SEVEN ORIGINAL COMPOSITIONS FOR JAZZ COMBO

A DISSERTATION

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

DOCTOR OF ARTS

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MUNCIE, INDIANA

DECEMBER 2015
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ACKNOWLEDGEMENTS

This dissertation would not have been possible without the guidance and support of several people. First, thank you to my committee members, Drs. Ryan Hourigan, Brittany Hendricks, Jody Nagel, and Ralph Bremigan, for all their assistance and valuable input. I would especially like to thank committee member, mentor, and friend Mr. Mark Buselli for the wealth of knowledge, encouragement, and guidance he has given me from practically the beginning of my time as a trumpet player. Equal thanks goes to my parents, Ron and Janet Johnson, for allowing me to pursue my passion and for supporting me. Along with my parents, thank you also to my brother, Jim, for listening to countless hours of trumpet practicing, and for attending so many of my performances. Thank you to my amazing husband, Dave, for constant love, patience, and support, and for being brave enough to marry into the life of a musician. Finally, thank you to anyone else who has ever given me a chance to be involved with music, and to do what I love.
DEFINITION OF TERMS

alt. An altered dominant chord with a flat-nine, sharp-nine, sharp-eleven, and flat-thirteen.

bebop. A complex jazz style that developed in the mid-1940s in reaction to the swing era.

bridge. The middle section of a tune, generally contrasting with the outer sections.

chromatic approach. Resolving to a chord tone by a half step from either above or below.

comping. “The rhythmic pattern used by keyboard or guitar players as they accompany soloists. Comping generally makes use of short rhythmic statements of the harmony, leaving room for the soloist to be heard.”

contrafact. “A melody built upon the chord progression of another piece.”

cool jazz. A relaxed style that evolved in the 1950s in contrast to bebop.
enclosure. Resolving to a chord tone from both a half step above and a half step below.

hard bop. A style from the mid-1950s that incorporated blues and gospel characteristics, but that was more driving than cool jazz.

head. The main melody of a piece.

hits. Short and accented rhythmic punctuations.

maj7. A major chord with a major seventh.

melodic color tones. Color tones featured in the melody.

min7. A minor chord with a lowered seventh.

passing tone. A non-chord tone that functions as a transition from one note to another.

straight ahead. Stylistically traditional.

tritone substitution. A chord substitution that involves replacing the V7 chord of a ii–V7–I progression with the tritone of the V7 chord (i.e. G7 is replaced with Db7).

**turnaround.** The harmonic progression that leads from the end of one section to the next section.

**walking.** The bass plays a quarter note on each beat to outline the chord changes.
INTRODUCTION

From the beginning of jazz history, aspiring jazz musicians have attempted to mimic their heroes. Trumpeter Clark Terry described this method of learning as imitation, integration, and innovation.\(^3\) Imitation teaches young musicians the musical words and patterns that make up the jazz language and demonstrates how to achieve a stylistically correct sound on an instrument. Once these characteristics are fully integrated into a student’s playing, curiosity and experimentation may lead to innovation.\(^4\)

The inspiration for this project comes from my desire to learn and compose jazz in the same way as the masters. My pieces are written for a jazz combo with the instrumentation of trumpet, saxophone, piano, bass, and drum set. I have included vocals on one composition as well. Each piece represents the influence of a specific jazz trumpeter who also composed and recorded his own music (see table 1). Along with the compositions, I have included a recording and an analysis of each piece.

\begin{table}[h]
\centering
\begin{tabular}{|l|l|l|}
\hline
Title & Form & Influence \\
\hline
“Lighthouse Reverie” & ABAB´ & Tom Harrell: b. 1946 \\
“The Shaft House” & 18 bars & Roy Hargrove: b. 1969 \\
“The Dawn Approaches Like Tears” & Blues & Miles Davis: 1926–1991 \\
“The Homp Romp” & AA´BC & Scott Wendholt: b. 1965 \\
\hline
\end{tabular}
\caption{Title, form, and influences for Siukola dissertation}
\end{table}

While each composition bears the influence of one of the seven trumpet players and composers, it was not my intention to write pieces that sound exactly like their compositions. Instead, I chose one or two characteristics of their playing or writing that I specifically found interesting. Then I tried to apply those compositional techniques in a way that would make something that represents me as a musician. Since improvisation is composing on the spot, I have incorporated influences from their improvisations into my pieces also, as a musician’s improvisations and written compositions often exhibit the same characteristics.

