to find a harmonic approach more appropriate to Coltrane's playing rather than continuing to state the blues form.²⁶ The beginning of the next chorus is signalled by Coltrane with a clear upbeat, as if to ensure that all the players are together, and at this point Garrison resumes playing a conventional walking bassline.

²⁶ One possible interpretation of this moment is that Garrison momentarily becomes lost, and waits for a clear cue to find his place. But given Garrison's pedigree as a bassist and the fact that any bass player would have played a 12 bar blues hundreds of times before, this seems unlikely.

'Chasin' the Trane' is striking for the musical extremes it explores, from the simple triadic saxophone lines which ride the rhythmic wave set by Garrison and drummer Elvin Jones, to the passages where Coltrane's solo seems to disregard the harmonic and rhythmic aspects of the blues form being articulated by the rhythm section. We might describe such playing as outside in the sense that Coltrane appears to depart from what would normatively be described as the blues form, that is the metric and harmonic structure which the musicians follow. But if, as I have suggested, we think about form as a set of musical constraints (which in the case of 'Chasin' the Trane' are primarily harmonic and rhythmic), then over the course of Coltrane's solo what we find is not this dichotomy between outside and inside playing, but instead an apparent slippage of formal constraints. While initially Coltrane adheres to the rhythmic and harmonic constraints of the blues structure, there are passages where those constraints seem to exert little hold over his playing.

There is also an interesting kind of disparity between the roles of the different musicians. Throughout the performance, drummer Elvin Jones keeps to a conventional time keeping role, often accenting the beginning of a new chorus with a press roll or bass drum accent. Jimmy Garrison also fulfils the conventional role of a bassist, by articulating the blues structure except for that one instance I mentioned where he superimposes a pedal underneath Coltrane's out playing. And while Coltrane seems to challenge those rhythmic and harmonic constraints, Garrison and Jones remain firmly within the structure of the piece.

'Chasin' the Trane' is certainly not a rejection of formal constraints, but it does indicate something of a new kind of approach to this question. This performance demonstrates a kind of flexibility within the bebop model, whereby different musicians fulfil different kinds of roles: Coltrane moving briefly outside of formal constraints whereas Garrison and Jones remain within the form. The idea of a fluidity being introduced in the bebop model is one which will emerge as increasingly important over the course of the next two examples.

Case study two: Ornette Coleman, 'Lonely Woman'.

Ornette Coleman is the one musician who has come to define free jazz in the historical

perception more than any other. Much of the reason for this relates to Coleman's spectacular appearance on the jazz scene at the end of the 1950s, and an infamous engagement at the Five Spot club in New York in 1959. Coleman quickly became something of a celebrity, even though his music attracted considerable criticism from unsupportive critics and jazz musicians who felt the saxophonist had little conception of what he was actually doing, that he was 'faking it'.²⁷

Coleman's music did not evidence a rejection of compositional constraints in performance, however. Eric Charry has shown how many of Coleman's compositions fall into conventional 32 or 12 bar forms, even if the way the forms are treated are quite unconventional. (Charry 1994) He describes how Coleman's group appeared to 'jump in and out of the form at will', an important point given what I have just described in the case of Coltrane. Yet as I will show, this description is lacking in many respects: Coleman's music requires a rather more complex formal description than this inside/outside dichotomy.

Coleman's 'Lonely Woman' was recorded on the Atlantic album *The Shape of Jazz To Come*, the saxophonist's debut on a major record label.²⁸ The liner notes to the recording came with the kind of proclamations (in this case from critic Martin Williams) which had polarised the debate over Coleman: 'I believe that what Ornette Coleman is playing will affect the whole character of jazz music profoundly and pervasively, but I am not unique or original in believing that what he is doing is new and authentic.'²⁹

What is immediately striking about 'Lonely Woman' is the D pedal point played through most of the piece by bassist Charlie Haden. As the transcription in example 5 demonstrates, Haden exploits the open D string of the bass by adding notes on the A string above, a double-stopping technique which effectively creates a tenor voice above the drone D. The other significant feature of the opening which has often drawn much attention is the 'time', that is the way the pulse is stated by drums and bass. Drummer Billy Higgins's ride cymbal patterns imply a double-time pulse in relation to Haden's bass line, but therein lies the ambiguity, for it is impossible to pin down exactly where the pulse is. This effect is also manifest in the melody as played by Coleman and trumpeter Don Cherry. Rather than each phrase being determined in relation to a common pulse,

²⁷ On the controversy which surrounded Coleman at the time, see the accounts given by David Ake and Ronald Radano. (Ake 1998, Radano 1983)

²⁸ Ornette Coleman, *The Shape of Jazz To Come*. Atlantic 1317. 1959.

²⁹ Martin Williams, liner notes to Ornette Coleman, *The Shape of Jazz To Come*. Atlantic 1317. 1959.

instead it seems to be agreed on between the two players involved. David Ake describes it like this. 'As with the "timeless" rhythmic pulse on "Lonely Woman", the phrasing of the melody unfolds in atypical fashion: it is as if the "head" consisted simply of a series of short motives that follow one another according to the breaths taken by the horn players.'³⁰ (Ake 1998: 32)

'Lonely Woman' falls into an AABA structure, with the bridge section characterised by the ascending bassline which moves up from D to A. In this sense the bridge fulfils a traditional harmonic function for a jazz standard, that of a departure from the tonic area with a return marking the juncture back to the A section. But 'Lonely Woman' is far from constituting a conventional 32 bar form, for a number of reasons. For one thing, if we are to accept the metric interpretation of the transcription shown in example 5, the A section would comprise 15 bars, the second A section (with the 2nd time bar) 17 bars, and the B section 8 bars, yielding a complete form of 55 bars. This in itself would prove unusual, but examination of Coleman's solo indicates that attempting to conceive a chorus as represented by a fixed metrical period may be misguided.

Coleman's solo begins on the A section of the piece over the D pedal sustained by Haden. He then moves into the bridge section, but there is no obvious structural precedent for the point at which he does so. According to Stephen Block's transcription of part of Coleman's solo, the B section comes 23 bars into the solo. (Block 1990) Even allowing for slightly differing interpretations of metric structure, Coleman is not following the AABA form as the head of the composition does. Or to put it differently, the composition does not prescribe periodic lengths for the A section as it conventionally would in the bebop model of musical form. Instead the move into the bridge section comes whenever Coleman chooses, as indicated by a cue to the rest of the musicians. But in contrast to the A section, whenever the bridge section occurs it has a definite length (8 bars). So, the bridge section is constrained formally in a way which the A section is not.

³⁰ Given the ambiguity of the rhythmic pulse, notating this melody is an extremely subjective task. Indeed as Charles Hartman describes, there are any number of different ways of notating it which have equal merit. (Hartman 1991: 64–70)

Example 5. Ornette Coleman's 'Lonely Woman'.

Transcription by Peter Elsdon

The musical score for Ornette Coleman's 'Lonely Woman' is presented in a system of ten staves, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff, both in common time (C). The notation is primarily non-functional, focusing on melodic lines and rhythmic patterns rather than traditional harmonic structures. The first staff of the first pair is marked 'AS - CL'. The score includes various musical notations such as eighth notes, quarter notes, and rests. In the sixth pair, the bass staff includes the annotation 'Dm' above a chord. In the seventh pair, the bass staff includes the annotation 'Fbm' above a chord. The final staff of the system is marked 'D.C. al Fine'.

In formal terms 'Lonely Woman' appears to violate some of the normative procedures held to be a part of the bebop model. Not only is the melody of the piece not guided by the metric structure, but the length of the sections (other than the bridge) is left up to the musicians. For that reason, 'Lonely Woman' cannot be described in terms of a formal

organisation which prescribes periodic lengths and harmonic structure. To attempt to hold to this traditional conception of form leads to descriptions such as that of Charry's which I quoted a little earlier, about musicians jumping 'in and out' of the form 'at will'. Yet that kind of description does not seem at all apt for 'Lonely Woman', for the sections are clearly organised so that at one point musicians are constrained metrically in a way that they are not at another point. This aspect of the piece seems an essential *part* of the form rather than a transgression of the form by the musicians. What Charry's position indicates is that a piece like 'Lonely Woman' requires a rather more flexible conception of form. What is particularly significant in this case is not so much the nature of the formal constraints, but the fact that different parts of the composition are constrained in different ways. Put differently, form is not something which is fixed for the course of a whole performance, but rather starts to develop and shift during the piece. Form is something which can be shaped *in the course* of performance.

While 'Lonely Woman' was recorded relatively early in Coleman's career, it demonstrates the lines along which his musical practices were developing, lines which explored new conceptions of formal structure in jazz. Coleman's most radical musical statement came a year later with the recording *Free Jazz*, described as 'a group improvisation'. This represented a move towards a much more open-ended view of jazz performance, with soloists given freedom in harmonic and rhythmic terms. Yet *Free Jazz* never abandoned formal organisation entirely, but rather the piece began with a composed theme played by the whole group, and the performance was punctuated with various other theme statements along the way.

Case Study 3: John Coltrane, 'Venus'.

Coltrane's album *Interstellar Space* was recorded in 1967, the same year in which he died of liver cancer. By this time he held a pre-eminent position as the leading light of the jazz avant-garde, quite unlike his position at the time of the 1961 Village Vanguard recording. *Interstellar Space* also presents Coltrane in a very different musical context from that of the quartet format he favoured throughout his career. The album consists of a series of duets with drummer Rashied Ali, who at that time had been an occasional addition to Coltrane's quartet alongside his regular drummer Elvin Jones, before replacing

Jones in 1966. *Interstellar Space* is now widely recognised as one of Coltrane's masterpieces, a recording which most succinctly articulates his musical conception at the end of his life. And this recording gives particular insight into Coltrane's ideas about form, ideas which had been developing in his music over the course of the 1960s. The piece I want to look at here, 'Venus', has already been transcribed and discussed by Lewis Porter in his recent biography of Coltrane (example 6). But I want to place it in the context of the present discussion, and to consider it in the light of the ideas about form that we have seen emerging in the previous two examples.

'Venus' begins, as do a number of pieces on the album, with percussion alone: Coltrane playing bells, then joined by Ali on drums. The opening idea Coltrane plays on tenor saxophone is a long phrase elaborating an octave descent from g^2 to g^1 , as anticipated by the very first two pitches. The pitch material is drawn entirely from the C major mode, with F being the only pitch from that mode not to appear. This elaborated descent constitutes the main theme of the piece, but not in the sense that term would be used in relation to a jazz standard. That is, the theme is best described as a sequence of pitches given no specific temporal duration. Coltrane expands and contracts this pitch sequence as he chooses, both by melodic and rhythmic embellishment. So for instance, the alteration between d^2 and e^2 contracts so that over successive theme statements it becomes shorter. Conversely, the sequence which closes the first theme statement ($a^1-c^2-g^1-a^1-b^1-g^1$) progressively expands through melodic embellishment, until the contour of that figure is all but lost.

After eight statements of this theme, Coltrane moves away from this C major area of the theme to begin improvising in a less restricted harmonic way. Coltrane's improvisation is an exploration of remote harmonic regions, and Porter demonstrates how it is possible to hear implied harmonic progressions in his solo lines. But what is important for my purposes about this improvised section is that it abandons the melodic and harmonic constraints of the opening theme, leaving behind both C major and the contour of that theme. Towards the end of the improvisation Coltrane does try to effect a smooth transition back to the theme by returning to the C major mode before reintroducing the theme. There is a sense here of trying to smooth over the disjuncture between the confined space of the C major area and the open harmonic arena of the middle section. When the theme returns, Coltrane works with it much as at the opening, with melodic and

rhythmic embellishments to the basic pitch sequence.

Example 6. John Coltrane's 'Venus', transcribed by Lewis Porter.

The image displays a musical score for John Coltrane's 'Venus', transcribed by Lewis Porter. The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is characterized by a high density of sixteenth and thirty-second notes, creating a complex, flowing melodic line. Various musical notations are used throughout, including slurs, ties, and dynamic markings such as 'A' (accents) and 'f' (forte). The score is organized into measures, with some measures containing multiple beams of notes. The overall style is indicative of the bebop and hard bop eras, emphasizing rapid runs and intricate rhythmic patterns.

'Venus' demonstrates once again a rather different kind of conception of form from the bebop model in which a composition constrains the player rhythmically and harmonically. While the composed material upon which 'Venus' is based does not dictate metric structure, it does exert a harmonic hold over the opening and closing sections of the piece. When Coltrane moves away from the theme to improvise, he abandons the constraint of the C major area, returning to it only at the end of the piece. In this way, the opening and closing of the piece are constrained formally in a way which the long improvised middle section is not.

'Venus' also points to a rather new idea of how improvisation should be conceived in relation to the composed elements of a piece. In jazz up until this point soloists typically improvise 'over' a harmonic structure or embellish a melody. Even in 'Lonely Woman', the D drone established in the composition provides the anchor point for Coleman's solo. But in this case the composed material of the piece is no more than a starting point, it exercises no influence over the middle section of the piece. The fact that there is this composed material is still significant nonetheless. It indicates that improvisation was still conceived as something to be practised in the context of a composition, not yet free improvisation in the sense of performance without the use of any compositional material.

Free jazz: Towards a new conception of form.

What emerges from these three case studies is the sense that free jazz musicians were certainly not rejecting formal organisation out of hand, as the revolutionary view of free jazz would have it. In each of these cases, musicians are following certain formal constraints which are determined by the composed material they are employing. The difference with the post-bop tradition is one of degree: free jazz is not the rejection of formal organisation, but the reappraisal of the influence such organisation exerted over performance. Eric Charry's conclusion in the context of his study of pieces by Coleman and Coltrane points to something of the same view: 'In the course of a decade, a composition moved from being an abstract object that contained and also shaped, a musician's inspiration during performance, to a single spark that ignited a journey through the corridors of a musician's imagination'. (Charry 1994) The question which remains to be answered is how we might better understand this new formal conception, if not through

the rather unsatisfactory metaphor of jumping 'in and out' of the form which Charry suggests.

One aspect I have been keen to stress so far is the fluidity of the approach to formal structure that we find in these examples, and this is the key point in understanding free jazz. The approach which Robert Hodson takes implies that most jazz performance up until 1960 can be described in terms of the adoption of one steady state formal schema. That is, any performance works within the same set of constraints particular to any composition, one arrangement of these organising musical elements. This model implies that musical form in jazz performance holds to a steady state in the course of any one piece. Once formal constraints are agreed prior to performance, the musicians are bound to those constraints throughout the whole performance.

But in considering free jazz, it is impossible to define one stable relationship as in this bebop model. Instead there is a flexibility in the relationship between musicians and these organising musical elements. In 'Chasin' the Trane', within a bebop model (a twelve bar blues) Coltrane briefly moves outside of the metric and harmonic constraints. In 'Lonely Woman' we find a formal fluidity built into the composition, whereby different sections of the piece are constrained in different ways. With 'Venus', the material of the composition is amorphous and fluid, and rather than constraining the whole performance in any harmonic or metric sense, it provides a point of departure for the improviser. This situation might seem to indicate that it is impossible to define free jazz in the kind of formal terms by which Hodson describes bebop: there is no one stable model which can be applied to a free jazz performance. But at the same time this fact points to what is the real significance of free jazz.

What the instances I have described attest to is a new conception of form, not as something which legislates for a whole performance, with a musician tied to harmonic, rhythmic, and formal constraints manifested in a compositional form. Instead, these harmonic, rhythmic and structural aspects of formal organisation are conceived as elements which need not be tied into one single fixed constellation, but can instead shift position. The consequence is that instead of being constrained by these organising elements when performing, musicians can negotiate their relationship to such formal constraints in the moment. The result is that certain parts of a performance may adhere to harmonic or metric constraints, whereas other parts do not: form is something which can

be shaped *during* performance. It is this which is the key freedom that free jazz allowed, not achieved through a rejection of formal constraints, but instead a reconsideration of how those constraints might be manipulated by musicians.

This was a conception which did not subscribe to the oft-characterised revolutionary paradigm of discarding convention, but instead allowed musicians to continue to work with composed forms, while reconceiving traditional ideas about the kinds of constraints the composition imposed on the performer. This conception would have considerable influence on the development of free improvisation. It suggests that free jazz was not free from constraint, but rather a way of manipulating constraints, a view which also has some interesting consequences for theorising free improvisation.

Chapter Two:

Free Jazz: a new conception of the artist.

If free jazz constituted a rather more complex musical stance than simply the abandonment of formal structures, then it may be that the amount of controversy this music generated can not be entirely attributable to the innovative practices of these musicians.¹ It is the central argument of this chapter that this musical stance was paralleled by a radical new conception of the cultural role and importance of music-making. As much as the musical stance of free jazz was vital to subsequent developments in jazz over the latter part of the 1960s, so this aesthetic conception had a large part to play in later years.

Free jazz emerged at the turn of the 1960s in the context of an American society rocked by considerable turbulence. The growth of the civil rights movement from a series of individual demonstrations into a national campaign which articulated the disaffection of African-Americans with discriminatory practices, was a turning point for race relations in the United States. This was a time when even personal statements about identity took on a political significance. The fact that many jazz musicians identified with and supported the civil rights protest movement is well documented,² even if only by the titles of albums by prominent musicians, including Sonny Rollins's *The Freedom Suite*, John Coltrane's *Alabama*, and Max Roach's *Freedom Now*.³ Naturally enough, this has provoked some far-reaching questions about free jazz. The central question which has been considered in the literature on this subject is as to whether or not free jazz can be considered a musical expression of political ideals. That is, was such titling of albums a reflection of the politicised nature of the times, or an indication that this was music conceived as political statement?

¹ The controversy generated by free jazz during the early part of the 1960s in particular was considerable. (Radano 1983)

² Many musicians, for instance, took part in protest marches and played benefits supporting the civil rights movement. (Monson 1997)

³ The title 'Alabama' refers to the bomb attack on an Alabama Sunday School class by the Klu Klux Klan in 1963, in which four children were killed. The titling of albums in this way has been referred to by among others Michael J. Budds (Budds 1990), and Charles Hersch (Hersch 1995). The records in question are: Sonny Rollins, *Freedom Suite*, Riverside OJC-067/RLP-258, 1958. Max Roach, *We Insist: Freedom Now Suite*, Candid 8002, 1960. John Coltrane, *Live at Birdland*, Impulse AS-50, 1963.

It is hardly surprising that this issue should have been so much contested. What is at stake here is the expressive ability of music, and the degree to which it can be studied in isolation from the cultural context from which it emerged. For this reason, the views of Frank Kofsky have proved particularly controversial. Kofsky presents free jazz as a music which was a direct expression of contemporary political ideals:

..today's avant-garde movement in jazz is a musical representation of the same vote of 'no confidence' in Western civilization and the American dream that we find in the work of black intellectuals like Ossie Sykes and C.E. Wilson – that Negro avant-garde intransigents, in other words, are saying through their instruments, in LeRoi Jones's phrase, 'Up your ass, feeble-minded ofays'. (Kofsky 1998: 224)

Kofsky's stance is problematic in that it constructs a rather simplistic relationship between the music free jazz musicians produced, and the sociocultural context in which they worked. Such assertions are made on the basis of Kofsky's highly subjective opinions, and while he admits the difficulty of treading such ground, the arguments posed in support of such an idea simply never convince. Kofsky's interview with Coltrane as printed in *John Coltrane and the Jazz Revolution of the 1960s* is almost as revealing a portrait of interviewer as interviewee, with Kofsky pressing the saxophonist for his opinions on Malcolm X. Yet beyond acknowledging that Malcolm was 'impressive', Coltrane remains non-committal.

John Baskerville's 1997 thesis on free jazz and Black Nationalist ideology is heavily indebted to Kofsky's work, and considers that jazz musicians developed this new music specifically in order to meet the political agenda of the time. (Baskerville 1997) Indeed Baskerville quotes Kofsky as an authority on this subject, without apparently acknowledging the controversial place he holds in the literature. Baskerville sees free jazz as a forum for protest, through which musicians could vent their anger against the ills of society. His consideration of the assertions of a number of musicians is again selective. While saxophonist Archie Shepp was undoubtedly a militant willing to proclaim free jazz as a political expression, Shepp is by no means representative, indeed he is an exception.

Recent writing on free jazz has generally stepped back from Kofsky's position by considering the music in the context of the times. For example, Charles Hersch's article on the relationship between jazz and the civil rights movement considers the group improvisations of Charles Mingus and John Coltrane as a 'reflection' of Martin Luther King's ideas of 'mutual regard' and equality. (Hersch 1995) Similarly, Michael Budds considers that the cultural climate of the 1960s 'nurtured jazz expression as a function of artistic, religious, social, and political convictions or as an aural analogue to these same ideas.' (Budds 1990: 100). The position Brian Ward outlines in his recent study of rhythm and blues is particularly useful in this respect:

The social or political meanings of any given piece or style of commercially produced popular music are located at the intersection of a number of different, sometimes antithetical, musical, economic, legal, racial, gender, class, generational and other forces. (Ward 1998: 3).

What many writers observe in free jazz is the emergence of a kind of spiritual rhetoric on the part of musicians. In his book on avant-garde jazz, David Such observes that many 'out' musicians (Such refers to free jazz musicians as 'out players' throughout his book) maintain the belief that 'music has the capacity to communicate and to perform other meaningful functions (e.g., healing).' (Such 1993: 116). Michael Budds also discusses this subject, by referring to the beliefs of musicians such as John Coltrane, Albert Ayler, Pharoah Sanders, and John McLaughlin, which often drew on Eastern religions, as I will discuss a little later. Yet this can all seem like interesting but ultimately inconsequential context: the subtext seems to be that these are 'extra-musical' issues, in some way ancillary to an understanding of the music. Indeed Budds's discussion of what he terms 'extra-musical connotations' only appears at the end of a musical survey of 1960s jazz, reinforcing this distinction between text and context.

Perhaps the one writer who comes closest to the heart of this issue is Ben Sidran, whose book *Black Talk* is an account of jazz in terms of the values of black American culture. Sidran devotes some space to considering free jazz in terms of the contemporary context, describing the beliefs of the musicians as follows:

[Free jazz musicians] were not attracted to issues such as integration versus segregation, so much as to more abstract – often even incomprehensible – generalizations about the nature of music as communication: how it could alter human behavior.... It was.... a belief in music as an almost supernatural healing element. (Sidran 1971: 134)

Sidran shifts the focus of attention away from the overt political issues Kofsky pursues, towards what might seem like abstract aesthetic principles. And while the beliefs musicians held may indeed have seemed abstract, as he points out they had a direct impact on ideas about music-making at the time. In this chapter I will try to elaborate exactly how free jazz musicians enacted a new kind of creative aesthetic which reflected some of the values articulated in political rhetoric of the time. They may not have always reflected overt political ends in their music, but their transformation of traditional performance aesthetics was an important factor in the kind of alienation free jazz caused among large parts of the jazz audience. Indeed, it was this new kind of performance aesthetic which was in many ways responsible for the economic failure of free jazz to find a niche in the marketplace of the entertainment industry. Free jazz was moving towards a radical new conception of what the act of music making meant, and how it was conceived in spiritual and cultural terms.

Tracing the emergence of this aesthetic involves looking at the juncture of a number of different political and cultural factors. If as Brian Ward points out, popular forms of music emerge from complex cultural circumstances then tracing the aesthetic position free jazz took involves surveying this issue from a number of different perspectives.

Jazz musicians and the issue of race.

As much as the civil rights movement of the late 1950s and 60s was concerned with mounting a public protest against racial injustice, it was about articulating and fostering a sense of black identity. The conception of a people united together under a common cause to protest necessarily involved invoking a sense of community. An important part of the act of

protest was about an assertion of cultural identity, by demonstrating in exactly those places where previously the rights of black people had been restricted.⁴

This sense of black identity was most clearly manifest in cultural terms, and this is an important fact in considering jazz. The fact that jazz was a music identified by the African-American community as an integral part of black culture, meant that marketing that music for a white audience was seen by some as compromising its identity. This was of course something of a paradox, since much of the popularity jazz had achieved by 1940 was down to its appeal to white audiences. There was a perception that jazz had sometimes compromised its identity and authenticity by pandering to the demands of white audiences. The role of the jazz musician as entertainer was one of the typical sources of controversy among musicians. The image of Louis Armstrong, better known to a mass white audience for singing popular songs than the trumpet playing for which he was venerated by jazz musicians, spoke for what was perceived as the corrupting influence of white culture. While Armstrong might have been the most visible example of a black entertainer playing to a particular stereotype for a white audience, he was hardly unique. During the period in the 1920s and 30s when jazz was part of the commercial industry that was the swing era, the most popular bands were not necessarily those with the best musicians but instead those with the best stage shows and most flamboyant front men. Even Dizzy Gillespie, known as one of the bebop pioneers who had forged a new musical language away from the swing bands, was known for his clowning on stage, an act which was always hugely popular with audiences. (DeVeaux 1997: 435)

While Armstrong and Gillespie were not representative of how all jazz musicians behaved, they were two extremely symbolic figures at least for other musicians. Miles Davis's retrospective perception of such behaviour, while typically outspoken, does resonate with a certain mindset among black musicians:

As much as I love Dizzy and loved Louis "Satchmo" Armstrong, I always hated the way they used to laugh and grin for the audiences. I know *why* they did it – to make money and because they were entertainers as well as trumpet players. They had families to feed..... I didn't look at

⁴ For instance, there were many sit-ins held at lunch counters where blacks were not supposed to be served. Thus, a site of racial discrimination became the focus of public protest.

myself as an entertainer like they both did. I wasn't going to do it just so that some non-playing racist, white motherfucker could write some nice things about me. (Davis + Troupe 1990: 73)

Linked to this anxiety about jazz compromising itself by attempting to placate a white audience, was a frequent perception that white culture had appropriated and even 'stolen' jazz, thereby robbing it of its ethnic authenticity. This perception was most forcefully conveyed by instances such as the massive success of the Benny Goodman band during the swing era, which made much use of arrangements by Don Redman which had originally been written for the Fletcher Henderson orchestra. Of course such a view is rather disingenuous, since Goodman was active in hiring black musicians and insisting on using multi-racial bands in venues which usually tolerated only single-race bands. But nonetheless cases like Goodman's could easily come to be viewed as an example of a racial disparity, the implication being that white musicians could succeed through the merit of skin colour alone.

At the turn of the 1960s, due largely to the politicised context of the times, many black musicians became increasingly militant about racial issues. A number began to develop a mindset which saw African-American culture as the site of a race struggle, in which blacks had to protect jazz from being appropriated by white culture. The fact that this is so is demonstrated by the jazz press of the times, which naturally became something of a forum for the expression of such issues. Two examples in this context prove particularly illuminating.

In 1962 *Down Beat* magazine held a discussion between a number of critics and musicians, centring on the issue of race in relation to cultural value. This whole discussion was prompted by a review the magazine had printed of a recording by black singer Abbey Lincoln, in which the reviewer (Ira Gitler) accused Lincoln of using political issues as a means of disguising poor musicianship. In the proceedings which followed, as Ingrid Monson points out, Lincoln charged that white musicians had 'stolen' jazz, reflecting a commonplace conception of the African-American identity of jazz being compromised by its involvement with white cultural systems. (Monson 1997: 174) In the course of the debate, Max Roach (Lincoln's husband at the time) also argued that black musicians were more likely to be able to 'swing' than whites, due as he put it, to exposure to jazz in the communities

where they grew up.⁵ While such an argument remained essentially non-polemic, it did indicate an increasing tendency to define jazz in racial terms, to assert an exclusive cultural identity. Only four years later in 1966, the following statement appeared in *Down Beat*, indicating the extent to which a radical political agenda had emerged in jazz:

1. Only Negroes can play great jazz.
2. All the originators in jazz, the truly creative jazzmen – the innovators – were and are Negroes.
3. Jazz is Negro protest music that only Negroes and a few whites infused with something of a ‘black’ outlook can understand and appreciate.
4. All Negroes in jazz have been, and are now being, exploited by whites and the ‘white power structure’. (Matzorkis 1966: 21)

This statement is utterly uncompromising in tone, taking the essential point of Max Roach’s argument, but presenting it polemically as a blunt assertion. The implications of such a manifesto were absolutely clear: ‘authentic’ jazz was a black music, and needed to be freed from the exploitation it had suffered at the hands of white culture. The question this raises is as to how such a polemical tone could have emerged over the four years separating these two *Down Beat* pieces. But there is also the issue of the effect such an essentialism had in terms of free jazz.

Black art: the articulation of a new aesthetic.

Over the course of the 1950s and 1960s, there emerged in America a conception of what came later to be called black art. This was a sense of a racially exclusive culture, which held meaning designed for and appreciable only by black audiences. Naturally, such a cultural form was expected to be radically different from white culture, not only in aesthetic outlook but in the manner of its production.

⁵ Part of this debate is reprinted in Lewis Porter’s jazz history ‘reader’ as an example of the race debate becoming increasingly visible in the media during the 1960s. (Porter 1997: 209–211)

The concept of 'soul' which emerged during the 1950s was one of the first indications of an exclusively black aesthetic outlook. Soul came to refer both to a sense of cultural heritage and a kind of creative aesthetic. In describing soul, William van Deburg writes that, 'Soul was sass – a primal spiritual energy and passionate joy available only to members of the exclusive racial confraternity. It was a "tribal" thing, the emotional medium of a subculture.' (van Deburg 1992: 194). Most importantly as van Deburg describes, soul was something available only to blacks, it was a kind of emotional feeling which was inherent to the black experience. The significance of soul in terms of black culture was considered major by LeRoi Jones.⁶ In his book *Blues People*, Jones refers to the rise of the soul concept as 'perhaps the profoundest change within the Negro consciousness since the early part of the century.' (Jones 1963: 218)

Brian Ward has discussed in his study of rhythm and blues how soul was manifest in the idea that performers would express something of their personal experiences through their music, making the black experience a crucial part of their artistic inspiration. (Ward 1998: 184–7) And while soul apparently demanded of the performer a particular kind of emotional commitment, it also became a pervasive cliché. The fashion was for saxophonists and singers to affect emotional excess in the course of performance, appearing to be inspired and possessed by the experience. This 'inspired intensity' as Doug Miller calls it (Miller 1995: 163) was signified by extreme instrumental effects in the case of saxophonists. The case of John Coltrane provides an insight into this kind of practice. While a young player working rhythm and blues gigs in Philadelphia, Coltrane was forced to 'walk the bar'. This meant parading along the bar of a nightclub while improvising as wildly as possible, all the while stooping to allow customers to stuff dollar bills into the bell of the saxophone, a practice with very obvious connotations of indecent display. Coltrane hated this practice, and reportedly once fled the bar after a fellow jazz musician walked in and saw him 'performing'.⁷ In many senses this supposedly soulful display was little more than a learned routine, performed to placate customers and bar owners. Nonetheless, soul was important for its cultural significance, testifying to the desire for a distinctive black cultural identity.

⁶ Jones will appear shortly as a key figure in the Black Arts movement.

⁷ This was recounted to Peter Watrous by Jimmy Heath. (Woideck 1998: 58)

It was with the turn of the 1960s and the gradual emergence of a more militant stream of politics than that espoused by Martin Luther King, that we can trace the appearance of a more clearly defined black cultural aesthetic. Previously the civil rights movement had promoted the call for equality, for black citizens to be given equal rights to those of whites, and to be allowed to integrate into white society. Increasingly however, the idea of integration was seen as repressive of black identity, constituting a surrender of black values in order to achieve no more than a parity with the white population. And so a militant stream of politics began to argue not for integration but for independence. This mindset saw black people living under what was in effect colonial rule: the goal therefore was independence. One of the means through which this goal was perceived to be achievable was the founding of autonomous black institutions. Stokely Carmichael (by that time known as Kwame Ture) argued in his 1967 book *Black Power* like this:

Before a group can enter the open society, it must close ranks.... black power is a call for black people to begin to define their own goals, to lead their own organisations and to support those organisations.... We must begin to think of the black community as a base of organisation to control institutions in the community. (Ture + Hamilton 1967: 44)

Such a rallying call certainly seems to have had an effect, with the flourishing of black organisations ranging from trade unions to groups of civil servants. (Smith 1981). The black power movement, however, was deeply involved with questions of culture: as William van Deburg remarks it was 'not exclusively cultural, but it was essentially cultural.' (van Deburg 1992: 9) For militants of the time, black culture was seen as a vital political force, capable of concisely articulating the perceived differences between black and white culture. The way Malcolm X invoked musical practice as a metaphor for the difference between these two cultures suggests as much:

The white musician can jam if he's got some sheet music in front of him. He can jam on something that he's heard jammed before. But that black musician, he picks up his horn and starts blowing some sounds that he never thought of before. He improvises, he creates, it

comes from within. It's his soul; it's that soul music. It's the only area on the American scene where the black man has been free to create. (quoted in Kofsky 1998: 466)

This generalisation of a black aesthetic situates creativity in spontaneity, and natural, even 'primitive' expression. So it is that the white musician apparently requires some sheet music, being pathologically incapable of creating without it. This argument reflects an important distinction between black and white art which was made at the time. Black art was seen as being spontaneous and therefore more expressive than white art, which was taken to be based on formal premises. This distinction rested as much on the manner in which art was created as the nature of the art itself.

The Black Arts movement was the main impetus behind the attempt to establish the sense of a distinct black cultural identity at the time. This movement was largely spearheaded by writers associated with the Greenwich Village scene in New York, historically a breeding ground for artists and intellectuals. Major figures in the movement included LeRoi Jones (later to change his name to Amiri Baraka), who was not only a poet and playwright but also a jazz critic; other significant figures included writers Larry Neal, James Stewart, and Ishmael Reed. While all these figures were active in producing their own work, they also had an important involvement with workshops and arts institutions founded specifically for black artists.⁸ And the Black Arts movement certainly had an impact in encouraging large numbers of people to attend arts events.⁹

In striving to create a distinctly black form of art, one of the major goals for these writers was to free themselves from what they saw as the shackles of Western and white forms. Western culture was, as William van Deburg points out, regarded as embodying certain aesthetic failings:

Considered as a whole, white culture was said to reveal an unfortunate separation of art from life; artists from their audience. The Euro-American aesthetic was far more concerned with the

⁸ The two best known examples of this (at least in New York) were the Harlem Writers Guild and the Umbra Workshop. (Thomas 1978)

⁹ Nagueyalti Warren discusses the way in which the Black Arts movement had an effect even in popularising poetry and Black Studies programs in Universities. (Warren 1990: 20–21).

preservation of artifacts than with the creative act itself. It negated expression in favor of reflection, aptly mirroring the hollowness of white life. (van Deburg 1992: 183)

While these writers were concerned with finding an alternative to Western cultural aesthetics, at least for LeRoi Jones this task turned out to be a difficult one. (Lenz 1986) For many of them, jazz, as a distinctly black musical form, was seen as the ideal to which they should aspire. And free jazz in particular was seen as embodying this rejection of Western values. Jones wrote in *Blues People* that 'What these musicians [Ornette Coleman and Cecil Taylor in particular] have done, basically, is to restore to jazz its valid separation from, and anarchic disregard of Western popular forms.' (Jones 1963: 225). In even more striking and militant terms he wrote some years later of John Coltrane that 'Trane is a mature swan whose wing span was a whole new world. But he also showed us how to murder the popular song. How to do away with weak Western forms. He is a beautiful philosopher.' (Jones 1968: 174) James Stewart's famous 1968 essay on the 'Black Revolutionary Artist' identified such a kind of rejection of Western values as vital to the work of any black artist:

The black artist must construct models which correspond to his own reality. The models must be non-white..... The music that black people in this country created was matrixed to some degree; but it was largely improvisational also, and that aspect of it was non-matrixed. And the most meaningful music being created today is non-matrixed. The music of Ornette Coleman. (Stewart 1968)

The use of the slightly odd term 'matrixed' refers to the use of pre-composed music, and so non-matrixed means improvised. Of course this represents an archetypal view of free jazz as the rejection of composed form, a view which as I have shown is not borne out by the music. But nonetheless, in this sense free jazz played an important role as the cultural ideal to which many aspired.

Jazz was only one of many sources that such writers turned to for inspiration. In their search for a new aesthetic position, they looked to non-American cultures, particularly those of Africa and the far East. Stewart's essay also made reference to cultures from Japan and

Nigeria as examples of non-Western approaches to creativity. But of all the different locations to which such writers looked, Africa was the most important.

The notion of Pan-Africanism (the idea that black people no matter their geographical location were part of a wider African 'brotherhood') was not a particularly new one, as it extended back at least as far as W. E. B. DuBois.¹⁰ The rise of a Pan-Africanist aesthetic in the black arts movement posited the importance of identifying with Africa in order to seek out a distinctly black cultural identity. There was also a strong sense of the turn to Africa as a homeland, reinforcing a sense of African-Americans being a displaced people living under colonial rule. This much is well demonstrated by the number of musicians, writers, and activists who adopted African names.¹¹ Africa came to be used as a kind of ideal cultural symbol for the Black Arts movement, without any particular reference to one particular geographical region or country.

Part of the reason for the increasing prominence of the image of Africa to black American culture was due to the emancipation of certain African states from colonial rule. The work of Frantz Fanon came to be of particular importance in this regard. Fanon was a black psychiatrist and social scientist, who was involved in the revolution in Algeria when it was still under French rule. Fanon's major work *The Wretched of the Earth* was published in America in 1961, and was adopted by some of the major figures in the black power movement (both Huey Newton and Eldridge Cleaver acknowledged the importance of Fanon to their thinking). From Fanon came, as William van Deburg points out, the sense of Pan-Africanism as a philosophy which could contribute to the spiritual well-being of black people:

Among other things, this unique world view posited the divinity (spirituality) of human beings; the essential oneness of humankind with nature and the universal and the interdependence of Africans worldwide.... To recognise, participate in, and venerate black culture was to have one's spiritual core renewed, to receive effective psychotherapy treatment. (van Deburg 1992: 59-60)

¹⁰ On the concept of Pan-Africanism, see Warren's 1990 article. (Warren 1990)

¹¹ To give but two examples, LeRoi Jones became Amiri Baraka, and Stokely Carmichael became Kwame Ture.

Fanon was also vital in contributing the idea that rediscovering a sense of national cultural identity was part of the process of liberation from colonialism.¹² African-Americans could see the 'struggle' in cultural terms, which was an essential part of the ethos of the Black Arts movement. But the notion of Pan-Africanism also saw culture as of profound spiritual importance. The creative act had the potential to be a kind of spiritual experience for the artist. Whereas soul placed the emphasis on personal expression, this kind of spiritual aesthetic posited the importance of tapping into a communal source of inspiration. This reflected what was considered to be one of the failings of white culture, the emphasis on formal values and construction over and above the personal and the spiritual. Because of such emergent ideals, black art was expected to reflect spiritual values as part of constructing an autonomous cultural identity. So it was that poet Larry Neal could write that 'his [the black artist's] primary duty is to speak to the spiritual and cultural needs of our people'. (Thomas 1995: 256) The sense here is that the spiritual was important not only as part of creativity, but as a value communicated to audiences through art. Percussion Mtume wrote as follows:

The Black musician must, as any other revolutionary artist, be a projector whose message reflects the values of the culture from which his creation owes its existence. He must be the antennae which receives the visions of a better life and time and transmits those visions into concrete realities through the use of sound and substance (each time must be a lecture via entertainment). (Thomas 1995: 270)

These spiritual values have particular importance in the context of considering the aesthetic outlook free jazz musicians adopted. But first of all, it is necessary to place free jazz in terms of the project to create an autonomous black art, one that could survive without the support of what was seen as the white-dominated entertainment industry.

Free Jazz: surviving in the entertainment world?

¹² See Fairchild's discussion of Fanon's work. (Fairchild 1994)

If free jazz was seen by many artists and black activists as constituting an attempt to forge an alternative to what was perceived as the hegemonic force of Western art culture, the economic reality of the world in which free jazz musicians presented their work proved extremely harsh. Musicians were often reduced to performing in lofts or coffee houses, unable to convince the owners of the major jazz clubs to book them. Indeed, in a 1966 panel organised by *Down Beat*, Art D'Lugoff, owner of the New York Village Gate club responded to a charge from saxophonist Archie Shepp that he refused to engage Shepp on grounds of race:

What can I say when my club hires 80 percent colored?... I don't hire them because they're colored. I hire them because they have something to say, and they reach an audience. I don't say the audience is right. I don't say my taste is impeccable. All I say to you is I try to make a living and do a creative act. (quoted in Porter 1997: 232)

D'Lugoff's point was recognised by many though. A.B. Spellman, one of the black arts writers particularly associated with jazz,¹³ noted that no matter the political connotations attached to free jazz, its public profile certainly did not support any claim for its status as a widely understood and accepted articulation of black aesthetics:

The reality was that it was Greenwich Village which heard the evolution of the New, not Harlem. The man standing in line for the Otis Redding show at the Apollo almost certainly never heard of tenor saxophonist Albert Ayler, and wouldn't have the fuzziest idea of what he was doing if he did hear him. (quoted in Ward 1998: 411)

Faced with a circumstance in which the opportunities to perform free jazz were few and far between (especially in New York, the centre of the avant-garde scene), a number of musicians formed organisations and collectives with the intention of supporting their music. In 1960 Charles Mingus and Max Roach organised a 'rebel' Newport Festival, in direct

¹³ Spellman wrote for *Down Beat* for a number of years.

competition to the established and 'official' festival. (Radano 1993: 85, Monson 1997: 187) This protest was motivated by what they perceived as a racial imbalance in the way the festival was programmed. This rebel festival produced a collective organisation called the New York Jazz Artist's Guild. There was also the Association for the Advancement of Creative Musicians (AACM) formed in Chicago, which aimed to stimulate musicianship among black musicians, but also attempted under the leadership of Muhal Richard Abrams to give young musicians a greater sense of cultural and musical awareness. Indeed, one of the stated aims of the AACM was 'to stimulate Spiritual growth in Creative artists', reflecting one of the important black arts aesthetics.¹⁴ (Radano 1993: 89) In New York there was a similar organisation called the New York Composer's Guild formed after a mini-festival entitled 'The October Revolution'.¹⁵ The Guild made its aim the promotion of free jazz by negotiating contracts with nightclubs and promoting concerts, as well as acting as an organisation to represent free jazz musicians.

But the fact remains that free jazz was by no means a music of mass popularity, maintaining only a small if dedicated audience. And while it might have been claimed by some as a cultural representation of political aspirations, that assertion must be qualified by this realisation that it was always very much a minority art form. While there were certainly attempts to construct autonomous institutions to support this new music, they only had the result of reinforcing a disjuncture between free jazz and the mainstream jazz world.

Free jazz musicians and the articulation of a new creative aesthetic.

In its adoption of certain aspects of black aesthetics, free jazz constituted perhaps the most radical sphere of artistic activity within black American culture at this time. It is exactly how free jazz musicians adopted such aesthetics which concerns me in the following section, and I will address this issue by considering the ways in which musicians articulated their views on music-making.

¹⁴ On the AACM see also Valerie Wilmer's account. (Wilmer 1992: 112–26)

¹⁵ For details on the October Revolution, see the November 19, 1964 edition of *Down Beat*, as well as Wilmer's book. (Wilmer 1992: 213–5)

As one of the most significant figures in free jazz, Ornette Coleman held a particular public prominence in the early 1960s, largely due to the criticism directed at him both by musicians and critics. But a large part of this controversy stemmed not so much from his undoubtedly unconventional musical approach, but from his stance towards aesthetic issues. While Coleman was considered an eccentric at the time, his articulation of his views on music and society were always expressed cogently, even if the ideas in themselves were somewhat unconventional. As Ben Sidran remarks, 'Coleman became one of the more outspoken, articulate, and incisive social critics among contemporary black musicians.' (Sidran 1971: 135)

In describing the music from his first recordings, which featured the group which he brought to New York in 1959, Coleman talked of their music specifically in terms of expression:

Music is for our feelings. I think jazz should try to express more kinds of feeling than it has up to now.¹⁶

[Music should be] expressing our minds and our emotions rather than being a background for emotion.¹⁷

Talking about music in such a way was unusual for a jazz musician at this point in the late 1950s. Of course this is not to imply that musicians would not necessarily have thought in such a way or considered the idea of expression an important one. After all, the idea of 'expressing yourself' is fundamental to jazz. But for a musician to talk about his or her creative goal in these terms marked an important shift of emphasis. Coleman was making such remarks at the end of the 1950s, a decade in which jazz was still considered in essence a form of entertainment, even if slightly more rarefied than some decades earlier. Ben Sidran's description of the jazz of the time as essentially 'party music', sets up an oft-repeated distinction with free jazz, reflecting a stereotypical trajectory of low art moving towards high art. (Sidran 1971: 133) Coleman's enforced semi-retirement in 1963 came about because of his refusal to play for any fee less than what he believed he was worth (and reportedly he put

¹⁶ Martin Williams, liner notes to Ornette Coleman, *The Shape of Jazz To Come*, Atlantic 1317, 1959.

¹⁷ Martin Williams, liner notes to Ornette Coleman, *Free Jazz*, Atlantic SD 1364, 1961.

a high value on his music). His stance represented an attempt to move jazz onto higher aesthetic ground, even if it was perhaps naive in the economic circumstances of the time.