The recording portion of this project took place on April 26, 2015 at The Lodge Recording Studio in Indianapolis, Indiana. It was an amazing and humbling experience to hear my music in the hands of incredible musicians. Personnel include Rob Dixon on saxophones, Steve Allee on piano, Nick Tucker on bass, Kenny Phelps on drums, Julie Houston on vocals, and myself on trumpet and flügelhorn. The sound engineer was Michael Graham, and the producer was Mark Buselli. The final product of the six-hour session is a rough mix without overdubs, but it will be overdubbed, professionally mixed, and made available at a later date.

The analysis portion of this project includes explanation of the influences affecting my compositions, artistic choices made after incorporating those influences, and discussion of the remaining elements. Some analyses include transcriptions done by myself, unless cited otherwise. In some instances, it is more appropriate to use common jazz terminology. Scores for each composition appear as appendices. For clarity, I have included an overview of each trumpeter within the chapter corresponding to the original piece he influenced.

The trumpeters I have chosen undoubtedly went through their own learning periods of imitation, integration, and innovation during their careers. Through this process they were able to discover their unique musical voices. For my own learning experience I have adapted each
musician’s ideas and concepts to compose new pieces that served as vehicles for my improvisation, and to assist me in finding my personal distinct voice.
Chapter 1

“Lighthouse Reverie”

Background of Tom Harrell

Tom Harrell was born on June 17, 1946 in Urbana, Illinois. At a young age, Harrell moved with his family to Los Altos, California where he began playing the trumpet. By the time he was thirteen Harrell was playing professionally. He attended Stanford University to study music composition and is now a well-respected composer. (Carlos Santana, Kenny Baron, and the Vanguard Jazz Orchestra are among those who have performed Harrell’s pieces.) Apart from being a composer and arranger, he has toured extensively as a sideman and leader with such musicians as Stan Kenton, Woody Herman, Dizzy Gillespie, Horace Silver, and Phil Woods. Harrell has made over 270 recordings, has been nominated for several Grammys, and has won numerous other awards including DownBeat’s Trumpeter of the Year Award and the BMI Composers Award.⁵

Harrell’s Influences on “Lighthouse Reverie”

Color Tones

Tom Harrell’s use of melodic color tones was the primary influence for “Lighthouse Reverie.” Color tones are the upper extensions in a chord, such as the ninth, eleventh, and thirteenth. Gary Giddins of The Village Voice notes the characteristics of Harrell’s playing, including his harmonic sense, that make him distinct:

When the planets come into alignment in a Harrell solo; when all is focused and driven and he knows where he is headed but takes his time getting there, diverting himself with melodic fragments and oddly accented color notes; when his tone is warm, moist, supple,

and sure...it is tempting to throw caution to the winds and proclaim him the greatest trumpet player of his generation.⁶

I studied several instances of color tones in Harrell’s music in order to better understand how to use them in my own piece. The first example shows Harrell’s use of color tones when improvising, rather than in one of his compositions (see example 1). The D-sharp in the first measure acts as a chromatic approach to E, the fifth of Amin7. B-natural is the ninth of that chord. Harrell also plays an F-natural and an E-flat over the D7, which function as the sharp-nine and flat-nine, respectively, within the chord. The second measure contains two C-sharps. This pitch is the sharp-four of Gmaj7. The A-sharp acts as a chromatic approach from below, resolving to B-natural. In the third measure, Harrell again plays F-natural and E-flat over a D7 chord. This time he also plays a B-flat, which is the flat-thirteen of the chord. The D-flat at the end of m. 3 represents another chromatic approach from below, but also acts as an enclosure when combined with the E-flat.

Example 1. Tom Harrell’s solo on “Look to the Sky” (1979)

Example 2. Harrell’s “Moon Alley,” mm. 1–3

⁶ Gary Giddins, “Mood Swings: Tom Harrell Samples the Bitter with the Better,” The Village Voice 46, no. 26 (July 2001) 72.
Harrell emphasizes colorful non-chord tones in his written compositions as well. Example 2 shows his use of color tones in his composition “Moon Alley” (1986). In m. 1, D is the thirteenth of Fmaj7. The note is clearly stressed, as it lasts for four and a half beats. Measure 3 contains an eighth-note G, which is the ninth of Fmin7. Similarly, notice in example 3 that the A-flat is emphasized in m. 11, and functions as the ninth of Gbmaj7. In m. 13, Harrell retains this A-flat, but changes the chord to Ebmin7. Here the A-flat functions as the eleventh. Harrell also stresses ninths and elevenths in the next example from his piece “Little Dancer” (1978) (see example 4).

Example 4. Harrell’s “Little Dancer,” mm. 1–8

Here, the first measure begins with a C, the eleventh of the chord Gmin7(b5). The A at the end of m. 1 acts as the ninth of this chord. In m. 3, Harrell uses the eleventh (B-flat) of Fmin7(b5). He continues emphasizing ninths and elevenths in m. 5, where he uses an A-flat, the eleventh of Ebmin7, and F, the ninth. In m. 6 Harrell uses the natural eleventh (D-flat) on an
Ab7(b9) chord. This choice creates a bit of tension that quickly resolves to C, the third of the chord. Finally, m. 8 introduces the sharp-eleven (D-flat) and the flat-thirteen (E-flat) of the chord G7alt.

Example 5. Harrell’s “Angela,” mm. 1–8

A further example of melodic color tones occurs in Harrell’s composition “Angela” (1993). Example 5 shows the melody of “Angela” in mm. 1–8. Notice that each melody note is the ninth of its related chord. (For example, the G in m. 1 is the ninth of Fmin7; next follows an A-flat, which is the ninth of Gbmin7, and so on.) Later on, Harrell continues to incorporate ninths in m. 12, but adds a few elevenths and thirteenths to the melody as well (see example 6). Measures 13–15 consist of the elevenths of each chord. In m. 17, Harrell uses a B-flat over an Abmin7 chord (representing the ninth). He reiterates this B-flat on beat three, but changes the chord to Db7(b9). Now the B-flat functions as the thirteenth. Measure 18 contains a B-natural, which is the eleventh of F#min7, and a G-sharp, which is the thirteenth of B7(b9). It is clear from these examples that Harrell regularly emphasizes color tones in his melodies.
In an attempt to imitate Harrell’s style, I wrote a melody for “Lighthouse Reverie” that also emphasizes color tones. After a sixteen-bar rhythm section introduction, the head begins in m. 17 with a Gmaj7 chord (see example 7). The first note of the melody is E, which is the thirteenth of Gmaj7. It is followed by an A, which acts as the ninth. Similarly to Harrell’s technique in “Angela,” I kept the A as the ninth in m. 2, but the chord changes to Gmin7. C, the eleventh of Gmin7, follows the A. Measure 20 contains four color tones: the A-flat functions as the flat-thirteen of C7alt; the F-sharp functions as the sharp-eleven; E-flat serves as the sharp-nine; and D-flat acts as the flat-nine.

Example 7. “Lighthouse Reverie,” mm. 17–20

During both B sections the melody becomes more centered around chord tones, as the emphasis for the listener shifts more to rhythm. Measure 24 acts as a transition into the first B section with B-natural and D-flat, the sharp-nine and flat-nine of Bb7(#9 b9) (see example 8). Following m. 24, color notes during the B sections mostly consist of ninths used as passing
tones. One exception appears in m. 28, which contains a B-flat on a D7alt chord (see example 9). Here the B-flat acts as the flat-thirteen. Measure 45 also contains a flat-thirteen with G-flat over a Bb7alt chord.

Example 8. “Lighthouse Reverie,” m. 24

Example 9. “Lighthouse Reverie,” m. 28

Form

Besides color tones, “Lighthouse Reverie” and Harrell’s “Moon Alley” also share a rhythmic motive. The A sections in both compositions begin with a dotted quarter note followed by an eighth note which is tied to the next note (see examples 2 and 7). This motive acts as an aural cue to the listener, to help him follow the form and recognize the return of the A section.