But this rhetoric about the importance of expression was not an attempt to valorise jazz in some respects, but rather to emphasise a certain aspect of Coleman's view of music-making. As Ronald Radano points out, such statements suggested that Coleman saw the constraints of conventional jazz forms as restraining the musician not so much musically, but spiritually and psychologically:

[Coleman's] comments suggest that he had perceived this European element [harmony] as a suppressor of the fundamental – and seemingly spiritual – timbral and rhythmic properties of traditional African-American music. Comparing musical expression with liberation, moreover, Coleman told Nat Hentoff, 'I believe music is a free thing... as natural as the air we breathe.'
(Radano 1993: 70)

And while critical attacks on Coleman usually hid behind the charge of incompetence, the underlying problem was an incomprehension of his playing on a more abstract expressive level. The following instance which comes from one of the positive reviews of the time (Coleman, hardly surprisingly, tended to polarise opinion) points to as much:

...then he blasted loose with the fiercest, weirdest, most abandoned utterance I had heard in over 15 years of listening to jazz. It was almost literally stunning... Coleman carried, through chorus after chorus of the tune being played, a message as intensely personal and emotionally raw as to be rather frightening. Here was naked emotional power, all right; here was something that defied clinical analysis. (Tynan 1960)

Part of what was at stake in the debate over Coleman was the aesthetic of control and formal construction in jazz, values which had come to hold considerable importance for jazz critics. Assessments of a musician's ability were made with regard to certain formal criteria, not only the technical control they demonstrated over their instrument, but their skill in fashioning an improvised solo which had some sense of internal logic. The case of 'Chasin'

the Trane' from John Coltrane's 1961 *Live at the Village Vanguard* recording which I discussed in chapter one, provides a good example of the application of such aesthetics. Pete Welding's review of the recording said this about Coltrane's performance:

This piece, with its gaunt, waspish angularities, its ire-ridden intensity, raw spontaneous passion..... seems more properly a piece of musical exorcism than anything else, a frenzied sort of soul-baring..... But the very intensity of the feelings that prompt it militate against its effectiveness as a musical experience. (Welding 1962)

Coltrane's performance on 'Chasin' the Trane' was ruled excessive in terms of the expressive limits of jazz. This review attempted to reinforce a normative limit to such expressive capacity, the rather overblown rhetoric reinforcing a sense of transgression. Welding saw Coltrane's performance as the promotion of expressive values over formal musical ones, a view which prompted his criticism of 'Chasin' the Trane'.

But Coleman's articulation of this aesthetic of expression did not centre on a promotion of the status of the individual musician. Rather he was suggesting a conception which posited importance in a collective identity. His view of a group of musicians was not just as a collection of individuals fulfilling specific roles, but rather as a single entity which absorbed individual identity. Coleman theorised the act of musicmaking as a means of bringing creating this collective body. In the liner notes to *Free Jazz*, Coleman's radical 1960 recording, he is quoted as saying in response to hearing a playback, 'You can hear the others continue to build together so beautifully that the freedom even becomes interpersonal.' (Williams 1961)

As Charles Hersch has noted, this conception of interpersonal identity resonates with many of the political ideals being espoused at the time, especially by Martin Luther King. Hersch remarks in this context that 'Free Jazz broke musical conventions to increase individual expression, mirroring the efforts of civil rights leaders to lift rules and conventions constricting the lives of blacks.' (Hersch 1995: 114) But equally this conception also had resonances with ideas of a collective identity rooted in Pan-Africanism, which was such an important part of the Black Arts movement.

While Coleman tended to couch his descriptions and statements about music-making in terms of a kind of sociological analysis, many of the other free jazz musicians took what was apparently a rather mystical stance on their aesthetic outlook. Yet it is here that we find the clearest evidence that contemporary political and cultural aspirations had filtered through into jazz. The view many historians take of the evident spiritual interests musicians professed is that these are essentially ancillary to their musical conceptions. However I think the opposite is true, that such spiritual interests were an inherent part of the musical approach these musicians took.

One of the often cited forms this increasing interest in the spiritual took was a turn towards Eastern religions during the late 1950s and 60s. This interest was partly the result of a rejection of Christianity by some African-Americans, in favour of the search for a religion which as Gernot Blume puts it, 'was more compatible with African-American experience'. (Blume 1998: 102) As Ingrid Monson argues, the turn to Eastern philosophies was also inspired by the example of 'India and Mohandas Ghandi as symbols of anticolonialism and nonviolent resistance in twentieth-century African-American thought'. (Monson 1998: 161) Nowhere was this interest in Eastern religions more visible in jazz than the example of John Coltrane. Coltrane's interest in Eastern philosophy as well as religious writings of all kinds was apparent from his voracious appetite for reading. (Porter 1998: 256-60) The saxophonist's interest in Indian music was part of the reason for the kinds of modal constructions many of his compositions employed, as Ingrid Monson points out. (Monson 1998: 157-160)

For the purposes of this discussion, Coltrane's 1964 recording *A Love Supreme* provides an indication of how his interest in Eastern philosophy had a direct impact upon his aesthetic conception. The liner notes to *A Love Supreme*, which were written by Coltrane, played an important role in articulating his philosophy. Such pronouncements were unusual in this context, as records tended to come with liner notes authored by critics or producers, usually singing the praises of the performers and pointing out some particular aspects of their playing

or describing the musical features of the pieces on the recording.¹⁸ *A Love Supreme* was quite a different case though.

The main part of the liner notes was a long poem by Coltrane which outlined what seemed to be the basis of his spiritual outlook. As a religious statement which was public in nature, this fulfilled the function of testimony, a statement of belief. The poem does not take the form of narrative however: instead it has the quality of a litany, with a series of statements punctuated by the phrase 'Thank you God':

I will do all I can to be worthy of Thee O Lord.
It all has to do with it.
Thank you God.
Peace.
There is none other.
God is. It is so beautiful....
Words, sounds, speech, men, memory, thoughts, fears
And emotions – time – all related ... all made from one ... all make in one.
Blessed be His name.
Thought waves – heat waves – all vibrations – all
paths lead to God. Thank you God.¹⁹

The nature of the faith Coltrane was professing was not exactly clear. The references to 'God' and 'Lord' might indicate a belief founded on Christian principles, but other than this there is no theological substantiation for such a view. What is most significant about the poem is Coltrane's articulation of a belief in the interconnection of all forms of expression, both with each other and the divine. This is essentially an Eastern-based philosophy, drawing on a conception of what Michael Budds refers to as 'the unity of all aspects of existence characteristic of non-Western religions.' (Budds 1990: 136) And while this poem has been widely cited as an example of Coltrane's interest in Eastern religious thought, what has not properly been recognised is its relationship to his conception of music-making.

¹⁸ As Andrew Bartlett points out, it was relatively rare for musicians to author their own liner notes at this time. (Bartlett 1995)

¹⁹ John Coltrane, liner notes to *A Love Supreme*. Impulse S-77, 1964.

When Coltrane states that ‘words, sounds, speech.... all made from one.... all paths lead to God’, he is propounding a philosophy that understands music-making as a religious act. This view sees different forms of expression as all holding the potential to give access to the divine.

Nor was this poem entirely ancillary to the music, simply a statement reflecting personal belief which might have been divorced from musical conception. As Lewis Porter has demonstrated, during Coltrane’s solo in the final part of the composition (‘Psalm’), he ‘recites’ the poem musically. (Porter 1998: 231–249) This is particularly clear through the use of one particular phrase (a falling fifth) for the words ‘Thank You God’. In this sense Coltrane’s solo might be described as a meditation on the words of the poem, and when Coltrane and bassist Jimmy Garrison chant the words ‘A Love Supreme’ to the bass riff from ‘Acknowledgement’, there is a similar sense of the conjoining of words and music.

From 1965 onwards, Coltrane’s spiritual beliefs seemed ever more vital to his music. This much is reflected through the titles of many of his compositions; examples include ‘The Father, The Son, and the Holy Ghost’ (from *Meditations*), and the recording *Ascension*. In the liner notes to *Meditations*, Coltrane acknowledged to Nat Hentoff that his religious beliefs continued to be an important part of his musicmaking, even if his theological conception appeared to change rapidly over the course of time:

Once you become aware of this force for unity in life, you can’t forget it. It becomes part of everything you do. In that respect, this is an extension of A Love Supreme since my conception of that force keeps changing. My goal on meditating on this through music, however, remains the same. And that is to uplift people, as much as I can.²⁰

The 1965 recording of a piece entitled ‘Om’ reinforces this sense of meditation through music. In recording ‘Om’, Coltrane drew from the Bhagavad Gita, a collection of Hindu poetry, having the musicians chant some words from the book, as follows:

I, the oblation and I the flame into which it is offered.

²⁰ Quoted in Nat Hentoff, liner notes to John Coltrane, *Meditations*, Impulse AS-9110, 1966.

I am the sire of the world and this world's mother and grandsire.
I am he who awards to each the fruit of his action.
I make all things clean.
I am Om – OM – OM – OM (Porter 1998: 265)

Coltrane explained his intentions on the liner notes to the recording like this:

Om means the first vibration – that sound, that spirit that sets everything else into being. It is The Word from which all men and everything else comes, including all possible sounds that man can make vocally. It is the first syllable, the primal word, the word of power.²¹

The piece begins with some exotic percussion effects, contributed by a number of musicians, with the players then beginning to chant the words quoted above. The chant continues and builds in intensity until the word 'Om'. At this point, each of the 'vocalists' breaks off to chant that word in individual time, and each with increasing intensity until the result is effectively shouting. At this point the horn players (Coltrane, Pharoah Sanders, Donald Garrett, and Joe Brazil) begin playing in a typical 'screaming' high-register fashion, as if transferring the vocal gesture to an instrumental one. And at the end of the thirty minute performance, the chant returns, not just as a closing gesture but as if it frames the act of performance.

The employment of chanting in this respect, as a repeated gesture framing the act of music-making, has a strong parallel with ritual. The chant is not simply an abstract verbal statement, but is a necessary prequel to performance, establishing a union with the divine. And this idea of ritual is one which I will return to at the end of this chapter. But there were many other musicians at the time who propounded similar views to Coltrane, which indicated that this was by no means an individual case.

Saxophonist Albert Ayler was another figure of major importance, although he spent much of his early career working in Europe. (Wilmer 1992: 92–111) The titles of Ayler's compositions reflect religious themes, titles such as 'Ghosts', 'Spirits', and 'Holy Spirit'.

²¹ Quoted in David Wild, liner notes to John Coltrane, *The Major Works of John Coltrane*, Impulse/GRP 21132, 1992, 9.

More importantly though, Ayler's statements about music-making very much resonated with the way in which Coltrane described his outlook:

Music is one of the gifts God has given to us. It should be used for good works. We must let the sacred spirit of God enter our bodies and keep it there preciously.

That's why a creator (or perfect man) is a being in spiritual communion, whose ideas are in total harmony with God. For me, the only way I can thank God for his ever-present creation, is to offer Him a new music imprinted with beauty that no one, before, had heard. (Ayler 1967: 9)

Such statements understand music-making as an act of worship, an expression of gratitude to the divine, but also as a form of communion which allowed a divine spirit to prompt the artist. Ayler's conception in this regard also extended to the idea of collective musicianship. He described his sense of how his trio with Gary Peacock and Sunny Murray achieved a near perfect interaction like this: 'Most people would have thought this impossible but it actually happened. The most important thing is to stay in tune with each other but it takes spiritual people to do this. We weren't playing, we were listening to each other.' (Wilmer 1992:105) The reference to being 'in tune' has nothing to do with intonation in this case, but instead a certain psychological empathy with regard to musicianship.

This idea of spiritual communality as a part of music-making was also articulated by Pharoah Sanders, a saxophonist who played with Coltrane during the last two years of his life:

The feeling of togetherness, the feeling of oneness of all black people and oneness with the Creator, has always been the theme in Sanders [sic] music. (Sanders 1961)

There was a time, when peace was on the earth
And joy and happiness did reign and each man knew his worth,
In my heart how I yearn for that spirit's return
And I cry, as time flies

Om. Om.²²

Indeed, that first quote is a perfect summation of the notion of Pan–Africanism, a sense of communal identity imbued with the spiritual. In contrast to Coltrane, Ayler, and Sanders, pianist Cecil Taylor has always spoken about performance in a slightly more abstract sense:

Part of what this music is about of course is not to be delineated exactly, it's about magic, and capturing spirits. (Tucker 1992: 218)

[Improvisation is] the magical lifting of one's spirits to a state of trance. It means the most heightened perception of one's self, but one's self in relation to other forms of life... It has to do with religious forces. (Ibid.)

Taylor's attitude to performance is perhaps best understood through his use of poetry. For many years he has begun his performances by reading some of his own poetry. Andrew Bartlett has argued recently that the poetry from the liner notes of the 1966 LP *Unit Structures* served to '[theorise] the place of improvisational musicmaking in U.S. artistic culture... [and] theorized an aesthetic renegotiation of performative space and time....' (Bartlett 1995: 276) Bartlett points out how Taylor's poem posits a view of group interaction in which players interact not just with each other but with wider forces and energies. As he remarks, 'The merger of the performer, s/he who enacts the story or composition, with the listener or reader, is most complete when the feeling, the energy, immerse both simultaneously in a performative improvisation.' (283)

Such a view understands performance as a communal experience, with the performers interacting both with each other and the audience, in order to enable the flow of this 'energy' Taylor talks about. While these beliefs may be articulated slightly differently to the spiritual

²² These are from the lyrics to 'The Creator Has A Master Plan', written by Sanders and vocalist Leon Thomas, and recorded in 1969. Pharoah Sanders, *Karma*, Impulse AS09181, 1969. Indeed there is an interesting point here in regards to free jazz in relation to the counterculture of the time. Eric Nisenson notes that *Karma* was instantly a 'counterculture hit', reflecting the fact that free jazz had a certain appeal to the younger generation at this time. (Nisenson 1993: 226) My discussion of the Charles Lloyd group in chapter three touches on this issue in more detail.

manner in which Coltrane or Ayler talked, they reflect the same fundamental approach: namely, the essential idea was that performance served both to allow musicians to commune with some divine force, as well as creating a collective body which subsumed the individual.

Free Jazz and the performative.

I suggested a little earlier that Coltrane's 'Om' was akin to ritual in the sense of enacting a specific pattern of events in order to achieve a kind of union with the divine. And I want to extend this idea of ritual in relation to free jazz. The new aesthetic of performance which free jazz musicians had arrived at was one which promoted music-making as a privileged form of expression, in marked contrast to the previous position which jazz had held within American culture. Seen this way, the point about free jazz turning its back on the jazz audience had a degree of truth, but only if we understand what these musicians were turning towards. Free jazz moved away from the concept of the musician as entertainer, a situation which meant that the expressive capabilities of music were limited. In doing so they were moving towards a notion of music-making which gave performers the privileged position of being able to participate in what might be described as a ritual.

The idea of ritual has been a topic for much debate among anthropologists for a number of years, and more recently has come to be discussed in the relatively new discipline of performance studies.²³ Discussion of ritual in such a context necessitates a brief explanation of how anthropology understands the performance of ritual. Ritual is best understood in terms of the performative, Stanley Jeyeraja Tambiuh suggests, as 'a culturally constructed system of symbolic communication.' (Tambiuh 1985: 128) Ritual is on the one hand characterised by repeated sequences of action, yet by the same token the performative aspect of ritual means that no two enactments of a rite are ever the same. (125) Tambiuh outlines how anthropology divided into two camps on the view of ritual, one group propounding ritual as 'belief in, and communication with, the "supernatural" world', the other viewing ritual 'as spanning sacred-secular, natural-supernatural domains'. (129) He suggests that this is a false dichotomy, since by definition any ritual takes place within a cultural context which has its

²³ (Schechner 1988)

own set of 'cosmological conceptions', those beliefs and value systems which characterise a society.

One of the key functions of ritual is that it performs an act or acts of union. Tambiuh explains it like this:

Ritual... conjoins for it brings about a union.... or in any case an organic relation between two initially separate groups, one ideally merging with the person of the officiant and the other with the collectivity of the faithful. (127-8)

In this sense we can see free jazz musicians enacting a ritual in playing music in two respects. First of all, free jazz promoted the notion of a collective identity as part of the goal of performance. This collective identity was conceived as a something which every musician in a group contributed to. Performance should project not a series of individual voices but a collective voice. The important point here is that this interpersonal aspect of free jazz could only occur in the course of performance. Music-making was ritualistic in the sense that it brought about this union of musicians in a collective body.

Secondly, the spiritual beliefs musicians like Coltrane articulated conveyed the sense of music as a religious act in itself, as an act of communion which allowed access to the divine. The implication here is that the act of performance brought about a union of musicians with the divine. In the case of free jazz the cultural notion of what the divine constituted was ill-defined, unlike religious ritual in a society which holds to a clearly articulated set of beliefs.

But in propounding such beliefs, free jazz musicians were articulating commonly held cultural values of the time, what Tambiuh would call the cosmological conceptions of black society. The notion of collective identity reflected the emerging rhetoric of an African-American brotherhood which crossed geographical boundaries, a kind of Pan-Africanism imbued with spiritual value. Yet at the same time, ritual does not perform the function of directly expressing the emotions of individuals; it does not constitute an 'ordinary' act in the sense Tambiuh suggests that crying denotes distress, for instance. Instead, he points out that 'ritualized... behavior is constructed in order to express and communicate, and is publicly construed as expressing and communicating certain attitudes congenial to an ongoing

institutionalized intercourse'. (132) But this was generally not understood among those critics who attacked musicians like Coltrane. Reactions were generally of incomprehension, as in the following example from a review by Stanley Dance, which demonstrates how this understanding of performance as an ordinary act could portray free jazz as an expression of hate:

John Coltrane finished off this painful afternoon with a couple of numbers.... We left after forty minutes of 'My Favourite Things', during which we endured the ridiculous noises of Pharoah Sanders. We can still remember from the old days the sounds of pigs having their throats cut in slaughterhouses – the screams and gurgles. It is no exaggeration to say that Sanders sounded just like them. He didn't just make the noise as a descriptive or climactic expression, but repeated it over and over for what seemed like at least five minutes. Maybe he was thereby expressing hate and contempt for the audiences but since it was thoroughly integrated, he was insulting black and white alike.²⁴

The important point about free jazz is that it is not expressive in the direct sense in which Dance conceives it. Ritual, as Tambiah suggests quoting Suzanne Langer, is expressive 'not as a sign of the emotion it conveys but a symbol of it: instead of completing the natural history of a meaning, it denotes the feeling, and may merely bring it to mind'. (133) Such readings of free jazz as an expression of hate or anger, misunderstand the nature of how musicians conceived performance. Their music may have suggested aggression or extreme emotion, but this was part of the patterned ritual of performance, rather than a direct expression of personal feeling.

To conclude then, free jazz may have had a political significance, but not in the straightforward sense that some writers have seen. By enacting a new conception of performance, free jazz musicians were certainly identifying with political and cultural aspirations of the time. The ritualistic aspects of free jazz emphasise the cultural context out of which it grew, drawing on notions of collective identity and spiritual value. In many respects this aspect of free jazz was its most innovative and radical facet.

²⁴ Stanley Dance, review of the 1966 Newport Jazz Festival, *Jazz Journal*, August 1966, 12.

Chapter Three:

Charles Lloyd and 'psychedelic jazz'.

While free jazz represented a cultural and musical vanguard for jazz, its existence was always precarious given the difficulty many musicians had in finding opportunities to perform, let alone earning a living from doing so. As I have previously pointed out, the accusation levelled against free jazz musicians not only at the time but subsequently, was that they had turned their backs on their audiences, forgetting the populist premises on which jazz was built.¹ In such terms, the emergence of what has come to be known as jazz fusion towards the end of the 1960s has been seen as providing a radical solution to this disenfranchisement of musicians from their audience. The theory goes that faced with a cultural circumstance in which jazz audiences were diminishing rapidly, musicians such as Miles Davis formulated a musical stance designed specifically to appeal to a new mass audience. If free jazz represented a turning away from the audience, fusion was criticised for exactly the opposite reasons, for playing to an audience, in effect 'selling out'.²

The subject of this chapter, the Charles Lloyd quartet of the mid 1960s (the group in which Keith Jarrett established himself as a player of major importance) represents an important point in the development of fusion. The Lloyd group were one of the first to be given the fusion tag, and to appeal to a young audience for whom jazz was generally thought to hold little attraction. As I will show a little later, the musical stance the group took turns out to be rather more complex than the jazz-rock fusion label might imply. Their position instead problematises the way in which we might consider the identity of jazz towards the end of the 1960s.

But the issue of the group's musical stance is bound up with a number of wider trends. The popularity which they enjoyed was founded in large part on their subscription to the aesthetics of free jazz. These values, which saw music-making as an activity which conjoined musicians into a collective body as well as allowing a communion with the divine, had a

¹ See for instance, Marilyn Marshall, 'Are Blacks Giving Away Jazz?', *Ebony*, February 1988. (quoted in Porter 1997: 220)

² For examples of how this charge manifested itself among jazz writers and a discussion of the implications, see Gary Tomlinson's article on Miles Davis's jazz fusion music. (Tomlinson 1992)

particular resonance in the context of the counterculture of the time. The consumption of the exotic by a young generation willing to seek out cultural and ideological alternatives to normative standards, meant that the kinds of values that the Lloyd group articulated had a particular appeal beyond what would have been considered a jazz audience. There is an inescapable irony here, for while free jazz was supposedly a music imbued with spiritual value conceived specifically for a black audience, its aesthetic stance turned out to be hugely fashionable among a young and mainly (although not exclusively) white audience.

Charles Lloyd: Playing to the counterculture.

The latter part of the 1960s was a time, according to commentators, when the advance of rock onto the American cultural scene was depriving jazz of large parts of its audience. Allen J. Matusow describes the influence of popular music on the San Francisco scene like this:

The Dionysian impulse in the hippie counterculture was made up in equal measures of drugs, sex, and music – not jazz music but rock and roll. When hippies moved in, the black jazz bars of Haight Street moved out. (Matusow 1986: 293)

This account postulates a ‘changing of the guard’ metaphor, as if overnight jazz was superseded by the arrival of rock. And while in reality the shift took a little longer to come about than this might imply, the trend indicated by Matusow remains part of the accepted narrative of jazz history. Jazz historians have, in many instances, been willing to provide anecdotal evidence pointing up this decline. When Lewis Porter cites the experience of attending a McCoy Tyner gig in 1969 and being part of an audience of only six, the contrast with Tyner’s current status as one of the great living jazz musicians is particularly marked. (Porter 1997: 242) In telling of the rise of the Charles Lloyd group during the second half of the 1960s, their manager of the time, George Avakian, has made much of the difficulties faced by musicians in the United States at the time:

It was very hard to get publicity in America. Even *Down Beat*, about the only publication

that gave a damn, didn't pay that much attention to the group when it started. And so my plan was to establish the reputation in Europe, where I knew the market quite well..... (Carr 1991: 29)

Avakian presents a stereotypical portrait of the jazz musician accorded more recognition in Europe than in his home country. There were other precedents for American musicians finding success in Europe at this time, leaving aside the examples of earlier musicians like Sidney Bechet, Bud Powell. A number of high profile members of the Chicago-based AACM left for Paris in 1969 (Radano 1993: 142–3). Cecil Taylor visited Europe in 1962 in order to play and record, and encountered saxophonist Albert Ayler, also working in Europe at the time. (Wilmer 1992: 57) But the irony of this fact was not entirely lost on the American jazz press. Leonard Feather wrote in *Down Beat* in 1967:

Aside from a couple of well-received appearances at U.S. jazz festivals, Lloyd has achieved in his own homeland very little of the recognition that I have long felt is due him. (Feather 1967)

The most important aspect of the Lloyd group's rise to success was the manner in which they found popularity with a young audience, generally considered to have no interest in an 'outdated' form of music like jazz. Avakian's shrewd ploy of booking the group some engagements at the Fillmore Auditorium in San Francisco, a venue more used to promoting psychedelic rock bands such as The Jefferson Airplane, The Grateful Dead, and The Mothers of Invention, proved to be the making of the band's reputation. Bill Graham, the owner of the auditorium, recounted that, 'There were some kids who started to walk away, but once the group's strongly rhythmic sound began to penetrate, the uninitiated audience became fixed. They really dug Lloyd.'³

On first reflection, the Lloyd group might seem to be a case of jazz marketing itself to a new audience, their popularity based not so much on what they played, as who they played it to. But the reality turns out to be far more complex. The appeal of the group rested not on one particular tenet of their approach, whether musical or otherwise, but instead on the confluence

³ Quoted in George Avakian, Liner notes to The Charles Lloyd Quartet, *Love-In*, Atlantic 1481, 1967.

of a whole number of different factors. In one respect the group adopted some of the cultural symbols of the time, something which set them apart from the conventional stereotype of a jazz musician. The sartorial approach they took made much of contemporary fashions, a point seen by Ian Carr and Stuart Nicholson as vital to their success:

...[I]t seemed only natural that the group should adopt the casual, colorful clothing of the prevailing Californian flower–power climate instead of the lounge suits and ties that they had worn during their first European tours. Their new, colorful visual signature with caftans and beads and long, sometimes ecstatic versions of tunes..... resulted in an approach from Bill Graham.... (Nicholson 1998: 79)

By the time they played at Montreux, they were wearing the casual, colourful clothes of the time and Lloyd was sporting an Afro hairstyle with a cloud of tight curls framing his head. Their sartorial style had lost all connection with the old jazz image – they were now very much children of their time. And at this point Avakian.... pushed the group to the very centre of the American psychedelic rock scene. (Carr 1992: 32)

The apparent shift in the group's attitudes to such matters of fashion extended to the cover art of their albums, and two particular examples will serve here as a demonstration. The 1966 album *Dream Weaver* pictured Lloyd on the cover, suited and legs crossed, wearing a serious expression and staring straight at the camera (see figure 2).⁴ In the background is a music stand, presenting the image of a studious musician, for whom music is more than just a pastime.

The 1967 *Love–In*, the recording which followed *Dream Weaver*, presents just about the most striking contrast possible.⁵ The album was recorded live at the Fillmore Auditorium, and the artwork reflects the fact that it was targeted at a markedly different audience from *Dream Weaver*. The title in large pink letters is accompanied by day–glo patterns beneath, surrounding a frame in the shape of a heart, inside which was pictured the Lloyd group performing, with accompanying psychedelic light show. These are all the classic visual

⁴ Charles Lloyd, *Dream Weaver*, Atlantic 1459, 1966.

⁵ Charles Lloyd, *Love–In*, Atlantic 1481, 1967.

symbols of contemporary psychedelia, the garish colours coupled with the heart-shaped frame, which in itself makes reference to the title of the album. The contrast between these two albums in visual terms would seem to reflect two very different marketing strategies: one album for the mainstream jazz audience, and another for the kinds of audiences the Lloyd group were performing to at the Fillmore.

Figure 2. Cover art to Charles Lloyd recordings.

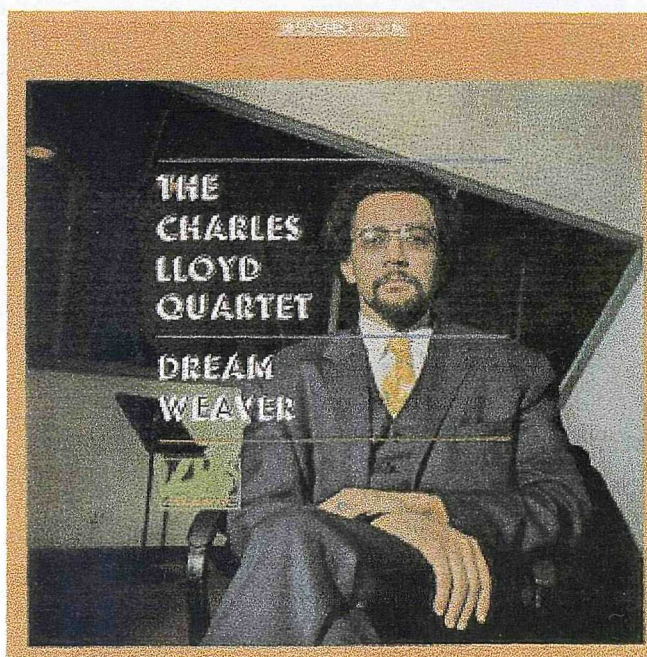
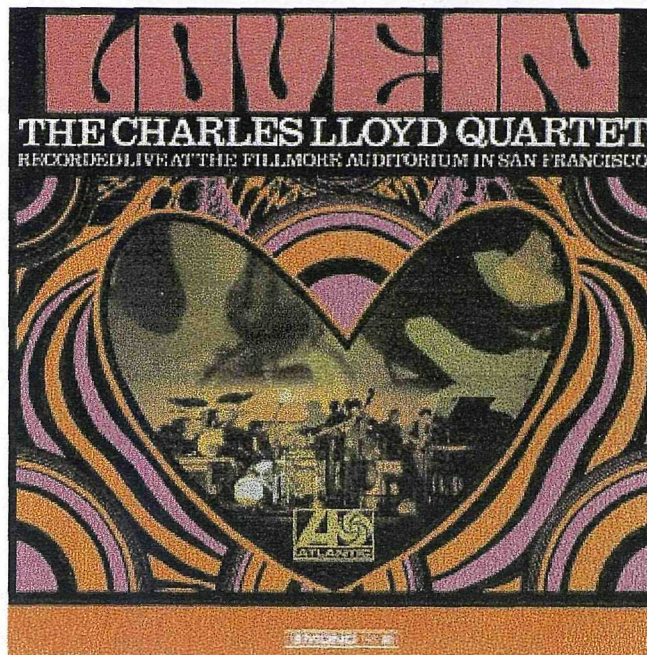


Figure 2 (continued)



Love-In also sported a set of liner notes by Avakian, which set out to place the quartet firmly in the sphere of contemporary youth culture. Avakian's description of Lloyd's music as 'psychedelic jazz' was particularly effective, coining a buzz word which concisely articulated the point of this marketing strategy. It is also significant to note how his description of some of the Lloyd group's San Francisco performances describes their appeal:

Communion between audience and musicians happens everywhere the Charles Lloyd Quartet plays, but nowhere is it more striking than on the San Francisco scene. When the Quartet starts a set, many of the youngsters keep on dancing, but increasingly larger numbers have started doing something they don't do when anyone else plays. They stretch out on the floor... put their arms around each other, close their eyes, and let the music take them out.⁶

The use of spiritual metaphor ('communion') and psychedelic experience ('let the music take them out') as a way of explaining the meaning this music had for audiences is

⁶ Avakian, liner notes *Love-In*.

particularly significant. This is music which is popular not simply because there is demand for it, but because it fulfils a function. And it is here that there is evidence of a kind of intersection between the free jazz aesthetic I described previously, and countercultural values. For that reason, in this chapter I will concentrate on tracing the nature of how the free jazz aesthetic fitted into the the counterculture of the time.

But this is not to imply that the question of the Lloyd group's musical position is in some way ancillary to these discussions. It was through the music the group played that they articulated these cultural values, but in doing so they also suggested a new kind of stylistic position for jazz. Ian Carr has written that the Lloyd group's music constituted an attempt to 'cross-over' between different musical styles, thus mapping a new way forward for jazz:

They were the first major pioneers of jazz-rock fusion and just because they were also successful, they helped many musicians to see their way out of the creative impasse of jazz.... Lloyd's group cut across all categorization, moving in and out of modal music, bop, abstraction and rock with a brilliant virtuosity which opened up new avenues of development. (Carr 1991: 31-2)

For Carr, Lloyd's music proposed a way out of the 'impasse' which jazz found itself trapped in, resulting from the progressive stance taken by the avant-garde. The alternative, as he sees it, was the employment of a diverse musical mixture which appealed to audiences of the time, who were presumably tired of normative stylistic categorisations. It is certainly true that a part of the popularity the group enjoyed was down to an eclectic musical approach, as I will show a little later. Indeed, there was a universal acknowledgement of this fact at the time:

...The quartet used a wide variety of musical devices, light and shade, extraordinary dynamics, calypso and Latin rhythms, but was always a superb integrated unit. (Feather 1967)

It's [Lloyd's music] good, funky jazz in some places; highly inventive rock in others, a delightful swinging put-on in spots. And it has some of the freedom flirtation that most of us identify with Lloyd's brilliant tenor and searching flute. (Siders 1967)

The Charles Lloyd quartet roughly qualifies as an avant-garde group. There are other groups who play wilder and more concentrated jazz, and still others who work up more impetus than Mr. Lloyd and his men. But few are as free in their associations. Few can pivot as easily and instantly from a straightswinging line to a funeral march or bit of Latin rock or a belly dance.... The quartet uses any sound that comes to mind. (Strongin 1967)

What is missing here is particularly important. While all these writers describe the Lloyd group's musical fluency in impressive terms, there is no sense of the group crossing the normative boundaries Carr suggests. The kind of critical vitriol which boiled over when it came to Miles Davis's fusion music of the late 1970s is entirely absent. Gary Tomlinson has pointed out how the reception of Davis's seminal *Bitches Brew* album, both at the time and in recent years, demonstrates the move towards creating a jazz canon, with certain approaches like Davis's excluded by virtue of 'absence' and 'transgression'. (Tomlinson 1992) The lack of such rhetoric in Lloyd's case is significant, as it suggests that if Lloyd's music was fusion, it was a different kind of fusion to Davis's. But to begin, I want to turn to a brief survey of some of the prevalent trends in the counterculture, in order to understand how the free jazz aesthetic collided with some of the ongoing trends in youth culture of the time.

The counterculture: articulating alternatives, embracing otherness.

The counterculture of the 1960s is perhaps best understood as a kind of cultural situation in which normative beliefs and ideologies were questioned and often discarded by a younger generation of Americans. The 'movement', as it is often referred to in its political guise, was 'counter' in the sense that it rebelled against all kinds of norms and values, among others political, social, and spiritual. It articulated what is now acknowledged to be a widespread disaffection with the post-war 'affluent society' in the United States.⁷ Given some historical

⁷ On the 'affluent society' see Rothman and Lichter's article on the 'post-industrial' society. (Rothman + Lichter 1978)

perspective, the movement is now generally thought to have been utopian and flawed in many respects. However there is no doubting that those who participated at the time had a tangible sense of the opportunity to change some of the fundamental tenets upon which American society was based.

Among historians, the quest to define a series of core countercultural beliefs and values has been widespread. Peter Clecak's identification of what he calls an underlying quest for 'personal fulfilment' throughout the 1960s and 70s is symptomatic of this trend, going almost as far as pursuing the idea of a *Zeitgeist*. (Cleckak 1983) Along similar lines, James J. Farrell has discussed the theme of personalism in the context of the 1960s: 'a combination of Catholic social thought, communitarian anarchism, radical pacifism, and humanistic psychology.' (Farrell 1997: 6)

This attempt to define the counterculture in terms of a set of values is not confined to the post-counterculture years. During the course of the 1960s, a number of writers associated with the movement attempted to articulate what they saw as its core beliefs, in order to formulate some kind of manifesto. Two works are of particular importance in this respect: Charles Reich's *The Greening of America*, and Theodore Roszak's *The Making of a Counterculture*. (Reich 1970, Roszak 1970) Both were published towards the end of the 1960s at the time when the counterculture was beginning to decline amidst waning political ideals, and while today they are generally viewed as utopian and often naive, they do provide an insight into the mindset of the times.

Both writers begin with a critique of American society, taking up the idea of this post-war 'affluent society' as a reason for the disaffection felt by large numbers of the younger population. Reich begins by outlining what he sees as the way in which society of the time confined personal expression through industrialisation and bureaucracy:

Of all the forms of impoverishment that can be seen or felt in America, loss of self, or death in life, is surely the most devastating. It is, even more than the draft and the Vietnam War, the source of discontent and rage in the new generation. Beginning with school, if not before, an individual is systematically stripped of his imagination, his creativity.... Instinct, feeling, and spontaneity are repressed by overwhelming forces. (Reich 1970)

This critique views the affluent society not so much as a problem in itself, as the effect it had on the status of the individual. Similarly, Roszak provides a lengthy critique of what he calls the 'technocratic society', suggesting again a repression of personal freedom and expression.⁸

For both Reich and Roszak as indeed for many subsequent writers, the 1960 Port Huron statement, penned by a group of young student radicals, set out the beginnings of an ideological position which drew on ideas about personal expression. That statement was indicative of the beginnings of the political wing of the counterculture:

We would replace power rooted in possession, privilege, or circumstance, by power and uniqueness rooted in love, reflectiveness, reason, and creativity. As a social system we seek the establishment of a democracy of individual participation, governed by two central aims: that the individual share in those social decisions determining the direction and quality of his life; that society be organised to encourage independence in men and provide the media for their common participation. (quoted in Burns 1990: 57)

The rhetoric of the Port Huron statement drew from an amalgam of different sources, including among others sociologist C. Wright Mills and social theorist Herbert Marcuse. (Farrell 1997: 148) It articulated ideas which have come to be seen as important to the counterculture, in particular those of participatory democracy and individualistic humanism. Roszak saw this trend towards promoting the importance of individual expression as an underlying strand among what later became the divergent paths of the counterculture, uniting 'hard-headed political activism' with 'the mind-blowing bohemianism of the beats'. (Roszak 1970: 56)

Manifestations of the ideals articulated in the Port Huron statement in the counterculture are not exactly hard to find. The burgeoning student protest movement provided ample evidence of a willingness to react against what was seen as intransigence on the part of the

⁸ As Stanley Rothman and S. Robert Lichter note, Reich and Roszak were far from the only writers who provided such critiques about the 'post-industrial' society. (Rothman + Lichter 1978: 679-681)

establishment, whether the issue was Vietnam, civil rights, or freedom of expression on college campuses. Such political gestures were only a small part of the countercultural movement: the most visible expression of personal freedom came through reaction against established norms. The expression of such freedoms took different forms, the most famous being the deviant hippie lifestyle as exemplified by the notorious hippie enclave of Haight-Asbury in San Francisco.⁹ Gatherings such as the Woodstock Festival (1969) and the Human Be-In in San Francisco (1967) seemed for many at the time to embody the real possibility of a new kind of social order based on communal living.

Probably the most visible manifestation of the search for personal freedom in the counterculture was the pursuit of various forms of mysticism. In a study of esoteric culture in 1972, Edward Tiryakian suggested that the adoption of new mystical ideas during the 1960s was an anti-establishment gesture, stemming from the need to forge an individual identity in religious terms. (Tiryakian 1972: 494) In the following years, commentators have pointed out the growth in new religious movements present in the counterculture of the 60s. (Glock + Bellah 1976) J. Milton Yinger has even considered the pursuit of new religious values and ideas as a way of defining countercultures in terms of 'their epistemologies, their ethics, and their aesthetics.' He expands by saying that:

Truth, today's counterculturalists declare, is not attained by arid research but by mystical insight. It is found in populist, homespun wisdom, in anti-universities, in direct experience with the cosmos, in meditation, in chants, in drugs... all this set over against science, technology, the knowledge of the expert, and cold rationality. (Yinger 1977: 838)

While there was something of a revival of traditional Christianity during the times, the general trend of the movement was to seek alternatives to what was seen as established religious traditions. The embrace of alternative beliefs was also symptomatic of a pluralism evident throughout the most visible of the counterculture's public events. For instance, Allen Matusow describes the famous 1967 'Human Be-In' in San Francisco like this:

⁹ David Shi has discussed the whole issue of alternative lifestyles in relation to the counterculture. (Shi 1985)

[P]oets Allen Ginsberg and Gary Snyder arrived two hours early to perform a 'purificatory circumambulation' of the field....

Ginsberg..... chanted a Buddhist mantra as Snyder blew a conch shell he had obtained in Kyoto while studying Zen Buddhism. 'We are primitives of an unknown culture...' Snyder had said.... 'with new ethics and new states of mind.' (Matusow 1986: 275-6)

The growth and popularity of alternative religions went alongside the use of psychedelic drugs, as propounded by Timothy Leary, an ex-Harvard professor who preached the virtues of using LSD. This curious conjoining of the spiritual and the chemical testified to what often became a chaotic appropriation of different symbols and beliefs for their supposedly exotic qualities.

The evidence of this search for alternative beliefs and lifestyles prompted Reich and Roszak to formulate what they saw as the principles on which the counterculture was based. Both writers believed, as David E. Shi points out, that 'political activism and violence... were bankrupt.' (Shi 1985: 252) Reich's approach involved what he termed 'Consciousness III', a new attitude to living in which self was of defining importance:

Consciousness III starts with self. In contrast to Consciousness II, which accepts society, the public interest, and institutions as the primary reality, III declares that the individual self is the only true reality. (Reich 1970: 241-2)

This formulation of a new 'consciousness' in comparison to Consciousness II (which refers to Reich's notion of a 'post-industrial' society), promoted individual experience as the source of reality. Challenging conventional rationality, it implied that the world was how one perceived it. Yet Reich's explanation of how this viewpoint could contribute to a new cultural outlook was not exactly clear. This much reflected some of the underlying utopianism which stimulated such writing. But Reich's work certainly had an impact when it was first published, testifying to the fact that it spoke to a perceived need for such a

manifesto.¹⁰

Roszak's stance on theorising the essence of the counterculture entailed a rather more detailed analysis. He devoted particular attention to the importance of Zen Buddhism at the time, including a discussion of the work of beat poet Allen Ginsberg, who became heavily involved in the counterculture. Roszak's point was that through the burgeoning pluralism of religious ideas at the time, the younger generation were staging a 'defection from ...secular intellectuality.' (Roszak 1970: 141) He saw the countercultural generation 'demanding a far deeper examination of that dark side of the human personality which has for so long been written off by our dominant culture as "mystical"'. (147) This view of the upsurge in mysticism at the time sees not just a reaction to established norms and a desire to construct a deviant and 'counter' identity, but an ideologically motivated attempt to change the whole manner in which society understood 'consciousness'.

Roszak also propounded the importance of contemporary sociology, and included a discussion of the work of therapist Paul Goodman. The ideas espoused by Goodman were reflected in the growth of the discipline of humanist psychology during the 1960s. The basic tenets of such a psychology were, as Ellen Herman describes:

....that the most urgent human needs were to feel good about oneself, experience one's emotions directly, and grow emotionally; that 'the self' was inherently healthy and contained a kind of divine spark that moved the human organism inexorably toward a process of growth and 'becoming'; that 'the self's subjective experience was the highest authority; that scientific commitment to objectivity was bankrupt and useless.... (Herman 1992: 88)

To conclude, both Reich and Roszak demonstrated an interest in the ideas of spontaneity and personal expression articulated through the counterculture. Their focus on contemporary cultural trends was motivated by examining the underlying premises behind the burgeoning plurality evident at the time. Yet what emerges from these accounts more than anything is the idealism of the times, and the overwhelming optimism that a real new cultural outlook was

¹⁰ See Rothman and Lichter for a discussion of the popularity of Reich's work at the time. (Rothman + Lichter 1978:679)

emerging, even if in retrospect, that view looks decidedly misguided.

It is in this context that I want to consider the Charles Lloyd group. Beyond the sartorial approach these musicians took, they played to particular kinds of countercultural stereotypes. The following story related by Ian Carr gives a vivid picture of Charles Lloyd playing one particular stereotype to its full:

The band played a lot of universities, and they'd be invited to receptions after the concerts. Lloyd always acted the guru at these receptions and the students would be fascinated by him. ... Jarrett takes up the story: 'He was sitting in the lotus posture in the midst of a group of reverential university students.... We said, 'Charles, can we talk to you for a minute?' He came out of his trance for a minute and said, 'Oh, oh, not now!' (Carr 1991: 38-9)

Lloyd's pronouncements on his musical conception reflected a use of contemporary kinds of vocabulary and expression, emphasising the communality of experience between musicians and audience:

You have to let the world in, pass on what is sensed and felt, expressing yourself so that the cold of the head and the warmth of the heart are blended.... I like to take people on nice little trips, using variety of color and dynamics. (Korall 1966)

I play love vibrations.... Love, totality, like bringing everyone together in a joyous dance.¹¹

If Lloyd tended to couch his spiritual position through an adoption of countercultural rhetoric, there is a deeper sense in which the group aligned themselves with contemporary values. Through the music they played, they articulated a position which had particular resonance at the time. Lloyd's pronouncements pointed to a belief in music as an empathetic force, something which had the ability to transport an audience in certain respects.

In the context of the counterculture, music has always been seen as the most vital artistic force in representing contemporary aspirations. Martha Bayles's remark that 'the heart of the

¹¹ Quoted in Avakian, liner notes to *Love-In*.

counterculture was not literature, visual art, or even film, but music'. is typical in placing music at the forefront of countercultural expression. (Bayles 1994: 208) And it was in this context that the Lloyd group proved so popular, because their music concisely articulated certain contemporary values. For that reason I want to focus on one particular Lloyd recording, in order to understand exactly how their music embodied countercultural ideals.

Charles Lloyd's *Love-In*: stylistic diversity

Lloyd's *Love-In* album of 1969 was obviously designed to appeal to the kinds of audiences attending the gigs at the Fillmore Auditorium: the album artwork makes that much explicitly clear. Before moving to a discussion of the music from the album, it is necessary to understand something about the nature of the music scene in San Francisco, where the Fillmore was situated. San Francisco at this time was home to Haight-Asbury, and all that that represented about the hippie lifestyle to American society. It also fostered a huge music scene: some writers have estimated that in excess of five hundred bands were actively operating in the area at the time. It was hardly surprisingly that the scene was characterised by an extraordinary musical diversity, with rhythm and blues, folk, country, and Indian music being among the styles represented.

The widespread popularity of Indian music at the time was well represented by the figure of Ravi Shankar, who performed at a number of the major pop festivals during the 1960s. The use of the sitar in psychedelic rock came to function as an analogue for hallucinogenic experience, something which prompted Shankar to withdraw from the scene, as Martha Bayles points out. (Bayles 1994: 226) This interest in Indian music was visible in the work of a number of contemporary pop groups, most notably the Beatles. Their 1966 album *Revolver* (which has a particular significance in relation to *Love-In*, as I will explain a little later), employed Indian influences alongside tape effects, again making allusions to drug experience.¹²

This appropriation of 'exotic' influences was also prominent in the work of a number of San Francisco-based bands, notably The Grateful Dead and Jefferson Airplane who were already

¹² See Walter Everett's discussion of *Revolver*. (Everett 1999: 33-35)

performing at the Fillmore before Lloyd began playing there. The Grateful Dead were known for their long improvised jams, which originated in part through their providing a live musical backdrop to communal LSD experiments organised by writer Ken Kesey and a group of followers. (Gilmore 1997: 364–5) Along with the infusing of jazz and bluegrass influences into these musical excursions, came the use of extended musical forms, something of course associated with jazz.¹³ By playing at the Fillmore, the Lloyd group were adding jazz to the diverse musical mixture present in the counterculture. But the form in which they presented jazz did not play to a stereotype, and therein lies part of the group's significance.

There is one obvious sense in which the group might have been seen to be playing to this audience, evident from *Love-In*. The previous Lloyd album *Dream Weaver* contained only one jazz standard among originals, an arrangement of 'Autumn Leaves'. But in the case of *Love-In*, the only non-original composition was 'Here There And Everywhere', a version of the Lennon and McCartney song from the Beatles's 1966 album *Revolver*. The standard was not from the jazz repertoire but contemporary pop, and the cheer that accompanies the opening of the tune on the recording testifies to the success of this gesture. The straightforward reading the group make of the tune, and its presentation on an album of otherwise original compositions would certainly suggest an attempt to make themselves appear hip, by demonstrating a familiarity with the latest recording from the English group.

The other pieces on the album attest to a musical approach which was certainly diverse. The first piece, 'Tribal Dance', begins on an Eb bass vamp, initially doubled by piano (example 7). This vamp establishes the Eb dorian mode as the harmonic basis for the whole piece. Rather than employing a periodic harmonic structure with regular chord changes, the piece is built on a static modal area. This much identifies 'Tribal Dance' with the tradition of modal composition in jazz, and the precedents set by Miles Davis and John Coltrane.

¹³ For example, Martha Bayles's description of a typical Dead performance runs like this: 'First they would rouse their listeners with some foot-stomping bluegrass; then they would befuddle the happy dancers with an irregular jazz rhythm; then they would get the aggressive types screaming through a hard-rock solo; then they would cool the mob down with a mellow folk ballad...' (Bayles 1994 : 227)

Example 7. 'Tribal Dance'.

$\text{♩} = 112$ Bass riff

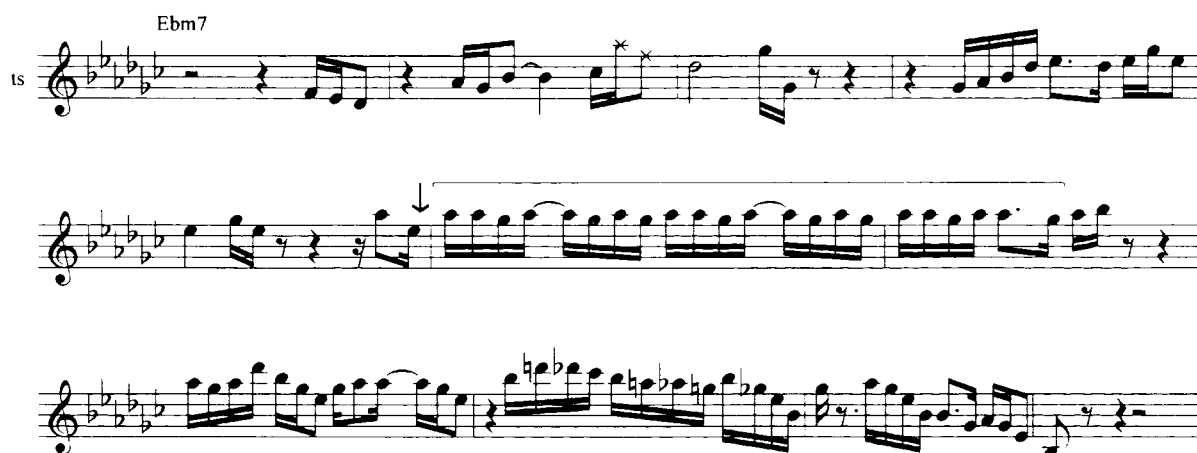
The musical score for 'Tribal Dance' is presented in five staves. The first staff is a bass line in B-flat major, featuring a 'Bass riff' with a tempo of 112. The second staff is a saxophone line (labeled 'ts') in E-flat major, starting with an E-flat major 7 chord. The third, fourth, and fifth staves are additional melodic lines in E-flat major, each containing various musical notations such as eighth notes, quarter notes, and rests.

Drummer Jack DeJohnette's playing is particularly prominent throughout, and worthy of comment at this point. DeJohnette never literally keeps time, but continually interjects irregular accents, offsetting the static harmonic framework with a rhythmic turbulence whereby the 'one' is rarely explicitly stated. In this respect he recalls the role of Elvin Jones in the John Coltrane quartet during the first half of the 1960s, who not only provided the 'engine' for the group's performances, but made his presence felt by taking this kind of rhythmic interjection to a new level.

The example of Coltrane is evoked not only by the use of a modal framework and DeJohnette's drumming, but by the simplicity of the pentatonic-based melody, with its stark

motion between the pivot points of Bb and Eb.¹⁴ But Lloyd's solo sets him apart from Coltrane in a number of respects. While his improvisation is melodically assertive, it never explores beyond the pitches of the Eb dorian mode. Coltrane was known for playing 'outside' on modal compositions, using his substitution technique to create implied progressions which moved beyond the confines of the underlying mode. But as example 8 shows, Lloyd is far more conventional. The only instance here where non-modal pitches are employed is the point in bar 9 where passing-note alterations decorate modal tones. Here as elsewhere in his solo, the Eb mode is almost always adhered to.

Example 8. Opening of Charles Lloyd solo from 'Tribal Dance'.



Jarrett's improvisation on the other hand proves to be a far more interesting case. Following Lloyd's solo, the group drop the dynamic level, and Jarrett begins with a series of irregular arpeggio-like lines, significant in that they avoid the Eb mode altogether (example 9). As soon as this solo begins, bassist Ron McClure also departs from the tonic mode, playing lines which attempt to follow Jarrett's melodic conception. Over the course of the rest of the solo, Jarrett's material veers between the chromatic and the diatonic. There are points at which clear diatonic references are apparent (bars 5 and 6 of the transcription might seem to indicate

¹⁴ These kind of pentatonic-based melodies were typical of Coltrane's writing during the 1960s. See for instance 'Spiritual' from *Live at the Village Vanguard*, Impulse AS-10, 1962.

B and then A major), whereas at other times there are no such inferences to be drawn.

Jarrett's rhythmic approach also differs markedly from Lloyd. Whereas Lloyd floats above the rhythmic texture laid down by the rhythm section, Jarrett plays against it. That is, he creates a temporal dissonance by superimposing irregular rhythms against the pulse, and playing slightly ahead of the beat. This kind of 'outside' playing both in harmonic and rhythmic terms, and particularly involving Jarrett, can be found on some of the other recordings the Lloyd group made around the same time. One particularly good example is Jarrett's solo from the second part of 'Forest Flower' (taken from the album of the same name).¹⁵ On the recording, Jarrett solos over a vamp alternating between C and G major, and while he begins conventionally enough his solo quickly develops into tearing dissonant runs which again cut across the harmonic and rhythmic structure implied by the vamp.

¹⁵ Charles Lloyd, *Forest Flower*, Atlantic 1473, 1967.

Example 9. Opening of Keith Jarrett solo from 'Tribal Dance'.

The musical score for the opening of Keith Jarrett's solo from 'Tribal Dance' is presented in two systems. The first system begins with a piano (p) dynamic marking. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. The second system continues the melodic line in the treble staff, which includes a repeat sign and a left-pointing arrow indicating a repeat. The bass staff continues with harmonic support, featuring chords and eighth notes.

'Tribal Dance' demonstrates the kind of model of musical form I have described in relation to free jazz. The piece begins with a rhythmic and harmonic foundation which Lloyd follows over the course of his solo, only for the group to leave those constraints behind when Jarrett's solo begins. So, different parts of the performance are constrained in different ways: the form of the piece evolves over the course of performance. And the fact that 'Tribal Dance' has such a lineage in free jazz approach indicates that the group were not shying away from the avant-garde aspects of contemporary jazz.

Jarrett's composition 'Is It Really The Same?' is, like 'Tribal Dance', vamp-based. In this case the vamp (example 10) alternates Eb7 and E7 chords. The deployment of dominant seventh chords in this context creates a strong blues inflection, a contrast to the minor mode of 'Tribal Dance'. 'Is It Really The Same' is essentially an extended blues form, with a main

section 14 bars in length, and a 10 bar bridge. The first four melodic phrases form a typical blues pattern, except that the expected move to IV never arrives. The groove created by the rhythm section is not quite a straight swing feel, although the quavers are slightly swung. The feel, in fact, is much closer to a shuffle than anything else.¹⁶

¹⁶ For an explanation of 'shuffle', see *The New Grove Dictionary of Jazz*. (Kernfeld 1996: 1116–7)

Example 10. 'Is It Really The Same?'

Piano riff (quavers are swung): ♩ = 112

The musical score for 'Is It Really The Same?' is written in E major (three sharps) and 4/4 time. It consists of a piano introduction and a solo section.

Piano Introduction: The piano part (p) features a rhythmic riff in the bass clef with swung eighth notes. The treble clef part consists of chords and single notes.

Solo Section: The solo is in the treble clef. It begins with a key signature change to E major (three sharps). The solo is characterized by a 'G-G# slide' and various blues figures. The solo is divided into measures with the following chord changes indicated above the staff:

- Measure 1: E7
- Measure 2: C7
- Measure 3: B7
- Measure 4: E7
- Measure 5: Bb7
- Measure 6: B7alt
- Measure 7: E7
- Measure 8: C#7
- Measure 9: D7
- Measure 10: C7
- Measure 11: D7
- Measure 12: C7
- Measure 13: D7
- Measure 14: A7
- Measure 15: E7
- Measure 16: B7
- Measure 17: E7

Jarrett's solo on the piece provides a stark contrast to that on 'Tribal Dance' (example 11). He makes use of stereotypical blues figures, with the G-G# 'slide' prominent throughout. Rhythmically speaking his solo also has a very different orientation to that of 'Tribal Dance':

he tends to play much more on the beat than before, in part reflecting the difference in feel between the two pieces. This disparity between the two solos not only reflects a player of considerable versatility (although there is that), but the fact that the improvisations are to some degree appropriate to the context of each piece.

Example 11. Keith Jarrett solo from 'Is It Really The Same?'

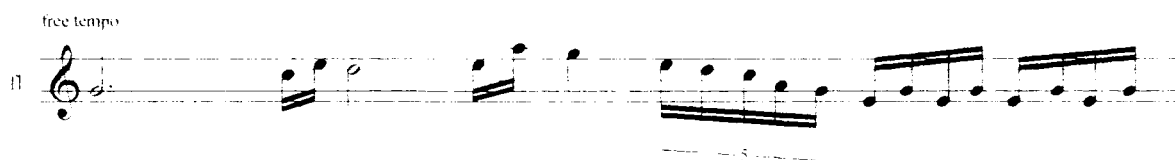
The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system begins with a piano (p) dynamic marking. The notation features complex chordal textures in the right hand, often with triplets and sixteenth-note patterns, while the left hand provides a steady harmonic accompaniment with chords and occasional eighth-note figures. The second system continues the melodic and harmonic development in the right hand. The third system shows a more active left hand with a sequence of chords and a final melodic flourish in the right hand.

Three of the other pieces from the recording follow in a similar kind of vein to 'Is It Really The Same', infusing jazz structures with a slightly 'rocky' feel: Jarrett's 'Sunday Morning', Lloyd's 'Love-In' and 'Memphis Dues Again/Island Blues'. Lloyd's solo version of 'Memphis Dues Again' is particularly striking in its juxtaposition of different kinds of

stylistic gestures. There are long blues-based lines, and on a number of occasions they ascend through the registers, becoming the kind of unpitched screaming associated with avant-garde saxophonists. Yet such passages are often answered by a mawkish figure played with a sickly vibrato, as if parodying the intensity of the preceding music. This contrast is so striking that it provokes laughter from the audience on one occasion. When the band enter with 'Island Blues' on cue from Lloyd, the feel is rockier than anything else on the album. While DeJohnette still keeps time on ride cymbal, there is something close to a regular backbeat.

The most intriguing piece from *Love-In* also happens to be the shortest, entitled 'Temple Bells', lasting just under three minutes. The piece begins with a short melody played by Lloyd on flute, built on a pentatonic formation in C major (example 12). Indeed, it is worth noting that this melody bears very strong similarities to Coltrane's 'Venus' which I discussed in chapter 1, specifically in terms of the contour of line, and key.

Example 12. 'Temple Bells'.



But what is most striking about the piece is the way the rest of the group accompany Lloyd. Jarrett silently depresses chords on the piano keyboard, and then strums the strings so that the notes of the chord are left resonating.¹⁷ And while the harmonies Jarrett plays are not particularly unconventional, the resulting timbre lends the piano a harp-like sound. Ron McClure begins playing at the high end of the bass, and rather than contributing some kind of bass line to the proceedings, effectively provides a counterpoint to Lloyd's melody. Jack DeJohnette contributes effects on bells and cymbals throughout, so that rather than keeping time, he creates what is effectively a sonic backdrop to Lloyd's melody. All of this means

¹⁷ This technique was probably first used by American composer Henry Cowell in his piano piece 'The Aeolian Harp'.

that there is no 'bottom' to the texture, no bassline or rhythmic propulsion. Instead, the sense is of a kind of weightlessness, with Lloyd's melody providing the one point of focus.

Midway through the performance the piano drops out, and it seems reasonable to assume that at this point Jarrett is contributing some of the anonymous percussion effects in the background. This viewpoint is supported by a review of a May 1967 Lloyd group performance in the New York Times:

His [Lloyd's] pianist Keith Jarrett, has a collection of bells and other noisemakers inside the piano, and he periodically brings these out, or strums directly on the piano strings..... (Strongin 1967: 33)

During the piece Lloyd never departs far from this melody, improvising interludes which always return to this basic idea, and remaining largely within the pentatonic mode. But this is not improvisation practised in a typical jazz context where the rhythm section articulate a metric/harmonic structure which constrains the improviser. In this case it is Lloyd's melody which is the only point of rhythmic articulation: it is as if the rhythm section are soloing against Lloyd rather than vice versa. The melodic line functions in this context not as the elaboration of an underlying harmonic/metric structure, but as the one element which articulates structure. The sense of the piece is almost that of a collective improvisation by the rhythm section, against which Lloyd presents this melodic line.

'Temple Bells' does seem slightly out of place in the context of the other pieces on this recording, which are rather easier to describe stylistically. The title provides a clue to how the piece might be best understood. A number of writers, particularly Gernot Blume, have noted the references to contemporary culture made by the titles of Lloyd's compositions: 'Love Ship', 'Love-In', and 'Karma' being good examples. (Blume 1998: 14-15) 'Temple Bells' might fall into the same category, except that it makes a much more specific reference, namely to a religious ceremony.

Musically, this impression is conveyed through a number of means. The use of percussion effects, the bells of the title provided by DeJohnette and Jarrett, is an attempt to allude to the sounds of an Eastern religious ceremony. The pentatonic melody is another obvious feature

which points to the Oriental. And the role of the rhythm section as percussionists makes them active participants in this ceremony, contributing individually while never fulfilling hierarchically distinguished functions.

In this sense, the free jazz aesthetic of performance as a ritual conjoining musicians has a particular relevance not only to this piece, but to the group's approach as a whole. George Avakian's description of the group's performances as 'communion', constructs a collective experience between musicians and audience. The very title of the album, *Love-In*, refers to this whole idea of performance not as entertainment, but a communal event in which all involved reach a state of emotional empathy.¹⁸ By titling a live album *Love-In*, the implication is far more than that of a passing reference to a contemporary trend: Avakian's liner notes make that much abundantly clear.

To turn once again to the musical aspects of this recording, with the exception of 'Temple Bells' it is fairly easy to categorise the pieces from *Love-In* in stylistic terms. There is nothing particularly radical about the majority of the pieces from the recording; what is instead significant is the musical range they cover, pointing to the eclecticism apparent in the reviews I quoted earlier on. In the context of playing at the Fillmore, this eclectic approach constitutes an important facet of the Lloyd group's popularity at the time. Instead of conforming to a stereotype of jazz as a music which could be represented by one particular musical approach or style, they presented it as a form which was capable of absorbing and articulating a variety of different styles. These different influences went beyond jazz, to encompass blues, rock, and the pseudo-Oriental effects of 'Temple Bells'. In demonstrating their flexibility, they played to the countercultural idea of music as an articulation of a cultural plurality. Taken as a whole, the group's approach embodied a very open-ended conception of what jazz could constitute. John McDonough's recent reassessment of *Love-In* on the occasion of its 1999 re-release underscores the contemporary aspects of the recording by placing it firmly in the context of its times:

¹⁸ In this respect *Love-In* has an interesting parallel with the 1966 album by The Mothers of Invention, *Freak Out*. (Frank Zappa/The Mothers of Invention, *Freak Out*, RCD 10501, 1966). The liner notes state at one point that, 'On a collective level, when any number of "Freaks" gather and expres themselves for example, it is generally referred to as a FREAK OUT.'

Lloyd's music comes back as a period item, certainly not campy or dated, but vaguely remembered and separated from the giddy but transient cultural context that persuaded so many he was so great. (McDonough 1999)

This idea of jazz as a music which could assimilate different influences whilst still preserving something of its essential identity is important seen in the context of jazz at the time. Jazz historians have often presumed a high degree of stylistic autonomy for jazz, at least in talking about its identity in a way which presumes it to be isolatable from the wider culture of any particular time. The idea of jazz as an autonomous musical style in its own right is promoted by such an approach, which can tend to play down or even disregard the links which existed with other popular forms. The reality is that jazz has always had an ambivalent relationship to other musical styles, at times keen to embrace them in order to increase its musical appeal to audiences, on other occasions attempting to assert a kind of autonomy by rejecting such populism.

Bebop, for example, is often characterised as something of the latter case, with musicians formulating a musical language designed to avoid the popular inferences made by the swing style. The practice of using the harmonic progressions from well-known popular songs but composing new melodies, testified to a desire to retain established musical forms while disguising or avoiding their 'popular' implications. The attempt to forge this autonomy involved taking the music outside of an entertainment context by promoting the jam session, where musicians could assert the primacy of musical innovation over audience demand. In essence, bebop asserted its identity in more exclusive terms than jazz ever had before.

The 1950s had seen a number of musical trends which took differing positions on the question of stylistic identity, from hard-bop, which emphasised the importance of blues and gospel (asserting jazz as a black music), to third stream music, which was obsessed with emulating what its proponents saw as the formal sophistication of European art music. But free jazz marked the point at which a crucial debate opened up over the very identity of jazz. For those who invoked the label of 'anti-jazz', free jazz was to be excluded the status afforded by the label jazz. The conservative elements in the jazz world which levelled such a charge were attempting to reinforce the boundaries of jazz, defending its identity against

change. But for those who promoted the avant-garde, it held a position as representative of the future development of the tradition. This sharp polarisation of opinion resulted in musicians being classed either as mainstream or avant-garde. In this respect, the controversy which surrounded Coltrane in the early 60s stemmed from his apparent move from one category to another, violating the implied boundaries between the two.

Jazz rock fusion marked the inception of a slightly different kind of debate. Whilst what was at stake in the debate over free jazz was the issue of developing the jazz tradition from within, fusion mobilised a discussion on how the music might undertake a wholesale attempt to integrate rock influences. This tendency was often seen, as I have described, as an act of selling out, compromising the very identity of jazz for commercial gain. Indeed, such themes are present in the critical writing on Lloyd's music. As Bill Quinn said in his review of the 1967 album *Forest Flower*:

This album, recorded at the 1966 Monterey Jazz Festival is charged with audience approval (a standing ovation, I'm told – and how many times do the hippies get off their behinds for a jazz performance?) The remarkable thing is that it was done without degrading the music with gimmickry or patronizing rock messages. (Quinn 1967)

Such themes run through much of the writing on Lloyd's early music, with writers stressing the potential dangers behind his approach. It was this view of jazz as a style which had to be protected from degrading influences which led to Miles Davis being vilified in the jazz press for attempting to forge a singularly new style which integrated jazz with rock elements. The conclusion was obvious: Davis was seen to threaten the identity of jazz by attempting to forge a singular new style.

Placed in this context, the Lloyd group's approach is particularly important. I have already pointed out how they did not attract the vehement accusations of sell-out levelled against Davis. The fact is that rather than compromising the actual status of jazz as Davis was seen to have done, in pivoting from one style to another they preserved a sense of delineation between different styles. While their music was infused with elements of free jazz and rock, it was always slightly too elusive to be pinned down in the way that Davis's approach could

be.

This idea of jazz as a music which could absorb a range of different styles was an important one. Rather than remaining within the normative limits imposed on jazz, whereby musicians were either avant-garde or mainstream, the group drew from all these different approaches equally. Instead of actually crossing the normative divisions between different styles, they stood in a position which allowed them to draw equally from a range of divergent styles. This suggested that jazz could absorb a whole range of different musical and cultural influences, without necessarily being compromised in the process. And it is this understanding of jazz that would have a crucial importance to Jarrett's music a number of years later.

Chapter Four:

The solo concerts: improvisation and theatre.

Over the past 30 years, Keith Jarrett has come to be recognized as one of the most creative musicians of our times – universally acclaimed as an improviser of unsurpassed genius and a master of jazz piano.¹

The performers who tend to be the most discussed and contested are those whose artistry has some degree of mystery associated with it. In the case of jazz, Miles Davis, frequently known as ‘The Prince of Darkness’, comes to mind, a musician who perpetuated myths about his approach by refusing to play to stereotypes.² From the classical virtuoso tradition, violinist Paganini was known as much for his playing as for the persistent rumours about Occult involvements. Such performers often capitalise on these myths, realising the potential rewards of cultivating a mysterious stage persona.

While Keith Jarrett might not be quite in the same category as Davis or Paganini, part of the success of his solo concerts stems from perceptions of his musical abilities as extraordinary. In this case the manifestation of this ability relates to his creative powers as demonstrated through improvisation. The excerpt quoted above, which comes from a biography supplied by Jarrett’s management (so fulfilling promotional purposes), demonstrates as much. Jarrett’s artistry is constructed in relation to improvisation – he is lauded as an improviser over and above his status as a jazz pianist, although begging the question of how these two categorises are mutually exclusive. This invocation of the category of genius (in this case ‘unsurpassed’) places Jarrett on an exclusive cultural plane usually reserved for the ‘great’ classical composers such as Beethoven and Mozart.

In this chapter I will examine the ways in which the solo concerts focus these notions of genius and artistry into one particular event, a kind of performance genre for which Jarrett has come to be particularly known. The drama of the concerts hinges on certain cultural preconceptions about the nature of genius and in particular a romantic conception of the artist. That is, Jarrett is seen as an individual with access to extraordinary sources of

¹ ‘Keith Jarrett – Biography’, promotional material by Stephen Cloud Presentations.

² Davis would rarely if ever introduce his musicians to the audience, and would walk off stage after his solos. This kind of behaviour broke with the norm for jazz musicians.

inspiration, someone whose ability resides in being able to transcend his own creative limitations.³

Playing solo: the precedents.

The idea of a jazz pianist playing solo was not necessarily unusual when Jarrett began playing solo concerts. Of course in the early years of the century, solo playing had been an important part of the jazz tradition. The popularity of styles such as boogie-woogie and stride, both relating specifically to piano techniques, reflected the demand for solo pianists in the context of social situations such as private parties. This kind of role did diminish somewhat over later decades, but pianists could still play solo sets in nightclubs, either in intermissions between sets, or as main acts in their own right.

When Jarrett left Berklee College in Boston, he worked as a cocktail pianist, learning as Ian Carr describes, to 'smile more when he played, and stop playing alternative chord voicings.' (Carr 1991: 20–1) It was in this context that Charles Lloyd discovered Jarrett, playing a gig in a bar in the city. This kind of playing situation represented a relegation of the pianist to the role of providing background music, a reflection of some of the difficulties musicians faced at the time.

If the idea of solo piano playing was an established part of the jazz tradition, there were respects in which Jarrett's approach in the solo concerts was innovatory. In the context of playing solo, whether in jazz clubs or bars, pianists worked with composed material, performing songs, even if sometimes integrating a number of pieces into long uninterrupted stretches of music. While naturally a solo pianist had far more freedom to experiment harmonically and rhythmically than in a group situation, it was nonetheless expected that there should be some underlying compositional basis for such music. In such a context an informed audience might be able to recognise some of the pieces being played. Jarrett's solo concerts took a new approach as they made such a virtue of working with no pre-composed material, promoting a *tabula rasa* approach to performance.

While the idea of solo playing as I have described it so far related specifically to the mainstream jazz tradition, towards the end of the 1960s there was evidence of musicians

³ This of course is an idealised view, and one that is certainly not shared by everyone who sees Jarrett play. In this sense I am trying to describe the solo concerts from the standpoint of a specific type of audience, namely those who enjoy Jarrett's performances.

associated with the avant-garde beginning to explore the possibilities of solo playing. Chief among these was Cecil Taylor, who released a solo recording in 1974 entitled *Silent Tongues*.⁴ It was also around this time that Taylor began increasingly playing solo in live performance, something which he has continued to do through the 1980s and 90s. Saxophonist Anthony Braxton, initially associated with the AACM in Chicago, was also developing an approach to solo performance in the late 1960s, recording a solo album entitled *For Alto* in 1968.⁵

Both Braxton and Taylor took a rather different approach to Jarrett in one important respect. For both musicians, the process of composition was one of great importance. Braxton's solo concerts were performances of his own pieces, often explorations of one particular facet of saxophone technique, something much like the classical concept of a study.⁶ Taylor's pieces of the time were rather more esoteric, and despite appearances they were highly organised and conceived, as related by musicians who have worked with the pianist. (Wilmer 1997: 54) In this sense both players treated solo performance as a medium which was informed by compositional activity.

But the precedents for Jarrett's solo concerts extend far beyond the jazz tradition. This is reflected by a particular theme running through critical writing on Jarrett's music regarding the perceived problem of his status as a jazz musician and improviser. A passage from Illhan Mimaroglu's review of a 1972 New York performance, quite probably the first critical account of a solo concert, referred to the apparent difficulty of classifying Jarrett as a jazz musician:

And what was so experimental about a pianist giving a recital? It could be the fact that classical pianists do not usually improvise but interpret somebody else's music, and jazz pianists almost never play solos (i.e. without rhythmic accompaniment) for an entire evening. The experimental quality of his venture fits the first case more readily than the second.... And once we disassociate him from jazz, we would be permitted to regard him as a generously endowed musician who revives the lost art of 'classical' improvisation – one that could have come about some hundred years ago. (Mimaroglu 1973)

⁴ Cecil Taylor, *Silent Tongues*. Arista 1005, 1974.

⁵ Anthony Braxton, *For Alto*. Delmark DS420.421, 1968.

⁶ In this context see Radano's discussion of *For Alto*. (Radano 1993: 134–6)

Interestingly enough, the precedent that Mimaroglu cites for Jarrett's music is not from jazz but instead the classical tradition. Invoking the art of 'classical improvisation' is to refer to the accounts we have relating to the improvisations of composers like Beethoven and Mozart. His use of the word 'recital' is also particularly notable in this respect (although this may tell us as much about the author as it does about the conditions in which the performance was given).⁷ Since Jarrett began playing solo concerts in 1972, his performances have predominantly been given in spaces associated with the performance of classical music. Over the years the overriding aim has seemed to be to perform in the most prestigious venues available: the Metropolitan Opera and Carnegie Hall in New York, La Scala in Milan, the Vienna State Opera, and La Salle Pleyel in Paris.⁸ There is a tradition of jazz in concert halls which goes back many decades,⁹ but Jarrett's use of such venues without recourse to the nightclubs still considered as the 'authentic' environment in which to hear jazz is unusual. The idea of a recital comes with far more extensive implications than simply those with regard to the spaces in which music is performed. As I will discuss a little later, the origins of the recital in the Romantic era point to a set of conceptions about genius and creativity which have a particular relation to Jarrett's performances.

This question of Jarrett's status as a performer, whether he can be categorised as a jazz musician or not, is one which he has been keen to leave ambiguous, preferring to imply that his music-making transcends such easy classification. The following passage comes from a 1972 interview, given at just around the time he began playing solo concerts:

The music I'm writing now is like I can't imagine anyone else playing it. I'll say this, my ancestry is predominantly jazz and classical music. But I feel that whereas in the beginning I was part of my ancestry, now my ancestry is a part of me.....

When I'm playing I'm composing. A lot of people are improvising. I don't feel like I'm doing that now. I feel like I'm a spontaneous writer. The totality of what I do is – even when I'm playing I think in terms of structure, but a very fluid structure that could change at any instant. (Klee 1972)

⁷ Mimaroglu was a Turkish-born composer who moved to America in 1955.

⁸ To my knowledge Jarrett has never given a solo concert in a jazz club.

⁹ There are many famous precedents here: Norman Granz's Jazz at the Philharmonic series, Benny Goodman's 1938 Carnegie Hall Concert, and Miles Davis's 1964 Lincoln Center concert are three instances of particular note.

While identifying both with jazz and classical music, but by stating slightly mysteriously that 'now my ancestry is a part of me', Jarrett attempts to position himself beyond easy categorisation, while retaining a link to the traditions of jazz and classical music. This formulation of his status as a musician allows him to draw on both traditions while retaining a sense of autonomy. But the ambiguity of this passage is striking, with the use of the terms 'writing' and 'composing' in relation to improvisation. This distinction between improvisation and composition is founded on a valorisation of formal concerns. The implication is that the improviser creates spontaneously with no thought of the formal ramifications of what they are doing, whereas the composer is intimately involved with questions of structure. And there is a deeper agenda here, one which presumes that something conceived with regard to formal concern has greater value than that produced with little of such consideration. Such a supposition lies in part behind the kinds of stereotypical views of free jazz and free improvisation which I discussed at the beginning of this thesis. Jarrett's statement is not merely about a distinction between his role as an improviser or composer, but is an attempt to valorise his music by avoiding what he perceives as the negative connotations of improvisation.

The association of structural clarity with cultural value and 'greatness' is one which is deeply embedded in classical culture, and the discipline of musicology has become uncomfortably aware of this fact in recent years.¹⁰ This idea of worth being related to certain structural values has led occasionally to arguments for the 'worth' of jazz, as demonstrated by analytical inquiries as I will show in chapter 5. What is significant in this instance is that Jarrett tries to have it both ways. He attempts to claim the legitimacy and worth conventionally bestowed on the composer, but with the contingency and spontaneity of the improviser. This is an important point, because the idea of the contingency of improvisation is vitally important to the whole premise on which Jarrett's concerts are built. Critical writing on the solo performances demonstrates this point particularly vividly; thus Bob Palmer on that 1972 New York concert:

¹⁰ One of the most important starting points for this debate is Joseph Kerman's critique of musicology, which did much to initiate a new critical tendency in the discipline. (Kerman 1980: 1985)

When he plays alone, Jarrett pushes his creativity to its limits. It's almost scary to hear someone who apparently relies so totally on the spirited, flowing, almost effusive directions of his muse, yet the muse seems to never let him down.... (Palmer 1972)

What is obvious from this kind of view of Jarrett's performances is that they are heard as improvised, that is, the music is understood explicitly in terms of the spontaneous manner of its creation. While this may seem an obvious point, it is a vitally important one in understanding the solo concerts. A solo concert is not about a musician performing where the music being played has been composed beforehand, it is instead about watching a musician improvise as if 'from nothing'.¹¹ There is an important sense of the theatrical here, something akin to 'watching' a composer at work. It is this sense of how the solo concerts articulate a specific kind of drama which I want to pursue a little further at this point, by considering the importance of physical gesture in this context.

The body in the music.

The idea that musical performance needs to be understood in terms of a physical act of musicmaking in which the body takes the central role is hardly a radical one; music after all can only come into existence through some act of performance. Yet in terms of the formalist location of the musical object within the music 'itself' (a score), the idea that music needs to be understood as performance and not just as composition does require something of a reappraisal of traditional methodologies.

In recent times, a number of writers have pointed out the degree to which studies of popular music have marginalised the importance of the body. Susan McClary's 1991 essay on Laurie Anderson argues that Western culture has tended to 'mask the fact that actual people usually produce the sounds that constitute music'. (McClary 1991: 136) In considering jazz, Bruce Johnson asserts boldly that, '[T]he body is the primary site of the music. Compared with music that is "stored" in a score, jazz is stored in the performer'. (Johnson 1993) Robert Walser has drawn on the work of philosopher Mark Johnson in

¹¹ I include the cautionary 'as if' to emphasise the degree to which this is only one ideal perception of free improvisation. The issue of how 'free' of preconceived ideas improvisation can truly be is one which I will touch upon in the following chapter.

suggesting that there can be a bodily basis to musical meaning, using the example of distortion in heavy metal music. (Walser 1991)

Perhaps just as significantly, the issue of the body in performance has been raised by a number of writers from the field of performance studies. Jane Davidson has shown how when performers were directed to play in certain expressive manners (whether 'deadpan', 'projected', or 'exaggerated'), those instructions were interpreted in physical ways. (Davidson 1993) Viewers of these performances (watching without sound) were able to detect which type of expression was intended, based on physical gesture. As Eric Clarke points out, the physical gestures performers make (other than those directly related to the production of sound) do not serve any direct technical purpose, but can perhaps have more to do with aiding fluency. (Clarke 1993) Certainly, performers of all kinds learn to imitate the physical gestures of established practitioners in their field, as well as trying to emulate the results they produce.¹² The implications here are important in this context: audiences are bound to use the visual stimulus of a performer's bodily motion as one of the criteria by which they can judge the expressive quality of a performance.

Keith Jarrett has always been known for his idiosyncratic physical movements while performing. He is given to contorting his body in various ways, including standing up, crouching over the piano, swaying backwards and forwards, and sometimes stamping his feet. And it is obvious from critical writings on the solo concerts that such physical posturing has often been seen as something worthy of comment:

During his solo improvisation concerts of the 1970s, he would go into a state of what appeared to be ecstatic pain. While playing the notes urgently and self-referentially, he would slide off the bench so that he was sometimes on top of the piano and sometimes beneath it and most often wrapped around it. His face could not possibly have gone through a more anguished and peculiar range of expressions; he grunted and groaned audibly, periodically shaking with spasms and shivers. He looked as though he were giving birth to a square baby. (Solomon 1997)

Certainly the bizarre theatricality of Jarrett's physical gyrations during his performances, and the ugly and distracting moans and groans he emitted, added an edge of pretentiousness and egomania to the proceedings. (Bateson 1980)

¹² On this issue see David Sudnow's account of learning jazz improvisation. (Sudnow 1978)

These two writers see Jarrett's 'physical gyrations' as detracting from the music, adding an air of egotism. And while there are no critics that are positively enthusiastic about this aspect of Jarrett's playing, it is clear that the physical is an important contributory factor in assessing his performances:

He began playing as if he were anxious about his instrument's limitations. His approach was hesitant. There were even some (intentionally) missing notes which seemed to account for some untranslatable sounds of an imaginary orchestra. Then he started stamping his foot, to make up, perhaps, for a missing rhythm section and to vocalise too, possibly as a substitute for the instruments he could be hearing in his mind. Gradually, he came to terms with the medium at hand. His playing, of a studied awkwardness at first, became more and more virtuosic, the foot stamping as well as the sing-along continued in a sporadic fashion, although these were now the components of a theatrical act more than the complements of a musical discourse that was going securely onward. (Mimaroglu 1973)

What comes across in this case is a sense in which Jarrett's demeanour might signal a struggle with the instrument; the foot stamping constituting more than just an act of keeping time, but indicating something about the creative struggle involved in this performance. Mimaroglu's view of the performance is coloured by his perception of those physical gestures, that is he assimilates both the musical and visual information of the performance in order to reach a judgement about the 'process'. In this case physical motion does not detract from the performance, on the contrary, it adds to it.

In a recent article, Jairo Moreno discusses the underlying suppositions behind criticisms of the physicality of Jarrett's performances, as manifest both through his movements and his sometimes distracting vocalising. Moreno points out that writers who consider these aspects of Jarrett's playing in negative terms merely reinforce the idea that 'improvisational creation is an internal process of which the piano constitutes its most intimate (i.e. Authentic) expression.' (Moreno 1999: 77) He considers that Jarrett's physical motions and vocalising while performing, 'reveals the presence of a conscious thought process'. (79) What intrudes into the performance through such physical and vocal gestures is an awareness of the physical act of performing, the conceiving of each phrase before it is played. This Other, as Moreno describes it, 'intrudes into the pure

musicality of critical expectations of music; To let this Other become audible is to make a public admission of the presence and power of consciousness in improvisation'. The physical then, is a means by which the creative process is manifest through performance.

I mentioned previously the parallels between Jarrett's solo concerts and the idea of the recital. This has a particular importance at exactly this point, for this idea that performance somehow embodies or represents the creative process has significant forebears. The concept of the recital which emerged in the nineteenth century was tied up with the idea of the virtuoso performer, someone who could show off their skills in the course of public performance. The recital was about the presentation of genius, the performers presented themselves before a public to be admired and lauded for their extraordinary abilities. Behind this all was the romantic conception of genius as something imbued with the extraordinary, the transcendent. Such abilities indicated an access to supernatural forces of inspiration. In this context I want to place the following passage which comes from Hans Christian Andersen's account of attending a Liszt recital, and makes for a striking parallel with how audiences see Jarrett's performances:

As Liszt sat before the piano, the first impression of his personality was derived from the appearance of strong passions in his wan face, so that he seemed to me a demon nailed fast to the instrument whence the tones streamed forth – they came from his blood... he was a demon who would liberate his soul from thralldom; he was on the rack, his blood flowed and his nerves trembled; but as he continued to play, so the demon vanished. I saw that pale face assume a nobler and brighter expression: the divine soul shone from his eyes, from every feature; he became as beautiful as only spirit and enthusiasm can make their worshippers. (Walker 1983: 290)

What we have here is the idea that performance is a kind of vivid enactment of the creative process. Andersen describes Liszt's performance as a struggle to free himself from the worldly, to reach the transcendent realm from which his abilities derive. Crucially, this description is predicated not so much on the musical as the visual. It is the physical demeanour of the performer which Andersen draws on in his account, and which prompts his reading of Liszt's performance.

The importance of the body in Jarrett's improvisations stems from recognising the potential physical gesture has to prompt certain readings of performance. To audiences at the solo concerts, Jarrett's physical motions represent and enact his creative struggle while improvising. For this reason I want to turn to a specific example in order to demonstrate how certain kinds of gestures might provoke such interpretations.

Last Solo: Tokyo 1984.

One of the most theatrical elements of Jarrett's concerts concerns the manner in which he begins, and his insistence that he must 'empty' his mind of all pre-conceived thoughts before starting to play. The audience are expected to maintain a level of absolute hush as Jarrett prepares to commence. As James Lincoln Collier explained in a 1979 *New York Times* article on Jarrett:

Jarrett, playing solo, has no idea of what he is going to play as he raises his hands over the keyboard. 'I try to turn off the thought process, I'd like to forget that I even have hands. I'd like to sit down as if I'd never played the piano before....' (Collier 1979)

On the same subject, Jarrett said this to Bob Palmer:

At the beginning, I am completely empty of any musical thought. If I am not able to empty myself, I almost invariably have a concert that isn't as good. (Palmer 1974)

For this reason a legend has grown up around the kind of atmosphere Jarrett demands at his solo concert performances:¹³

Stories abound of the séance-like atmosphere which Jarrett demands at his appearances. And audiences at Jarrett's concerts are privy not only to hearing a superior musical mind straining to tune itself to the Harmony of the Spheres or whatever, but to seeing Jarrett's extra-musical gymnastics, a kind of Last Tango ritual of the body english, contortions,

¹³ I have been able to hear a number of unreleased solo concert recordings from the 1970s, which demonstrate that sometimes audiences do not always quite meet the standards Jarrett would like. There is occasionally even laughter over the course of often very long silences after he comes on stage. Occasionally Jarrett may make some kind of comment, often apparently relating to the propensity of audience members to cough at this moment.

heavy breathing, and foot-stomps, all synchronized to the shifting moods of his keyboard invention. (Balleras 1983)

When Jarrett comes on stage at the beginning of a solo concert, he sits at the piano and remains quite still, often for a number of minutes, before beginning to play. The still shown in figure 3 from the 1984 Tokyo concert shows Jarrett doing exactly this.¹⁴

Figure 3.



As soon as Jarrett begins playing, his whole posture immediately changes. His head falls forward towards the keyboard, shaking from side to side as if to try and coax more expression from the instrument. Figure 4 shows a number of shots in close sequence from near the opening of the first part of the concert. As is apparent from these shots, Jarrett's physical motions involve more than just the arms and the head as is most usually the case with classical pianists. Rather, his entire upper torso flexes gradually backward. A small selection of Jarrett's extensive array of facial expressions is on display here, ranging from a grimace to a look of intense concentration. The video also shows that at the outset he appears to breathe with each phrase, something apparent from the lower two shots in

¹⁴ Keith Jarrett, *Last Solo*. RCA Victor Video, 09026-68202-3, 1987. The title refers to the fact that Jarrett played no more solo concerts for three years after the performance recorded on this video.

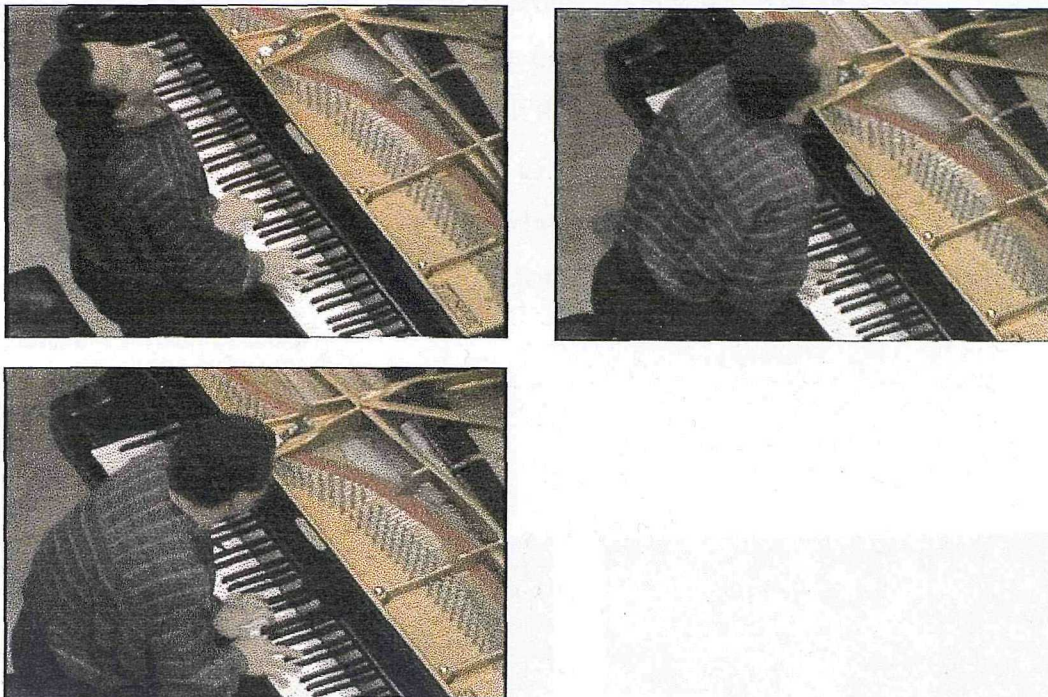
figure 4. The sense is of a complete physical involvement with the music, that improvisation demands rather more than just technical execution.

Figure 4.



What this sequence fails to adequately convey is the fact that Jarrett moves continually with the music, rather than simply executing such a set of physical gestures at select points in time. His movements vary considerably in their scope and nature during the performance, a fact which promotes reading them as significant. After some minutes into the first part of the Tokyo passage when the music moves into a groove-based passage, Jarrett stands up while playing, as shown in a sequence of shots in figure 5.

Figure 5.

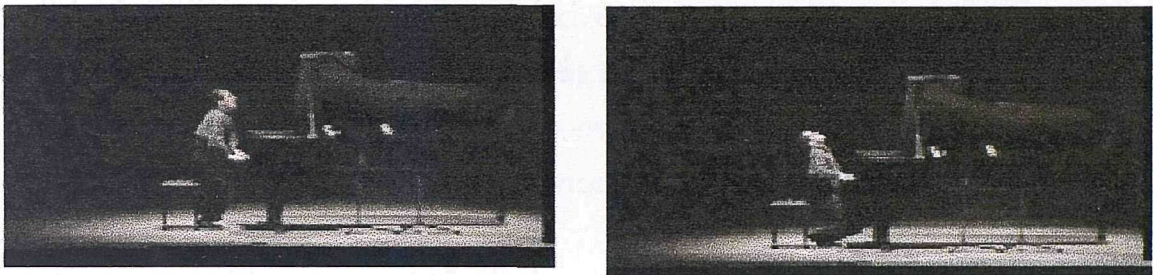


At the same time as standing up, Jarrett shifts from one foot to the other in time to the music, reinforcing the sense of dance at this point. This might indicate a kind of parallel between physical and musical gesture here, as if the rhythmic vivacity of the music at this point prompts Jarrett's dance around the keyboard. At the same time though it is important to acknowledge that it is not possible to draw such clear links between certain types of music and physical gesture. Jarrett stands up at other points in the performance which are not marked by such rhythmic music. Conversely, such highly rhythmic passages are not always accompanied by such a dance-like motion.

If the physical is not a direct analogue to the musical, it is still important to recognise that the link between the two is naturally made by audiences. Jarrett's bodily motions play an important role in articulating the fact that these performances are improvised: it is as if watching Jarrett's body allows us to watch the process of improvisation. When he begins playing, the bowed head and the intense concentration seem to attest to the demands of beginning an improvised performance. And in rising from the bench or stamping his foot there is a sense that this may be involuntary response, that rather than playing he is being played *by* the music.