Harrell once stated that, “form is rhythm on a larger scale.” This statement suggests that he thinks of form as serving a larger function than simply dictating the structure of the piece. He demonstrates the flexibility of forms in some of his compositions by altering or obscuring traditional forms. For example, his tunes “Hope Street” (1989) and “Train Shuffle” (1993) hint at

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the blues form. “Hope Street” sounds similar to a double-long blues form, but its lack of dominant chords is unusual.⁸ “Train Shuffle” starts out like a blues, and even has an AAB form. But instead of repeating the form after twelve measures, the tune continues with another IV7 chord that is followed by an eight-bar tag. For my composition, I considered similar ways to obscure the form without completely altering it. I ultimately decided to use a traditional ABAB´ form, based on the harmonic progression from the 1940 jazz standard “How High the Moon” by Morgan Lewis.

   Musical phrases help make a piece’s form clear. When phrases are blurred or unpredictable, the listener can experience uncertainty about where the piece is headed. The phrasing in my contrafact is intentionally ambiguous in some areas, as I blurred the ends of certain four-bar phrases to make them melodically lead directly into the subsequent phrases. For example, the melody in m. 36 consists entirely of color tones that resolve to C, the dominant of Fmaj7 in m. 37 (see example 10). However, the actual phrase does not break until the end of m. 38. One could argue that the phrase does not even end with the rest in m. 38, but continues to m. 40 or m. 41.

Example 10. “Lighthouse Reverie,” mm. 36–41

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Throughout the piece, I attempted to fuse phrases by utilizing voice leading, often by half steps, to link successive phrases. The end of the B section in m. 32 offers another example of this voice leading. Here the melody ends with an E-flat. While this note marks the end of the B section, the E-flat also functions as a leading tone to the E–natural of the second A section. Similarly, in m. 40, D-flat ends the second A section, but the voice leading moves directly to the D–natural that begins the melody of B’.

**Artistic Choices for “Lighthouse Reverie”**

These blurred phrases not only help obscure the form, but also have symbolic meaning. Symbolism is one of the artistic choices that make this piece “distinctly me,” despite being influenced by Tom Harrell. For example, the vagueness in the phrasing symbolizes uncertainty about the future. “Lighthouse Reverie” represents the experience of staring at a lighthouse, pondering one’s direction in life and looking for guidance. It is as if the lighthouse can somehow reveal the right path for one’s life. Additionally, the straight-eighth feel in the rhythm section attempts to establish a pensive mood. I found the inspiration for this straight-eighth feel in Harrell’s “Moon Alley,” and felt that using this style instead of swing would create a more floating feeling that would lend itself to the contemplative atmosphere of my composition.

Symbolism appears in other ways besides the straight-eighth feel. The first A section consists of mostly Harrell-inspired color tones and contains the dotted quarter, tied eighth-note motive. The syncopation and color tones represent restlessness and an eagerness for change, as they break away from the stable downbeats and secure chord tones. Then the melody becomes more centered on chord tones in m. 21, as the focus shifts from melody to rhythm by m. 25.
Here, the melody becomes more rhythmically active, symbolizing the feeling of growing uncertainty and anxiousness. This change in focus from harmony to rhythm marks the B section (see example 11).

The feeling of growing doubt and frustration is further represented by a dynamic increase in the B section from piano in m. 25 to forte in m. 29, as if one’s indecisiveness were overwhelming his senses. This section also includes increased rhythmic activity, building from mm. 25–28 with more emphasis on the off beats, but the rhythmic mood begins to calm in m. 29 with the use of the original dotted quarter note rhythm. The dynamic likewise decreases into the second A section, where the meditative atmosphere returns. When the B’ section appears in m. 41, the rhythms become more varied and less predictable. Again, the dynamic builds from piano in m. 41 to forte in m. 45, and the head ends with the return of the dotted quarter note motive in m. 47.

Example 11. “Lighthouse Reverie,” mm. 25–32

![Example 11. “Lighthouse Reverie,” mm. 25–32](image)

Analysis of Remaining Material

The following harmonic analysis explains a few of my chord alterations and melodic choices. Both “How High the Moon” and my contrafact “Lighthouse Reverie” are in the key of G major, and therefore begin their respective A sections with the I chord (Gmaj7). The next
chord moves to the parallel minor (Gmin7). This move from major to parallel minor happens again ten measures later (mm. 33–35 in my piece). Here the progression moves from the major bVII in the key of G (Fmaj7) to the minor bvii (Fmin7). This motion from major to parallel appears in such popular jazz compositions as “Green Dolphin Street” by Bronisław Kaper (1947) and “I’ll Remember April” by Gene Vincent de Paul (1942). It also happens in m. 3 and m. 19 of Tom Harrell’s piece “Moon Alley” with the movement from the major I (Fmaj7) to the parallel minor (Fmin7).