If physical motion is not about tracing out an analogue to a musical gesture, it is perhaps more like an analogue to the feeling of a musical gesture. The two shots presented in figure 6 show one particular point in the performance where Jarrett moves between a standing position to kneeling underneath the keyboard. If the previous two examples were of situations where it might be possible to see physical gesture as related to the music, either in the sense of the dance or an arching of the body in response to phrase, here the implication is of gesture relating to the feeling of creating rather than so much the manifest musical result.

Figure 6.



The stereotype which all these physical motions points to is that of the musician possessed by the act of musicmaking. Given the contrast between Jarrett's deliberate and economical demeanour while not playing, and his animated nature when performing, there is a sense in which the act of improvising demands such an extremely physical approach. The creative is not only manifest musically, but physically – the fact that Jarrett is improvising is articulated through the body in performance.

Theatre and rhetoric about improvisation.

The theatrical nature of Jarrett's performances runs rather deeper than simply the importance of physical gesture. It relates to a whole series of expectations and preconceptions about the creative process, many of which are encouraged by Jarrett, either through interviews he gives about his performances or lectures to audiences either before or during performances:

Opening the second half of the concert, Jarrett started for the piano, stopped and, after the applause had half-subsided, began to speak to the audience....

It was a brief and quietly moving speech, as spontaneous, tense, and inspired as his piano improvisations.... [H]e went on to suggest that the nature of his enterprise in concert improvisation was fraught with risks. He suggested that the audience, by their presence in the auditorium, had themselves undertaken a commitment at some level to share those risks and asked them to offer the support of their trust even when he seemed to them to have become temporarily derailed, to grant him the benefit of the doubt as to whether he knew what he was doing, or the music did. Saying that he did not view the context as me-up-here-and-you-out-there, but rather as a creative collaboration, he concluded by stating that he/we were risking our lives or our selves at this concert.... (Strickland 1983)

Jarrett's statement here gives the audience a sense of responsibility for the musical proceedings, suggesting that the risk-taking involves everyone at the performance, not only the performer. Indeed, in the liner notes to the 1973 *Solo Concerts* recording, he outlined his conception of these performances:

I merely want to amplify the meaning of the music on this album in words.

The meaning for me is the truth involved in this: one artist creating spontaneously something which is governed by the atmosphere, the audience, the place (both the room and the geographical location), the instrument; all these being channelled consciously through the artist so that everyone's efforts are equally rewarded, although the success or failure belongs completely to the artist himself. The artist is responsible for every second.¹⁵

This formulation of solo performance places much importance on ephemeral aspects such as atmosphere. And if in this statement Jarrett appears to take on sole responsibility for the musical results, the previous passage from Strickland would suggest giving the audience a role of vital importance. Not only does Jarrett lecture audiences on the importance of their role, but will sometimes stop playing if apparently disturbed by excessive audience noise, and particularly coughing:

¹⁵ Keith Jarrett, liner notes to *Solo Concerts*, ECM 1035/47, 1973.

The pianist [Jarrett] was only minutes into his two-and-a-half hour program at the Places des Arts when one person coughed, followed, of course, by many others. He jumped up from the piano bench and said, 'OK., everybody cough.'...

When the coughing abated, the pianist returned to the stage, but stopped playing again 15 minutes later. 'You see, whatever I get back I have to use' said Mr. Jarrett, who likes to improvise partly in reaction to his audience's behavior. 'But it's very hard to use a cough for anyone but a percussion player.'¹⁶

Pity the woman who coughed. The notoriously temperamental Keith Jarrett had been on his best behaviour for over an hour. But the cough brought a pedantic lecture from the petulant pianist.

'I feel very sorry for you always having to hold your cough until the soft section. I have to hold mine for the whole concert', he chided. (Nisse 1991)

In this very public way, Jarrett blames an audience (or certain members of) for disrupting the flow of his performances, giving them some responsibility for the musical outcome. On the importance of the noise of an audience, he said this to James Lincoln Collier:

The point is to have no conscious control of what I am doing... I have an *awareness* of the music and the audience, but the point is to let it come by itself.... In the absence of thought, I'm getting an incredible input from any little tiny thing that happens. If somebody coughs, I know if it's a nervous cough, or if someone has a cold, or if it was a child coughing or an adult. What the audience does matters an awful lot. (Collier 1979)

Demanding so much of an audience might be seen as a consequence of the formulation of solo performance as involving both artist and audience, to the cynic it might seem a useful get-out clause, allowing an excuse to stop if perhaps the music is not proceeding well. The communal aspect of these performances is an important part of understanding them as theatre: the audience are given a responsibility for the proceedings, made aware that they are there to do more than just listen (although how is not exactly clear). But there is again a contradiction here, in that even if Jarrett does emphasize a sense of communality, he makes it clear that the creative process is beyond comprehension, mysterious in many ways. The audience is not witnessing simply the exercising of a

¹⁶ Author unclear, 'Intermezzo for Coughs, featuring Keith Jarrett', *New York Times*, December 3, 1980.

considerable technical skill, but a creativity implied to be beyond the capability of the average person. The following telling passage from Mikal Gilmore's 1979 article on Jarrett demonstrates something of the manner in which he encourages this idea:

An itchy silence rules the backstage corridor of the Pasadena Civic Auditorium... Keith Jarrett.... leans in a corner doorway rubbing the bridge of his nose with both hands in a prayerlike motion.... He has answered the few attempts at congratulations by the backstage party with mutters and glares, and for the moment seems intent on a brooding reverie.

After several strained moments, Jarrett coughs a sharp, private laugh and scans his guests with an impish grin. 'I never realized until now,' he says, resting his stare on me, 'how vain and purposeless it would be to attempt to describe what I just did on that stage. I mean, I'm not thinking about the music I just played, I'm thinking about *talking* to you about the music I just played. Words are a poor substitute for experience, and in order for me to talk about any of this at all, I'm going to have to play games with you.' He pauses to pet the bristly contour of his mustache. 'I think it's totally appropriate that we say nothing now'. (Gilmore 1979: 140)

Jarrett's maintenance of both a physical and emotional distance between performer and audience, while not going as far as trying to leave the presence of the backstage party, reinforces a sense that he inhabits a privileged creative sphere. By refusing to explain the experience of improvising verbally, he reinforces the impression that 'the process' is something almost mystical, or at least beyond the grasp of conventional language. And by apparently being unable to engage in normal conversation, he implies that the act of performing is one that is difficult to disengage from.

I mentioned a little earlier the importance of contingency to Jarrett's performances, the idea that risk-taking is vital. Jarrett has often reinforced this idea of risk, emphasizing what he describes as the precariousness of such a performance situations, suggesting that the process might indeed 'fail' on some occasions. These assertions do, however, occasionally lurch toward the slightly ludicrous, as in this part of a conversation with Mikal Gilmore:

'The solo thing I'm doing is growing more sensitive, and also more subject to destruction, so it has to be protected..... [T]he process requires more consciousness, more tuning.

Everything gets fussier and purer... You know it's funny, but death hovers around quite a bit at a solo concert.'

'Death?' [Gilmore]

'Yes, the possibility that I might not live through a concert because of how vulnerable I am to anything that happens. It's like my ego isn't strong enough to protect me at those moments.....' (148)

Of course, it is difficult to read this statement as anything other than hyperbole, although it would be wrong to entirely dismiss the suggestion that the kind of mental and physical exertions these performances involve place considerable demands on Jarrett. But the idea of risk has a major importance in terms of audience perceptions of these performances. Mikal Gilmore recounts what Jarrett's manager, Brian Carr, said regarding these performances:

'It's quite an ordeal Keith goes through to do these solo concerts. There's always the possibility in some people's minds that this just might be the night he can't play, the night he remains blank. I think that possibility seems just as real to him as anyone else.' (148)

This is the central dramatic point on which the solo concerts hinge. The perceptions Jarrett may have regarding the risk involved in performing are in many senses secondary to the perceptions of the audience. But by articulating the risks so clearly, Jarrett makes the audience more aware of the contingency of the 'process', and in so doing heightens his own awareness of this risk. There is a deeper idea involved in the notion of risk in this context, relating to Jarrett's own philosophy regarding the creative process. In the liner notes to the 1973 *Solo Concerts* recording, he articulated his metaphysical philosophy for the first time:

I believe in Music to the extent that *it* was here before *we* were. In that sense, perhaps I'm not a musician. I don't believe in life, but whoever really deeply considered the question will resolve in the same key. I don't believe that I can create, but that I can be a channel for the Creative. I *do* believe in the Creator, and so in reality this is His album through me to you, with as little in between as possible on this media-conscious earth.¹⁷

¹⁷ Keith Jarrett, liner notes to *Solo Concerts*, ECM 1035/37, 1973.



So, the pause at the beginning of Jarrett's performances is not just about allowing him to 'empty' his mind, but to tap into this creative source. The sense of risk centres not so much on Jarrett's own creative abilities as his ability to gain access to this source of inspiration.

Previously in this thesis I have written of how various musical and cultural trends during the 1960s contributed to a conception of music-making as a privileged act which allowed access to divine sources of inspiration. And the passage quoted above needs to be understood in its contemporary context, as part of an ongoing interest with such ideas of creativity as reflected through free jazz and the ideals of the counterculture. It also resonates with the romantic conception of the artist as an individual with access to divine sources of inspiration, as I have mentioned. Jarrett's solo concerts draw on such notions of creativity in such a way that the performances are premised on this creative conception. The spectacle of the solo concerts relates to watching a musician with the ability to access such privileged creative realms. Unlike free jazz which alienated a traditional jazz audience partly perhaps because of misunderstandings about what the musicians intended, Jarrett's solo performances successfully translate such conceptions into a concert hall context.

In many senses what Jarrett is drawing on here is something of the idea of performance as ritual which emerged with free jazz. The manifestation of ritual in this case involves two aspects. The first is a communal relationship between performer and audience: Jarrett makes the audience if not equal participants, then individuals who act out a specific role, supporting the risk-taking which he embarks on. The implication is that the audience have the chance to somehow share in the experience Jarrett has on stage. The second aspect involves Jarrett's belief in his creative powers as deriving from a higher source. By pausing to 'empty' his mind at the beginning of the performance, to let himself be a 'channel for the creative', Jarrett performs a ritual in order to create. But crucially it is only through playing music that this state can be achieved: in this sense music is a means to an end.

The whole question of 'ecstatic states' which this discussion has been leading towards, is still a somewhat difficult one. Much has been written about this subject, although mainly in relation to non-Western cultures, and ideas of shamanism for instance. Within the area of jazz pedagogy there has recently been an increasing awareness of the importance of

understanding the role of consciousness in improvisation. Psychologist and pianist Denny Zeitlin has been giving masterclasses for many years on how to achieve the 'ideal' performing state, creating from a 'blank canvas'. Recently, pianist Kenny Werner's book *Effortless Mastery* has come to be hugely popular among jazz educators in the United States. (Werner 1996) Werner advocates a Zen-like approach which involves learning to detach the conscious objective mind from musical decision-making.

Ed Sarath has been probably the only writer to address the question of how we might understand such cognitive processes in relation to studying improvised music. (Sarath 1996) But while Sarath suggests how 'higher awareness' may be manifest in terms of cognitive processes, there is as yet no way to gain access to the kind of data which would be needed to verify such theories. That is, it is not possible to do any more than rely on the accounts of performers in this regard. Objectively put, we cannot rely on subjective perceptions of when a performer may achieve this ideal performing state, especially if all we have to work with are audio recordings of performances. That is why my main focus here is considering assertions by Jarrett about the creative process as part of the mystique which the solo concerts create. This is not in any way to deny the existence of such performing states; my own experience as a musician would preclude me from doing that. It is instead important to see how the physical gestures Jarrett makes in these performances contribute to this perception of a musician with access to such a source of creative inspiration.

Writers on Jarrett have sometimes been too uncritical in this respect, taking Jarrett's assertions about music-making at face value. For example, in his book on Jarrett, Ian Carr describes the solo concert performances as follows:

The movements, his vocal sounds allied to his phenomenal powers of concentration – his ability to 'improvise with consciousness' – all combined to help him achieve the state of grace, the rapt state of total inspiration in which the self is forgotten and the intelligence lives only in musical creation. (Carr 1991: 67)

This kind of uncritical acceptance of Jarrett's powers of music-making can make every performance in which Jarrett displays certain physical gestures or makes certain vocal sounds, an instance in which the pianist reaches this 'state of grace'. But Jarrett's physical

demeanour must be understood critically, as a set of gestures whose meaning is ultimately impossible to pin down. Such gestures create a set of meanings from which listeners draw their conclusions, ranging from the believers like Carr, to the sceptics who will see Jarrett's physical posturing as no more than a deliberate attempt to add an element of theatricality to the concerts.

There are good reasons, however, for thinking that Jarrett's assertions regarding the process of improvisation should be treated with some caution. The following example from a 1974 interview Bob Palmer conducted with the pianist is particularly revealing in this respect:

But recently, I did eight solo concerts in Italy, and I realised I was playing almost the same thing through whole concerts. I started to think I was boring the audience. Before the trip to Italy I had the experience of playing in a small room and I was playing one note. I got so much into this note that it was the only note I played for several minutes. I think I was getting harmonics out of it and I thought I was getting different intensities that would definitely affect people if they were listening. But suddenly I had the thought, I'm sure they're not listening the way I'm listening. So I went on to something else. When the concert was half over, someone came backstage, and I was very curious and about to ask about that part of the concert, but he said, you know that part where you were playing one note? I heard all kinds of things in there. I said really? Do you know anybody else who felt that way? He said, I was able to see the whole audience and everybody else was obviously hearing the same thing.

Then when I went to Italy and that thing occurred to me I said to myself, you've been letting it go for so long and it's worked every time, you have to let this go, you can't change it because it sounds too much the same, that's conditioning the music. It turned out that people were attracted to the music in a way they'd never been attracted before, even people who'd heard my solo concerts. (Palmer 1974)

What this quote demonstrates is the degree to which Jarrett had considered the ramifications of this one particular musical idea both inside and outside of a performance context. He acknowledges about worrying that he was 'boring the audience', a significant admission from someone who claims to concentrate purely on the 'process'. The fact that Jarrett considers the audience in such a way opens up the possibility that he does consider

making musical concessions for the sake of successful performances. The implication is that he considers how the audience are reacting in the course of performance, and is willing to leave a certain musical idea behind if he judges that it no longer holds the audience. This acknowledges the intrusion of conscious thought processes into improvisation, a fact which seems to jar with his assertions about having no conscious idea of what he is doing. Furthermore, his interrogation of audience members afterwards testifies to the fact that thinking about improvisations goes on outside the performances. His desire to find out if a particular passage works reflects nothing more than an instinctive desire on the part of a musician to test reaction to his music.

This brings me to another issue relating to the reality of conscious decision-making in the solo concerts. It is notable that the durations of solo concerts are remarkably consistent at around thirty-five to forty-five minutes for the first part, with the second somewhere under half an hour.¹⁸ This fact on its own might attest to no more than a performer with a good sense of how much time has passed, who settles on this kind of duration as the ideal for his performances. The video recording *Last Solo* however points to an important fact with regard to the duration of Jarrett's performances. From a number of shots in the course of the recording, Jarrett can be seen taking off his watch when he comes onstage, and placing it inside the piano. The shot shown in figure 7 clearly shows the watch sitting on a strut just inside the piano.

Figure 7.



Given that it is positioned around the centre of the piano and not off to one side, there seems no other conclusion than that it is there for Jarrett's reference. Presumably, the purpose of having a timepiece on the piano is to allow Jarrett to have some sense of how much time has passed during a performance. It may well be that this is a kind of fail-safe,

¹⁸ That is, judging from the available recordings which it seems fair to take as an accurate measure of typical duration.

in case he loses sense of how much time has passed. But it could be argued that such performances have little to do with any 'state of grace', constituting nothing more than Jarrett sitting at a piano and playing for as long as he thinks he needs to. And while the motives for having a watch there remain speculative (Jarrett has never mentioned this in interviews, nor has it ever been put to him), this does indicate the potential disparity between the ideal notions of improvisation fostered by Jarrett in the context in which he performs these concerts, and the reality of the situation.

To conclude, examining the physical and theatrical elements of Jarrett's performances is not to somehow avoid the issue of addressing free improvisation. Instead, this is to recognise that improvisation has to be understood not solely as a musical issue, but in terms of the context in which it is practised, and the cultural values involved. Because Jarrett's solo concerts are predicated on the idea of music being created in performance, the musical is only one of a number of different elements which contribute to the meaning created at the moment of performance.

The solo concerts tap into specific notions of what constitutes genius, namely the ability to reach a privileged creative realm, to be transported to an inspired state. In physical terms, Jarrett's abandon in the solo concerts is very clear; the dichotomy between his controlled precise movements walking on stage, and the extensive posturing while playing articulates that distinction extremely effectively. And much of the popularity of the concerts stems from the fact that the audience are given the opportunity of watching an exceptional performer create in this way. By articulating the risks involved so clearly, Jarrett reinforces the central drama on which the performances rest, that of the contingency involved in improvisation. In these senses the solo concerts are premised on cultural preconceptions about improvisation, and that fact has a very particular importance for any musical study of these improvisations.

Chapter Five:

The challenge of free improvisation.

In the introduction to his book *Improvisation, its nature and practice in music*, Derek Bailey writes that 'Improvisation is always changing and adjusting, never fixed, too elusive for analysis and precise description: essentially non-academic.' (Bailey 1992: 5) Bailey's statement attempts to position improvisation beyond the reach of discourse altogether, as if in a cage where it can be seen from a distance, but will always remain beyond analytical grasp. The result is a performer (in this case a respected free improviser) warning analysts from encroaching on territory which they are not equipped to properly survey.

While such a warning does attest to a certain defensiveness on Bailey's part, it should nonetheless be well heeded, for improvisation has sometimes been seen as offering ready access to that most elusive phenomenon of all, the creative process. As John Sloboda puts it, there is a view that 'improvisation reveals more of psychological intent than does a score'. (Sloboda 1985: 130) This is perhaps the context in which Bailey's statement is intended, as a riposte to those who might study improvisation by employing analytical methodology.

In the field of jazz studies, in which improvisation has naturally been a topic of major importance, it is possible to see a tendency to gravitate towards analysis in just this way. Underlying this approach is the adoption of a formalist position in relation to analysis, a position which is dangerously myopic in its focus on the musical object. This kind of writing discusses what is taken to be a musical text (usually a transcription of an improvisation), which constitutes the sole object of study from which conclusions are drawn about improvisation. But in the case of jazz this produces a very exclusive view not only of a piece of music, but of music-making itself, the very issue which much of this work purports to be addressing. Improvisation is described from what is effectively a privileged position, without acknowledging the experience of performers, which Bailey implies is all-important.

In the 1990s jazz studies have taken important steps towards a new kind of understanding of improvisation, in particular through the work of Paul Berliner and Ingrid Monson. The new

approach exemplified by the work of these writers has overcome many of the failings of this formalist position, primarily by allowing the experience of performers to underpin accounts of jazz improvisation. By adopting an ethnographic approach and talking about improvisation as an activity practised by musicians, the work of Berliner and Monson examines in formidable depth the complex musical, contextual, and interpersonal processes involved in this tradition.

The central issue I want to address in this chapter is how all these ideas relate to the issue raised by Keith Jarrett's solo concerts, that of free improvisation. For one thing, free improvisation is still largely neglected within jazz education, a fact which reflects that jazz studies has still to properly address this question.¹ So in this chapter I will first survey the approaches to free improvisation which I have already mentioned, before considering how we might address this issue in the light of such ideas.

Developing analytical approaches to jazz improvisation

Derek Bailey's attempt to mystify the process of improvisation which I quoted at the outset, looks remarkably like a rekindling of one of the oldest myths about improvisation in jazz. As Ted Gioia has pointed out, the early (and mainly European) writers on jazz tended to focus not on technical musical issues but rather on the feel and 'hot' style of the early soloists. (Gioia 1988: 24–32) This descriptive trope situated the abilities of such musicians as Louis Armstrong and Sidney Bechet in terms of their *lack* of sophistication and conventional musical training. The 'primitivist myth' as Gioia calls it, promoted the view that the creative powers of such musicians resulted from the fact that they were not bound by formal training: this was a music best played by the unlearned. For example, Hugues Panassié wrote in 1960:

What characterized the extraordinary creative flow produced by the Negroes at the beginning of the twentieth century was that it was spontaneous – unconscious of its novelty, untarnished by

Indeed, at a session chaired by Allan S. Chase at the International Association of Jazz Educators Conference in New Orleans, January 2000, it was acknowledged by the panellists (Chase, Graham Collier, and Ed Sarath) that the view of jazz given by education in the United States seemed to be that the jazz tradition stopped at free jazz.

the slightest design. Jazz did not issue from the individual efforts of one composer, but from the spontaneous urge of a whole people. (Panassié 1960: 22)

Such accounts reflect something of how jazz was consumed by white middle-class audiences in the early years of the century, drawn to the unrestrained and primitive. Adopting the idea of primitivism in this guise involved accepting a fundamental difference between jazz and Western art cultures. So for example, André Hodeir's 1956 book *Jazz: Its Evolution and Essence* contains the following statement of position on the question of jazz aesthetics:

Anyone who tries to place jazz in the perspective of European culture without first revising his traditional artistic habits has scarcely any chance of understanding it. He can see only its defects: jazz appears to him in its negative aspects, which are rendered even more striking by being compared with European art. He is thus led to reject this music 'which is not thought out, not worked over, not constructed, which has no architecture.....' (Hodeir 1956: 9)

Hodeir's description of this aesthetic difference between jazz and European art culture is rather similar to Ted Gioia's idea of jazz as an 'imperfect art' (and thus by implication an inferior one). (Gioia 1988) What is important in this context is less the unspoken issue of value which underpins such views, so much as the methodological questions they raise. Acceptance of this aesthetic difference between jazz and the Western art music tradition implies the need to develop analytical and critical approaches to jazz which do not simply bring with them concerns relating to the study of Western classical music. In other words, studies of jazz improvisation need to employ a methodology appropriate to the task involved, rather than uncritically accepting approaches inherited from a musicological tradition which focuses on the Western classical tradition.

The first obstacle to any kind of analytical study of jazz improvisation involves the question of the musical object. Whereas musicologists direct their attention at scores which are produced by composers, jazz does not generally have artefacts which function in the same way. As I mentioned in chapter one, jazz musicians treat compositions only as the basis for performance. The direction jazz studies has taken is to use transcription as a means of

presenting improvisations in notated form, so that analytical focus can be directed at this notation as is generally the case in musicology.²

The analytical studies of jazz that emerged during the 1960s and 70s took as their starting point the recognition that improvisation could be considered as a form of language. Seen this way, the task for the analyst was to try and build up a sense of the vocabulary and syntax of this language through studying improvisations.³ And here I want to focus on one particular trend which has developed from this viewpoint.

A number of jazz scholars recognised an essential kinship between their work and ideas regarding oral composition in epic poetry developed by Albert Lord and Milman Parry in the 1950s and 60s. (Lord 1960, Parry 1971) Parry had first studied the Homeric texts in his dissertation, recognising the use and repetition of certain key phrases within the texts under particular metric conditions. His subsequent conclusion was that the use of 'formulas' (a term which he defined in an article in 1930) was not just traditional but oral. A proper understanding of these texts could only come through understanding the nature of this oral tradition. Following Parry's death in 1935, Albert Lord continued this work through analysing and transcribing these texts. And it was Lord who developed the theory of formulaic composition, which Gregory Smith summarises as follows:

[Lord] concluded from his analysis that the composition, transmission, and performance of oral literature are one and the same process. The performer does not carry in his head a story which he has learned and repeats in more or less exact form. He builds each performance from a flexible plan of themes, some essential, some not. His themes are the basic incidents and description repeatedly encountered in epic poetry.... In order to compose a story rapidly, a singer must have the essential themes well-established in his mind. But these themes are not fixed in their wording; they form instead a narrative skeleton on which the singer builds his performance. (Smith 1983: 6-7)

The relevance of this concept to studies of jazz improvisation was abundantly clear, and so it

² I discuss the problems of transcription briefly in the opening of the appendix.

³ The adoption of a semiotic approach to jazz, as perhaps hinted at by the language metaphor, has never been systematically pursued. For what little has been done, see Perlman and Greenblatt's work. (Perlman + Greenblatt 1981)

was hardly surprising that a number of scholars used these insights in relation to jazz. Thomas Owens's 1974 thesis on Charlie Parker marked a major juncture for jazz studies, although nowhere did Owens actually make reference to Lord or Parry or the concept of formulaic improvisation. Parker had long been thought one of the greatest of jazz improvisers, a man who regardless of his chronic problems with alcohol and drugs was capable of producing solos that seemed almost miraculous, even to many of his fellow musicians.⁴ Owens's demonstration that Parker's improvisations could be understood in terms of the use and combination of over 100 different motives seemed to provide compelling evidence that it really might be possible to dissect an improviser's language into its constituent parts. This work suggested that the concept of formulaic improvisation could provide a viable methodological approach to jazz improvisation. And so many subsequent writers invoked the Parry/Lord formula in their work on improvisation, beginning with Lawrence Gushee's much-cited 1977 article on Lester Young's recording of 'Shoeshine Boy'. (Gushee 1977)

In his discussion of Young's improvisation on 'Shoeshine Boy', Gushee described a number of different formulas used by the saxophonist in the course of his improvisation. This was only one aspect of Gushee's approach however. He emphasised a kind of plurality in his method, talking of four 'processes' which could be heard in Young's improvisation: 'semiotic' (Young's conception of a solo as 'telling a story'), 'schematic' (his adherence to and emphasis of the formal structure of the song), 'formulaic' (the use of formulas – Young's 'bag of propensities and tricks') and 'motivic' (the development of certain motivic ideas). On the one hand this might seem like an admirable pragmatism, refusing to allow any one particular theoretical concept to dominate proceedings. But on the other, there is an idea emerging here which regards improvisation as something which can be empirically defined, reducible to a set of such processes.

Gregory Smith's 1983 dissertation on pianist Bill Evans also sought to use the ideas of Parry and Lord allied to notions supplied by jazz studies, to provide an analytical approach to Evans's music. Smith's approach differs from that of Gushee in that his methodology is based entirely on identifying formulas in Evans's improvisations. One of the problems such

⁴ See for instance Miles Davis's recollections of playing with Parker. (Davis + Troupe 1991: vii)

an approach faces is that of deciding what might actually constitute a formula. Smith attempts to set up some guidelines based largely on melodic contour and the physical motion of the hand: formulas he says, should 'fall readily under the hand, lie along a definable pathway, or serve to shift the position of the hand.' (Smith 1983: 181)

Smith's analysis of Evans's improvisations explores the use of formulas in some depth, but what tends to emerge is a view of improvisation on an extremely localised level. While this may be a useful approach for getting at the details of the melodic strategies employed by any particular improviser, it has little to say beyond that. Smith is not implying that improvisation is solely about stringing together a series of learnt melodic formulas, but this approach gives little sense that there is much more to it.

The importance of the idea of formulaic improvisation to jazz studies is clearly established in Barry Kernfeld's article on improvisation from *The New Grove Dictionary of Jazz*. (Kernfeld 1988) Kernfeld's piece marks an important statement of position for the discipline at the time, and attempts to summarise the various contemporary streams of theoretical thought. Yet it is also revealing in the formalist position it takes in regard to the musical object, promoting an essentially text-based approach.

Kernfeld identifies three particular procedures which, he says, are common in jazz improvisation. The first of these, 'paraphrase' improvisation, involves the ornamenting and variation of an existing melody, particularly as found in early jazz. Indeed, this kind of improvisation had been particularly discussed by Gunther Schuller in his classic study *Early Jazz*. (Schuller 1968) Secondly, Kernfeld mentions formulaic improvisation, describing this as the most common technique used in jazz. He explains it thus:

The essence of formulaic improvisation is that the formulas used do not call attention to themselves, but are artfully hidden, through variation, in the improvised lines; the challenge presented by this type of improvisation is to mould diverse fragments into a coherent whole. (558)

Thirdly, Kernfeld describes 'motivic' improvisation, the development and usage of one particular motivic pattern within an improvisation. He then elucidates the role of these three

different techniques as follows:

The three categories of improvisatory technique described here are not mutually exclusive in performance: two or more may be in operation within a single improvisation, often simultaneously. (561)

Thus portrayed, improvisation can be any kind of blend of the three techniques described. While Kernfeld does not seek to use the theory of formulaic improvisation in quite the way that Owens and Smith do (as a single methodology), he nonetheless suggests in much the same way as Gushee that all jazz improvisation can be understood in relation to these three 'procedures'.

But by constructing an understanding of improvisation based solely on analytical inquiry, the presumption is that the musical object is capable of providing all the information needed in this respect. This formalist position gives the analyst a privileged role, paying little attention how the insights of practising improvisers might inform this discourse. Such an approach to studying improvisation focuses solely on the texts it produces. And while it may be useful to think of improvisation as language, this approach pays little attention to how practitioners learn to speak that language. If this metaphor is to prove fruitful in understanding improvisation, then the focus of attention must be directed towards considering language as a practice.

Perhaps the most revealing aspect of Kernfeld's article is his rather high-handed rejection of the notion of music having any kind of meaning beyond 'itself'. While he acknowledges that various forms of jazz have been read in certain ways (free jazz as protest, hard bop as akin to a gospel preacher's oratory), he then makes this statement: 'But for the most part such interpretations of improvisation are of little importance except to those who feel the need to make them.' This promotes a formalist point of view by dismissing the idea of the 'extra-musical' as somehow irrelevant. But the interpretations he mentions are exactly to the point, since they tell us much about how jazz functions in a socio-cultural context, and the values which underlie the practice of improvisation.

Since Kernfeld's summation of the state of the debate on jazz improvisation in the late

1980s, there have been a number of new approaches drawn mainly from the analytical tradition within musicology.⁵ Schenkerian improvisation had been applied to jazz as far back as Thomas Owens's work, but Steve Larson's recent article on the subject makes a cogent argument for its use in relation to jazz. (Larson 1998) The obvious issue involved in translating such an approach to jazz is that of its appropriateness; however Larson is alive to this question and makes a good argument in favour of the use of such an analytical approach. In examining Evans's comments on improvisation, he demonstrates that the pianist relied on his own conception of the basic shape of tunes (something akin to a Schenkerian middleground) in order to improvise. The question this prompts is how far this methodology can be applied beyond Evans's music, that is to what extent all jazz musicians think in this way.

If Larson's approach demonstrates an awareness of the need to justify the use of such a method, that aspect is lacking from the work of some writers who have applied pitch class set analysis to jazz. The work of Stephen Block for example, considers the use of pc-sets in analysing free jazz. (Block 1990) And while such an analytical approach reveals a certain level of intervallic relationships within the music, what is lacking is the kind of justification that Larson supplies. Block gives no particular reason why pc-set analysis should have any particular relevance in terms of the work of improvisers, no argument that improvisers actually think in terms of employing pc-sets. Of course improvisers do work with formulas or motives as earlier writers have shown, but this application of analytical methodology seems to do little to advance the cause of understanding how improvisers work.

One of the dangers which lies behind the application of such formalist criteria to jazz is the occasional attempt to argue for the aesthetic value of jazz. For example, in his article 'Constructive Elements in Jazz Improvisation' (1974), Frank Tirro seeks to dispute the view that jazz improvisations 'do not achieve the same heights as the products of notating composers'. (285) His argument centres on an understanding of how improvisers develop certain motives not just over the course of performances, but from one performance to another. Tirro stresses that jazz improvisations follow 'musical laws that govern the progress of the work', thus valorising jazz improvisation by stressing the importance of formal

⁵ For an overview of these different approaches, see Potter's survey. (Potter 1992)

procedures.

Nicholas Cook's critique of an article by Cynthia Folio on polymetric tension in the playing of Ornette Coleman, Eric Dolphy, and Thelonious Monk, points out a similar kind of impulse. (Cook 1999) Cook argues that Folio's emphasis on the complexity of Dolphy's playing as expressed in technical terminology, serves to emphasize the music's complexity and thereby its value in terms of classical models. Folio's use of the term 'structural coherence' he says, is a means by which to argue for the inclusion of such musics in the canon. Cook concludes that '... the major component of Folio's interpretation involves assimilating jazz improvisation firmly to dominant models of academic musical interpretation'. (260)

The most famous example of this kind of tendency is a now-notorious article by Gunther Schuller on saxophonist Sonny Rollins's 'Blue Seven' from the album *Saxophone Colossus*.⁶ (Schuller 1957) Schuller's analysis concentrates on Rollins's development of a number of motives in the course of his improvisation, claiming that this process contributes to a sense of 'musical unity', a phrase now understood to be loaded with notions of value and organicism. Schuller's piece is an attempt to argue for the merits of Rollins's solo on aesthetic grounds, grounds which traditionally have been understood to be occupied by the high classical tradition.

In his article 'Hear me talkin' to ya: problems of jazz discourse', Bruce Johnson takes as his central premise that 'certain kinds of commentary ostensibly dedicated to conferring artistic legitimacy on the music in effect reshape it so that it can be more easily fitted into a political economy.' (Johnson 1993: 1) Johnson argues that jazz is resistant to such 'commodification', and is only 'radically deformed' in the course of this process. This all serves not just as a rather damning critique of writing like that of Schuller and Tirro, but leads to what he sees as the underlying problem in all of this, that of the text. As Johnson points out, while a jazz recording may allow for the kind of commodification (that is, transcription) which enables it to be studied as a text, jazz studies has failed to develop 'a discourse that is adequate to jazz in live performance.' (3) As Ingrid Monson puts it, 'At the moment of performance, jazz improvisation quite simply has nothing in common with a text (or its musical equivalent, the score) for it is music composed through face-to-face interaction.' (Monson 1996: 80)

⁶ Sonny Rollins. *Saxophone Colossus*. Prestige P-7079. 1956.

Johnson's damning critique of the formalist approach is that it deforms jazz by writing out certain aspects of the music as it occurs in performance.

While the different approaches I have discussed here do illuminate something about improvisation as practised in jazz, there still remains a substantial methodological obstacle blocking the way forward, namely that of the musical text. What these studies of improvisation accept uncritically is that a transcription of a jazz performance can function as a text, leading to the same kinds of methodological approaches as adopted for work-based traditions. But if we accept Johnson and Monson's point that to study jazz as a text is in effect a grossly reductive approach, what is needed is a methodology that can deal with jazz as a performance tradition.

Jazz improvisation: an 'emic' approach.

The work of Paul Berliner and Ingrid Monson, both scholars with backgrounds in ethnomusicology, has provided a new direction for jazz studies in recent years. Instead of the formalist position which describes jazz improvisation from the perspective of the analyst based on observations drawn from the study of a musical text, Berliner and Monson both approach this subject from the opposite direction. That is, they study jazz improvisation as an activity, rather than focusing solely on the artefacts it produces. This shift in emphasis does not deny the importance of analysing jazz improvisations, but instead insists on contextualising that knowledge.

Berliner's study *Thinking in Jazz, The Infinite Art of Improvisation*, is already regarded as one of the most impressive and comprehensive books ever written on jazz. (Berliner 1994) although what remains to be seen is the extent to which it will provide new directions for future work. Berliner takes on the task of describing how jazz musicians learn to improvise in a way which draws on his own background as an ethnomusicologist. He employs, as Scott DeVeaux points out, an 'emic' description, based on personal experience. (DeVeaux 1998) The extensive research Berliner carried out for the book involved spending years learning to play jazz, and conducting interviews with over fifty musicians from the New York area.

Berliner's approach to writing about improvisation is permeated by the language metaphor I have described. In his terminology, musicians begin as improvisers by learning a basic 'vocabulary' or a 'storehouse' of ideas:

Just as children learn to speak their native language by imitating older competent speakers, so young musicians learn to speak jazz by imitating seasoned improvisers. In part, this involves acquiring a complex vocabulary of conventional phrases and phrase components, which improvisers draw upon in formulating the melody of a jazz solo. (95)

Improvisers build this vocabulary through a number of different means: learning solos from records, 'sitting in' with professional musicians, and exchanging ideas with fellow amateurs. Berliner extends this linguistic metaphor to describe how improvisers aim to become storytellers, able to marshall the elements of their vocabulary in order to produce improvisations which have a certain sense of taking the listener on a journey. The idea of talking about improvisation in this way is not particularly new, but what emerges most forcefully from Berliner's account is a sense of the complexities involved in how improvisers deploy this vocabulary in performance. Improvisation is not simply a case of regurgitating idea after idea, but instead continually reformulating, reworking, and combining different ideas:

Because of the rich association that vocabulary patterns have as musical ideas and their capacity to form dynamic relationships with the counterparts, the patterns function, in a sense, as living entities, capable of stimulating the player's creative powers.... As individual figures encounter one another in thought, they can produce various types of imaginative unions whose precise features may have unexpected implications for artists, suggesting a wealth of derivative ideas for consideration and pursuit. (185)

This suggests that any study of the work of an improviser has to take into account the fact that they have been working with the musical materials used in any improvisation for years: there is a kind of hidden history which can never be fully appreciated by an outsider. What is

also significant from Berliner's description of how improvisers apply different vocabulary patterns is the sense that certain ideas are used for particular reasons:

Just as a figure's embedded associations may involve the ideas that surround it in different musical contexts, at times leading a player to quote subsequent material from the original performance, it may also include a range of actions for the treatment of ideas. That is, each figure has a particular history of usage and transformation – its own track record of applications – both within an artist's own performing experience and within the larger musical tradition.”(196)

Berliner's work does not signal a drastic shift away from the underlying premises of the formulaic improvisation – namely that improvisers learn a vocabulary of different patterns in order to develop a technique for extemporising. It does, however, present a richer more complex picture of improvisation than had ever previously been the case. Given the complexity of the musical and mental processes involved in improvisation which Berliner describes, the idea of formulaic improvisation as applied by writers such as Smith and Kernfeld does begin to look rather simplistic.

Berliner goes far beyond writing about improvisation as a purely musical practice. His study examines issues such as the contexts in which improvisers perform, focusing on dynamics between different members of a jazz group and how improvisers react to their fellow musicians, as well as the importance of audience response and venues. The importance of such issues to performers should be obvious, but the fact that in these respects Berliner's approach covers new territory indicates the very limited perspective which jazz studies had previously taken.

Ingrid Monson's 1996 book *Saying Something* is in many ways a direct successor to Berliner's work, and indeed Monson acknowledges her debt to *Thinking In Jazz*. (Monson 1996) Her approach is also informed by the ethnographic method Berliner employs, but she focuses particular attention on the issue of collective musicianship in jazz. The main aim of her study is to explore the intermusical and social relationships between members of the rhythm section in jazz (generally piano, bass, and drums). She examines just some of the myriad ways in which musicians bring the sum of their musical experiences into this

performance situation, as well as building new relationships with fellow musicians.

What is most significant in Monson's study is her application of an understanding of musical interaction to analysis. Whereas Berliner's study lays the groundwork in the sense of providing a comprehensive description of improvisation, Monson provides the theoretical framework for allowing these understandings to have a practical implication. Her central point is that the intermusical relationships she examines are not in some way incidental to the music, but instead key to understanding it.

Monson shows how through the use of quotation and allusion (references either to other pieces or styles), music can fulfil an indexical function which allows it to refer to more than just 'itself'. Since jazz musicians bring to the bandstand all kinds of musical experiences (often going, as she shows, far beyond the jazz tradition to encompass funk, rhythm and blues, and pop), their performances are part of a rich web of allusion and quotation, a history of other performances.

Monson's musical analyses exemplify the kind of approach which she argues for. Her discussion of Jaki Byard's 'Bass-ment blues' describes how the musicians both interact in the course of performance, and make reference to certain jazz traditions by invoking particular playing styles at various points. One particular point of interest comes when one of the musicians loses their place in the form of the composition: Monson discusses the efforts of the others to bring this musician back into the fold, and the musical devices which they use as a means of attempting to do so. It is interesting in itself that a discussion of what is apparently a mistake should prove to be so revealing, perhaps more revealing than those examples of 'exemplary' solos generally chosen for study by scholars. The point of this analysis is not about the formal inconsistency at one particular point in the performance, but about understanding the interaction between the musicians.

Monson's approach to analysis signals a potentially important new juncture for jazz studies in this sense. She makes clear how this approach differs from the formalist stance on the musical text as follows:

I propose... the idea that the formal features of musical texts are just one aspect – a subset, so to speak – of a broader sense of the musical which also includes the contextual and the cultural.

Rather than being conceived as foundational or separable from context, structure is taken to have as one of its central functions the *construction* of social context. (186)

This view preserves the importance of musical detail as the central focus of any analysis, but it opens up the possibility of understanding jazz improvisation in a wider sense of the performative. And this is an important point in terms of my approach to Keith Jarrett's solo concerts. Just as I described the context of those performances in the previous chapter, the challenge Monson gives is to understand how Jarrett's music helps to construct that context, how this fits into a wider sense of the musical. This issue is one that I will return to in chapter seven.

To conclude, the work of Berliner and Monson is particularly important in starting to understand jazz improvisation as a musical practice, and to give weight to the experiences of musicians, those who are best qualified to talk about improvisation. And Monson demonstrates how this kind of understanding of improvisation can be used to inform analysis, demonstrating the rich web of musical and cultural references made by improvisers. This all leads me to what is the most crucial issue in the present context: how all of this might relate to understanding free improvisation.

The challenge of free improvisation

It is clear from the approach to studying jazz improvisation taken by Berliner and Monson that one of the basic premises for any study of free improvisation is an understanding of the musical practices employed by musicians. It is here though that the work of Berliner and Monson is of limited use, not because of any particular flaw in their approach, but due to the fact that the musical practices they examine are particular to a certain stream of jazz tradition. Scott DeVaux singles out Berliner in particular in this respect, citing his 'indifference to the complications of historical context'.⁷ (DeVaux 1998: 395) In other words, the tradition of improvisation which Berliner describes exemplifies a mainstream post-bop tradition, which

⁷ I should point out that DeVaux's review of Berliner's book is largely positive; this remark should not be taken to summarise his overall view of Berliner's work.

while dominant within jazz since the 1940s, should not be understood as exemplifying jazz as a whole. One consequence of Berliner's unwillingness to address the whole question of improvisation as historically contingent is his all-too brief description of musical practice in regard to free jazz:

Representing even more radical developments, the free jazz movement gave soloists the license to apply conventional jazz vocabulary and other materials to improvisation outside the constraints of harmonic form. (Berliner 1994: 225)

This statement conforms to what I have previously called a rhetoric of absence, presuming that the defining difference between free jazz and the mainstream practice Berliner takes as normative is the removal of the invariant harmonic progression against which musicians improvise. The implication is that free jazz musicians improvise in the same way as other jazz musicians, but in a context where they are not constrained harmonically. In other words, they have no underlying formal structure to guide them. Of course, as I have already discussed free jazz is rather more complex in formal terms than this view implies. But with free improvisation there is an extra problem, namely that musicians make a virtue of foregoing any compositional material.

As Nicholas Cook points out, the concept of improvisation has generally been thought of as relational. (Cook 1995) Improvisers are considered to improvise against or upon something, whether a harmonic sequence or a melody. And Berliner's account of improvisation works from exactly this premise: improvisers learn melodic patterns specifically in relation to particular harmonic sequences over which they can be employed (a blues for instance, or 'rhythm changes'*). If free improvisers have no such structure to improvise against due to this rejection of compositional material, any study of free improvisation is immediately confronted with something of a methodological quandary.

Jeff Pressing's article 'Cognitive Processes in Improvisation' seeks to provide something of a solution to this problem. Pressing expounds the idea that improvisation across different

* 'Rhythm changes' is terminology in jazz for the harmonic sequence of George Gershwin's 'I Got Rhythm', upon which many jazz compositions have been based.

musical and artistic traditions employs what he calls a 'referent', 'used to facilitate the generation and edition of improvised behaviour on an intermediate time scale'. (Pressing 1984: 346) A referent can, he says, take a number of different forms, from a specific formal scheme to an abstract metaphorical program. Improvisers relate to a referent in a number of different ways, Pressing says, whether treating it literally or metaphorically. This formulation of a referent is suitably fluid to allow application across a wide range of traditions, a fact which is both a strength and a weakness at the same time. Pressing's description of free jazz in his article is of particular interest in this context:

Normally no referent, although sometimes a very loosely structured out-of-time one is used, not based on traditional tonal musical structures. The task of such improvisers often involves finding a shared context. To this end each experienced free jazz performer creates a personal repertoire of usable musical gestures and procedures which may be adapted to fit into almost any situation. (349)

This view of free jazz sees it not so much as a complete rejection of formal organisation but rather the lack of a sustained stable framework, a conclusion which I came to in chapter one, albeit from a rather different perspective. But the result is this 'very loosely structured out-of-time' referent, a conclusion substantially better than the revolutionary view of free jazz, but one which still seems rather unsatisfactory. It is when confronted with the case of free improvisation that more serious problems arise, as Pressing's description of free improvisation demonstrates: 'If no referent is present, or if it is devised in real time, we speak of "free improvisation".' (346) This positioning of free improvisation as an extreme case misses the opportunity of theorising how such an apparently useful notion as a referent might be adapted to such a situation. The idea of a non-referent work is a notion which is in itself problematic, as Roger Dean and Hazel Smith point out:

A totally non-referent work would be one in which no-prearranged organisation or concept existed specific to that work. Nevertheless, each improviser would necessarily have preformed ideas. Thus again, there is a continuity between the two categories, referent and non-referent.

rather that [sic] a disjunction, and it is probably difficult to achieve the extreme of non-referentiality. (Dean and Smith 1997: 30)

The idea of a referent which might be devised in real time seems more useful in the case of free improvisation, but once again Pressing gives no indication as to how this might work in practice. He does posit the idea of a 'personal repertoire of usable musical gestures and procedures' (349) in relation to free jazz, and we can presume much the same holds for free improvisation. Yet here there is an implied dichotomy between a referent and these personal gestures and procedures, as if the two are somehow mutually exclusive. But if we are to pursue the idea of referents being devised in real time, then such gestures and procedures must be very much to the point.

The major problem with the idea of a referent would seem to be its apparent inflexibility when confronted with the challenge of free jazz or free improvisation. In theorising a referent, and even allowing for it taking any number of different forms, Pressing is concerned with formulating a stable framework which can be thought to underpin improvised performance. It is this retention of an invariant conception of form which is the stumbling block to understanding free improvisation. I have already outlined how in free jazz form should be conceived not as a single stable structure but a set of constraints, which musicians can negotiate their relationships to in the course of performance. In relation to free improvisation, I want to suggest that this potential for formal fluidity is of defining importance. In order to understand why this should be the case, it is necessary for a moment to look at free improvisation from a different angle altogether.

In all of this, the motivations of musicians who practise free improvisation should not be overlooked. Free improvisers make a very specific musical decision in foregoing compositional organisation in performance, a decision which holds considerable aesthetic and technical consequences. They set out to create performance contexts in which uncertainty is heightened, often by forbidding any kind of specific musical discussions with colleagues at any time outside of or before a performance. This idea of promoting risk is reflected in a recent article on free improvisation by John Corbett. Corbett's approach to free improvisation is quite different from any of the writers I have discussed up to now, yet what

emerges are a number of vitally important conceptions with regard to this subject:

Pat Question: How does an improviser improvise?

Pat Answer: He or she develops and employs a repertoire of possibilities. (Corbett 1995: 222)

This formulation represents a summation of the traditional approaches to improvisation I have discussed. Yet Corbett is dismissive of such approaches in relation to free improvisation, saying that, 'If the above was all improvisation consisted of, it would be practically no different from other musics.' (222) Instead he introduces two elements which he attempts to integrate into an understanding of free improvisation: risk and knowledge.

Free improvisation presents what is apparently an affront to the notion of musical competence institutionalised within jazz: within such a context it would seem to be impossible to play something 'wrong'. But at the same time as Corbett points out, the improviser takes the risk since by definition they do not know what they will play in any performance. Related to risk is the idea of knowledge, specifically what Corbett calls the 'unanswerable' question: '[C]an the improviser play something he or she does not already know?'. And it is here that Corbett suggests a radical alternative to the 'repertoire of possibilities' viewpoint. Improvisation, he says, is the search for 'reterritory', not a way of working within a set of learned possibilities but rather the attempt to break free from the confines of those possibilities. In other words, the improviser improvises not to play what they know, but what they don't know: free improvisation is about a search for the unknown:

Old Pat Question: How does an improviser improvise?

New Pat Answer: By developing and employing a repertoire of possibilities in order to risk the unknown. (225)

I have previously described how Jarrett's concerts make such a virtue of the risk involved in improvisation, by dramatising it through the physical and rhetorical context of the solo performances. Jarrett's performances hinge on the audience's perception of the improviser as the highwire artist, balancing on their own musical instincts. Corbett goes a little further, and

suggests that any analytical understanding of free improvisation should proceed from exactly this premise:

Improvisation does not simply mean the death of language, however, for in the place of the dead language – the disfigured and defiled codes – a new one emerges, more vibrant than the last. Improvisation involves the permanent play of threshold and transgression. (224)

This viewpoint reflects the statement of Derek Bailey's which I quoted at the outset, namely the idea that improvisation is always changing and adapting. It is for exactly this reason that we need an analytical approach to free improvisation which can adapt to this idea of conformity and transgression. In this light an article by Ed Sarath, which is directed at theorising temporal processes in improvisation, is of particular use. While Sarath's work is not addressed solely to free improvisation, its implications are particularly important in this area.

Sarath first explains his view that improvisation is not simply 'an instantaneous or accelerated version of the compositional process....' (Sarath 1996: 1) Instead, he distinguishes between two types of temporality: expanding and inner-directed. In an expanded temporality, 'the composer may enter and freely traverse the past-present-future continuum of a work, assuming the vantage point of the future to review and possibly alter the past'. (5) On the other hand, Sarath considers inner-directed temporality to be the dominant temporality in improvisation:

[B]ecause the future in improvisation is unmanifest, awareness is more intensely directed toward the present as the last manifest point in the creative process. The fact that the past is unchangeable within a continuous stream of ideas also magnifies the moment at hand as the locus of attention. (5)

This sets out an important distinction between improvisation and composition, in which an improviser's ideas are strongly conditioned by the past, whereas a composer has much greater

liberty in employing ideas retrospectively. Sarath goes on to describe another kind of temporality which he calls 'retensive–protensive', involving 'the projection of awareness in past and future directions, thus sharing some similarity to the expanding conception of the composer, and yet occurs in the same continuous framework as does improvisation'. (6)

This notion of temporality is important in informing Sarath's description of how improvisers deal with 'probability schemes', which influence the succession of musical ideas. Sarath points out that such schemes may apply in many different kinds of musical situations, thus, 'In more open contexts, probability conception might become manifest in textural schemata, nebulous ascending gestures, or sustained multiphonic playing'. (10)

Sarath's idea of probability schemes is drawn directly from the implication–realisation model developed by Leonard Meyer.⁹ Meyer's theory was based on the idea that music could generate emotion through setting up expectations which were then frustrated. These expectations stemmed from a series of norms present in any style, norms with which listeners would be conversant. This approach is one that Nicholas Cook categorises as psychological, drawing as it did on various contemporary theories of emotion. (Cook 1987: 70) Meyer applied this idea mainly to studying melody and phrase structure, although its implications were obviously rather wider.

Most analysis of jazz improvisations falls into which might be termed either conformant or hierarchical relationships in Meyer's terms (that is, either establishing similarities between one idea and another, or seeing ideas as formal units in relation to a larger overall structure). (Meyer 1973) But adopting the idea of this implication model can point toward a rather different view of improvisation, where there might be the possibility of improvisers being bound to particular implication schemes, what Sarath calls 'probability–functioning'. This implies that one musical idea may be related to another not through a specific motivic or harmonic relationship, but simply because the improviser has developed a particular habit of following one idea with another, establishing a psychological link between them. And as Sarath describes it, implication schemes can at worst become something of a bind for the improviser:

⁹ Meyer first explained this idea of expectation in his 1956 book *Emotion and Meaning in Music*. A useful condensed explanation appears in part of the 1973 *Explaining Music* (Meyer 1973: 109–113).

While implication schemes are necessary for each inventive strategy, they also entail temporal associations which induce a binding relationship between one temporal coordinate and another, whereby the inner-directedness of temporal conception is inhibited. (7)

This is where the notion of risk is all important. If improvisers are bound by previous ideas in a way which composers are not, then for free improvisers who make it their primary goal to explore the *new*, breaking out of the binds of such schemes is vitally important. It is for this reason that any formal understanding of free improvisation needs to be focused on moments of transgression as much as conformity, looking both for adherence to and breaking of certain patterns. Of course with free improvisation we are not dealing with the kind of stylistic norms Meyer tackles, namely those of tonal music from the Western Art music tradition. Any understanding of implication schemes in relation to free improvisation necessitates examining what particular stylistic norms are involved in any particular context.

In order to allow for this dual aspect of transgression and conformity in free improvisation, and the aesthetic of risk Corbett suggests, the free jazz conception of form as a set of changeable and changing constraints may provide a useful starting point. It gives us a framework capable of adapting to the kind of formal fluidity found in free improvisation, where improvisers wilfully try to break out of established patterns, and seek the unknown in favour of the security of familiar territory. There are, however, many respects in which this model needs to be adapted.

The tendency in jazz studies has been to segregate the musical material which improvisers produce from the formal structures in relation to which that material is conceived. So we describe how improvisers solo 'on the form', or 'over the changes', sustaining a clear distinction between improvised material and the form upon which it is based. But with free improvisation we have a situation which is by definition non-compositional: all the musical decisions with regard to performance are made *in the course* of performance. In this context, maintaining a distinction between improvised material and form would appear to be misguided. Free improvisation presents a case in which the material employed by improvisers must play a part in generating form. We might then say that free improvisers

generate musical constraints while performing, rather than conceiving their material in relation to a set of existing organising elements.

If this is the case, then one of the questions which naturally follows regards what the exact nature of these constraints might be in such a context. For one thing, it should be apparent that the bebop organising elements of harmonic progression, head arrangement, and phrase structure need to be reconsidered in this context, and the case of harmonic constraint proves a good example. If we were to hold to a conception of harmonic organisation as constituting either a repeating chord cycle or a single modal area (as in Coltrane's 'Venus'), then evidence of adherence to such constraints would be needed to indicate the employment of such a musical constraint by an improviser. But it would be wrong to assume that any passage from a free improvisation which does not exhibit adherence to such harmonic patterns entirely lacks harmonic organisation.

If we accept Ed Sarath's employment of probability functioning in relation to improvisation, whereby improvisers are bound by the implications of musical ideas they play, then in a sense the constraints which free improvisers operate against are those generated by their own musical materials. When an improviser invokes a harmonic strategy which is part of their repertoire of procedures and techniques, there is a sense in which they are constrained by that strategy. That constraint may not take an invariant form (whether a chord cycle, modal area, or rhythmic pattern). For this reason it may be better to talk about musical strategies than constraints, strategies which may govern all kinds of musical details: rhythm, texture, timbre, and instrumental technique for example. Strategy may also relate work on larger scale levels, governing long-term trajectories in improvisation: there may be particular tendencies improvisers develop regarding the general shape of performance, the way in which it begins and ends for instance.

Given the multitude of different strategies available to improvisers and the range of different musical elements that they govern, a model of form with only three organising elements is too simplistic. For different improvisers the exact nature of these strategies may vary considerably, depending both on personal taste and the particular context involved. Free improvisers who eschew any kind of reference to convention may consciously avoid diatonic

material, something which does not apply to Keith Jarrett, as will become apparent a little later. In talking about strategies in this sense, I am moving towards the idea that what is actually important in understanding free improvisation (and particularly solo improvisation) in formal terms is the playing style of individual performers. The point is not to try and excavate formal schemes which may be hidden from view, buried beneath the musical detail, but to understand how the personal musical habits of performers constrain them. What musicians improvise against is their own ideas and preconceptions. In summary, free improvisation can be understood as the deployment of musical strategies which have the effect of constraining the improviser in certain ways, but also as the continual attempt by the improviser to escape from the implication schemes generated by such strategies.

This approach to understanding free improvisation also has implications for considering how audiences respond to the work of a player like Jarrett. Once listeners have an awareness of the basic style of any player, so this play of conformity and transgression can be appreciated: recognising the familiar but also the attempt to break free of the familiar. What this view acknowledges is that music creates meaning at the moment of performance, that as Ingrid Monson says, the musical is only one aspect of any such understanding. This approach to free improvisation is directed partly at a theoretical understanding of it as a musical practice, but also at recognising the expectations against which such music is heard in its context.

Chapter Six:

Hearing the solo concerts: towards an analytical approach.

Given the picture of free improvisation I have painted in the previous chapter, the challenge confronting any study of the work of one particular musician is to map out the kinds of musical strategies they employ. This is akin to establishing a set of reference points from which to map a landscape, identifying landmarks which can be used as points of orientation in an initially unfamiliar environment. Once these points of reference have been established, attention can then shift to studying how musicians employ these strategies in improvisation.

The purpose of this chapter is to set out these reference points in relation to Jarrett's solo concerts. The point I want to begin from is that of personal observation, drawing from my own experience early on in this research of spending hundreds of hours listening to and transcribing excerpts from the solo concerts. At a certain point in time I began to recognise certain passages as specimens of specific types. I started to employ stylistic/generic labels such as 'ballad', 'blues', 'chorale', 'drone' and so on, as a means of labelling these passages, drawing both on my own perception as a listener and from the evidence provided by transcriptions. My perception of Jarrett's music as made up of a variety of types of passage has actually been widely reflected in critical descriptions of the solo concerts. This indicates that the solo concerts are heard in terms of a set of common cultural reference points. For that reason, understanding the use of styles in solo concerts is in part to study something of the way in which this music is heard by audiences.

In the first part of this chapter I will concentrate on the manifestations of this idea of styles in Jarrett's improvisation as found in critical writing on the solo concerts. This raises other important questions about Jarrett's musical identity, which have been addressed in the recent work of Gernot Blume. In the second part I will survey the styles which are common in Jarrett's early improvisations, discussing both their musical characteristics and cultural significance. And in the third part, I will examine how these styles appear in the 1973 recorded improvisations.

Part One: the solo concerts and the conception of stylistic diversity.

I talked in chapter three about how the Charles Lloyd group constructed a new kind of position in terms of normative conventions, positing jazz as a music which could draw from a number of different stylistic sources. Jarrett's emergence as a major figure on the jazz scene towards the end of the 1960s was greeted with similar kinds of assertions about his musical position. He was viewed as a musician whose take on the jazz piano tradition evidenced an innovative blend of the contemporary and the traditional. The following excerpt from a 1968 review of Jarrett's debut recording *Life Between The Exit Signs* demonstrates a particularly enthusiastic appraisal of his capabilities in this respect:

The easiest thing to do with Jarrett is to say who he sounds like, about equal parts of Bill Evans, Denny Zeitlin, and Cecil Taylor. That gets you out of the bind that you ought to be in – the admission that Jarrett is an original, with a pianistic conception that's close to unique. (Heineman 1968)

This example demonstrates one of the primary strategies employed in jazz criticism, comparing a musician's approach to that of other performers on the same instrument. Comparing one musician to another in this way reflects the importance of individual identity in jazz, articulated through commonly used sayings such as 'finding your own voice' and 'doing your own thing'. Yet at the same time much weight is attached to the study and emulation of the 'masters', often taken as a prerequisite to achieving musical maturity. In this sense, Heineman's review fulfils a dual purpose, citing Jarrett as an individual while also implying his assimilation of the work of contemporaries.

The examples of Evans and Taylor were widely cited in relation to Jarrett's playing at the time, and are significant because they held such different positions in relation to the jazz tradition. Evans was the lyrical pianist with strong classical leanings, best known for his work with Miles Davis (*Kind of Blue*) and his own trio. The trio format suited Evans

perfectly,¹ allowing an intimate musical communication between the musicians in the group.

Taylor on the other hand was the most major avant-garde pianist of the time, a musician who enjoyed little or no recognition until the 1970s, not even able to manage to make a living from performing. In contrast to Evans, Taylor's approach to the piano was physical in the extreme, evidenced by his reputation for leaving pianos damaged after his performances. This contrast between Evans and Taylor, the lyricist and the avant-gardist, is an intriguing one and implies an impressive act of synthesis on Jarrett's part.

The same kind of view of Jarrett was voiced in many other critical pieces of the time, but nowhere more succinctly than Bob Palmer's review of the 1972 album *Facing You*, Jarrett's first solo piano album, recorded at around the same time that he began playing solo concerts:

Not so long ago pianists used to fit comfortably into bags. You either played funk or you played free, right-handed 'trumpet style' or locked-hand block chords. Keith Jarrett does all these things. (Palmer 1972)

This is a recognition that Jarrett was hard to situate more generally in stylistic terms. It was not that Jarrett avoided the conventional, but that his approach drew from a whole number of different styles. This notion has proved to be one of the central topics in scholarly writing on Jarrett, the idea of a musician who draws from different traditions in order to forge a voice that is unique yet at the same time has many familiar inflections. Gernot Blume's 1998 thesis on Jarrett takes this idea as one of its central topics. Blume describes Jarrett as a musician who 'traverses a wide musical terrain in pursuit of a variety of styles, traditions and forms of expression.' (Blume 1998: 8) He focuses in particular on the ways in which Jarrett's multi-instrumentalism allows him to explore different musical contexts:

The process of absorbing and then dispersing stylistic formulas throughout different musical settings follows a certain pattern. Jarrett first accesses different musical categories by learning to play their characteristic instruments. Once the insights gained from playing these instruments are transferred into a different environment, the references to the original influence

¹ Evans's most famous group comprised Paul Motian on drums, and Scott LaFaro on bass.

appear to be subtle and imperceptible, creating in turn a music that is vaguely familiar yet seems to be unique. (56)

Blume paints a subtly textured picture of Jarrett not as the musician who 'borrows' from a range of different musical traditions, but rather assimilates different influences into his playing.² It is not only the range of Jarrett's interests that is of note, but the fact that the solo concerts give such a voice to the different aspects of his playing. The critical perception of Jarrett's performances is of a musician drawing from the whole range of his experiences, laying bare his musical lineage in a fashion which invites the audience to marvel at his ability to speak in different dialects. This view goes right back as far as the first solo concert performances, as the following review of a concert in New York in late 1972 demonstrates:

...[A]fter a half hour or so of what overwhelmed me as a purely musical manifestation of unflagging interest, I chose to close my eyes.... I attempted to form a mental image of what I was hearing as written down on paper, and what I came up with was an odd juxtaposition of Gottschalk, Turina, Janacek, Gershwin, Meade Lux Lewis, and Peter Duchinm, all second hand to be sure. (Mimaroglu 1973)

Mimaroglu's strategy, as he himself describes it, is to visualise the music in notational terms, proceeding to cite a composer who he feels is closest in lineage. The specificity of the resulting references is however rather atypical for critical writing on the solo concerts. The following three examples, drawn from across a number of years, give an insight into more typical manifestations of this descriptive strategy:

His favourite devices are rolling gospelly figures over which the right hand swerves and wreathes, harp-like slow pieces, baroque semi-classical interludes and – on this occasion –

² There is a striking connection here with the composer Lou Harrison, who wrote a piano concerto for Jarrett, completed in 1985. (Carr 1991: 176) Harrison's concerto, as with much of his other music, is notable for its integration of influences from non-Western musical cultures with traditional Western forms and techniques. The fact that Jarrett requested the work from Harrison, as well as performing some of his music in his first professional classical recital in 1979, testifies to a considerable affinity of approach between the two men, something which Jarrett himself acknowledges. (ibid)

such a trance-like flight into soul music that you felt he was about to ascend into the tastefully stripped pine roof of the hall. (Fordham 1982)

He is the most consonant of players and his unbroken episodic ramblings consist in the main of extemporised ballad melodies which flirt with preciousness, hard-hammered sequences derived from black church music (rhythmically vivacious but harmonically tedious), and lengthy spells during which inspiration deserts him and he merely toys with a simple vamp until a new idea arrives. (Williams 1977)

What was most startling here was the breadth of the pianist's knowledge of musical styles. He took us through Debussy-like passages of arpeggiated majesty, bop, free, blues, South American inflected melodic dances, and more familiar modern jazz forms. (Bateson 1980)

In these examples Jarrett's improvisations can be seen to invoke reference points which extend wider than just the jazz tradition, encompassing African-American music (thus blues, gospel, soul) as well as classical and 'ethnic' traditions. These kinds of descriptions underline Blume's view of Jarrett as an artist whose identity lies in the confluence of a whole number of different elements.³ But there is rather more going on in these descriptions of Jarrett's improvisations than merely a listing of different stylistic precedents. Much of the language used in the reviews imbues the styles mentioned with a structural significance: thus there are 'episodic ramblings', 'hard hammered sequences', 'slow pieces', 'interludes', 'passages', and so on. These styles are heard as instantiated in clearly identifiable passages of music, which form constituent parts to the improvisations.

I have already suggested that free improvisers may employ musical strategies in improvisation, and the fact would seem to be that in Jarrett's case these strategies are so distinctive that the result is a set of clearly recognisable styles. Blume describes how listeners begin to identify with the different ways in which Jarrett employs different styles like this:

³ In this sense Jarrett might perhaps be described as postmodern. On the issue of the considering Jarrett's work in this light, see Blume's discussion of 'postmodern practices'. (Blume 1997: 266–272) Ingrid Monson's discussion of the ideas of dialogism in Mikhail Bakhtin in relation to jazz is also significant in this respect. (Monson 1996: 98–100)

Gathering together diverse musical influences, his [Jarrett's] music defines itself in part by appearing to question traditional definitions of jazz. In this matrix of blurring boundaries, however, Jarrett recreates a set of repeatable procedures and formulaic practices that reinstate the effects of idiomatic delineations. He has to create a style out of his melange of styles to communicate to his audiences within an identifiable conceptual framework. Such a framework of conventions instils in the listener a feeling of familiarity with Jarrett's music, an element of recognition and understanding of his structural devices and artistic prerogatives. His artistic language appears original by interweaving conventions that belong to a number of musical systems and traditions. (Blume: 114-5)

This key passage sets out the major questions which any study of Jarrett's solo concerts needs to address. Given that Jarrett employs this 'melange of styles' as Blume puts it, the first task must be to identify the styles with which he works, examining the musical strategies which constitute such styles. But there is also the issue of identifying the cultural codes involved, understanding how a ballad or a blues comes with very particular expressive connotations. The ultimate goal has to be an investigation of these 'formulaic practices' which Jarrett applies, and the 'structural devices' and 'artistic prerogatives' which Blume mentions.

Blume's discussion of the solo concerts in his thesis only begins to tackle such issues, hardly surprising given the weight of this task. The 1972 recording *Facing You*, he suggests, 'crystallizes some of Jarrett's solo techniques which then became building blocks of his solo concerts'. (118) Blume draws particularly on an article on 'In Front' from *Facing You* by Andy Laverne. (Laverne 1988) Laverne's labelling of certain passages as 'gospel style' and 'bebop with contrapuntal accompaniment' tallies with the idea of recognisable styles in the solo concerts. But Blume never goes any further in discussing the actual material employed in the solo concerts, focusing instead on large scale structural issues.

He suggests that the 'recognisable framework' Jarrett employs relates to how he projects his musical ideas, through the use of 'a particular energy curve'. Blume employs a brief discussion of North Indian Alap as an example of a music in which an improviser creates a

structure proportioned so as to create a sense of balance, suggesting that Jarrett's sense of timing in the first part of the Köln Concert mirrors that of the Alap example.⁴ To this end, Blume divides the first part of the Köln Concert into a number of different sections, labelled 'Groove 1', 'Rubato 1' and so on. Having compared the durations and 'intensity curve' of each section, he concludes that 'Jarrett's improvisation alternates between rubato and groove textures creating a balance of rhythmic tension and release.' (134) And while this discussion does certainly illuminate something about Jarrett's improvisatory process, there is a sense that the actual constitutive parts of this music remain unexamined: for instance, what exactly does a 'groove' passage consist of?

The idea of a music which communicates through employing a number of different distinctive styles has a particular forebear in musicology. The idea of topicality as understood in relation particularly to the late eighteenth century Viennese classical tradition provides a parallel which is worth exploring here. This idea was initially developed by Leonard Ratner in a 1980 book entitled *Classic Music: Form Expression and Syntax*. (Ratner 1980) Drawing on eighteenth century compositional treatises, he outlined how the 'topics' which formed the 'subjects for musical discourse' were associated with certain social and dramatic meanings. In essence these topics were part of a compositional language spoken by these composers.

The kind of analysis which the topical approach spawned was essentially about explaining how this music functioned expressively, understanding topics as something shared between composers and their audiences. Indeed, for exactly this reason Harold S. Powers has recently argued in favour of such an approach over the kinds of hermeneutic and socially mediated readings of this repertoire undertaken by writers such as Susan McClary. Powers sees the grounding of the topical approach in the musical vocabulary of the time as being its undeniable strength:

Each topic either implies or characterises a recognisable feature of music from a particular social context. The topics are terminological tags naming kinds and manners of music familiar to a particular society of musical consumers. They are the verbal equivalents for items in a

⁴ Keith Jarrett, *The Köln Concert*. ECM 1064/65. 1975.

musical vocabulary. (Powers 1998: 29)

Ratner's work took as one of its aims the explication of this topical universe, and later writers such as Kofi Agawu and Wye Jamison Allanbrook (both students of Ratner) went on to extend this approach. (Agawu 1991, Allanbrook 1983) This approach to analysis was not just about identifying the topics used by a composer, but illuminating the dramatic effects created by their use. Given that these topics were understood by audiences of the time in terms of particular social functions and cultural meanings, topical analysis aims in part to reconstruct a sense of what this particular repertoire meant to audiences at the time.

As Allanbrook and recently Powers have argued, topical analysis is not and should not be construed as providing a syntax for this particular musical language. Powers's answer to a particular charge levelled at topical analysis regarding the ambiguity inherent in the rhetorical terminology, makes clear that this is actually part of the point:

Problems of syntax and rhetoric in topical analysis, it seems to me, arise from trying to make the separation of musical axes of combination and selection too distinct, as though art music were prose, rather than letting them be blurred, letting the music work like poetry. (Powers 1998: 40)

Much of the usefulness of topical analysis stems from this essential looseness: it is never defined in such a way as to constitute something quite as formal as a syntax. And yet it allows the possibility of exploring what Powers calls 'musical mimesis', that is 'music about other music'. This notion coincides neatly with Ingrid Monson's argument for understanding jazz improvisation in terms of a series of intercultural references, music about more than just 'itself'. This is an important point for the case of Jarrett's solo concerts, since it suggests that the styles he employs make a whole series of cultural references key to understanding the music.

Part Two: Jarrett's styles and the solo concerts.

I want to move now to a survey of the styles evident from Jarrett's 1973 *Solo Concerts* recording,⁵ after first making a number of necessary qualifications about this approach. For one thing, the styles I will discuss should not be considered as an exhaustive list of those found in Jarrett's improvisations. My focus here is on one particular moment in time, and must be understood as specific in that respect.⁶ In this context it is not my intention to try to exhaustively categorise all the music from these recordings into particular styles. That would be to attempt a kind of taxonomy which I think misrepresents the function of styles in the improvisations.

And in identifying these styles I will place them contextually, attempting to understand something of the musical traditions from which they are drawn. Just as topics in the Viennese classical tradition come with associated sociocultural meanings, so Jarrett's styles have an expressive function, which is an important part of their significance. In the survey which follows it will be clear that I identify styles with particular passages of music. For example, in discussing Jarrett's ballad style I discuss a ballad passage, a particular musical section in which that style is manifest. This is not to say that it is always possible to identify styles as instantiated over a clearly definable musical period: that will become clear in the third part of this chapter. But I take this approach in order to begin at the most obvious level on which these styles function.

i. Ballads.

The term 'ballad' implies a specific set of musical practices within jazz, quite apart from its wider connotations across a range of traditions. *The New Grove Dictionary of Jazz* describes a ballad as follows:

⁵ Keith Jarrett, *Solo Concerts*. ECM 1035/37. 1973.

⁶ My research has suggested that the styles evident from this recording are reasonably representative at least of Jarrett's improvisations during the 1970s.

... [A] slow sentimental lovesong. They are performed at a relaxed tempo, in a soft intimate style, and lack the rhythmic drive and intensity of four-beat jazz. The word is often used, loosely, of any slow piece, regardless of its form, style, or subject matter. (Kernfeld 1988: 55)

To jazz musicians ballads are a very distinct subcategory of jazz 'standards', differentiated by more than just the question of tempo. Jazz musicians approach performing a ballad differently to how they would an upbeat piece, reflecting this disparity. For one thing, they pay particular attention to the melody of the piece: performing a ballad does not necessarily have to mean improvising over the changes to the piece (as is ubiquitous in other contexts), but can mean simply interpreting the melody. Improvising in the context of a ballad involves quite a different approach from soloing over an upbeat piece. In a slow tempo the soloist is allowed a much greater freedom rhythmically, not required to swing in quite the same way as in other contexts. Thus the emphasis is on lyricism, with melodic phrasing being given particular consideration.

In the case of ballads this concern with melody also relates to lyrics of the song being performed. Jazz musicians emphasise the importance of knowing the words to a piece (assuming it was originally a song), even if performing in a non-vocal context. In identifying with the sentiments of the original piece, musicians approach playing a ballad in a completely different way from an upbeat number. Many adopt a concentrated serious demeanour, often closing their eyes while playing. My use of the term 'ballad' in the context of Jarrett's solo concerts draws on all these aspects of a ballad as understood within the jazz tradition. For one thing a ballad passage in a Jarrett improvisation has a quality of studied intensity, a kind of emotional focus which comes out of the tradition of playing ballads in jazz. This might well be seen from the opening of the 1984 Tokyo concert I mentioned in chapter 4, where Jarrett's posture at the outset demonstrates a physical empathy with the music.

Example 13 shows a ballad from the opening of the 1973 Bremen concert.⁷ One of the most distinctive features of a Jarrett ballad is the piano figuration, in which the melodic line in the right hand part is supported by broken chord and arpeggiated figures in the left. The left

⁷ From this point on, all the musical examples are based on my own transcriptions unless otherwise indicated.

hand figures never settle into one particular figurative pattern, but instead continually shift between a number of different types of formations.

A page of musical notation for a piano piece. The score is written on a grand staff with a treble clef on the left and a bass clef on the right. The music is in common time (C) and features a variety of time signatures including 3/4, 2/4, 3/8, and 7/8. The notation includes eighth notes, sixteenth notes, and triplets. There are also dynamic markings such as 'p' (piano) and 'f' (forte). The piece is marked '76 rubato' at the top. The page number '20' is visible in the bottom left corner.

A Jarrett ballad also has a distinct rhythmic approach, drawing in part on the kind of rhythmic licence granted to musicians playing a ballad in a group context. Ballad passages are full of rubato playing, in the sense that the length of the beat expands and contracts to create a subtle sense of ebb and flow.⁸ The rubato here is not employed to give particular poignancy to phrase endings or cadential points, but rather permeates the entire passage. This sense of flexible time also applies to the harmonic motion in this case.⁹ Generally in a jazz standard the chord changes move at a regular rate, usually in measures or half-measures. In a Jarrett ballad though, the rate of change varies subtly. There is a continual expansion and contraction of the period between each change as the example shows, resulting in a fluid harmonic rhythm.

This kind of rhythmic flexibility is found fairly rarely in most jazz contexts. But there is a relevant precedent for Jarrett's approach in the kind of solo introductions piano players might employ in the context of group performance. Bill Evans in particular was well known for beginning and ending many ballad performances with solo passages. And such introductions were characterised by rubato playing, although in Evans's case not quite to the same degree as we can hear in Jarrett.

The harmonic character of a Jarrett ballad passage is also quite distinctive. While the harmonies are generally diatonic, they are inflected with typical jazz alterations such as flattened fifths, sevenths, and ninths. The harmonic motion tends to proceed in conventional localised progressions, but on a larger scale there is a consistent avoidance of tonal centre. The opening passage from example 13 demonstrates this particularly well. Here, the opening A minor chord (with phrygian inflection) serves as a point of departure for a series of harmonic excursions. The first excursion moves through a II–V–I progression onto Bb at bar 6, with a V–I cadence back onto A minor at bars 8–9. The next is rather more extensive, the harmony moving further afield through C major, then a sequence of descending flat keys (Eb.

⁸ As I have already pointed out, Gernot Blume labels a number of passages from the first part of the 1975 *Köln Concert* recording as 'Rubato 1', 'Rubato 2', thus using one particular musical characteristic as an indexical label. I would suggest that the label 'ballad' is more useful since it indicates more about the passage in question than simply the rhythmic approach.

⁹ I use 'time' in this context in the way that jazz musicians do, as a substitute term for pulse, in the sense that we talk about 'keeping time'.

Db), onto C, and then quite suddenly Ab, before returning to A minor. While A minor seems to serve as a point of departure for each excursion, it never actually functions as a tonic. On a localised level the progressions are fairly conventional, yet they consistently avoid establishing a tonic key. This typical harmonic trajectory does explore distinct diatonic areas at particular points (in this case initially the area around C minor), but without functional relation to a tonal structure.

Such a harmonic approach can be contextualised in terms of certain tendencies within 1960s jazz. For one thing, if we look at Jarrett's composition 'Moonchild' (from the 1971 album *Gary Burton + Keith Jarrett*, see example 14), we find a similar kind of harmonic strategy.¹⁰ Here the first two bars describe a II–V–VI motion in B major, dropping down to E minor before the C# minor – G# minor (IV–I) progression. The second half of the cycle centres around A minor, but the F minor – Bb progression implies a move to Eb which is then flatly denied by the return to A minor. And the indecisive A minor – E minor close avoids the perfect cadence typical in jazz standards. The progressions employed in the piece consistently avoid cadential patterns, and in so doing deny a sense of tonic. The impression given is of a circular form, in that the end of a chorus is not marked out by a firm harmonic resolution.

Example 14. 'Moonchild'.

¹⁰ Gary Burton/Keith Jarrett, *Gary Burton + Keith Jarrett*, Atlantic 1577, 1971. Reissued on Rhino 8122–71594–2, 1994.

Therefore the kind of musical strategy employed by Jarrett in a ballad passage is not exclusive to the solo concerts, but can also be found in compositional contexts. This particular kind of approach to harmonic structure can also be considered in wider terms as part of what has often been described as the widespread desire among jazz musicians of the time to find alternatives to conventional changes. Examples of this tendency include John Coltrane's 'Giant Steps' of 1960 (built on a series of V-I and II-V-I progressions which move sequentially by major thirds) and Bill Evans's 'Time Remembered' (which uses no dominant 7th chords).

ii. Blues vamps.

The blues is one of the constitutive element of the jazz tradition, still seen as the acid test of a musician's abilities: technique and image mean nothing if you can't play the blues. The blues vamps from Jarrett's solo concerts prove to be a very distinctive take on the blues. They are the antithesis of ballads in many ways, harnessing a strong rhythmic groove and remaining exclusively tied to one particular harmonic area.

Example 15 shows a blues vamp from the second part of the Bremen concert. While the term 'vamp' implies a repeated ostinato, there are always very subtle variations from one pattern to the next, although these figures are still clearly based on one invariant archetype. The term vamp also means a specific kind of musical practice; vamping on something, not repeating a figure exactly but extemporising around it, exactly what Jarrett does here. In the case of the vamp passage shown in example 15, the right hand plays riff figures based around the root, second, and major/minor third. The left hand part, meanwhile is based on a pattern which alternates D/G and E/G dyads. Later at 5'57", the left hand drops into a lower octave to play a quaver-based figure. Against this new ostinato the right hand elaborates long solo lines (7'54"), before the left hand then returns to the original vamp.

Harmonically, this vamp is in effect a long elaboration of G, without any use of the IV and V degrees crucial to a typical twelve bar blues. While the D/G and E/G dyads in the left hand

imply a I–IV oscillation, the effect is nonetheless a sustained G major. In other blues vamp passages oscillations between two chords are rather more explicit, but the effect is still that of a single prolonged harmonic area. There are also examples of blues vamp passages from the 1973 recordings where it is possible to hear a strategy of effecting ‘breaks’ from the vamp, suddenly breaking off from the ostinato to modulate rapidly away only to return. Usually such breaks retain the steady pulse of the vamp, but signal a dislocation harmonically and figuratively.

Example 15. Blues vamp, Bremen part 2.

5'15" ♩ = 132

The musical score is written for guitar and bass. It begins with a treble clef and a common time signature (C). The tempo is marked as 132 beats per minute, indicated by a quarter note followed by '= 132'. The key signature has one flat (B-flat). The score is divided into four systems. The first system contains two measures. The second system contains two measures. The third system contains two measures. The fourth system contains two measures. The bass line is written in a bass clef and consists of a continuous eighth-note pattern. The guitar line is written in a treble clef and features a mix of eighth and sixteenth notes, often beamed together. The overall style is a blues vamp.

5'57"

7'54"

An example here from Miles Davis's 1968 album *In A Silent Way* demonstrates the use of vamps as a compositional device.¹¹ The fourth and final track from the album, 'It's About That Time', is based on two vamps in F (example 16). The first consists of a short Eb–D–Eb bass figure, although the chordal sequence above articulates F as a tonic (ending on an F6 chord). The second vamp resolves this tension by opening out into a full bassline, stating F as tonic and providing a more expansive groove to the vamp.

First vamp, bass first then chords added

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. Each line is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the bass staff.

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a whole rest. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of notes: a quarter note G2, an eighth note F2, a quarter note E2, a quarter note D2, a half note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The notes are connected by a slur.

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Using a vamp as a basis for a piece was not particularly new at the time when Davis recorded this piece, indeed John Coltrane had done as much during the early part of the 1960s, with pieces such as 'India', and his famous version of 'My Favourite Things'.¹² But in this context as with fusion generally, there came a greater emphasis on maintaining a straightforward groove throughout the piece than was the case with Coltrane. And in Jarrett's early compositions there is ample evidence of such a vamp-based approach, including some of the pieces he wrote while with Charles Lloyd (as demonstrated in chapter 3).¹³

If on the one hand these blues-vamps have a clear lineage in jazz-fusion, they also make allusions to earlier jazz piano styles. The first vamp figure from example 15 is redolent of boogie-woogie piano. Boogie-woogie style is based on a left hand part which sets up a groove based around articulating roots and fifths particularly forcefully. Jarrett's interest in older jazz piano styles is well documented – two pieces from the 1968 album *Somewhere Before* are particularly relevant in this respect ('Old Rag' and 'New Rag').¹⁴ In the case of the blues vamps, this dual aspect of evoking the modern and the traditional at the same time is an important part of the eclecticism perceived in Jarrett's improvisations.

iii. Gospel style.

Jarrett's gospel style turns out to be rather more difficult to pin down than either the ballad or the blues vamp styles. Critics frequently cite gospel references in relation to the solo concerts, but the problem with clearly identifying these instances comes from the highly indistinct stylistic boundary between gospel and blues. In an article on 'In Front' (a piece from the 1971 *Facing You* album), Andy Laverne describes the excerpt shown in example 17

¹² 'My Favorite Things' was originally recorded on John Coltrane. *My Favourite Things*. Atlantic SD 1361. 1960. 'India' is from John Coltrane. *Live at the Village Vanguard*. Impulse AS-10. 1962.

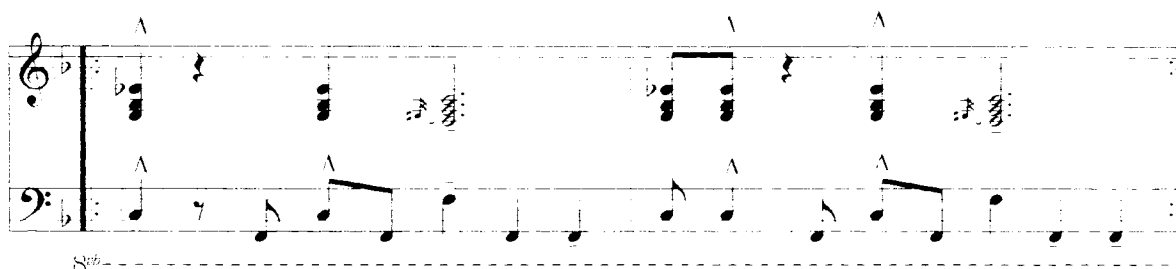
¹³ See also for instance, the track 'Take Me Back'. Keith Jarrett. *Expectations*. Columbia KG 31580. 1971.

¹⁴ Keith Jarrett. *Somewhere Before*. Vortex 2012. 1968. 'Rag' in this instance is a reference to ragtime.

as 'one form of Jarrett's gospel style: a left-hand ostinato beneath triadic chords in the right hand'. (Laverne 1988: 113) Yet this passage more readily fits into my category of blues vamp, because of the ostinato it employs. The fact that Laverne cites this passage as an example of a gospel style reflects that gospel and blues share essentially the same stylistic lineage.

Example 17. Excerpt from 'In Front'.

transcribed by Bill Dobbins



The gospel style I want to consider in Jarrett's improvisations is not vamp-based, but instead consists of a rather more fluid approach in terms of harmony and figuration. I see this style as drawing on the common practice in which gospel pianists extemporise around a basic harmonic sequence, a technique which Eileen Southern describes as a given part of the gospel style. (Southern 1971) The underlying harmonic sequence in such contexts often takes the form of a blues progression. Against this sequence pianists will add their own chords and embellishments, treating the basic harmonic pattern as a frame on which to build solo passages.

Jarrett's gospel style involves the deployment of diatonic progressions in such a way as to evidence a link with this kind of tradition of playing. In these passages a tonal centre is always explicit, yet there is never the kind of harmonic stasis evident in a blues vamp. The example of a gospel style shown in example 18 comes from the second part of the Bremen concert. In this passage the tonal centre of D is accompanied by the use of the IV and V degrees (G and A). Here the progression from A back to D utilises F# and B minor as a means of extending the route back to G.

Example 18. Gospel passage from Bremen part 2.

20'24" ♩ = 96

Gospel style is also characterised by a chordal approach to piano figuration, again in contrast to the blues vamp style. Strong right hand chords are supported by left hand bass patterns which state roots often in octaves. And while gospel passages do not employ the kind of vamp patterns of a blues vamp, they still have a strong sense of groove. This much is emphasised by descriptions such as 'rocking gospel progressions', and 'rollicking boogie-woogie ostinatos' which occur in critical accounts of the concerts.

iv. Chorales.

Chorale passages occur fairly infrequently in the early Jarrett recordings, and the 1973 recordings contain only one example. Chorales are one instance of a style which has increased in importance in Jarrett's improvisations over a number of years, particularly from the 1987 performances onwards.¹⁵ The musical characteristics of a chorale are fairly

¹⁵ For example, the *Vienna Concert* recording of 1991 opens with a long chorale passage. Keith Jarrett. *Vienna Concert*, ECM 1481. 1992.

straightforward, characterised by a homophonic texture, created by single chords played hands-together. With the passage shown in example 19 from the first part of the Lausanne concert we have the addition of a left hand broken chord figuration. The tempo is generally slow in a chorale passage, lending each chord an individual weight. As is typical for a chorale, the harmony here is mainly diatonic, although with some altered triads. The treble and bass voices move in parallel motion here, creating something like a two part counterpoint. And while the harmony is largely triadic, a tonic is never established, something which is slightly unusual for a chorale passage.

Example 19. Chorale from Lausanne part 1.

18'17" ♩ = 66

The chorale style has very obvious precedents in the classical tradition, specifically the baroque. Given Jarrett's upbringing as a classical pianist and his recordings of classical repertoire during the 1980s and 90s, it is clear that he has always had a certain familiarity with Western art music. What is particularly significant here is not only noting what the chorale style denotes in such terms, but the cultural values associated with evoking the classical in this way. Unlike the emotional intensity of the ballad style, or the physical kinetic qualities of a blues vamp, the baroque is traditionally identified with a studied artistry, a kind of cool detachment and economy of expression.

v. Free passages.

Of all the styles I am discussing here, free passages are in many respects the easiest to identify. I use the term free playing to refer to a style which grew out of free jazz, known for its exploration of extremes, in terms of register, instrumental technique, speed of line, and dissonance.¹⁶ These extremes are all evident in Jarrett's free passages. The piano figuration is mostly made up of octave or contrapuntal lines, executed at considerable speed. The resulting textural density is coupled with a use of the extreme registers of the piano, in such a way that musical material is distributed equally across the whole range of the piano.

In harmonic terms, Jarrett's free playing explores extremes of dissonance. These passages tend to avoid any kind of diatonic or modal implication, focusing on often highly chromatic pitch combinations. There is also a distinctive rhythmic approach evident, in that these passages avoid any kind of regular sense of accentuation. Jarrett also frequently plays 'inside' the piano, plucking the strings or banging the soundboard.

The only example of a free passage to be found on the 1973 *Solo Concerts* recording comes at the beginning of the second part of the Lausanne concert. Jarrett begins the improvisation

¹⁶ Using this term is not to overlook its negative revolutionary connotations which I have previously critiqued. The term has, however, considerable currency as a stylistic tag, quite apart from its implications as a form of musical description. That is, while my discussion of free jazz made considerations regarding composition and form of prime importance, I use the term free playing here to denote a particular style of improvisation.

by creating a disjointed pulse, banging part of the piano frame, while plucking strings with the sustain pedal held down so that the notes ring. After some minutes during which this playing inside the piano alternates with a gospel passage, Jarrett moves back to playing using conventional technique.

The great difficulty with talking about free passages is a practical notational problem. Transcribing such passages presents a considerable challenge, given the nature of the piano figuration. But in this case a transcription would be of very limited use, since it would present little information beyond what I have already said.

In my discussions of free jazz earlier in this thesis, a commonplace conception of this music as made by musicians who were expressing extreme emotion emerged. Behind this was the presumption that in some way the music improvisers play reflects their emotional or psychological make-up, a conception particularly prevalent in jazz. And while this is a simplistic point of view, it has an importance for understanding the expressive qualities free passages have. The musical extremes employed in free passages along with often unconventional playing techniques are heard to point towards moments of excess, when Dionysian instincts come into play.

vi. Folk ballad.

Jarrett's folk ballad style, as the name should indicate, is not identifiable in terms of the jazz tradition. My use of this label instead indicates a connection with a certain style within popular music during the 1960s, which there is evidence Jarrett was particularly influenced by. Folk ballads in Jarrett's improvisations are characterised by a distinctive kind of piano figuration, consisting generally of arpeggio-like patterns in the left hand, often employing simply roots and fifths sometimes with a tenth included. In such passages the emphasis is very much on melodic line, with phrase lengths being far more regular than in a ballad passage.

The harmonic approach of such passages is predicated almost entirely on unaltered diatonic triads, moving often in sequential motion. A tonic key is always unequivocally established in

such a context, even if there is occasionally some modulation in the course of a passage. A folk ballad also differs from a ballad by virtue of its rhythmic approach: there is no rubato employed in such a case, rather the tempo is always steady, while there is never a groove to such passages.

The folk ballad passage shown in example 20 is taken from the first part of the Lausanne concert. In this case the left hand outlines a sequential Bb–C–Dm–C figure, which while not repeated as an ostinato, does form the basis for much of the following passage. The opening melodic line proceeds initially in one bar phrases, reflecting the regularity of the underlying ostinato at the outset.