In the case of “Lighthouse Reverie,” both of the parallel minor chords also function as ii chords, as they are followed by their related V7s. The Gmin7 and C7alt in mm. 19–20 act as a ii–V7 progression that resolves to F major in m. 21; Fmin7 and Bb7(#9b9) in mm. 23–24 temporarily tonicize the key of E-flat major, which appears before the resolution in m. 25. It is worth noting that I have altered the V7 chords in mm. 20 and 24 as compared to Lewis’s tune. The C7 from “How High the Moon” becomes a C7alt in m. 20 of “Lighthouse Reverie” to reflect the notes of the melody (the A-flat, which functions as the flat-thirteen over C; F#, which functions as the sharp-eleven; E-flat, which functions as sharp-nine; and the C#, which functions as the flat-nine). The Bb7 from “How High the Moon” becomes Bb7(#9b9) in m. 24 of my composition, also in order to correspond with certain melody notes (the B-natural serves as the flat-nine over Bb; and C# is the sharp-nine). Note that the C# in m. 24 also acts as a chromatic approach from below to the D natural at the top of the head in m. 9, which creates smoother voice leading. The resolution to Ebmaj7 in m. 25 begins the first B section.

While the B section of “Lighthouse Reverie” starts with Ebmaj7, it quickly moves through several other tonicizations. Measure 26 consists of a ii–V–i in the key of G minor (Amin7(b5)–D7(b9)–Gmin7). Measure 28 then repeats the ii–V. This time, however, I used
D7alt to account for the E-flat in the melody (flat-nine), and for the B-flat (flat-thirteen). Instead of resolving to the expected Gmin7 in m. 29, however, the ii–V resolves to Gmaj7. The ii–V progression in the home key of G major (Amin7–D7) follows in m. 30, but the resolution to Gmaj7 is delayed; instead, the root motion moves down in half steps: Bmin7–Bb7–Amin7. Once the progression works back to Amin7, it can finally resolve with ii–V–I movement to Gmaj7.

This resolution signals the beginning of the second A section, where once again, I altered the D7 (this time in m. 32) to account for the flat-nine in the melody and flat-thirteen in the harmony.

| Table 2. Overview of “Lighthouse Reverie” |
|-----------------|-----------------|-----------------|
| Section         | Measure(s)      | Chord(s)        | Key              |
| Introduction    | 1               | Gmaj7           | G                |
|                 | 3–6             | Gmin7–C7alt–Fmaj7 | F                |
|                 | 7–9             | Fmin7–Bb7(#9b9)–Ebmaj7 | E-flat          |
|                 | 10–11           | Amin7(b5)–D7(b9)–Gmaj7 | G                |
|                 | 12              | Amin7–D7(b9)    | G                |
|                 | 13              | Bmin7–Bb7      | E-flat           |
|                 | 14–16           | Amin7–D7(b9)–Gmaj7–Amin7–D7(b9) | G                |
| A               | 17–18           | Gmaj7           | G                |
|                 | 19–22           | Gmin7–C7alt–Fmaj7 | F                |
| B at m. 25      | 23–25           | Fmin7–Bb7(#9b9)–Ebmaj7 | E-flat          |
|                 | 26–30           | Amin7–D7–Gmin7–Amin7(b5)–D7alt–Gmaj7–Amin7–D7 | G                |
|                 | 31              | Bmin7–Bb7      | E-flat           |
| A at m. 33      | 32–34           | Amin7–D7alt–Gmaj7 | G                |
|                 | 35–38           | Gmin7–C7alt–Fmaj7 | F                |
| B’ at m. 41     | 39–41           | Fmin7–Bb7(#9b9)–Ebmaj7 | E-flat          |
|                 | 42–44           | Amin7(b5)–D7(b9)–Gmaj7–Amin7–D7(b9) | G                |
|                 | 45              | Bmin7–Bb7      | E-flat           |
|                 | 46–49           | Amin7–D7(b9)–Gmaj7–Amin7–D7alt–Gmaj7 | G                |