Example 20. Folk ballad from Lausanne part 1.

4:59" ♩ = 100

The musical score consists of three systems, each with a treble and bass staff. The first system begins with a treble staff containing a half note followed by a series of eighth and sixteenth notes, and a bass staff with a half note followed by eighth notes. The second system continues the melody in the treble staff with eighth and sixteenth notes, while the bass staff features a steady eighth-note accompaniment. The third system shows a more complex treble staff with sixteenth-note runs and a bass staff with a mix of eighth and sixteenth notes, ending with a final chord in both staves.

My use of the term folk ballad identifies this style with the folk movement prevalent in American popular music during the 1960s. While the folk style was initially associated with protest song, over the decade it came to have a wider general currency. The figure of Bob Dylan is identified more than anyone with what became known as folk-rock, and there is ample evidence that Dylan's music was particularly important to Jarrett. On the 1967 *Somewhere Before* recording Jarrett had played a version of Dylan's 'My Back Pages'. And he made the following statement to Gernot Blume about the importance of Dylan's music to him at around the time of the late sixties:

I remember I had Aldo Romano on drums. He and I were very close and we talked a lot about music and we played guitar together and sang Dylan tunes. In fact, we would play a date and half of the set would be sitting and playing guitar and singing. (Blume 1997: 55)

The fact that the folk-rock idiom was so important to Jarrett is testified to through his 1968 recording *Restoration Ruin*, which consisted of songs written and sung by Jarrett, which presented him playing a whole variety of different instruments, including guitar, harmonica, and tambourine.¹⁷ While the recording was critically snubbed, it indicated a quite different approach to recording from Jarrett's jazz releases up to that point: in effect, its aim was apparently to promote Jarrett as singer/songwriter, even if the attempt was unsuccessful. Blume suggests that not only was this album an explicit acknowledgement of the importance of the idiom to Jarrett at the time, but that influence has permeated much of his music since.

In musical terms the kind of harmonic language employed in folk-rock with an emphasis on simple diatonic harmony are reflected in Jarrett's folk ballads. Like gospel and blues passage these folk ballads evoke a range of different responses and references, from 'folky' to 'country' to 'sentimental'. So while Dylan and the folk movement of the time may have a very specific bearing on the development of this style in Jarrett's music, the folk ballads seem to express more generally a sense of vernacular traditions.

vii. Drones (pedals/ostinatos).

The final style I will discuss are what I will call drone passages. While as the name indicates I consider a drone as being the primary technical feature of this style, that is not the sole consideration. A blues vamp passage could be considered as a drone, with the effective prolongation of one single harmony for large spans of music. But I would draw a distinction between the harmonic context of the blues with its emphasis on dominant 7th harmony, and drone passages which employ either major or minor modes without such blues inflections.

There are two specific categories of drone passage evident from Jarrett's improvisations.

¹⁷ See Gernot Blume's discussion of *Restoration Ruin*. (Blume 1997: 53–62)

The first of these I will call a drone pedal, the second a drone ostinato. A drone pedal employs a drone in the bass as a means of underpinning figuration which does not articulate a steady pulse. Such figuration is often rhapsodic in nature, in which case the drone plays an important kind of functional role in articulating some sense of periodicity.

Example 21 shows a drone pedal passage beginning some seven minutes into the first part of the Bremen concert. This example begins in free tempo, so there is no kind of articulation which establishes a steady pulse. While I described a ballad passage as utilising rubato, here the music is essentially pulse-less. The nature of the figuration is such that there is no accentuation which might indicate metric stress, instead the musical figures shift seamlessly between all kinds of different periodic lengths, without the sense that those lengths are proportionally related.¹⁸ The surest provider of a sense of rhythmic momentum is the repetition of a G in the bass.

Some minutes into the passage Jarrett provides a degree of periodic articulation by employing two different modes between which he changes at regular intervals. Initially the music works within a G phrygian mode, but at 7'47" we shift onto a G mixolydian mode, thus sharpening the flat pitches of the phrygian mode. Jarrett then proceeds to oscillate between the phrygian and the mixolydian modes, although not with a perceptible degree of regularity.

Over the course of these minutes the musical figuration grows from its uncertain and minimal beginnings into something far more active. At 9'10" Jarrett begins a left hand ostinato which establishes a clear rhythmic framework, establishing a drone ostinato. A drone ostinato is characterised, as in this case, by the employment of a drone in the context of ostinato figuration in other parts. In this sense there is much more of an impetus to such passages than to a drone pedal, which can often have a sense of stasis. The nature of the ostinato figures can vary considerably between different instances. However, as with a blues vamp, the huge prolongation of one single harmony is the distinctive result.

¹⁸ This particular rhythmic sense is impossible to accurately indicate in transcription. Indeed in the passage shown in example 21 and also in my transcription of the first part of the Lausanne concert, there are a number of passages where my indications of what appear to be regular rhythmic frameworks can only be regarded as extreme simplifications of the musical reality.

Example 21. Drone passage from Bremen part 1.

7'07" free tempo

The musical score for Example 21 consists of two systems of two staves each. The first system features a treble staff with a single note (B-flat) and a bass staff with a drone (B-flat). The second system features a treble staff with a melody (B-flat, A, G, F, E, D, C, B-flat) and a bass staff with a drone (B-flat). The key signature has one flat (B-flat).

The drone passages in Jarrett's improvisations make a very general and in some respects ill-defined set of different musical and cultural allusions, reflected in the wide variety of reference points cited in relation to such passages in critical writing. Descriptions of this style vary from Far-Eastern musics, Arabic musics, Native-American music, to simply 'ethnic' music, indicating not only the potential of a drone to signify non-Western culture, but the lack of agreement as to what if any particular non-Western musics are being drawn on. Of course the use of drones may relate to an ongoing interest in the use of modes in jazz, exemplified through the work of John Coltrane in the 1960s. And Coltrane's use of modes has often been heard, hardly surprisingly, as reflecting his interest in Oriental musics, much as in Jarrett's case here.

Part Three: Style usage and combination.

If styles play an important role in Jarrett's improvisations as I have suggested, then one of the issues following from identifying a series of different styles regards their musical function. Understanding the way in which they are deployed in improvisations must be just as important as recognising their identity. The critical accounts of the solo concerts which I presented earlier on would imply that these improvisations consist of a progression of self-contained pieces in a variety of different styles. In that sense, styles might seem to be manifest in particular passages, which can be clearly defined within the music. In reality, the function of styles in the solo concerts is rather more complex. Figure 8 presents an overview of the different styles evident from the 1973 *Solo Concerts* recording, with general timings given for certain passages.

Figure 8.

Bremen, July 12, 1973.

Part 1.

Ballad 0'00"–3'40" approx.

Blues vamp 3'40"–6'30"

Drone pedal – Drone ostinato 7'08"–12'42"

Folk ballad 12'42"–14'14"

Blues vamp 14'44"–18'03" (fade out)

Part 2.

Gospel 0'00"–5'15" approx.

Blues vamp 5'15"–9'20"

Ballad 9'48"–14'50" approx.

Drone ostinato 14'50"–19'19"

Gospel 19'19"–24'07"

Blues vamp 24'07"–25'40" approx.

Ostinato sequence 27'12"–34'20"

Drone ostinato 34'20"–38'59" (end)

Lausanne, March 20, 1973.

Part 1.

Ballad 0'00"–4'30"

Folk ballad 4'59"–7'20"

Blues vamp 7'20"–9'50"

Drone 10'32"–12'00" approx.

Chorale 18'17"–19'14"

Drone ostinato 22'40"–28'00" (end)

Part 2.

Free 29'53"(0'00")¹⁹–32'18"

Gospel 32'18"–32'43"

Free 32'43"–33'02"

Gospel 33'02"–33'32"

Free 33'32"–35'2" approx.

Blues riff 35'28"–36'50" approx.

Free 37'23"–42'30" approx.

Folk ballad 42'35"–49'10" approx.

Drone ostinato 49'18"–64'26" (end)

What figure 8 points out is that it can be problematic to associate styles with passages in too literal terms. My use of approximate timings points to instances where it is simply not possible to pin down styles to a precise temporal frame, defining beginnings and endings to the relevant passages. There is instead a continual blurring of the boundaries between the styles involved in an improvisation. For example, at the beginning of the second part of the

¹⁹ On the CD release, the Lausanne concert is contained on a single 65 minute track. The original LP release however divided the concert into two parts, further subdivided for the purposes of fitting the performance onto LPs (labelled Ia, Ib, IIa, and IIb). I have, however, used the elapsed track timings for part 2 for purposes of convenience, meaning that the beginning of the second improvisation comes at 29'53" on the CD.

Bremen concert, it is impossible to define a precise juncture between the blues vamp and the preceding gospel passage. The vamp is anticipated by the gospel passage, in that the vamp figure is introduced on a number of occasions before finally being established. There are no changes of key or tempo, factors which might otherwise articulate a structural division. As I have already mentioned blues and gospel style are very closely linked, a fact which contributes to the difficulty in clearly defining this passage.

But the whole point of considering Jarrett's improvisations in terms of styles is the inherent looseness of such an approach. Harold Power's encouragement to recognise this looseness from the perspective of topical analysis points to the fact that this kind of approach does not aim to construct a musical syntax. Studying Jarrett's music in this way is not about demanding that styles must be unequivocally identifiable and locatable within an improvisation, but rather to recognise that the boundaries will be blurred and that styles may well be employed in a whole variety of different ways. If this is the case, then attention needs to focus on studying some of the different combinations of, and progressions between, styles which are evident in the solo concerts. And there are a number of notable trends which emerge from figure 8 in this respect.

At certain points in the improvisations there are very clear musical contrasts between different styles, resulting in what are considerable stylistic shifts. A good example comes from the beginning of the second part of the Lausanne concert. Here, the opening free passage alternates with a gospel sequence in a manner which exploits the clear musical disparity between the two styles (harmonically and rhythmically, in particular). In this case the boundaries between the two different styles are clearly marked out and exploited, resulting in an abrupt shift in stylistic register.

There are also instances of certain progressions between different styles here. The blues vamp to gospel progression I mentioned earlier occurs later on in the second part of the Bremen improvisation, as well as the second part of the Lausanne concert. There is another common progression from ballad to blues vamp, constituting a rather more extensive stylistic shift: here that progression occurs in the first part of the Bremen concert, and also in the first part of the Lausanne concert (with a folk ballad involved as well). Indeed, the majority of

Jarrett's recorded solo concerts begin with ballad passages, a fact which indicates perhaps that a particular style can come to hold a specific structural function. And the general progression evident here, from ballad to blues vamp, also happens to be typical of most of Jarrett's solo concert recordings.²⁰

Of course all of these patterns deserve more detailed attention, and in the following chapter I will attempt to focus on one specific improvisation in order to throw more light onto such matters. What this short survey does give is a slightly clearer picture of exactly how styles should be understood with regard to Jarrett's improvisatory practices. While the musical strategies relating to particular styles are manifest on a localised level, there may be more general long term strategies at work in Jarrett's improvisations. Styles may come to hold particular functions, as in the case of using a ballad passage at the opening of an improvisation. And styles may form connections with other styles, creating recognisable progressions. This leads to the central point I want to emphasise about styles in the solo concerts: that they are not employed as self-sufficient entities, but rather like how Paul Berliner describes musical elements from an improviser's vocabulary. These elements are always changing and being reformulated, forming associations with other elements, employed musically in a variety of different ways.

Understanding Jarrett's solo concerts in terms of the use of styles has a number of different benefits. It gives us a way of tracing something of the cultural allusions this music makes, appreciating the kinds of expressive stereotypes the styles evoke. But it also points to something of the way in which an improviser like Jarrett might work, employing styles in recognisable ways with regard to expressive and musical functions, and developing certain patterns for their usage.

²⁰ In Jarrett's later solo concert recordings (post 1987) a more generalised trend emerges, of a ballad or sometimes a chorale, followed by an ostinato-based passage of some sort (not always a blues). However, the general stylistic progression remains of the same character in such cases.

Chapter Seven.

Keith Jarrett's 1973 Lausanne concert.

The Lausanne concert.... was notable for its variety, its brilliance and the tremendous sonorities Jarrett's touch coaxed from the piano. There were joyous gospel passages, a lovely improvised ballad with a nice chord sequence and some excellent contrapuntal playing.... (Carr 1991: 66)

Ian Carr's comment on the opening of the 1973 Lausanne concert from the *Solo Concerts* LP should be part of a familiar trend by now, evoking a series of different stylistic mannerisms which contribute to 'brilliance' and 'variety'. This description of the musical variety of one performance and the emotional range it covers, (from the 'joyous' to the 'lovely improvised ballad') is predicated on understanding Jarrett's styles as the musical constituents of the improvisation. But the styles described here also fulfil expressive functions, contributing to the character of the whole performance.

In focusing on the first part of the Lausanne concert in this chapter, I want to examine the nature of the expressive role the styles play in this particular improvisation, drawing on the understanding of their identity I developed in the previous chapter. While this account does centre on an analytical discussion of this improvisation, referring to the transcription contained in the appendix, this is not to retreat towards a position which reinstates the autonomy of the text and seeks meaning solely in musical detail, a charge which I have levelled against certain approaches to studying jazz. This discussion stands instead at a juncture with the different approaches to Jarrett's solo concerts I have taken in this thesis. Having discussed the theatrical aspects of Jarrett's performances and theoretical stances on free improvisation, I want to turn to the music with those understandings very much in mind. I see the music as the point on which these approaches should converge, focusing on how it creates meaning at the moment of performance.

One of the crucial principles underlying my approach here is the idea that styles, or topics in the classical sense, are capable of creating expressive effect. Robert Hatten has suggested that topoi in the classical style articulate dramatic oppositions, vital to expression. Hatten focuses

on the idea of 'expressive genre' in the late music of Beethoven. Such genres he says, are 'based on... [and] move through, broad expressive states oppositionally defined as topics in the classical style'. (Hatten 1994: 67) That is, expressive genres make a virtue of a musical contrast between two topics, and in so doing effect a transition from one musical state to another. In the case of Jarrett's improvisations, I have already described a particular progression from a ballad to a blues vamp style; in Hatten's terms this forms an expressive sequence. And in my discussion of the Lausanne improvisation I will try to elucidate how such progressions and contrasts between styles are vital to the solo concerts.

In considering the dramatic qualities of this music, a dialogue between understanding the context in which Jarrett performs and the cultural expectations surrounding the idea of free improvisation is particularly important. As I have described, the spectacle of the solo concerts draws on traditional perceptions of genius and creativity. Jarrett's statements about the risk involved in this venture and his admonitions to audiences on the perils he faces, contribute to this context in which the contingency of improvisation is emphasised. By thinking about Jarrett's music in this way, my stance parallels that taken by reader-response criticism, in that it understands meaning to be created through the act of reading the text, rather than actually residing in the text itself. (Allen 1992: 101-137) What interests me here is understanding the expressive qualities of the music as they are manifest at the moment of performance. It is for this reason that I place so much importance on an understanding of how listeners hear Jarrett's music. In particular, I will attempt to explain how certain moments in the improvisations are particularly important in dramatic terms, emphasising the idea of risk musically.

But there is an important difference between trying to reconstruct the way listeners perceive music, and trying to draw conclusions about improvisation based on studying the music. Part of what my discussion in this chapter aims to do is to reach a more detailed view of the way in which Jarrett employs styles in an improvisation. What interests me is the sense in which we might consider not only the deployment of these styles, but the attempt to reformulate them, to transgress certain patterns. Specifically, I want to explore how the idea of the unknown might be reflected in the music.

In the analysis that follows I will place technical discussions of the Lausanne improvisation alongside reflective interludes which attempt to draw back from the detail and elaborate on some of the underlying issues. Naturally, my approach to this music is technically selective in the sense that I have a specific agenda in mind. For that reason this discussion is less concerned with a thorough-going analytical approach, than with large-scale issues relating to the use of styles I have mentioned.

Ballad 0'-2'15" (bars 1-119).

The first part of the Lausanne concert opens with a bare melodic figure, an $a^1-b^1-g^1$ arch shape supported by a Gsus4 chord in second inversion, a sonority open-ended in the sense that it demands a consequent, a resolution.¹ After the move to a root position A minor chord, the arch phrase appears again a minor third higher, this time supported by an E minor chord moving up to F major. This tentative, almost threadbare beginning with its bare figuration and simple harmony, is typical of solo concert openings, judging at least from the recordings of the 1970s.

The phrase which follows (bar 5) opens out from this point, with a long descending right hand line supported by a harmonic progression underpinned by a bassline moving downwards from an A minor chord. The length of this phrase in comparison to the perfunctory opening gives a sense of unfolding into a more extensive musical span. The harmonic direction the passage takes over the next few minutes articulates this sense of opening out most concisely. After the descending phrase which comes to rest on an F major chord (bar 14), the next line begins in a similar way to the opening, with two short phrases confined within a tight pitch frame, again building into more extended melodic spans. Again the music moves stepwise downwards from an A minor chord, but this time it covers a wider harmonic expanse than before, employing a series of 5th-based progressions which swing out to Eb (bar 28), swaying back to the sharp side onto A², moving back up to F major before coming to rest on a D7 chord (bar 35, in this case V of G minor).

¹ My discussion of the Lausanne improvisation will make specific reference to the transcription contained in the appendix. References will generally be given using bar numbers.

During the following phrase (beginning at bar 36), at times the left hand does no more than interject anchoring triads supporting surging right hand lines. This sense of increasing physical activity is allied to a more extensive harmonic exploration. Following the minor chord which opens the phrase, once again there is a stepwise downward motion (bar 40, beginning on D minor) which leads to the flat side (Eb7–Ab–Db), before lurching back by a tritone to G major, followed by a series of abrupt shifts towards the end of the phrase (F, Ab, Gb, A, F). The freedom with which the music skirts across diatonic regions speaks for a growing fluency in contrast to the tentativeness of the opening.

The idea at 2'15" (bar 57) marks out a particularly important moment in the improvisation for a number of reasons. It establishes an identifiably new figurative pattern, with parallel figures in inner voices set against single notes in the outer parts. The repetition of this pattern over a number of bars in conjunction with sequential motion reinforces a marked contrast with the previous music. This sense of delineation is heightened by the fact that at this point there is a steady tempo in contrast to the extensive rubato of the preceding passage. In the terms Robert Hatten employs this idea could be described as 'thematically marked'. It stands in such clear contrast to the preceding music, and it is presented in such a way (after a pause and with repetitive sequential motion) so as to suggest it might hold thematic status.

Following a short chorale pattern (bars 64–7), the left hand drops down onto a C pedal which is sustained for some time, supporting long right hand lines, more florid than anything up to this point. This return to the figurative patterns of before 2'15", which reinstate the primacy of the right hand as melodic voice over the supporting role of the left, seems to constitute a return to the ballad style. In this sense the expectations set up by that sequential idea are thwarted.

From this point onwards the harmonic and figurative motion becomes increasingly active. The right hand lines grow more florid and elaborate, counterpointed by complex inner parts, sometimes moving in parallel motion (for example bar 78 onwards). Bar 100 marks what is the peak of this trend, with a new level of dissonance coupled to dense piano figuration.

² Movement by a tritone is actually fairly common in jazz harmony due to the use of what is called tritone substitution. Tritone substitution is a technique whereby jazz musicians substitute any dominant 7th chord with another dominant 7th a tritone distant, since any two dominant 7th chords a tritone apart share the same pitches for their third and seventh degree.

Interlude 1: ballads, beginnings, and improvisation in the music.

My description of the opening of the Lausanne improvisation has employed terms such as 'unfolding' and 'exploration', describing the sense in which the music develops from a simple poised beginning. But these terms do rather more than simply reflect on the evident direction of the passage. 'Exploration' suggests not only a sense in which the music might be moving through new harmonic regions, but implies intention on the part of the improviser: it is Jarrett who is doing the exploring through the music. This indicates a natural tendency to read the process from the music. And in using terms such as 'exploration' I reflect my own position as a listener, in the sense that listening always involves a degree of interpretation.

In thinking this way I am trying to elaborate on how this music might be heard at the moment of performance. As I have pointed out previously, Jarrett's music is heard as improvised given the context in which it is performed: for this reason such readings are hardly surprising. The improvisations are heard to represent the process of improvisation in some respect, in the same way as Jarrett's physical motions are taken as a reflection of something about the psychological processes involved in music-making of this sort. So the whole sense of this opening passage, the initial tentative short phrases building into more sustained harmonically fluent passages, evokes an improviser beginning carefully, and gradually gaining confidence to explore musically. But I also want to reflect on how particular musical events or strategies in an improvisation have the potential to create dramatic effect because they suggest something about the creative process *at that moment*.

In this light the idea at 2'15" holds a particular importance. This point in the improvisation is prominent due to the fact that it represents a deviation from the musical strategies characteristic of a ballad. And this disparity implies that a move *away* from the ballad style is imminent. There are particular musical features which reinforce this implication, from the cadential pause immediately preceding this idea, to the sequential nature of the passage. While this implication may not be realised, judging from the subsequent music, the fact those inferences have been drawn is important in itself. This serves to create the expectation of the

new, suggesting the possibility of a move away from the established strategies of the ballad passage. This point could be read as Jarrett exploring a new idea, testing the water by trying something different, only then deciding to abandon it. Such an interpretation would imply that the relapse into the previous figuration constitutes the failure of this attempt, or a decision to return to the previous strategies rather than proceeding in a new direction.

If this opening ballad passage is highly suggestive of the process of improvisation, then there are implications here for understanding the use of styles in the solo concerts. Much of the sense of unfolding this passage creates is down to the kinds of musical strategies employed in a ballad style: the avoidance of tonal or modal conformity in particular. We might say that Jarrett's ballad style is characterised by expressive as well as musical qualities. In the light of the fact that the majority of Jarrett's solo concerts begin with ballads, the implication might be that styles come to hold not just musical but expressive functions for improvisers. That is, the fact that a ballad style is so effective in suggesting this sense of unfolding may be as much the reason for its use in this context as anything else.

Folk ballad to blues vamp: 4'59"–10'55" (bar 120–288).

The folk ballad passage beginning at 4'59" marks out the establishment of a certain sense of regularity in the music. The steady tempo at this point coupled to the cyclic Bb–C–Dm–C harmonic progression sets up a clear sense of the normative. This effect is particularly marked given the harmonic and textural exploration evident in the previous passage. In this way the folk ballad comes with a sense of arrival, establishing a harmonic and rhythmic stability which has been missing up until now.

A brief consideration of the manner in which the transition from the previous passage is effected is called for at this point. As I mentioned at the outset, it is often the case with Jarrett's improvisations that the points of greatest interest are those of transition, junctures between different styles. In this case the folk ballad does not begin as a sudden interjection in the musical flow, but emerges from the previous passage. In harmonic terms it is possible to trace a brief transition, going back to the D minor chord at bar 114 and the progression that

follows (example 22). While bar 120 still has a strong sense of arrival as the beginning of the Bb–C–Dm–C progression, nonetheless this passage prepares the ground in harmonic terms by establishing the basis of the progression which then emerges as an ostinato.

Consideration of the figuration towards the end of the ballad passage also proves interesting in this respect. From around bar 108 we can see the figuration beginning to change subtly, moving from the florid right hand lines supported by left hand basslines and inner parts, to a pattern where the left hand outlines a root note and broken chord figure. In this sense the figuration towards the end of the ballad passage seems to develop towards the pattern employed in the folk ballad. Having said all this, the most explicit musical indicator which marks out the folk ballad is the slight change in tempo, which contrasts to the extensive rubato evident in the ballad.

Example 22. Transition from ballad to folk ballad.

The musical score for Example 22 is presented in three systems, each consisting of a treble and a bass staff. The first system is in 5/4 time, starting at bar 113. The second system is in 5/4 time, starting at bar 116. The third system is in 3/4 time, starting at bar 119. The tempo changes from 100 to 100.

While the folk ballad passage utilises the repeated harmonic cycle of Bb–C–Dm–C, that pattern does not remain as an ostinato throughout. Most of the passage does revolve harmonically around the poles of Bb, C, and D minor, with this progression often treated in terms of F major (for example around bar 130 with the V–IV–V progression in F). When a little later the music moves away from the initial patterns established in the ostinato, this sense is articulated as much through figurative as harmonic means. At bar 142 the music shifts onto a D pedal with a syncopated figure which briefly disrupts the rhythmic regularity of the passage. While this effect is short-lived, the left hand broken chord figures of the ostinato never reappear. The effect, as with that idea at 2'15", suggests a deliberate attempt to push the music forward by breaking out of an established pattern.

Coupled with this new kind of figuration, there is a harmonic inflection which serves to change the stylistic tone of the passage in a significant respect. The opening ostinato of the folk ballad is built on an F major mode, with each degree of the ostinato consisting of root position diatonic harmony. But a little later in this passage not only does the flattened seventh begin to make regular appearances (from bar 138 onwards), but so do other chromatic tones. This is most apparent over the C pedal from bar 147, with the b3–3 blue note figure, as well as b5–5, (as at bars 171–2). The gradual inflection of diatonic harmony with these blues alterations creates a subtle shift in the stylistic tone of the passage, effecting a move away from the unblemished major mode towards a particularly bluesy character.

I mentioned in the previous chapter what appear to be typical large scale style progressions in Jarrett's solo concerts. In this case we have might be seen as a kind of localised transitional strategy helping to effect such a progression. Rather than a progression constituting a clearly demarcated stylistic shift, the reality may be instead that such progressions are achieved through rather more subtle means, by inflecting a passage such as this with a particular harmonic or rhythmic quality. This is a point to which I will return a little later, in the light of more evidence from the Lausanne improvisation.

In terms of tracing the move from the folk ballad into the blues vamp which follows.

consideration of the pedal points employed in the course of this passage is necessary. While the idea of a pedal as a device for generating tension is associated in particular with the classical style, it can have the same kind of function in jazz, although usually without the accompanying weight of a large scale tonal structure. The practice of using pedal points in jazz is quite widespread, at least in the post-bop style. Pianists or bass players may interject a pedal note underneath a sequence of harmonies in a jazz composition as a means of creating tension, briefly suspending the conventional walking motion of the bass line. In the context of this passage, the pedal points do disrupt the regularity of the harmonic motion previously established. Yet until the final G pedal (bar 179–186), none of these instances turn out to resolve through the expected V–I motion.

This sense of progression from folk ballad to blues vamp is also contributed to by the increasing speed of harmonic motion towards the end of the passage. The move through fifth-based progressions (from around bar 173 onwards) does lead the music away from the Bb–F axis of the passage, only for that G pedal to counteract the move, and effect a transition through a short turnaround (bar 187: C–E7–Am–C7) sequence onto F.³

There are a number of senses, then, in which the blues vamp which follows at 7'24" is prepared by the previous passage. Given that there is no marked change in tempo or harmony, the vamp passage is not heard as a point of disjuncture. Yet even so it marks out an important moment in the improvisation if understood in relation to what has gone before, as the target of a long musical trajectory which we have been following from the start. I have described the opening of the improvisation as a gradual broadening out from a confined starting point into an extensive musical exploration texturally and harmonically. The folk ballad does articulate something of a sense of stability by establishing a tonal centre and steady rhythmic motion, although the ostinato is discarded fairly quickly. But the blues vamp passage presents two musical features which are new to the improvisation. First there is the repeated use of an ostinato over the course of a whole passage, not just briefly as before. In this case the ostinato comprises an alternation between F and C7 harmonies, with the left

³ A 'turnaround' is the term jazz musicians use for the short progression utilised at the end of the harmonic sequence of a composition, in order to facilitate a move back to the beginning of the tune, rather than remaining on the tonic harmony which usually closes the piece.

hand settling into a pattern of open fifth chords after a few bars, which it then sustains for the whole passage. Secondly, there is an element of groove to this passage which is new for the improvisation.

While the folk ballad passage utilised a steady tempo, here the articulation is rhythmically charged in such a way as to generate a strong groove, characterised by an even quaver feel. There is a sense of dance about this particular passage, a sense reinforced by an understanding of the physical aspects of Jarrett's performances which I have discussed previously.⁴ As I have explained previously, Jarrett's blues vamp style makes a virtue out of repeating an ostinato figure with only minor variations in figuration over the course of a whole passage. In this case, the main melodic material of the vamp is based on the figure in the inner right hand part, which revolves around a pentatonic G-A-C-D-E formation. Jarrett vamps on this idea, so that it appears in many different forms over the course of the passage, without its essential identity ever being in question.

There are a number of points in this passage at which a melodic line emerges above the basic groove. One such instance occurs at bar 235, with the idea in right hand octaves which reappears over the following bars. But this short motif never develops into long right hand lines in quite the way as happens in other Jarrett blues vamp passages.

The transition from this vamp passage constitutes one of the most dramatic moments in the whole improvisation, and is of particular significance. As shown in example 23 (bar 254), at 9'39" the left hand starts playing ascending scales in double octaves, with the use of a little sustain pedal blurring the texture. While the vamp is based on F7 and C7 chords, this ascending line employs an F lydian mode. The result is that the sharpened fourth degree (B natural) in this line clashes with the Bbs often present (or if not, then at least implied) in the C7 chord in the vamp. This ascending line also disrupts the vamp in rhythmic terms. The bassline has a kind of stuttering effect, created by the distance between each step changing between a dotted quaver and a crotchet. The dotted quaver division is the more used of the two, while the right hand retains a crotchet division of the 4/4 bar. This creates a kind of

⁴ For instance, the example of Jarrett standing up during a groove passage from the 1984 Tokyo Concert I discussed in chapter 4. As there is no filmed recording of the Lausanne performance available, I can only refer to the Lausanne concert by way of the audio recording.

temporal dissonance, as if the two hands are playing at different speeds simultaneously.

The result of this disruption to the rhythmic groove seems to be to cause the whole vamp passage to disintegrate. This effect becomes particularly obvious as the right hand patterns begin to fragment into isolated chords and single notes (bar 262 on). After some time they settle into a dotted quaver division (bar 265), which aligns to the tempo being articulated in the left hand. It is as if this rhythmic conflict is settled in favour of the dotted quaver pulse. But even from this point onwards, the direction seems unsure. While the left hand lines continue to be rhythmically irregular, the right hand moves into fluid legato figuration, which abandons the previous groove-based approach (bar 272). And with the use of the sustain pedal it is as if the lines gradually meld into a wash of sound.

Example 23.

254

Interlude 2: dissonance and disruption.

I have described an obvious musical tension in this passage between the rhythmic and harmonic function of the left hand lines, and the vamp figures in the right hand. In terms of the normative musical strategies of a Jarrett vamp style, this left hand line stands out as decidedly other. It challenges the harmonic and rhythmic primacy of the vamp by confrontation, rupturing the figuration of the ostinato. And the musical implications of this intrusion seem considerable; the left hand lines derail the whole momentum of the groove, resulting in the gradual disintegration of the musical fabric.

But the drama of this particular passage stems from more than just the musical effect of this clash between the two parts. Those left hand lines represent a physical intrusion into the music. In contrast to the rest of the blues vamp where the left hand remains in essentially the same position over the keyboard, now it moves in a completely different way, ascending and descending in fixed position, while the right remains in the same physical space as before.⁵ Those continuing octave ascents threaten to encroach on the very territory still guarded by the right hand; they seem intimidatory in behaviour. This sense of physical intrusion is manifest on another level: at this point the improviser is heard to intrude into the musical discourse, forcing the improvisation in a new direction by disrupting the rhythmic momentum of the vamp.

I suggested previously that as much as understanding how free improvisers conform to certain patterns, understanding how they transgress them is of equal importance. And this instance would certainly seem to represent a moment of transgression, challenging the rhythmic and harmonic foundation of the vamp passage. For listeners familiar with Jarrett's improvisations, a vamp passage such as this constitutes an instantly recognisable part of his improvisational language. It is a familiar pattern, and one which while not necessarily suggesting the formulaic, does constitute a style which Jarrett employs frequently. In this sense the gesture of breaking out of a style such as this in such a dramatic manner, represents the idea of a quest for 'reterritory', a deliberate risking of the unknown by wilfully subverting the patterns established in this passage. The halting of the groove in this way would seem to be undertaken without much concern for the subsequent direction of the music: the music simply proceeds as the vamp gradually fragments into a sustained A minor figuration. Part of the dramatic quality of this moment stems from the fact that the consequences of this disintegration of the music fabric seems so extreme.

⁵ This observation is reinforced by watching Jarrett play in filmed performances. In the context of groove passages such as this, his hands remain remarkably still given the richness of the polyphonic textures often employed in such passages.

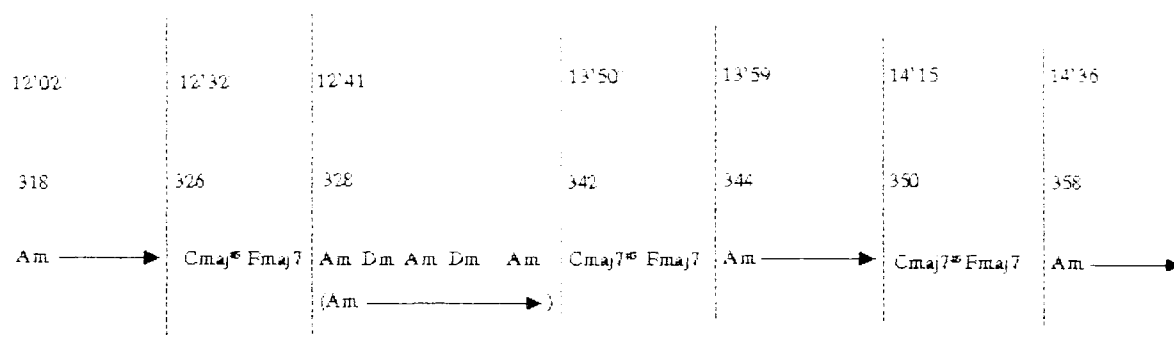
Drone Ostinato–Chorale: 10'55"–19'11" (bar 288–463).

The drone ostinato which begins at 10'55" emerges seamlessly from the legato figuration at the end of the previous passage. There is no sudden shift in tempo, texture, or harmony, but instead the left hand begins an ostinato figure based on two arpeggiated chords. The right hand melodic line which emerges at this point signals a kind of arrival, contrasting with the almost entirely figurative material of the previous minute or so. My use of the term 'drone ostinato' for this passage must be understood as describing a point of departure, rather than as a classification for the whole passage. Here the drone ostinato proceeds to become a drone pedal on A, before the drone is gradually superseded by the introduction of extra pedal degrees. This much points out the inherent difficulty of trying to passages too rigidly in stylistic terms. But as the subsequent discussion will suggest, the manner in which this passage develops has important implications for understanding the use of styles in the solo concerts.

After the A minor ostinato has proceeded for about a minute, it is met by a pause which disrupts the momentum of the left hand figure (bar 315). After a progression from G major down to F, we return to A minor, but now the ostinato is discarded. From this point, rather than employing an ostinato, Jarrett uses the harmonic frame of A minor as a basis for increasingly rhapsodic figuration.

As the figuration gradually becomes more active with right hand lines stretching over the A pedal, two new chord degrees are introduced which offset the drone. At bar 326 the left hand drops down to C, with a right hand line articulating an implied C major seventh harmony. This is then followed by an F major seventh harmony before the return to A minor. As I have shown in figure 9, this C–F progression subsequently occurs regularly in the passage, punctuating the A drone.

Figure 9.



The use of this C–F progression is accompanied by an important modal shift. The sharpened fifth used on the C chord (usually resolving to the G below) results in a distinctly bluesy chromatic inflection. This is especially the case when the G# appears over the F chord (bar 317 for instance), often generating a 2–b3–3 figure (G–Ab–A), a typical blues pattern. In each case however, when the music returns to A minor, the aeolian mode is restored. This creates an interesting disjuncture between these different harmonic poles, with the blues inflected C–F progression kept away from the A minor area. The chromatic inflections present in the C–F progression become even more pervasive over the course of the passage, with the use of frequent Eb–E slides on the F chord (especially around bar 352). And as figure 9 indicates, the C–F progression becomes more prominent during this passage, increasingly challenging the tonic function which A minor holds at the outset.

At bar 361 comes the first of what I will call a series of interjection passages. These passages consist of material which stands out in the context of the rhapsodic figuration now evident in the drone ostinato. This first interjection is characterised by a more straightforward kind of piano figuration, with bass note/broken chord figures in the left hand set against a regularly moving melodic line. Instead of the long periods between changes of harmony in the drone ostinato, here there is a regularly shifting chord sequence. In these two respects, the interjections are characterised by slightly different musical strategies to the surrounding music. And while all the interjections are relatively short, they do contrast with the drone ostinato in these respects.

After the end of this interjection passage (bar 365), the harmonic content of the music develops significantly. As figure 10 shows, the C–F progression now functions rather differently. With the introduction of other harmonies into the music, the function of the C–F progression as a kind of auxiliary to the A minor area is diminished. As is apparent from the passage at bar 373, the long right hand run over a sustained A minor sonority is now inflected by chromatic alterations. In effect the A minor area is invaded by the chromatic elements previously confined to the C–F progression. The previous differentiation between harmonic areas disappears so that the pitch content used throughout this next section is uniformly chromatic.

Figure 10.

14'51"	15'08"	15'15"	15'40"	15'47"	16'17"
365	370	373	381	384	394
Am	Fm F C6 F Fm	Am Fm Bm7 E Am	Cmaj7 [♯] Fm	Am Cmaj7 [♯] Am Cmaj7 [♯] Gsus4/DEb	Cmaj7 [♯] Em Dm F7 Bb Dm
		(chromatic)			

The increasing rapidity and fluency of the harmonic motion in this passage is counterbalanced by the second interjection episode, at bar 402. This passage again contrasts with the surrounding music by virtue of the figuration and harmonic motion. But when this brief episode ends (bar 411), the music leaves behind the A minor/C/F axis altogether. From this point on the harmonic motion is far more extensive, making little or no reference to those previous anchor points. The figuration is also far more active, with contrapuntal parts creating often dense textures. The third interjection passage then comes at bar 430, leading into a chorale at bar 439. But these interjections deserve more consideration at this point, for reasons which will become obvious. Examples 24 a) to c) show each of these three interjections, with chord symbols indicating the harmony implied in each case.

Example 24 - interjection passages.

a) 14'43" 361

D A D F G Em7

16 17

Am

b) 16'48" 402

Am D7 G

E7 Am C7 F

Dm F Am

Example 24 (continued)

c) 18'00"

420

Am F C

F Am

This section consists of two systems of music. The first system has a treble staff with a melody starting on a quarter rest, followed by eighth and sixteenth notes, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. Chords are indicated below the bass staff: Am, F, and C. A 3-measure rest is shown in the treble staff of the second system.

d) 4'31"

108

C E Am C7 F

Em7b5 A

This section also consists of two systems. The first system features a treble staff with a complex melody involving many beamed sixteenth and thirty-second notes, and a bass staff with a steady accompaniment. The second system continues this intricate melody. Chords are indicated below the bass staff: C, E, Am, C7, F, Em7b5, and A. A 3-measure rest is present in the treble staff of the second system.

What is clear here is that each passage conforms to essentially the same basic harmonic trajectory: a departure from A minor, motion through diatonically related progressions (usually involving G and E at some point) touching on F at some point before returning to A minor. The second interjection initially follows the pattern of the first while avoiding the F chord. The third interjection is rather shorter than its compatriots, employing a C chord just as its predecessor.

If these interjections are all based on the same kind of harmonic strategy, coupled with a figuration which is distinctly different from that of the drone ostinato, then they are linked by more than just their function as disruptions to the ongoing flow of the passage. They seem to constitute a musical strand which reappears at certain points in the music, apparently independent from the drone ostinato. And if these passages are apparently rather out of place in the context of the drone ostinato, they might be considered in terms of earlier precedents in the improvisation. Example 24d shows a sequence from the ballad at the opening of the improvisation (bar 108). What should be immediately clear is that this passage contains essentially the same progression and type of figuration as the second interjection passage. Here the typical Am–F motion occurs with an E7 chord before the return to Am, characteristic both of the first and second interjections. This is not to imply that Jarrett is quoting material from earlier in the improvisation. Rather, the conclusion must be that these interjections are based on the same kinds of musical strategies as evident at this point in the ballad passage.

After the third interjection at 18'00" the music comes to a kind of rest over an A minor chord, then moves abruptly into a short chorale passage at 18'17" which begins in C major. The sense is that these interjections have succeeded in pulling the improvisation in a new direction. But the chorale passage constitutes what seems like no more than a relatively short interruption in the improvisation. As I discussed in the previous chapter, in this instance a tonic key is never established, giving the passage a sense of weightlessness. Yet the very deliberate kind of motion employed is a stark contrast to the previous passage.

Interlude 3: interjections and interruptions.

Previously I discussed the inherent difficulty in trying to isolate styles to particular passages of music, and the drone ostinato makes this much extremely plain. The issue at stake here is not so much the degree to which styles can be clearly identified within Jarrett's music, so much as the way in which they function collectively. Thus far I have talked about instances in which styles are instantiated in fairly clearly defined passages and where it is possible to identify the junctures between these passages. Previously there was a sense of one style leading to another, giving the impression of a guiding musical trajectory. But here there seem to be a number of different musical strategies at work, strategies drawn from a number of different styles. In this sense the term drone ostinato merely indicates a point of departure for this passage, and nothing more.

The harmonic aspect to all this is easiest to see. The aeolian minor mode of the drone contrasts with the blues inflections of the C-F progression, with those inflections gradually permeating the music until there is little differentiation between the various harmonic areas. The nature of the interjection passages is quite different to the surrounding music, with the regularly moving progressions contrasting sharply with the more static tendencies in the drone ostinato. But while the blues inflections infuse the drone passage, so that gradually the pitch content becomes uniform between different harmonic areas, the interjection passages are kept at bay from the surrounding music. Rather than contributing to the ongoing musical discourse, they seem to retain a certain independence. If this passage cannot be described stylistically in quite the same way as much of the earlier music, there is still a sense in which style forms the underlying premise here.

The deployment of these different materials starts to take on a particular pattern, with regard to the way in which the interjections regularly interrupt the ongoing flow of the music. It is as if a new style is being formed by the combination of a number of different styles. Or to put it perhaps more simply, Jarrett invokes a strategy of combining different styles together in close proximity, all the while reconceiving their relationships to each other. So while in one sense this passage avoids conventional strategies in the way styles are employed, this new

strategy starts to take on a sense of the conventional after a time.

There is a sense in which examining improvisation in this way involves continually adapting one's approach to thinking about strategy as manifest in different ways and on different levels. In this case the manner in which styles are employed at this point in the improvisation indicates a very different strategy to that of the opening. So, while on a local level the music may seem to defy the kinds of strategies established as conventional at the outset, there is another sense in which strategy is being reworked and extended in the course of performance.

The result of this strategy of combination of different styles is that the drone ostinato lacks a sense of stylistic definition. While the different elements may each be stylistically distinctive, their juxtaposition results in a rather indistinct effect. For this reason the emergence of the chorale passage serves as an important moment in the improvisation, challenging this lack of definition. This passage appears quite abruptly, apparently without any preparation, its deliberate figuration and harmonic motion in stark contrast to the strategies of the previous passage. The chorale stands out in its surroundings, in a number of different respects. It constitutes a very different type of musical motion for one thing, deliberate, controlled, and steady. And expressively it evokes a kind of cool detachment, as opposed to the intensity of the preceding music. In these respects the chorale represents a sudden leap out of the previous territory to somewhere completely different, a disjuncture which takes the music down a completely new path.

19'11"-28'00" (bar 464-777).

The passage which begins at 19'11" does not fit easily into any one stylistic category, yet as I will show it has significant links to the music just before the chorale. This passage is characterised by a speed of harmonic motion greater than at any other point in the improvisation. The figuration consists of often complex inner parts counterpointing the melodic line in the treble voice, a pattern very similar to that before the chorale passage. While at the outset the harmony changes reasonably regularly, with the increasing complexity of the contrapuntal work this delineation becomes rapidly blurred. The harmonic motion

employed here is based on fairly conventional diatonic progressions, with II–V–I cycles much in evidence. But as with the ballad style these progressions never relate functionally to a particular tonal centre, but instead traverse a wide range of different harmonic areas, although here at a considerably faster rate.

During the passage the harmony is increasingly inflected with chromatic material, again serving to blur distinctions between chords. The underlying progressions remain much as at the outset, but the contrapuntal lines serve to obscure matters chromatically. In the excerpt shown in example 25, the underlying progression runs C–F–Bm–Ebm. But the melodic line descends chromatically over the top of this progression, as if following a harmonic path independent of that being held to by the left hand.

Example 25.



There are again similarities between some of the harmonic progressions employed here and earlier instances. Example 26 shows a segment from bar 514 compared with one from bar 411, just after the second interjection in the drone ostinato. Just as in the case of the interjections from the earlier passage, these two instances evidence the same kind of harmonic strategy. The use of the sharpened 5th on the C chord coupled also with the flattened 3rd is prominent in both cases. Again this would seem to indicate that this passage retains a strong link with the music before the chorale, based on the same kinds of harmonic strategies.

Example 26.

21'35"

5'4

C

F

G/B

F#sus4

Example 26 (continued).

17/13"

The musical score consists of three systems, each with a treble and bass staff. The first system (measures 17-18) is in common time (C). The treble staff features a melodic line with triplets and a 4-measure rest in measure 17. The bass staff has a 4-measure rest in measure 17 and a single note in measure 18. Chords Am and C are indicated below the bass staff. The second system (measures 18-19) is in 8/8 time. The treble staff has a long, continuous melodic run across measures 18 and 19. The bass staff has a 7-measure rest in measure 18 and a melodic line in measure 19. Chords Fm and C are indicated below the bass staff. The third system (measures 19-20) is in 12/16 time. The treble staff has a melodic line with a 5-measure rest in measure 19. The bass staff has a 7-measure rest in measure 19 and a melodic line in measure 20. Chords Bbm7 and F are indicated below the bass staff.

The move from this passage into the drone ostinato which leads to the end of the improvisation is accomplished by a long right hand run from bar 534, serving to disrupt the texture of the music, and acting as an effective signal of transition. The arrival onto the F pedal at 538 immediately marks the articulation of a tonal centre, something which has been missing in the previous passage. Above this pedal F emerges an ostinato figure in the right

hand, based on two short phrases. As this pattern continues it is joined by pulsating Fs in the bass, establishing a strong groove.

This closing drone ostinato (bar 541 on) is of a very different kind to the passage beginning at 10'55". Here the tempo is rather faster, but most significantly there is a sense of groove which the earlier passage lacks entirely. In this sense the rhythmic qualities of this passage are much closer to a blues vamp than a drone ostinato. The harmonic context is very different to that of a blues vamp though, here the entire pitch content is derived from the F major mode. And the whole passage is completely static in harmonic terms, constituting a vast rhythmic articulation of an F major chord.

The ostinato figures set up at the outset, with the repeating Fs in the left hand and the short riff in the right, form the basis for the opening few minutes of the passage. As with Jarrett groove passages like this, there is a continual interest generated by the rhythmic variations introduced to these patterns. At the same time there are shifts in figuration which create other kinds of variations in the texture. The right hand ostinato drops out briefly at bar 601 for instance, leaving only a tenor and a bass voice, and when the same happens at bar 645, the right hand improvises a series of scalar lines over the insistent Fs in the bass (bar 653).

Towards the end of the passage the music moves towards pure pulsation, the right hand articulating repeated chords rather than a melodic ostinato (bar 719 onwards). This seems like a reduction of the passage to its absolute essence, simply that of pulse. It is from this point that the music gradually subsides to its close. This kind of textural reduction is employed as a means of articulating a sense not of disintegration but of vanishing: the pulse of the passage never disappears, but rather the notes dissipate into nothingness.

Postlude: endings, closure, and form.

At this point I should like to consider some of the issues relating to large scale structure in this improvisation, having already focused on distinct passages. The closing passage from this part of the Lausanne concert might be considered as a large scale counterbalance particularly to the middle section of the improvisation. The massive reinforcement of an F

major tonality coupled with rhythmic pulsation contrasts sharply with the harmonic and rhythmic restlessness of the previous ten or so minutes of music. The musical opposition is absolutely clear, between harmonic and rhythmic diversity and restlessness, and pulse-driven harmonically stable ostinato.

There are particular reasons why this final passage might be considered as a closural gesture which functions in relation to the whole improvisation. To summarise, the improvisation begins in A minor, wandering extensively before arriving on the Bb ostinato for the folk ballad (which in itself implies F as tonic), and then F for the blues vamp. The central drone passage begins in A minor, again traversing a range of different harmonic areas before reaching F major for the final passage. This is of course a hugely reductive description, yet it indicates that there are specific harmonic areas which function in certain ways. A minor is always the starting point for music which traverses a wide harmonic territory, whereas F major enforces a tonal normality. This minor/major duality also reflects an oscillation between groove based passages, and those which employ a high degree of rhythmic flexibility. That is, F major seems to be associated with rhythmically active groove passages, and A minor with more reflective rhapsodic episodes. The improvisation appears to be predicated on this very general stylistic contrast between two particular types of music.

But it is important to recognise that this fact in itself can only have a limited significance. Ed Sarath suggests as much when describing temporal processes in improvisation. Sarath takes as an example a performance which might evidence any one of three different temporal conceptions. (Sarath 1996: 24–27) In the first instance, a performer may derive musical materials in an entirely ‘moment-to-moment’ basis, with no particular future plans, a typical temporality for improvisation. In the second, a performer might have a clearly defined strategy governing musical events in an improvisation: Sarath describes this as a case of extemporaneous composition. In the third instance, a performer begins with no particular plan in mind, but at some point in the improvisation decides to institute a kind of formal scheme, something which Sarath describes as a result similar to extemporaneous composition, but invoking a temporal conception common to improvisation. But the whole point here is that it is impossible to know which of these three cases applies, given only a piece of music

from which to judge. The reality is that each of these possibilities must be acknowledged.

So, in this instance the reason for this large scale F major/A minor duality cannot be immediately taken to indicate a preconceived formal strategy on Jarrett's part. This pattern may be entirely incidental, with Jarrett just so happening to choose to use those keys at particular points in the improvisation, without any consideration of large scale consequences. On the other hand, this may reflect a preordained strategy, to oscillate between two general types of music, contrasted harmonically. The third possibility is one which perhaps most of all reflects the contingency of improvisation. Jarrett may begin with no particular strategy in mind, but at a certain point may realise the possible implications of employing these two harmonic areas and musical types in this way. The one respect in which this issue might be further explored is to investigate other recordings from the same time to see if similar kinds of patterns emerge. It may be that Jarrett develops such strategies at certain points in time, or on the other hand this may be an isolated case.

What has emerged from this discussion of the Lausanne improvisation is a rather more nuanced view of the use and function of styles in these improvisations. In the course of this piece, what we find is that the manner in which styles are employed changes over the course of the improvisation. The opening eight or so minutes of the improvisation seem relatively straightforward, with styles instantiated in clearly defined passages. There is a sense that one style supplants another, resulting in a kind of trajectory in which lyrical slow music evolves to become active rhythmically-charged groove material. But after the blues vamp and the transition into the drone, the whole direction of the music seems rather different. The central passage leading on from the drone ostinato lacks definition in some respects, gradually subverting the drone with increasingly active harmonic motion. Those interjection passages I focused on also suggest an interesting kind of confluence between different musical strategies at this point, a situation which certainly contrasts sharply with the opening of the improvisation. And then the chorale passage appears abruptly in the middle of all this, only to dissipate back into the previous figuration, before the arrival onto the final groove passage.

Rather than deploying styles in an invariant manner, there is a sense here that Jarrett improvises by reshaping them into new formations. There may be particular patterns of

employing styles which might constitute the normative, such as the pattern at the outset of the Lausanne improvisation where junctures between different styles are reasonably clearly marked. And certain styles may have particular musical functions in this respect, such as the progression from ballad to blues vamp that is typical of solo concert openings. But at the same time, there are points in the solo concerts such as the central passage in the first Lausanne improvisation where Jarrett seems to employ styles in very different kinds of formations, as if transgressing a norm which has been established elsewhere. This is one of the key aspects of free improvisation which I described a little earlier, the fact that improvisers are always formulating their ideas and strategies in new ways. Just as free jazz musicians had the ability to reformulate formal constraints in the course of performance, Jarrett reformulates styles in performing solo improvisations.

This kind of understanding is also important for appreciating something of the way in which the solo concerts are heard. For listeners familiar with Jarrett's improvisations, these styles come to constitute the conventional, dialects and forms which are instantly familiar. For this reason, moments at which those styles are transgressed, or reshaped into new formations (as in the central section of this improvisation) have a particular dramatic significance. But because Jarrett improvises in such a way that audiences can so readily gain a sense of the familiar, constructing the dramatic can also in a sense become a formulaic process. That is, a strategy of transgressing a norm can become a practised pattern in itself, employed for its dramatic function rather than as a spontaneous strategy.

What emerges from all of this is the sense that Jarrett's improvisations are premised on the very idea of improvisation itself. I mean this in the sense that the dramatic meanings and suppositions they employ relate to certain preconceptions about improvisation. The whole sense in which Jarrett's performances are heard, whether as a bland succession of different stylistic references or an inspired excursion through far-ranging musical territory, is premised on hearing the creative process as manifest in the music. And in that sense in this chapter I have attempted to remain critical, by trying to establish what some of these judgements might be with regard to particular musical moments.

This understanding of the solo concerts returns me to one underlying point, that this is music

which is premised on the confluence of a number of different musical and cultural traditions. Aspects such as the physical context in which Jarrett performs, old-fashioned conceptions about the creative process as the domain of genius, and the idea of risk in improvisation, are all an important part of the conceptions on which the solo concerts draw. And the music plays a central role by reflecting these preconceptions in particular ways. By promoting the solo concerts as performances which centre on the process of improvisation in both dramatic and musical terms, Jarrett makes music about improvisation.

Conclusion.

At the opening of this thesis I described the senses in which free improvisation and free jazz have both been described in terms of absence. The literature on jazz tends to marginalise them as extreme cases, implying that the 'free' refers to a lack of legislative structures and governing principles. This strategy of distancing is perhaps one of the reasons for the scarcity of scholarly work on free improvisation. And the underlying agenda implied here is a traditional location of a music's value in its formal construction, the valorising of structural principles over other considerations. Judged by such criteria, free improvisation has little apparent value or meaning, consisting of nothing more than a series of incoherent musical ramblings. One of the major motivating forces behind this thesis has been to seek out a productive approach to free improvisation which might move beyond this negative view. My approach has been to regard free improvisation both as a musical and a cultural practice: that is, to focus not only on the music but the cultural context in which it emerged, and the aesthetic premises on which it is based.

My examination of free jazz in chapters one and two outlines the emergence of new musical and cultural conceptions in the early 1960s, trends which came to have a particular importance for Jarrett's solo concerts. These developments resulted, first of all, in a new kind of formal conception. Rather than rejecting the influence composition generally exercised over improvisation, free jazz musicians redefined the nature of the interface between these two practices. Whereas previously the relationship between performer and formal structure had been essentially static, with the different organising elements of the bebop model fixed in one stable formation, performance was now conceived as having the potential to reconfigure these different elements. The result was that instead of a dichotomy between playing inside and outside the form which is often described in relation to free jazz, musicians could alter the manner in which formal constraints guided them as they played. This was an important new view of form, not the complete jettisoning of structure often ascribed to this music by historians. This conception postulated form as something malleable, which did not have to be the result solely of compositional activity. In this way, performance was conceived as

something which could play a part in generating form.

But as I have also described, with free jazz came a new kind of aesthetic conception of music-making, which contrasted sharply with the ideals of entertainment to which jazz had always previously held. The increasing interest in Oriental and African religions among many in the African-American community at the time attested to a search for a distinctly black cultural identity. This cultural project was conceived as one of vital political importance in constructing an alternative to the perceived hegemony of white culture. And free jazz inherited the concept of black art as a form of expression which should serve a particular kind of spiritual function. In talking about their religious beliefs, musicians like Albert Ayler and John Coltrane articulated the idea that performance served an important role in tapping into a kind of creative reservoir. The communal aspect of performance was also important in the sense that musicians were striving for the interpersonal, whereby individual identity could be subsumed into a collective experience.

The example of the Charles Lloyd group indicated that such values had a resonance far beyond the exclusive cultural sphere in which they were originally conceived. The ideas being propounded in the counterculture at the time were predicated along very similar lines, positing self-expression as a cultural practice of spiritual importance. In this sense the popularity the Lloyd group enjoyed was in large part due to the manner in which their music reflected such values. And the diversity evident in their music was also significant, suggesting a new kind of approach to the question of stylistic identity.

These musical and aesthetic conceptions have important implications for understanding Jarrett's solo concerts. As I described in chapter four, Jarrett's performances have dramatic qualities which need to be understood by considering the context in which these concerts are given. His unusual physical posturing while playing testifies to an apparent abandonment to the music, allowing himself to be played rather than playing. By describing his ideal performing state as achieved by disengaging the conscious mind from the moment-to-moment considerations of playing, he situates his ability in an act of surrender to an external source of inspiration. This gives the audience at these performances the opportunity of watching a performer abandon themselves in this way. But the whole dramatic spectacle of

the concerts is also premised on the idea of risk. Jarrett emphasises the contingency of the moment in performance, describing the process of improvisation as something prone to failure.

This kind of conception of music-making has very direct parallels to the free jazz aesthetic. The idea that improvisation is a skill not situated so much in the performer, as in his/her ability to commune with a higher source of inspiration, draws directly from the conceptions which emerge with free jazz. And in these respects free improvisation emerges as a cultural practice. The conceptualising of music-making not in technical terms but rather with recourse to such romantic ideas of transcendence, is as much a part of free improvisation as the musical practices involved. This is an approach to performing which starts from very specific aesthetic conceptions with regard to the purpose of making music. While this is not to indicate a complete privileging of the aesthetic over the technical, there must be a recognition that this music is predicated on a particular kind of creative act.

Jazz has always derived a part of its popularity from perceptions that since an element of the music is improvised, it has a degree of immediacy absent from score-based music. Free improvisation builds on this kind of premise, by predicating performance on a creative act which is the whole focus of the performance, lending this music an immediacy, but also a risk. In other words, free improvisation is in musical and cultural terms all about the process of improvisation. This fact becomes a little clearer when we turn to considering Jarrett's music.

Jarrett's improvisations might appear to be no more than a set of isolated pieces employing recognisable stylistic patterns, at least judging from how they are described by critics. It might also seem that the use of styles I have described attests to a formulaic approach. Yet, in the sense that all free improvisers employ previously used material, Jarrett may only be different by virtue of the fact that the styles with which he works are so easy to identify, so clearly defined musically. A large part of the popularity Jarrett's solo concerts enjoy is due to the fact that these styles evoke such common cultural reference points.

As I outlined in chapter five, all improvisers draw on personal strategies in improvising. But with free improvisation, the strategies musicians employ take on a formal significance:

they are in effect what musicians improvise *against*. The manner in which Jarrett employs styles in the solo concerts points to how this fact might be manifest in one specific case. What my discussion of the Lausanne improvisation suggests is that while there are times when styles are clearly instantiated in particular passages which can be clearly identified within the music, equally there are points at which no such delineation is present. Indeed, it is apparent that shifts from one style to another are often effected by a number of different means, sometimes by subtle shifts in harmonic or rhythmic strategy, at other times by sudden interruptions in the music.

This points towards an important parallel with the free jazz conception of form. In this case, the styles Jarrett employs can be reformulated in the course of performance, reconfigured to generate new combinations. Rather than employing styles in one single combination, the whole point of the solo concerts is about working with a fairly consistent set of materials which is being reshaped into new forms. Free improvisers may employ the same recognisable patterns in performance, but it is the reconfiguring of these patterns which is of real interest.

This idea of free improvisation as a continually changing practice has a very important relation to the whole aesthetic premise of free improvisation. As I mentioned in chapter five, one of the underlying conceptions behind free improvisation is that of the risk involved, the idea that musicians put themselves into contexts in which contingency is rife. While it is a given that musicians will employ recognisable personal strategies in such a context, the interest comes from hearing how musicians reinvent the material with which they work, configuring it in new ways.

In the context of Jarrett's solo concerts I have suggested that the idea of risk is clearly articulated musically, exactly because the styles he employs are so effective in setting up a sense of the normative. By using styles in recognisable figurations, Jarrett sets up patterns which can then be transgressed in order to convey the taking of risk. And because of the context of performance in which the spectacle of improvisation takes centre stage, this music is heard to be improvised, heard as a reflection of the creative process itself. For this reason moments of transgression have particular dramatic impact, perceived as representing Jarrett leaving behind the familiar in favour of the unknown.

As I suggested in chapter seven, there is an important sense in which the music is the point on which an understanding of free improvisation in cultural and aesthetic terms should converge. While studying the music of an improviser like Jarrett can lead to a better understanding of the kinds of musical practices involved in free improvisation, there must be an acknowledgement that this music creates meaning at the moment of performance. It is when this music is read alongside a set of cultural and contextual reference points that the range of meanings and allusions involved can start to emerge. This is the dual approach of understanding free improvisation as a musical and cultural practice, allowing a dialogue to take place between these different approaches.

Free improvisation, then, emerges as a musical practice premised on a very simple conception, that of music about improvisation. Musicians who perform in such contexts do so in order to explore their own musical tendencies in a very exacting kind of way, while at the same time seeking to reformulate these tendencies in new directions, to risk the unknown. If improvisation is always adapting and changing, as Derek Bailey says,¹ then scholarly approaches to this subject need to be equally adaptable, willing to approach this music as a tradition that is ongoing.

¹ See my reference to Bailey's description of improvisation at the opening of chapter five.

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Appendix.

Lausanne part I, transcription.

This appendix contains my transcription of the first part of Keith Jarrett's March 20, 1973 Lausanne concert, as recorded on *Solo Concerts*, ECM 1035/37. The publishing rights to this recording are held by Cavelight Music/BMI, and this transcription is printed with the permission of Keith Jarrett.

Some remarks about the purpose of this transcription and the method of its preparation are appropriate here. First of all, this transcription is not intended for performance. It should be understood only as my attempt to represent one particular improvisation in notational terms. I say attempt because transcription is by definition a highly subjective practice, in which one is continually forced to choose between any number of different notational possibilities. So the result must be understood as contingent on the transcriber's own interpretation of the music, and choice of different notational possibilities.

In a sense the process of transcription involves filtering out certain musical details, concentrating primarily on what notation does best. Notation deals with primarily with pitch and rhythmic information, while aspects like articulation are generally given rather less attention. So transcription can only present a very limited picture of any piece of music. And in this respect my transcription is extremely specific in that it focuses on pitch and rhythmic material, paying rather less attention to matters such as articulation and dynamics.

The notation I present here should be understood to be what I consider the most useful way of representing the improvisation without employing overly complex techniques. This applies particularly to the case of rhythm. There are a number of passages which present considerable problems due to the fact that the sense of where the beat is changes

constantly. In these cases I have barred the music according to where I hear points of demarcation, a change of harmony for instance. The barring should not therefore always be taken to reflect a strong metric stress, but instead partially notational convenience. And the odd time signatures that sometimes result (31/16 for instance) should not be taken to imply a complex rhythmic organisation on Jarrett's part. There are also instances, especially in some of the rhapsodic sections at the centre of the improvisation, where the exactitude the rhythmic divisions I employ can again be misleading. The sense of pulse in such instances is so elusive that my approach is simply to try and elaborate what I hear as prominent pitch groupings in the music, rather than trying to notate with absolute rhythmic accuracy.

Lausanne part 1.

Keith Jarrett
transcription by Peter Elsdon

♩ = 63 *rubato*



0'42" 20

First system of a musical score. The treble clef staff begins with a 5/4 time signature. It contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4) and a half note (C5). The bass clef staff contains a half note (B3), a quarter note (A3), and a half note (G3). The system concludes with a whole note chord consisting of F4, A4, and C5 in the treble, and B3, A3, and G3 in the bass.

Second system of the musical score. The treble clef staff features a half note (C5), a quarter note (B4), and a half note (A4). The bass clef staff contains a half note (F3), a quarter note (E3), and a half note (D3). The system ends with a whole note chord of C5, B4, and A4 in the treble, and F3, E3, and D3 in the bass.

Third system of the musical score. The treble clef staff starts with a half note (A4), a quarter note (G4), and a half note (F4). The bass clef staff contains a half note (C4), a quarter note (B3), and a half note (A3). The system concludes with a whole note chord of A4, G4, and F4 in the treble, and C4, B3, and A3 in the bass.

30

Fourth system of the musical score. The treble clef staff begins with a half note (F4), a quarter note (E4), and a half note (D4). The bass clef staff contains a half note (B3), a quarter note (A3), and a half note (G3). The system ends with a whole note chord of F4, E4, and D4 in the treble, and B3, A3, and G3 in the bass.

First system of a musical score. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff provides accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C).

1'25"

Second system of the musical score, starting at 1'25". The treble staff continues the melody. The bass staff features a complex accompaniment with many beamed sixteenth notes and chords. The key signature remains one flat, and the time signature is common time.

40

Third system of the musical score, starting at measure 40. The treble staff shows a more active melody with many beamed sixteenth notes. The bass staff continues with accompaniment. The key signature is one flat, and the time signature is common time.

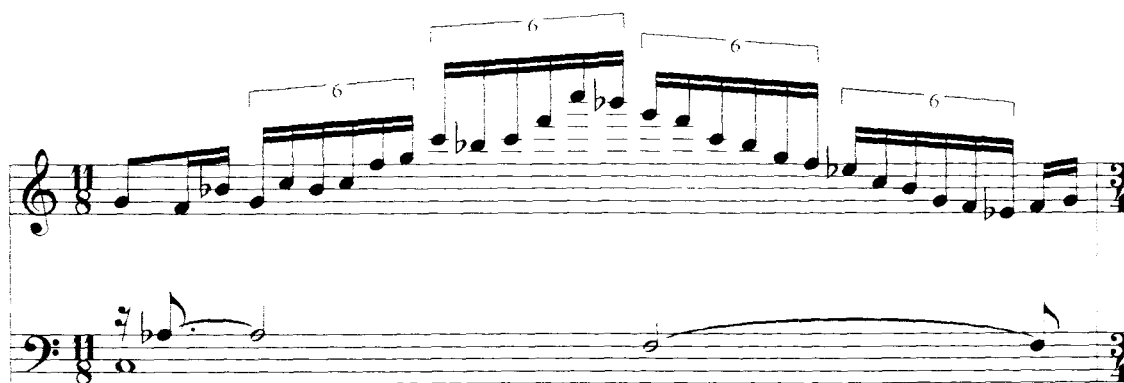
Fourth system of the musical score. The treble staff features a melody with a triplet. The bass staff has a more active accompaniment with many beamed sixteenth notes. The key signature is one flat, and the time signature is common time.

First system of musical notation. The treble clef staff begins with a common time signature (C) and contains a series of eighth and sixteenth notes. The bass clef staff also begins with a common time signature (C) and contains a few notes, including a dotted half note. The system concludes with a double bar line.

Second system of musical notation. The treble clef staff starts with a 3/8 time signature, followed by a key signature change to two flats (B-flat and E-flat). It contains eighth and sixteenth notes. The bass clef staff has a 3/8 time signature and contains a long, horizontal oval shape, possibly representing a sustained note or a specific performance technique. A measure number "50" is written above the treble staff. The system ends with a double bar line.

Third system of musical notation. The treble clef staff features two measures with a bracket labeled "6" over a group of sixteenth notes, indicating a sextuplet. The bass clef staff contains a few notes, including a dotted half note. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff starts with a 3/8 time signature and contains eighth and sixteenth notes. The bass clef staff also starts with a 3/8 time signature and contains a few notes. A measure number "215" is written above the treble staff. The system concludes with a double bar line.

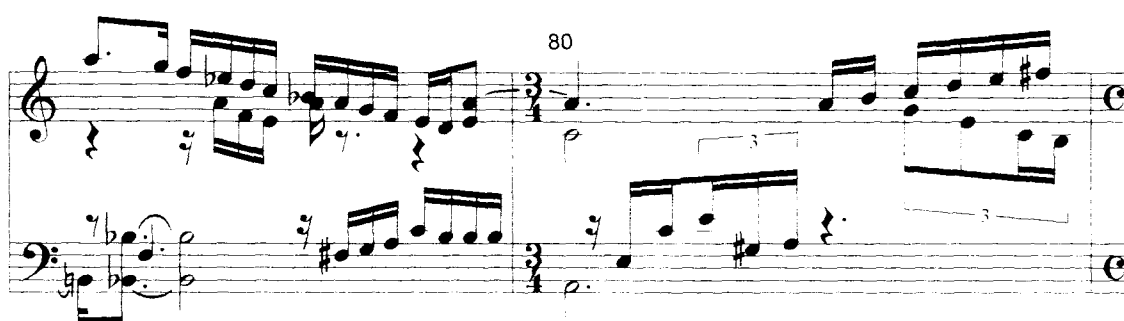
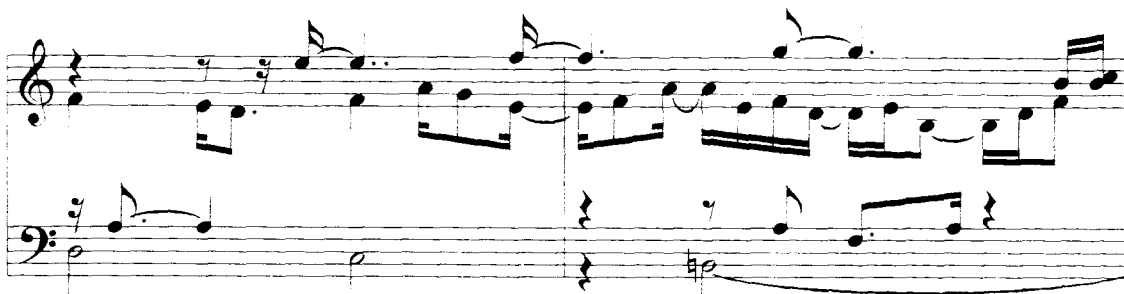


First system of musical notation, measures 68-70. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 68 contains a treble staff with a triplet of eighth notes and a bass staff with a half note. Measure 69 contains a treble staff with a triplet of eighth notes and a bass staff with a half note. Measure 70 contains a treble staff with a triplet of eighth notes and a bass staff with a half note.

Second system of musical notation, measures 71-72. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 71 contains a treble staff with a triplet of eighth notes and a bass staff with a half note. Measure 72 contains a treble staff with a triplet of eighth notes and a bass staff with a half note.

Third system of musical notation, measures 73-74. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 73 contains a treble staff with a triplet of eighth notes and a bass staff with a half note. Measure 74 contains a treble staff with a triplet of eighth notes and a bass staff with a half note.

Fourth system of musical notation, measures 75-76. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 75 contains a treble staff with a triplet of eighth notes and a bass staff with a half note. Measure 76 contains a treble staff with a triplet of eighth notes and a bass staff with a half note.



First system of musical notation. Treble clef, 3/4 time signature, key of B-flat major. The melody consists of eighth and quarter notes. The bass line has a whole note chord at the beginning and then eighth notes.

Second system of musical notation. Treble clef, common time signature. The melody features a 10-measure slur followed by a 7-measure slur. The bass line has a whole note chord and then eighth notes.

Third system of musical notation. Treble clef, 3/4 time signature, key of B-flat major. The melody includes a 3-measure slur. The bass line has a whole note chord and then eighth notes.

Fourth system of musical notation. Treble clef, common time signature. The melody includes a 5-measure slur and a measure marked with the number 90. The bass line has a whole note chord and then eighth notes.

3'46"



100

Common time signature. Measures 100 and 101. Treble and bass staves. Measure 100 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 101 continues with similar triplet patterns.

Common time signature. Measures 102 and 103. Treble and bass staves. Measure 102 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 103 continues with similar triplet patterns.

Common time signature. Measures 104 and 105. Treble and bass staves. Measure 104 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 105 continues with similar triplet patterns.

Common time signature. Measures 106 and 107. Treble and bass staves. Measure 106 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 107 continues with similar triplet patterns.

4'24"

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It contains four measures of music, with the first measure starting with a treble clef and a key signature change to one flat. The bottom staff is in bass clef with a 7/8 time signature. It contains four measures of music, with the first measure starting with a bass clef and a key signature change to one flat. Both staves feature triplet markings over groups of three notes in measures 2 and 4.

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat and a 7/8 time signature. It contains four measures of music, with the first measure starting with a treble clef and a key signature change to one flat. The bottom staff is in bass clef with a 7/8 time signature. It contains four measures of music, with the first measure starting with a bass clef and a key signature change to one flat. Both staves feature triplet markings over groups of three notes in measures 5 and 7.

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat and a 7/8 time signature. It contains four measures of music, with the first measure starting with a treble clef and a key signature change to one flat. The bottom staff is in bass clef with a 7/8 time signature. It contains four measures of music, with the first measure starting with a bass clef and a key signature change to one flat. Both staves feature triplet markings over groups of three notes in measures 9 and 11.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat and a 7/8 time signature. It contains four measures of music, with the first measure starting with a treble clef and a key signature change to one flat. The bottom staff is in bass clef with a 7/8 time signature. It contains four measures of music, with the first measure starting with a bass clef and a key signature change to one flat. Both staves feature triplet markings over groups of three notes in measures 13 and 15.

First system of musical notation. The treble clef staff is in 7/4 time and contains a melodic line with a five-measure slur and a three-measure slur. The bass clef staff is in 5/4 time and contains a few notes, including a half note and a quarter note.

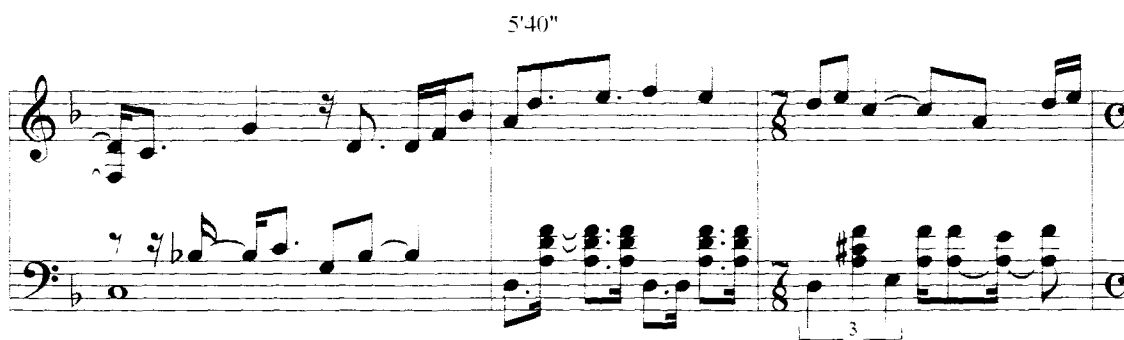
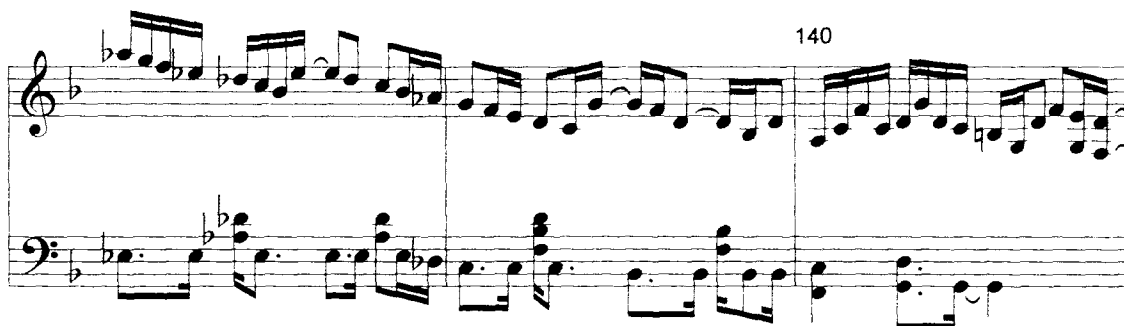
Second system of musical notation. The treble clef staff is in 15/8 time and contains a melodic line with a triplet. The bass clef staff is in 15/8 time and contains a few notes, including a half note and a quarter note.

Third system of musical notation. The treble clef staff is in common time (C) and contains a melodic line with a seven-measure slur. The bass clef staff is in common time (C) and contains a few notes, including a half note and a quarter note.

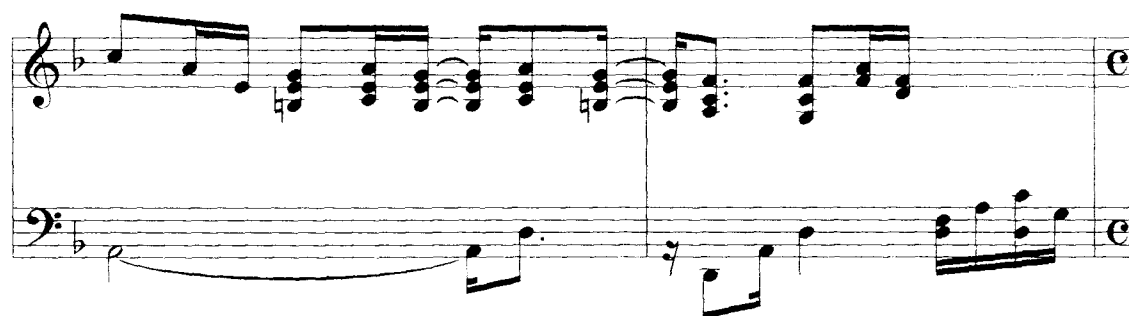
Fourth system of musical notation. The treble clef staff is in 3/4 time and contains a melodic line with two triplet markings. The bass clef staff is in 3/4 time and contains a few notes, including a half note and a quarter note.

120 ♩ = 100 4'59"









160

First system of musical notation, measures 1-3. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. Both staves contain complex rhythmic patterns with eighth and sixteenth notes.

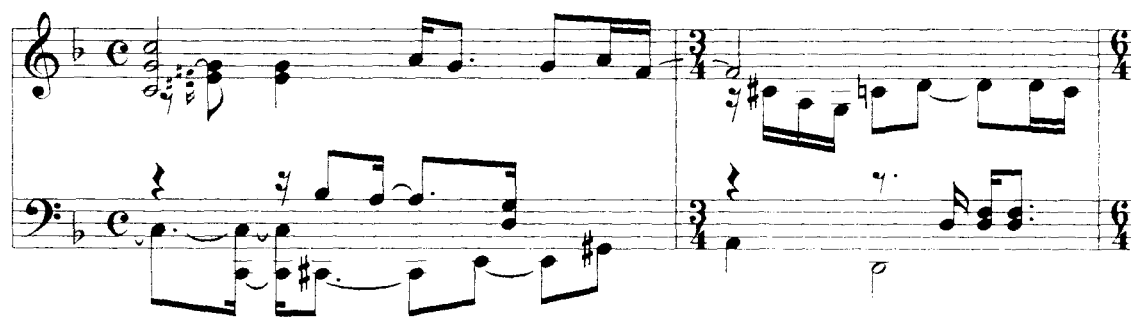
Second system of musical notation, measures 4-6. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff features a more active line with eighth notes and rests. Measure 6 ends with a double bar line and the measure number '21' in the right margin.

6'36"

Third system of musical notation, measures 7-9. The treble staff shows a melodic line with eighth notes. The bass staff has a more rhythmic accompaniment. Measure 9 ends with a double bar line and the measure number '21' in the right margin.

Fourth system of musical notation, measures 10-12. The treble staff continues the melodic development. The bass staff provides a steady accompaniment with eighth notes. Measure 12 ends with a double bar line.

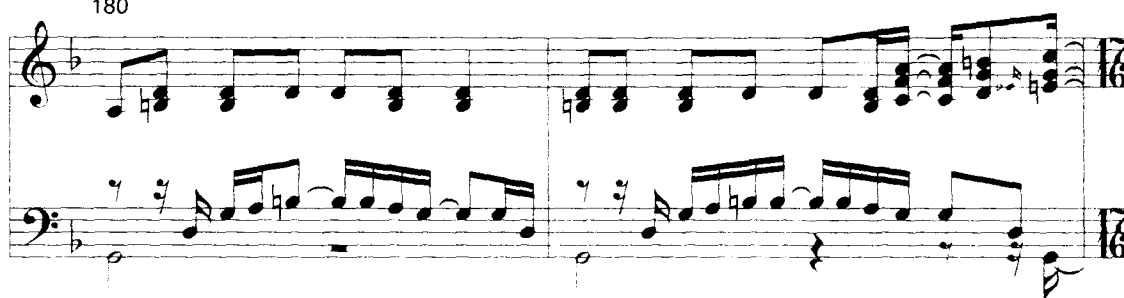
170



7'04"



180



First system of a musical score in 7/25 time. The treble staff features a complex melody with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes.

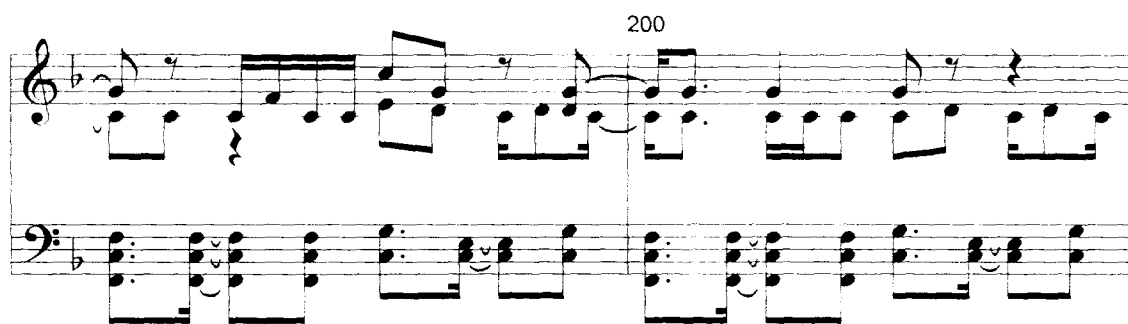
7/25"

Second system of the musical score. The treble staff continues the melodic line, while the bass staff maintains the accompaniment pattern.

190

Third system of the musical score, starting at measure 190. The treble staff shows a more active melodic line with frequent sixteenth-note runs. The bass staff continues with a steady accompaniment.

Fourth system of the musical score. The treble staff features a melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes.





210

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation. Above the first measure of the treble staff is the marking "8'20\"/>

Fourth system of musical notation, continuing the melodic and harmonic lines.



First system of a musical score. The treble staff features a complex melody with many beamed sixteenth and thirty-second notes, and some triplets. The bass staff provides a steady accompaniment with eighth-note chords and single notes.

Second system of the musical score, starting at measure 230. The treble staff continues the intricate melodic line with various rests and rhythmic patterns. The bass staff maintains the accompaniment pattern.

Third system of the musical score. The treble staff shows a continuation of the fast-moving melody. The bass staff accompaniment remains consistent with the previous systems.

Fourth system of the musical score. The treble staff concludes the melodic phrase with a final note. The bass staff accompaniment continues until the end of the system.

9'01"



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth-note chords, followed by a half note, and then continues with a melodic line of eighth and sixteenth notes. The lower staff is in bass clef and features a steady eighth-note accompaniment pattern throughout the system.



The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, featuring a mix of eighth and sixteenth notes. The lower staff maintains the eighth-note accompaniment pattern.



The third system of musical notation consists of two staves. The upper staff begins with a measure marked with the number 240. It contains a melodic line with eighth and sixteenth notes. The lower staff continues the eighth-note accompaniment pattern.

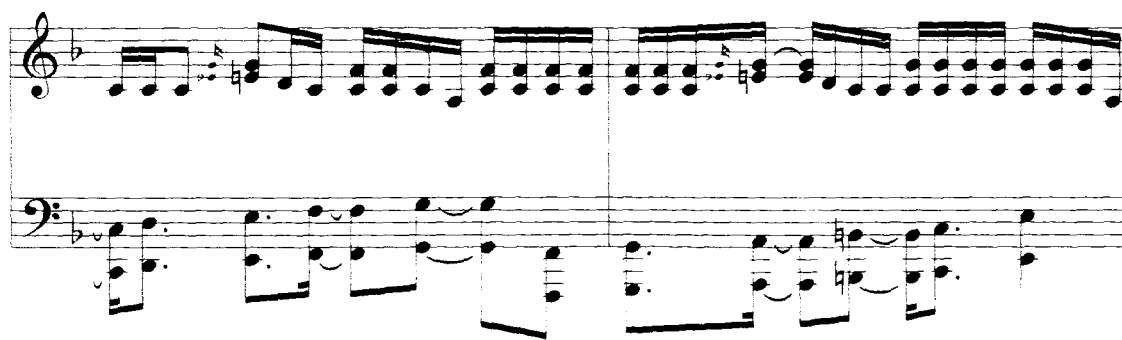
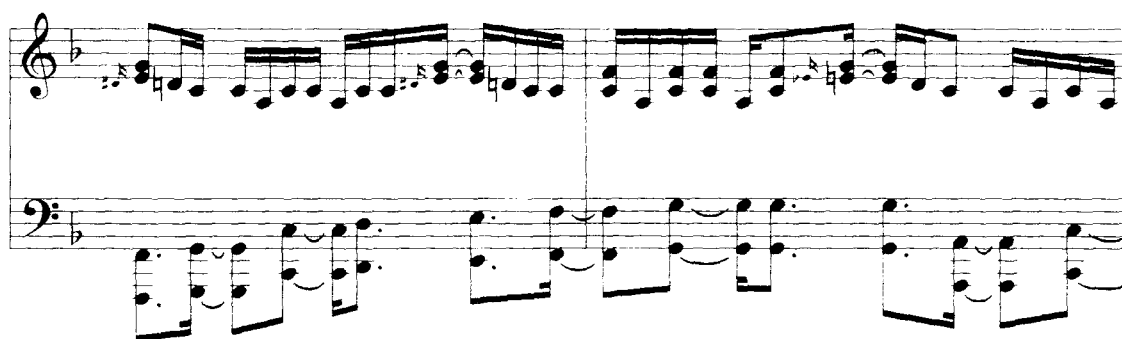


The fourth system of musical notation consists of two staves. The upper staff features a more complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff continues the eighth-note accompaniment pattern.





9'39"



260

Two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). It contains measures 260 and 261. The bottom staff is in bass clef with the same key signature, also containing measures 260 and 261. Both staves show complex rhythmic patterns with many beamed notes.

Two staves of music. The top staff is in treble clef with a key signature of one flat. It contains measures 262 and 263. The bottom staff is in bass clef with the same key signature, also containing measures 262 and 263. The notation continues with complex rhythmic patterns.

Two staves of music. The top staff is in treble clef with a key signature of one flat. It contains measures 264 and 265. The bottom staff is in bass clef with the same key signature, also containing measures 264 and 265. The notation continues with complex rhythmic patterns.

Two staves of music. The top staff is in treble clef with a key signature of one flat. It contains measures 266 and 267. The bottom staff is in bass clef with the same key signature, also containing measures 266 and 267. The notation continues with complex rhythmic patterns.

First system of a musical score. The treble staff begins with a treble clef and a 12/16 time signature. It contains a series of eighth and sixteenth notes, with a repeat sign after the first measure. The bass staff begins with a bass clef and a 12/16 time signature, featuring a steady eighth-note accompaniment. Both staves have a double bar line after the first measure, with a 23/16 time signature change indicated above the treble staff. The system concludes with a final double bar line and a 31/16 time signature.

Second system of the musical score. The treble staff continues with a series of eighth and sixteenth notes. The bass staff continues with its eighth-note accompaniment. The system concludes with a final double bar line and a 31/16 time signature.

Third system of the musical score. The treble staff features a series of eighth and sixteenth notes, with a repeat sign after the first measure. The bass staff continues with its eighth-note accompaniment. The system concludes with a final double bar line and a 36/16 time signature.

Fourth system of the musical score, starting at measure 270. The treble staff continues with a series of eighth and sixteenth notes. The bass staff continues with its eighth-note accompaniment. The system concludes with a final double bar line and a 15/16 time signature.

10'24"

$\text{♩} = \text{♩}$

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a bracket and the number '3'. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line with chords and single notes, including a triplet of eighth notes marked with a bracket and the number '3'. A tempo marking '♩ = ♩' is positioned above the staves.

The second system of musical notation consists of two staves in common time (C). The top staff features a continuous melodic line with frequent triplet eighth notes, each marked with a bracket and the number '3'. The bottom staff provides a bass line with chords and single notes, also featuring triplet eighth notes marked with a bracket and the number '3'.

The third system of musical notation consists of two staves in 6/4 time. The top staff continues the melodic line with triplet eighth notes, marked with a bracket and the number '3'. The bottom staff features a bass line with chords and single notes, including a triplet of eighth notes marked with a bracket and the number '3'.

The fourth system of musical notation consists of two staves in 6/4 time. The top staff continues the melodic line with triplet eighth notes, marked with a bracket and the number '3'. The bottom staff features a bass line with chords and single notes, including a triplet of eighth notes marked with a bracket and the number '3'.

280

Measures 280-281. Treble staff: eighth-note melody with triplets and sextuplets. Bass staff: dotted half notes and rests.

Measures 282-283. Treble staff: eighth-note melody with sextuplets. Bass staff: dotted half notes and rests.

Measures 284-285. Treble staff: eighth-note melody with sextuplets. Bass staff: dotted half notes and rests.

Measures 286-288. Measure 286: Treble staff has eighth notes and triplets; Bass staff has dotted half notes. Measure 287: Treble staff continues eighth notes; Bass staff has dotted half notes. Measure 288: Treble staff is a whole rest; Bass staff is a chord. Tempo change: 10'57" $\text{♩} = 63$ rubato.

290

First system of musical notation, measures 290-293. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet in measure 292. The bass clef staff contains a harmonic accompaniment of chords.

Second system of musical notation, measures 294-297. The treble clef staff continues the melodic line with a triplet in measure 295. The bass clef staff continues the harmonic accompaniment.

300

Third system of musical notation, measures 298-301. The treble clef staff has a triplet in measure 299. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation, measures 302-305. The treble clef staff continues the melodic line with a triplet in measure 302. The bass clef staff continues the harmonic accompaniment.

First system of musical notation. Treble staff contains a melody with eighth and quarter notes. Bass staff contains a harmonic accompaniment with chords.

Second system of musical notation, starting at measure 310. Treble staff includes a 5-measure and 3-measure slur. Bass staff continues the harmonic accompaniment.

Third system of musical notation. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. A "Ped." marking is present below the bass staff.

Fourth system of musical notation. Treble staff has a melodic line with a 5-measure slur. Bass staff has a harmonic accompaniment. "Ped." markings are present below both staves.

First system of a musical score. The treble clef staff contains a series of sixteenth-note runs. Above the staff, the number "320" is written. The bass clef staff contains a few notes, including a triplet. Below the bass staff, the text "Ped." is written.

Second system of a musical score. The treble clef staff features a five-measure rest followed by a melodic line. Above the staff, a bracket indicates a five-measure rest, and the text "= 104 Slightly faster" is written. The bass clef staff contains a few notes, including a triplet.

Third system of a musical score. The treble clef staff contains a six-measure rest followed by a melodic line. Above the staff, a bracket indicates a six-measure rest, and the text "Sua" is written. The bass clef staff contains a few notes, including a triplet.

Fourth system of a musical score. The treble clef staff contains a melodic line. Above the staff, the text "Sua" is written. The bass clef staff contains a few notes, including a triplet.