Melodically, in the second A section I changed the rhythm from two eighth notes and a quarter note in m. 20 to quarter note triplets in m. 36. This difference only serves to add some variation in the melody. I also added a harmony line of parallel fourths for the saxophone in mm. 33–36. The B’ section is likewise very similar to the first B section. However, instead of resolving to the Gmin7 as it did in the first instance, the minor ii–V in m. 42 resolves to Gmaj7.
in m. 43. The same descending half-step bass motion from the original B follows Amin7–Gmin7, but this time the progression appears two measures earlier. Observe that I have used both Bb7 and Bb7alt in m. 45 to make use of the D-flat (sharp-nine) and G-flat (flat-thirteen). Because the descending bass progression appeared earlier in the phrase as compared to the original B section, time still remains to resolve the progression in m. 47 and to include a turnaround to repeat the form for solos. The turnaround appears in m. 48 with Amin7–D7alt. To conclude, table 2 above provides an overview of the key centers for my composition.
Chapter 2

“The Shaft House”

Background of Roy Hargrove

Roy Hargrove was born in Waco, Texas on October 16, 1969. At a young age, he was heavily influenced by rhythm and blues and funk music on the radio, as well as the gospel music he heard in church. Hargrove was in high school when jazz trumpeter Wynton Marsalis first discovered and mentored him. Marsalis encouraged Hargrove to attend jam sessions, which helped him quickly develop his technique and personal sound. After briefly attending Berklee School of Music and the New School of Social Research in New York, Hargrove moved to New York City. He has performed with a number of well-known players, such as Bobby Watson, Sonny Rollins, and Jackie McLean. Hargrove has been immensely successful as the leader of the group RH Factor and won a Grammy for his Afro-Cuban album Habana in 1997.

Hargrove’s Influences on “The Shaft House”

Roy Hargrove is a remarkable straight-ahead player and experimenter who influenced my composition “The Shaft House.” He has combined jazz with a number of different styles, such as Latin, R&B, funk, and hip-hop. In the 1980s, Hargrove was considered a young star in the world of jazz, and an up-and-coming talent. However, authors Tanner and Megill suggest that “[Hargrove’s] work in such different musical streams has created a more forward-looking

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musical repertoire than his young lion title might suggest.”\textsuperscript{12} Hargrove is also credited with “revitalizing modern hard bop.”\textsuperscript{13} These statements point to how Hargrove is able to innovate while retaining a link to jazz history. Because Hargrove’s sound is so diverse, I decided to focus on the specific melodic elements of one of Hargrove’s compositions, “Strasbour/St. Denis” (2008).

Example 12. A section motive of “Strasbour/St. Denis,” m. 1

Example 13. B section of “Strasbour/St. Denis,” mm. 19–20

Hargrove’s piece follows an AAB form. The opening phrase of “Strasbour/St. Denis” is quite angular (see example 12). Hargrove plays this phrase with a biting staccato articulation, which makes it sound even more pointed. The motive repeats three times during the A section, and then again during the second A. The melody of the B section then shifts to a smoother, more scalar contour (see example 13) via the transition motive (see example 14). The transition motive appears at the end of the A section and also at the end of the head to lead into to the repeat of the form. It consists of four eighth notes, with the last eighth note tied over the barline, and begins

\textsuperscript{12} Tanner and Megill, \textit{Jazz}, 319.
on beat three in each instance. I designated this idea the transition motive because it appears between the contrasting A and B sections, linking them together.

Example 14. Transition motive from “Strasbourg/St. Denis,” mm. 15–16

![Diagram of the transition motive from “Strasbourg/St. Denis,” mm. 15–16.]

When composing “The Shaft House,” I created an A section that exaggerated the idea of angularity even more than in Hargrove’s tune. Even though the chord progression moves linearly, the melody starts out quite irregular (see example 15). After the pickups in m. 8, the melody consists of a leap of a perfect fourth followed by a tritone in contrary motion. Measure 10 contains a descending minor sixth, then an ascending minor seventh.

Example 15. “The Shaft House,” mm. 8–14

![Diagram of “The Shaft House,” mm. 8–14.]

From the F-sharp in m. 11, the melody leaps down a perfect fifth, then up a tritone. The melody continues to change direction often until m. 16, which marks the beginning of the melodic sequence. Measure 16 contains a quarter note followed by a half note. This brief motive acts as a transition between the more angular melodic areas and smoother melodic areas (see example 16). The melody in mm. 17–20 sequences up both melodically and harmonically (see
example 17). The two-bar tag in mm. 25–26 features the quarter note, half note motive from m. 16, and acts as a transition back to the repeat of the head, similar to Hargrove’s transition motive.

Example 16. “The Shaft House,” transition motive, m. 16

Example 17. “The Shaft House,” mm. 17–20

Artistic Choices for “The Shaft House”

After constructing the melody, I made several artistic choices that resulted in my composition sounding different than Hargrove’s. Originally, I had composed the melody in 4/4 meter. However, after some experimentation, I discovered that the melody flowed better in 3/4 meter. This change resulted in a swinging, more relaxed feeling than Hargrove’s composition. Because “The Shaft House” had therefore developed into a fairly laid-back piece, I chose to record it on flügelhorn. I believe that allowing “The Shaft House” to develop naturally, rather than forcing it to sound like “Strasbourg/St. Denis,” is an approach Hargrove would have taken as well. He once stated, “A lot of musicians fall into the trap of trying to make cerebral jazz. They’re trying to go over peoples’ heads. Physics and math—OK, so you can add, subtract,
multiply. So that’s really nice, but can you make me feel something, please?” In that spirit, I allowed the emotion of “The Shaft House” to guide its development.

**Analysis of Remaining Material**

“The Shaft House” follows an eighteen-bar form, which is unusual. It is much more common for a jazz tune to follow twelve or sixteen bars. My piece begins with an improvised solo piano introduction that eventually segues into a vamp over Fmaj7 during which the bass joins the piano in the ostinato (see example 18). At the end of the vamp, a minor ii–V–i

Example 18. “The Shaft House,” mm. 1–8

![Example 18](image)

progression in m. 8 leads into the melody: Emin7–A7(b9)–Dmin7. The piece then quickly moves through several tonicizations. After the ii–V–i in D minor in mm. 8–9, Dmin7 assumes the function of a ii chord in a new ii–V progression: Dmin7–G7(#11 b13)–Cmaj7.

The tritone substitution of G7 (D-flat) follows in m. 12. Since a major ii–V begins the piece, one may expect the D-flat to resolve to a Cmaj7 chord, but instead it resolves to Cmin7. Cmin7 then becomes the ii chord of a ii–V–I progression in the key of Bb major: Cmin7–F7(b9 b13)–Bbmaj7. Bbmaj7 changes to Bbmin7 in m. 16, assuming the function of a ii chord, which leads to Eb7. This ii–V gesture, however, does not resolve to the expected tonic of A-flat.

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Instead, the Eb7 acts as a bVII, which resolves up to Fmaj7. Then, starting with Fmaj7 in m. 17, the chords ascend in whole steps, Fmaj7–Gmin7–Amin7(b5) in order to follow the sequence in the melody (example 17). Amin7(b5) then functions as the ii chord of Gmin7 in the progression Amin7(b5)–D7(b9)–Gmin7. The root movement from mm. 19–23 progresses in fourths, so that each chord’s root movement hints at the ii–V–I progression. The melody ends on an Fmaj7 chord, and the bass ostinato reappears to hint at the opening vamp. In order to complete the two-bar ostinato and allow for a harmonic turnaround, I added a two-bar tag: Amin7(b5)–A7(b9).

Table 3 displays the form and tonicizations of “The Shaft House.”

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<tr>
<th>Table 3. Overview of “The Shaft House”</th>
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<td>Head (Angular) m. 9</td>
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<td>Transition Motive</td>
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Chapter 3

“Bog Walking”

Background of Kenny Dorham

Kenny Dorham was born on August 30, 1924 in Fairfield, Texas. He eventually made his way to New York City in the 1940s to take advantage of the flourishing club scene, where he gained experience playing in Lionel Hampton’s big band. Dorham replaced Miles Davis in Charlie Parker’s quintet in the mid-forties, and then replaced Clifford Brown in Max Roach’s group after Brown’s death in 1954. Other notable musicians with whom Dorham performed include Sonny Rollins, Horace Silver, and Charles Mingus. He is often considered one of the most underrated jazz musicians, partly because his music is difficult to categorize and many of his most successful compositions appeared on other peoples’ albums. He died in 1972.