12'33" 5

System 1: Treble staff contains a 5-measure slur over a series of eighth notes. Bass staff contains a whole note chord.

System 2: Treble staff contains a 10-measure slur over a series of eighth notes. Bass staff contains a whole note chord.

330

Sva 3 15^{ma} *Sva*

System 3: Treble staff contains a 10-measure slur. Bass staff contains a 13-measure slur. Dynamic markings: *Sva*, 3, 15^{ma}, *Sva*.

15^{ma} *Sva* 15^{ma} *Sva*

System 4: Treble staff contains a 13-measure slur. Bass staff contains a 6-measure slur. Dynamic markings: 15^{ma}, *Sva*, 15^{ma}, *Sva*.

First system of a musical score. The treble clef staff begins with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a 15-measure rest indicated by a dashed line and the text "15^{me}". The bass clef staff provides a harmonic accompaniment. The system concludes with a double bar line and a 5/4 time signature change.

Second system of the musical score. The treble clef staff features a melodic line with a 6-measure rest indicated by a bracket and the number "6". The bass clef staff continues the accompaniment. The system ends with a double bar line and a 5/4 time signature change.

Third system of the musical score. The treble clef staff contains a melodic line with multiple 6-measure rests, each indicated by a bracket and the number "6". The bass clef staff provides a corresponding accompaniment. The system concludes with a double bar line and a 2/4 time signature change.

Fourth system of the musical score. The treble clef staff begins with a 15-measure rest indicated by a dashed line and the text "15^{me}". It then contains a melodic line with 7-measure and 6-measure rests, indicated by brackets and numbers. The bass clef staff provides a harmonic accompaniment. The system concludes with a double bar line and a 5/4 time signature change.

340

8va - - - -

8va - - - -

8va

8va

14'16"

350

First system of a musical score. The treble staff begins with a common time signature (C) and contains several measures of music featuring sixteenth-note runs, with bracketed groups of six and three notes. The bass staff also begins in common time and contains fewer notes, including a triplet of eighth notes. The system concludes with a 2/4 time signature change.

Second system of the musical score. The treble staff starts in 2/4 time and includes measures with sixteenth-note runs and triplet markings. The bass staff continues the accompaniment. The system ends with a 6/4 time signature change.

Third system of the musical score. The treble staff is in 6/4 time and features a continuous, flowing sixteenth-note melody. The bass staff is empty, indicated by a whole rest, throughout this system.

Fourth system of the musical score. The treble staff is in 8/4 time and contains a complex sixteenth-note melody with various bracketed groupings (7, 6, 3). The bass staff is empty, indicated by a whole rest.

15^{ma}

(15^{ma})

360

14'44"

First system of musical notation, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes and a decuplet of sixteenth notes. The bass staff contains a triplet of eighth notes. The system concludes with a double bar line.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of sixteenth notes. The bass staff contains a series of eighth notes. The system concludes with a double bar line.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of sixteenth notes with a slur and a decuplet of sixteenth notes. The bass staff contains a series of eighth notes. The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with a slur and a triplet of eighth notes. The bass staff contains a series of eighth notes. The system concludes with a double bar line.

15'08"

370

This system contains two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, including two sixteenth-note sextuplets. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

This system consists of two staves in 5/4 time. The upper staff contains a complex melodic passage with many beamed sixteenth notes, including a decuplet (10). The lower staff is mostly empty, with a few notes at the beginning and end of the system.

This system consists of two staves in 6/4 time. The upper staff features a melodic line with several groups of beamed sixteenth notes, including a septuplet (7), a decuplet (10), another decuplet (10), and a dodecuple (12). The lower staff has a few notes at the beginning and end of the system.

This system consists of two staves in 2/4 time. The upper staff contains a melodic line with a long group of beamed sixteenth notes, including a tetradecuple (14). The lower staff is mostly empty, with a few notes at the beginning and end of the system.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It features a complex melodic line with many beamed sixteenth notes, including a triplet of eighth notes marked with a bracket and the number '3'. The lower staff is in bass clef with a common time signature 'C', providing a simple harmonic accompaniment with a few notes and rests. Both staves end with a 5/4 time signature.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 5/4 time signature. It contains a melodic line with beamed sixteenth notes and a few rests. The lower staff is in bass clef with a 5/4 time signature, featuring a few notes and rests. Both staves end with a 3/4 time signature.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It features a melodic line with beamed sixteenth notes and a triplet of eighth notes marked with a bracket and the number '3'. The lower staff is in bass clef with a 3/4 time signature, providing a simple harmonic accompaniment. Both staves end with a 6/4 time signature.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 6/4 time signature. It features a complex melodic line with many beamed sixteenth notes. The lower staff is in bass clef with a 6/4 time signature, providing a simple harmonic accompaniment. Both staves end with a common time signature 'C'.

First system of musical notation, measures 375-378. The treble clef staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass clef staff contains a few notes, including a triplet of eighth notes. The key signature has one flat (B-flat), and the time signature is common time (C).

Second system of musical notation, measures 379-382. The treble clef staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass clef staff contains a few notes, including a triplet of eighth notes. The key signature has one flat (B-flat), and the time signature is common time (C).

Third system of musical notation, measures 383-386. The treble clef staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass clef staff contains a few notes, including a triplet of eighth notes. The key signature has one flat (B-flat), and the time signature is common time (C).

Fourth system of musical notation, measures 387-390. The treble clef staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass clef staff contains a few notes, including a triplet of eighth notes. The key signature has one flat (B-flat), and the time signature is common time (C).

First system of a musical score. The treble clef staff contains a melodic line with a 7-measure phrase, a 3-measure phrase, and a final 5-measure phrase. The bass clef staff is empty. The key signature has one flat (B-flat), and the time signature is 7/4. The system ends with a double bar line and a 5/4 time signature change.

Second system of a musical score. The treble clef staff features a 15-measure phrase (labeled 15^{ma} and 15'48" below it), followed by a 3-measure phrase and a 6-measure phrase. The bass clef staff contains a 6-measure phrase and a 3-measure phrase. The key signature has one flat (B-flat), and the time signature is 5/4. The system ends with a double bar line and a 8/4 time signature change.

Third system of a musical score. The treble clef staff contains a 6-measure phrase, followed by a 6-measure phrase, and a final 6-measure phrase. The bass clef staff contains a 6-measure phrase. The key signature has one flat (B-flat), and the time signature is 8/4. The system ends with a double bar line and a 6/4 time signature change.

Fourth system of a musical score. The treble clef staff contains a 3-measure phrase, followed by a 3-measure phrase, and a final 3-measure phrase. The bass clef staff contains a 6-measure phrase. The key signature has one flat (B-flat), and the time signature is 6/4. The system ends with a double bar line and a 2/4 time signature change.

8^{va}-----

System 1: Treble and bass staves in 3/4 time. Treble staff has a melodic line with eighth notes and a trill marked "8^{va}". Bass staff has a few notes and rests.

System 2: Treble and bass staves in 6/4 time. Treble staff has a melodic line with sixteenth notes and a trill marked "6". Bass staff has a few notes and rests.

390

System 3: Treble and bass staves in 5/4 time. Treble staff has a melodic line with sixteenth notes and a trill marked "6". Bass staff has a few notes and rests.

System 4: Treble and bass staves in 7/4 time. Treble staff has a melodic line with sixteenth notes and a trill marked "6". Bass staff has a few notes and rests.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a whole rest, followed by a series of eighth notes, and concludes with a quintuplet of eighth notes. The lower staff is in bass clef with a 3/4 time signature. It starts with a quarter note, followed by a whole rest, and ends with a half note. Both staves have a 6/4 time signature at the end of the system.

The second system of musical notation consists of two staves in 6/4 time. The upper staff features a triplet of eighth notes, followed by a sextuplet of eighth notes, and ends with a triplet of eighth notes. The lower staff begins with a triplet of eighth notes, followed by a sextuplet of eighth notes, and concludes with a sextuplet of eighth notes. Both staves have a 6/4 time signature at the end of the system.

The third system of musical notation consists of two staves in 6/4 time. The upper staff contains four sextuplets of eighth notes. The lower staff begins with a quarter note, followed by a half note, and ends with a whole rest. Both staves have a 6/4 time signature at the end of the system.

The fourth system of musical notation consists of two staves in 6/4 time. The upper staff starts with a quarter note, followed by a half note, and continues with a series of eighth notes. The lower staff begins with a triplet of eighth notes, followed by a half note, and ends with a whole rest. Both staves have a 6/4 time signature at the end of the system.

First system of musical notation, measures 1-2. The treble clef staff contains a triplet of eighth notes in measure 1, followed by a series of eighth and sixteenth notes in measure 2. The bass clef staff contains a single eighth note in measure 1 and a half note in measure 2.

Second system of musical notation, measures 3-4. The treble clef staff contains a series of eighth and sixteenth notes in measure 3, followed by a half note in measure 4. The bass clef staff contains a half note in measure 3 and a half note in measure 4.

Third system of musical notation, measures 5-6. The treble clef staff contains a triplet of eighth notes in measure 5, followed by a series of eighth and sixteenth notes in measure 6. The bass clef staff contains a half note in measure 5 and a half note in measure 6.

Fourth system of musical notation, measures 7-8. The treble clef staff contains a series of eighth and sixteenth notes in measure 7, followed by a series of eighth and sixteenth notes in measure 8. The bass clef staff contains a half note in measure 7 and a half note in measure 8.

(8va) - 16'48" Steady

First system, measures 1-2. Treble clef features a dashed line indicating an octave higher part. Bass clef has a long slur under the first measure.

Second system, measures 3-4. Treble clef has a long slur under the first measure. Bass clef has a long slur under the first measure.

Third system, measures 5-6. Treble clef has three triplets marked with '3'. Bass clef has a triplet marked with '3' and a long slur under the first measure.

410

Fourth system, measures 7-8. Treble clef has a triplet marked with '3'. Bass clef has a long slur under the first measure.

rubato

System 1: Treble and bass staves in common time (C). The treble staff features a melodic line with slurs and triplets. The bass staff has a lower melodic line with a long slur spanning across the measure.

System 2: Treble and bass staves in 8/8 time. The treble staff contains a complex melodic line with multiple triplets and slurs. The bass staff has a simpler line with a few notes and a long slur.

System 3: Treble and bass staves in 7/8 time. The treble staff has a melodic line with triplets and slurs. The bass staff has a line with a triplet and a long slur.

System 4: Treble and bass staves in 5/4 time. The treble staff has a melodic line with slurs. The bass staff has a line with a triplet and a long slur.

Sva -----

First system of a musical score. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a *Sva* (Soprano) vocal line above it. The bass staff contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes. The key signature has one sharp (F#) and the time signature is common time (C).

Second system of the musical score. The treble staff continues the melodic line with eighth and sixteenth notes, featuring a triplet of eighth notes. The bass staff continues the bass line with eighth and sixteenth notes, also featuring a triplet of eighth notes. The key signature has one sharp (F#) and the time signature is common time (C).

420

Third system of the musical score, starting at measure 420. The treble staff continues the melodic line with eighth and sixteenth notes, featuring a triplet of eighth notes. The bass staff continues the bass line with eighth and sixteenth notes, also featuring a triplet of eighth notes. The key signature has one sharp (F#) and the time signature is common time (C).

(Sva) -----

Sva -----

Fourth system of the musical score. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a *(Sva)* vocal line above it. The bass staff contains a bass line with eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is common time (C).

(8^{va})

6

8^{va}

1747"

3

6

32/7

32/7

32/8

32/8

p.

First system of a musical score. The treble clef staff contains a melodic line with a sixteenth-note triplet marked with a bracket and the number '6'. The bass clef staff is empty. The key signature has one sharp (F#) and the time signature is 6/4. The system concludes with a double bar line and a repeat sign.

Second system of a musical score. The treble clef staff features a melodic line with a triplet of eighth notes marked with a bracket and the number '3'. The bass clef staff contains a melodic line with a triplet of eighth notes marked with a bracket and the number '3'. Above the system, the text '18'00"' and the number '430' are printed. The system concludes with a double bar line and a repeat sign.

Third system of a musical score. The treble clef staff contains a melodic line with a triplet of eighth notes marked with a bracket and the number '3'. The bass clef staff contains a melodic line with a triplet of eighth notes marked with a bracket and the number '3'. The system concludes with a double bar line and a repeat sign.

Fourth system of a musical score. The treble clef staff contains a melodic line with a triplet of eighth notes marked with a bracket and the number '3'. The bass clef staff contains a melodic line with a triplet of eighth notes marked with a bracket and the number '3'. The system concludes with a double bar line and a repeat sign.

18'17"

3 3 5 3

♩ = 66 *Steady* 440

450

460

First system of a musical score. The treble staff begins with a treble clef and a common time signature 'C'. It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and a common time signature 'C'. It contains several measures of music, including a half note and a quarter note.

Second system of a musical score. The treble staff begins with a treble clef and a common time signature 'C'. It contains several measures of music, including a half note and a quarter note. The bass staff begins with a bass clef and a common time signature 'C'. It contains several measures of music, including a half note and a quarter note.

19'12"

• = 76 *rubato*

Third system of a musical score. The treble staff begins with a treble clef and a common time signature 'C'. It contains several measures of music, including a half note and a quarter note. The bass staff begins with a bass clef and a common time signature 'C'. It contains several measures of music, including a half note and a quarter note.

Fourth system of a musical score. The treble staff begins with a treble clef and a common time signature 'C'. It contains several measures of music, including a half note and a quarter note. The bass staff begins with a bass clef and a common time signature 'C'. It contains several measures of music, including a half note and a quarter note.

First system of a musical score. The treble staff contains a melody with eighth and sixteenth notes, including triplets. The bass staff provides a harmonic accompaniment with eighth notes and rests. The system concludes with a double bar line and a 2/4 time signature.

Second system of a musical score, starting at measure 470. It features a treble staff with a melodic line and a bass staff with a supporting line. Both staves include triplet markings over groups of notes. The system ends with a double bar line.

Third system of a musical score. The treble staff continues the melody with various note values and rests. The bass staff has a more active accompaniment with eighth and sixteenth notes. A triplet is marked in the bass staff. The system ends with a double bar line.

Fourth system of a musical score. The treble staff shows a melodic progression with some accidentals. The bass staff continues the accompaniment with eighth notes and rests. The system concludes with a double bar line and a 2/4 time signature.

First system of musical notation, measures 1-2. The key signature has two flats (B-flat and E-flat). The time signature is 16/16. The melody in the treble clef consists of eighth and sixteenth notes. The bass line features chords and single notes.

Second system of musical notation, measures 3-4. Measure 3 is marked with the number 480. The notation continues with complex rhythmic patterns in both staves.

Third system of musical notation, measures 5-6. Measure 5 is marked with the number 1958. The time signature changes to 3/4 in measure 5. The musical complexity increases with more frequent note values.

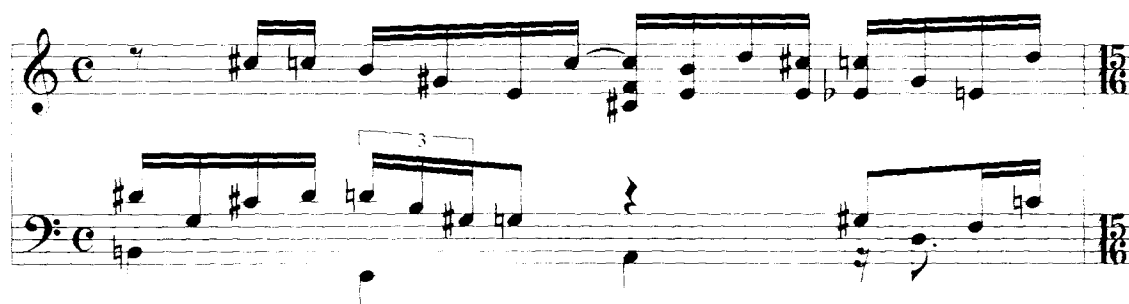
Fourth system of musical notation, measures 7-8. The time signature returns to 16/16. The system concludes with a double bar line and repeat dots.

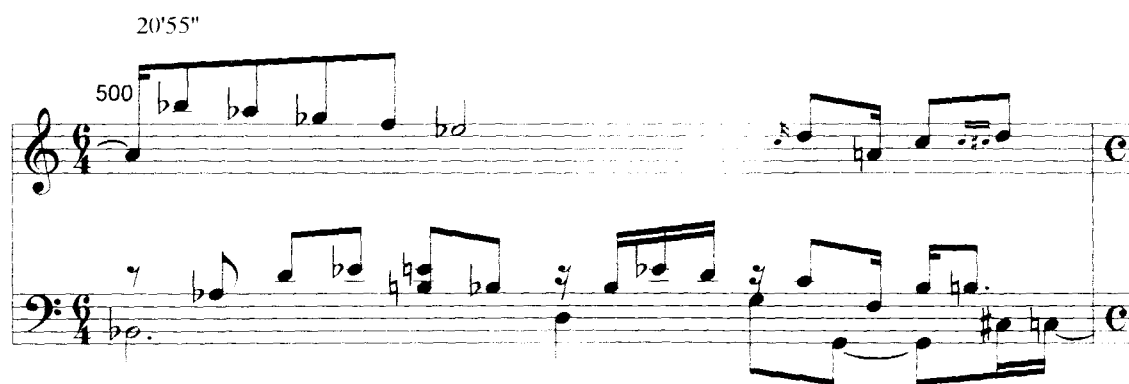
First system of a musical score. It consists of two staves, treble and bass, in 16/16 time. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Second system of the musical score. The treble staff continues the melodic line with a series of eighth notes and a half note. The bass staff features a more active accompaniment with eighth and sixteenth notes. The system ends with a double bar line and repeat dots.

Third system of the musical score. Both staves show a continuation of the musical themes. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. The system concludes with a double bar line and repeat dots.

Fourth system of the musical score, starting at measure 490. The treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff has a rhythmic accompaniment. The system ends with a double bar line and repeat dots.





First system of a musical score. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The time signature is 5/8. The first measure contains a triplet of eighth notes in the treble and a dotted quarter note in the bass. The second measure continues the melody in the treble with eighth notes and has a dotted half note in the bass. The system ends with a double bar line.

Second system of the musical score. It consists of two staves. The key signature remains two flats. The time signature is 5/4. The first measure features a triplet of eighth notes in the treble and a dotted quarter note in the bass. The second measure has a dotted half note in the treble and a dotted half note in the bass. The third measure contains a triplet of eighth notes in the treble and a dotted quarter note in the bass. The system ends with a double bar line.

Third system of the musical score. It consists of two staves. The key signature remains two flats. The time signature is 3/4. The first measure has a dotted half note in the treble and a dotted half note in the bass. The second measure contains a triplet of eighth notes in the treble and a dotted quarter note in the bass. The third measure has a dotted half note in the treble and a dotted half note in the bass. The system ends with a double bar line.

Fourth system of the musical score, starting at measure 510. It consists of two staves. The key signature remains two flats. The time signature is 3/4. The first measure has a dotted half note in the treble and a dotted half note in the bass. The second measure contains a triplet of eighth notes in the treble and a dotted quarter note in the bass. The third measure has a dotted half note in the treble and a dotted half note in the bass. The system ends with a double bar line.

♩ = 108 \flat

21'35"

First system of a musical score. The treble clef staff begins with a 5/4 time signature and contains a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff starts with a 5/4 time signature and contains a few notes, including a dotted half note. Both staves end with a 3/16 time signature.

Second system of a musical score. The treble clef staff features a triplet of eighth notes, followed by a sixteenth note, and then a triplet of sixteenth notes. The bass clef staff contains a few notes, including a dotted half note. Both staves end with a 1/16 time signature.

Third system of a musical score. The treble clef staff begins with a 1/16 time signature and contains a series of eighth and sixteenth notes. The bass clef staff starts with a 1/16 time signature and contains a few notes, including a dotted half note. Both staves end with a 2/16 time signature. The number 520 is written above the treble staff.

Fourth system of a musical score. The treble clef staff begins with a 2/16 time signature and contains a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff starts with a 2/16 time signature and contains a few notes, including a dotted half note. Both staves end with a 6/4 time signature.

22'03"

First system of a musical score. The top staff is in treble clef with a 6/4 time signature. The bottom staff is in bass clef with a 6/4 time signature. The music features a melodic line in the treble and a supporting bass line. The system concludes with a 3/4 time signature change.

Second system of a musical score. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The system includes sixteenth-note passages in the treble and a more active bass line. The system concludes with a 13/8 time signature change.

Third system of a musical score. The top staff is in treble clef with a 13/8 time signature. The bottom staff is in bass clef with a 13/8 time signature. The system features a melodic line in the treble and a supporting bass line. The system concludes with a 6/4 time signature change.

Fourth system of a musical score. The top staff is in treble clef with a 6/4 time signature. The bottom staff is in bass clef with a 6/4 time signature. The system includes triplet markings in both staves. The system concludes with a 12/8 time signature change.

530

Measures 530-531. Treble clef, 12/8 time signature. Measure 530 contains a triplet of eighth notes (Bb, A, G) and a half note (F). Measure 531 contains a triplet of eighth notes (E, D, C) and a half note (B). Bass clef, 12/8 time signature. Measure 530 contains a triplet of eighth notes (G, F, E) and a half note (D). Measure 531 contains a triplet of eighth notes (C, B, A) and a half note (G). Both staves end with a repeat sign.

Measures 532-533. Treble clef, 7/4 time signature. Measure 532 contains a triplet of eighth notes (Bb, A, G) and a half note (F). Measure 533 contains a triplet of eighth notes (E, D, C) and a half note (B). Bass clef, 7/4 time signature. Measure 532 contains a triplet of eighth notes (G, F, E) and a half note (D). Measure 533 contains a triplet of eighth notes (C, B, A) and a half note (G). Both staves end with a repeat sign.

Measures 534-535. Treble clef, 9/8 time signature. Measure 534 contains a triplet of eighth notes (Bb, A, G) and a half note (F). Measure 535 contains a sextuplet of eighth notes (E, D, C, B, A, G) and a half note (F). Bass clef, 9/8 time signature. Measure 534 contains a triplet of eighth notes (G, F, E) and a half note (D). Measure 535 contains a sextuplet of eighth notes (C, B, A, G, F, E) and a half note (D). Both staves end with a repeat sign.

Measures 536-537. Treble clef, 5/4 time signature. Measure 536 contains a triplet of eighth notes (Bb, A, G) and a half note (F). Measure 537 contains a sextuplet of eighth notes (E, D, C, B, A, G) and a half note (F). Bass clef, 5/4 time signature. Measure 536 contains a triplet of eighth notes (G, F, E) and a half note (D). Measure 537 contains a triplet of eighth notes (C, B, A) and a half note (G). Both staves end with a repeat sign.

System 1: Treble and Bass staves in 5/4 time. Treble staff has sixteenth-note runs with slurs and fingerings 6, 6, 3. Bass staff has a half note G2 and then sixteenth-note runs with slurs and fingerings 6, 6, 6.

System 2: Treble and Bass staves in 6/4 time. Treble staff has sixteenth-note runs with slurs and fingerings 6, 6, 6, 6. Bass staff has a whole rest.

System 3: Treble and Bass staves in 6/4 time. Treble staff has a whole rest. Bass staff has sixteenth-note runs with slurs and fingerings 6, 6, 6, 6, 6, 6.

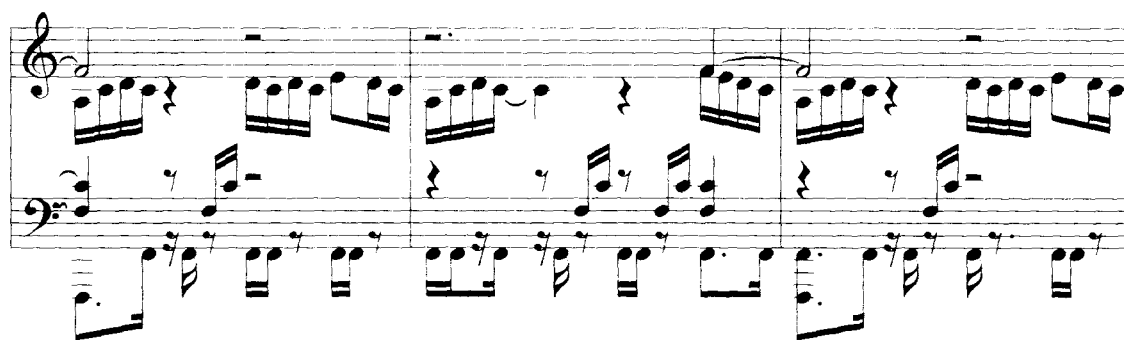
System 4: Treble and Bass staves in 5/4 time. Treble staff has a whole rest. Bass staff has sixteenth-note runs with slurs and fingerings 6, 6, 6, 6, 6.

First system of a musical score. The treble clef staff is empty. The bass clef staff contains a series of eighth notes with sixteenth-note triplets. The first triplet is marked with a '6' and a bracket. The second triplet is also marked with a '6' and a bracket. The third triplet is marked with a '6' and a bracket. The fourth triplet is marked with a '3' and a bracket. The system ends with a double bar line and a repeat sign.

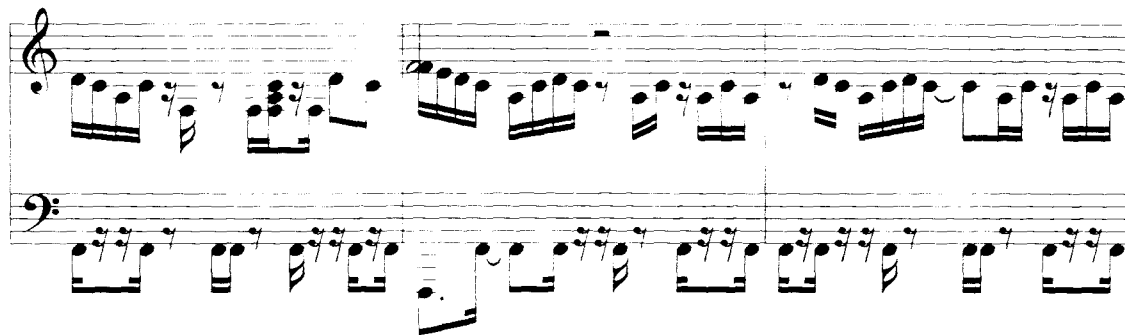
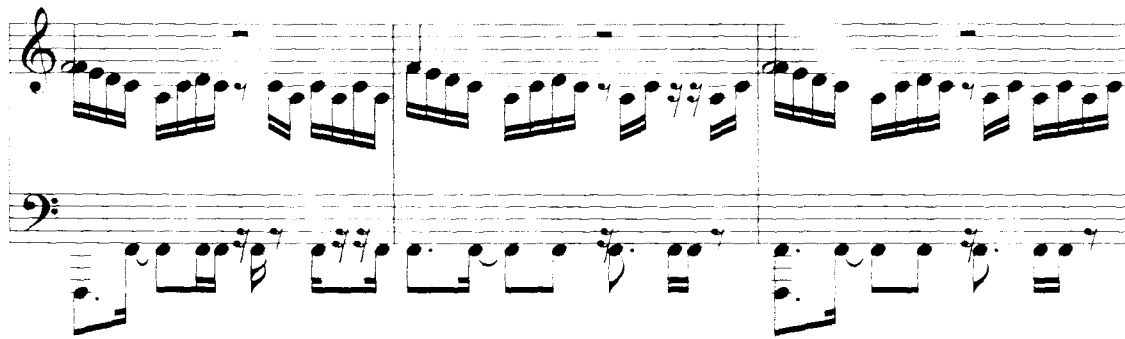
Second system of a musical score. The treble clef staff is empty. The bass clef staff contains a series of eighth notes with sixteenth-note triplets. The first triplet is marked with a '6' and a bracket. The second triplet is also marked with a '6' and a bracket. The third triplet is marked with a '6' and a bracket. The system ends with a double bar line and a repeat sign. The number 540 is written above the staff.

Third system of a musical score. The treble clef staff contains a series of eighth notes with sixteenth-note triplets. The first triplet is marked with a '6' and a bracket. The second triplet is also marked with a '6' and a bracket. The third triplet is marked with a '6' and a bracket. The system ends with a double bar line and a repeat sign. The tempo marking 22'46" ♩ = 120 is written above the staff.

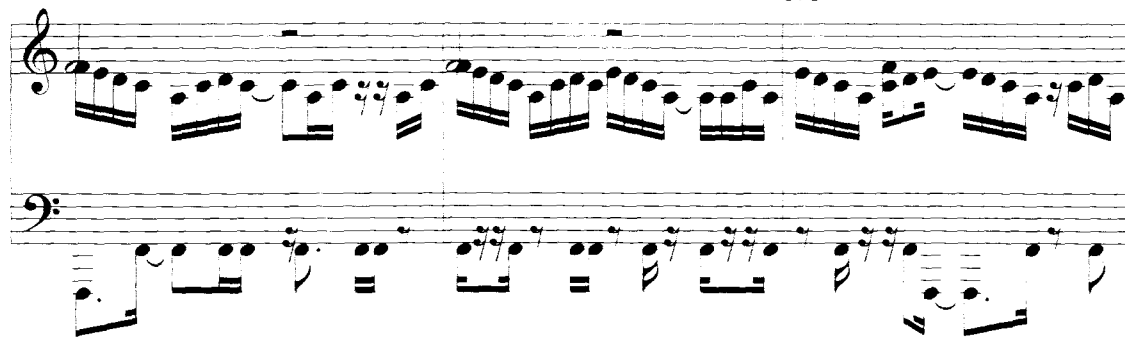
Fourth system of a musical score. The treble clef staff contains a series of eighth notes with sixteenth-note triplets. The first triplet is marked with a '6' and a bracket. The second triplet is also marked with a '6' and a bracket. The third triplet is marked with a '6' and a bracket. The system ends with a double bar line and a repeat sign.

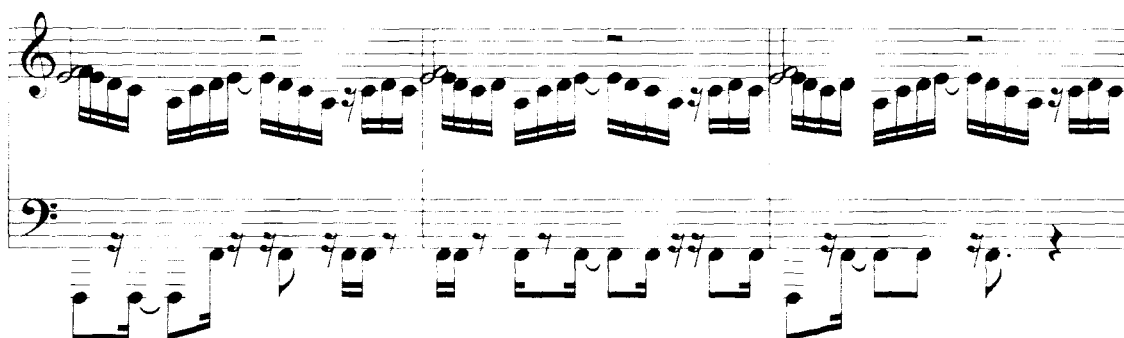


560



570





The first system of musical notation consists of a treble and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The bass staff contains a steady eighth-note accompaniment.

The second system of musical notation continues the piece. The treble staff features more complex rhythmic patterns, including some triplets and sixteenth-note runs. The bass staff maintains the eighth-note accompaniment.

590

The third system of musical notation shows the continuation of the musical piece. The treble staff has a mix of eighth and sixteenth notes, while the bass staff continues with the eighth-note accompaniment.

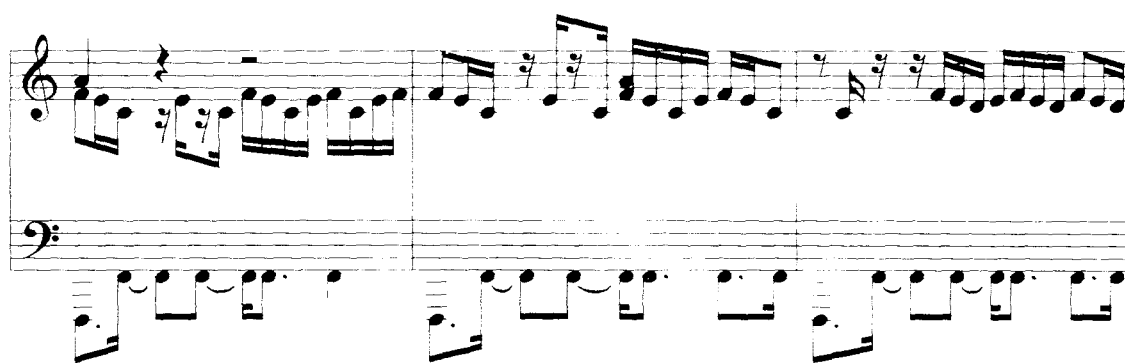
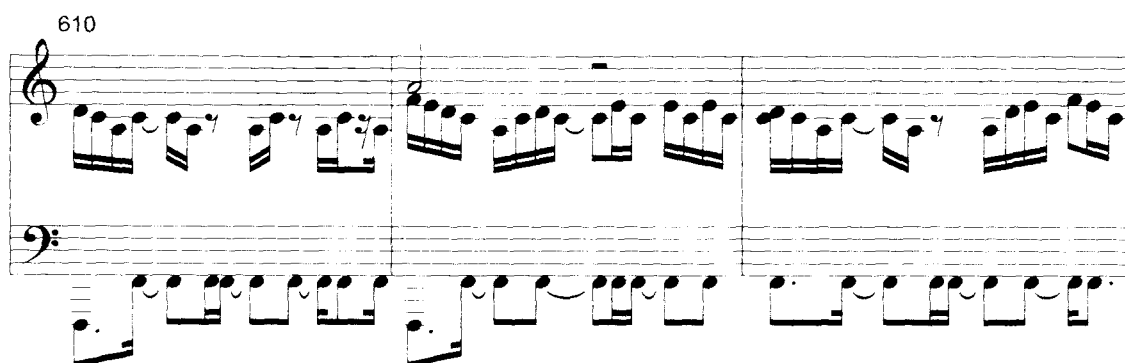
The fourth system of musical notation is the final system on this page. It follows the same pattern of treble and bass staves with eighth and sixteenth notes in the treble and eighth notes in the bass.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains three measures of music with eighth and sixteenth notes, some beamed together.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music. The lower staff is in bass clef and contains three measures of music. The number "600" is printed above the third measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music, mostly rests. The lower staff is in bass clef and contains three measures of music with eighth and sixteenth notes. The number "24'36''" is printed above the first measure of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music with eighth and sixteenth notes. The lower staff is in bass clef and contains three measures of music with eighth and sixteenth notes.



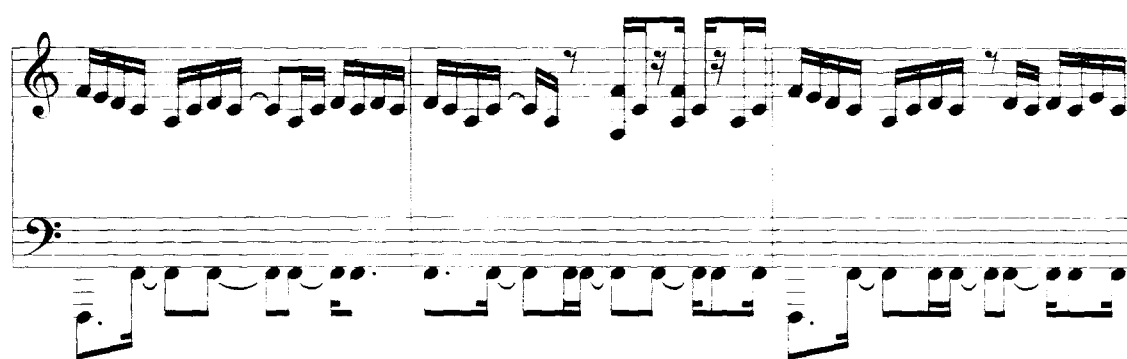
620



First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some rests. The bass staff contains a steady eighth-note accompaniment.



Second system of musical notation. The treble staff continues the melodic line with dense sixteenth-note passages. The bass staff continues the eighth-note accompaniment.



Third system of musical notation. The treble staff features more sixteenth-note runs. The bass staff maintains the eighth-note accompaniment.

25'25" 630



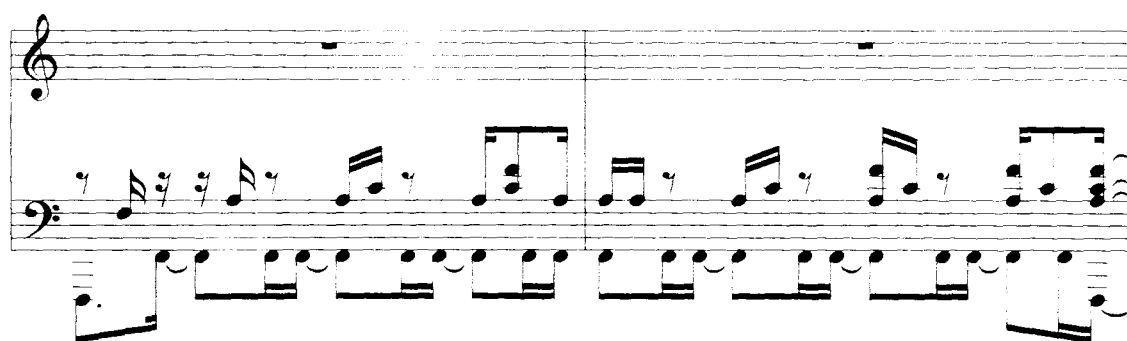
Fourth system of musical notation. The treble staff has a measure with a whole rest marked "25'25\"", followed by more sixteenth-note passages. The bass staff continues the eighth-note accompaniment.

The first system of musical notation consists of a treble and bass staff. The treble staff features a complex melody with many beamed sixteenth and thirty-second notes, and some rests. The bass staff provides a steady accompaniment with a repeating eighth-note pattern.

The second system of musical notation continues the piece. The treble staff has a similar fast-moving melody with frequent beaming. The bass staff maintains the consistent eighth-note accompaniment.

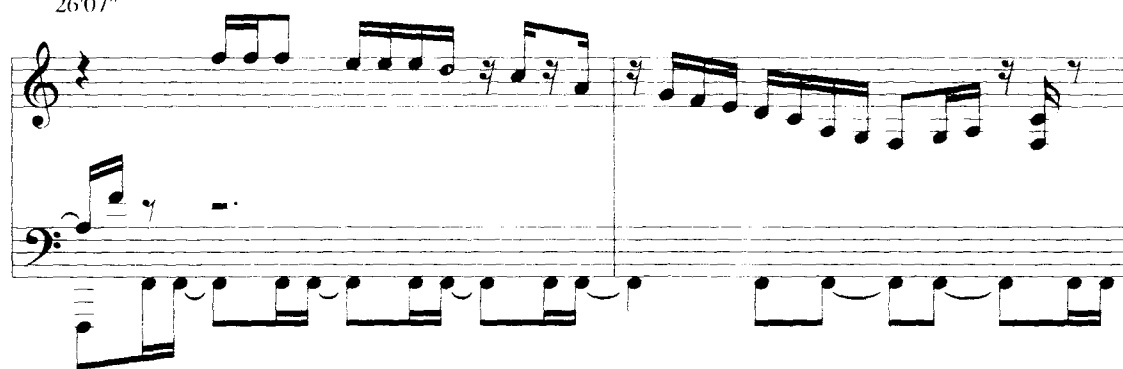
The third system of musical notation shows the progression of the music. The treble staff's melody begins to incorporate some longer note values, while the bass staff continues its rhythmic support.

The fourth system of musical notation is the final one on this page. It includes a measure number '640' centered above the treble staff. The musical notation follows the same structural pattern as the previous systems.





26'07"



First system of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff provides a harmonic accompaniment with eighth notes and rests.

660

Second system of the musical score, starting at measure 660. The treble clef staff continues the melodic development with various rhythmic patterns. The bass clef staff maintains a steady accompaniment.

Third system of the musical score. The treble clef staff features a more active melodic line with frequent sixteenth notes. The bass clef staff continues with a consistent accompaniment.

Fourth system of the musical score. The treble clef staff shows a melodic line with some rests and eighth notes. The bass clef staff provides a continuous accompaniment.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system of musical notation continues the piece. The treble staff features a more complex melodic line with frequent sixteenth-note runs. The bass staff maintains the same eighth-note accompaniment pattern.

The third system of musical notation includes a measure number '670' centered above the treble staff. The treble staff shows a continuation of the melodic development with various rests and note values. The bass staff continues with the consistent eighth-note accompaniment.

The fourth system of musical notation is the final system on this page. It follows the same structural pattern as the previous systems, with a melodic line in the treble and a supporting eighth-note line in the bass.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures of music. The first measure features a series of eighth notes, and the second measure features a series of sixteenth notes. The bass staff begins with a bass clef and contains two measures of music, each featuring a series of eighth notes.

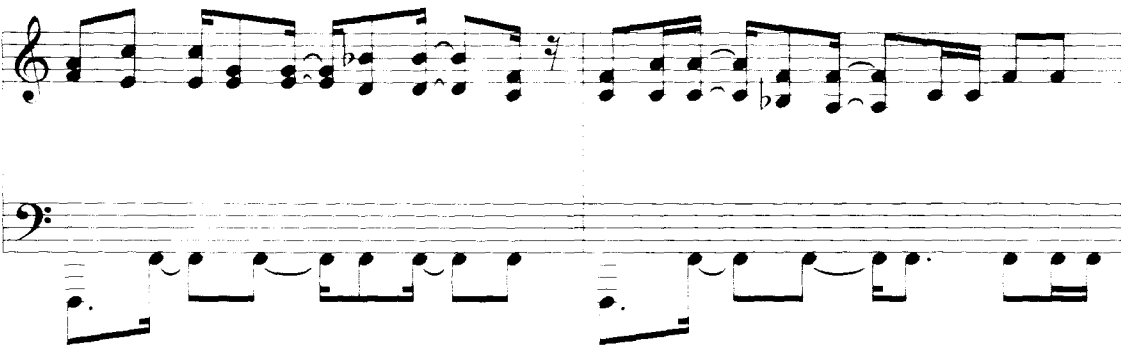
The second system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures of music. The first measure features a series of eighth notes, and the second measure features a series of sixteenth notes. The bass staff begins with a bass clef and contains two measures of music, each featuring a series of eighth notes.

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures of music. The first measure features a series of eighth notes, and the second measure features a series of sixteenth notes. The bass staff begins with a bass clef and contains two measures of music, each featuring a series of eighth notes.

The fourth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures of music. The first measure features a series of eighth notes, and the second measure features a series of sixteenth notes. The bass staff begins with a bass clef and contains two measures of music, each featuring a series of eighth notes.

26'54"
680





First system of musical notation. It consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a continuous eighth-note accompaniment. The bottom staff is a bass clef with a continuous eighth-note accompaniment.

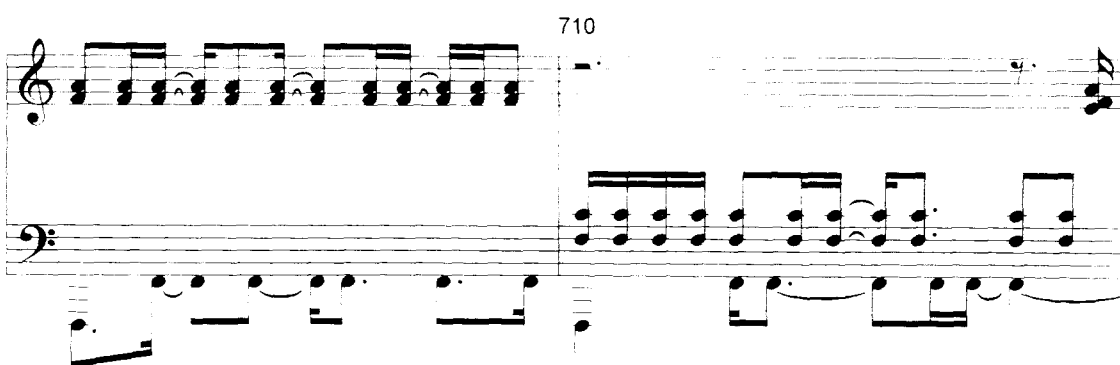
700

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a continuous eighth-note accompaniment. The bottom staff is a bass clef with a continuous eighth-note accompaniment.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a continuous eighth-note accompaniment. The bottom staff is a bass clef with a continuous eighth-note accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a continuous eighth-note accompaniment. The bottom staff is a bass clef with a continuous eighth-note accompaniment.

27'38"



First system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line of eighth and sixteenth notes. The system is divided into two measures by a vertical bar line.

Second system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line of eighth and sixteenth notes. The system is divided into two measures by a vertical bar line.

Third system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line of eighth and sixteenth notes. The system is divided into two measures by a vertical bar line.

Fourth system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a bass line of eighth and sixteenth notes. The system is divided into two measures by a vertical bar line.

720





First system of musical notation. The treble clef staff contains whole rests. The bass clef staff features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The system is divided into two measures by a vertical bar line.

740

Second system of musical notation, starting at measure 740. It continues the pattern from the first system, with a treble staff of whole rests and a bass staff of active eighth and sixteenth notes. A vertical bar line separates the two measures.

Third system of musical notation. Similar to the previous systems, it consists of a treble staff with whole rests and a bass staff with eighth and sixteenth notes. A vertical bar line is present.

28'44"
slightly slower here

Fourth system of musical notation. The treble staff has whole rests. The bass staff continues the rhythmic pattern. This system includes time signature changes: from 2/4 to 7/16 and back to 2/4. The system concludes with a double bar line and repeat signs (two vertical lines) at the end of each staff.

a tempo

116 117 118

750

119 120

121 122

123 124



760



First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, 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