Dorham’s Influences on “Bog Walking”

Chromatic Approaches

Kenny Dorham often used chromatic approaches and chord substitutions to create tension and release, which I used as the influence for my piece “Bog Walking.” I was not especially familiar with his stylistic characteristics before this project. I soon found out that many musicians consider Kenny Dorham to be one of the most undervalued jazz musicians, despite his great talent and strong influence on many who followed, such as Freddie Hubbard and Miles Davis. In his article “Kenny Dorham’s Legacy: Hard Bop and Sly Blues,” reviewer Jon Pareles

writes that some of Dorham’s compositions consisted of “sly blues variants [while] others stretched and bent standard structures, put underlying rhythms through improbable transitions and pushed be-bop’s choppy syncopations even further.”

Many of these compositions became part of the jazz canon, and remain popular with contemporary jazz artists.

As an improviser, Dorham was equally influential. As appreciation for Dorham has increased in recent years, several previous dissertations have discussed specific aspects of his improvisational approach. These papers each contain a few transcriptions of Dorham’s solos, with brief analyses. One of the most in-depth works is “An Analysis of the Development of Kenny Dorham’s Jazz Improvisational Vocabulary” by Timothy Malcolm Weir. This dissertation contains thirty-two transcriptions, each with analysis. It discusses Dorham’s evolution from a mainly diatonic improviser to one who experiments with different chord substitutions, such as flat-nines, sharp-nines, and flat-thirteens.

Example 19. Dorham’s “Prince Albert,” m. 11

![Example Music Notation]

The head of his composition “Prince Albert” (1955) is an example of how Dorham used non-chord tones in chromatic approaches and enclosures. Example 19 shows an instance of an

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19 Pareles, “Kenny Dorham’s Legacy.”
enclosure; the A-natural on beat two does not fit into the chord Bb7, but here it is paired with the G to resolve to A-flat, which serves as the lowered seventh of Bb7. Measure 29 provides an example of a chromatic approach from below (see example 20). The E-natural on the upbeat of one does not belong to the chord Dbmaj7. Instead, it creates a bit of tension that is resolved with the F on beat two.

Example 20. Dorham’s “Prince Albert,” m. 29

Example 21. Dorham’s “Straight Ahead,” improvised solo, mm. 17–24

Dorham also uses non-chord tones and substitutions when improvising. Example 21 shows Dorham’s improvised solo on his piece “Straight Ahead” (1963). In the seventeenth measure of his solo, Dorham plays an A-sharp over an E7 chord. The A-sharp could be considered the sharp-eleven of the chord, but it also follows a descending chromatic motion leading to G-sharp in m. 18. The motion starts with a B-natural, and then descends chromatically until arriving at the third of the chord (G#). The series is temporarily interrupted by F-sharps between the A-sharp and A-natural, and then between the A and G-sharp. In m. 19 Dorham plays
an A-natural (sharp-eleven) over an Eb7 chord. At the end of the same measure, he plays an A-flat (natural eleventh), which acts as a chromatic approach from above to G, the third of Eb7.

Example 22. “Bog Walking,” mm. 9–11

I applied several non-diatonic notes to the melody of “Bog Walking.” Each A section features chromatic approaches from above with a C-flat resolving down to a B-flat, and a G-flat resolving to an F (see example 22). Enclosures appear several times during the A section as well (see example 23). One such enclosure begins with an A-flat in m. 11, the flat-nine of the chord G7. It leads to a G-flat, which resolves to the fifth of Cmin7 (G-natural). A chromatic approach from above appears during the B section in m. 30. Here, an A-flat resolves down to a G, the fifth of the chord C7 (see example 24).

Example 23. “Bog Walking,” mm. 11–12

Example 24. “Bog Walking,” m. 30
Chord Substitutions

Other substitutions used by Dorham appear in written chord progressions. His rhythm changes composition “Straight Ahead” (1963) is one example. Rhythm changes is a standard form based on George Gershwin’s tune “I Got Rhythm” (1930), which is also the form I used for “Bog Walking.” The form is AABA, with each section lasting eight measures. In the original tune, the last A section included a two-bar tag, but this tag is not typically used in other rhythm changes tunes, and is not included in “Bog Walking.”

Originally, the A sections in rhythm changes were mostly diatonic. The harmonic movement typically followed the common progression I–vi–ii–V–iii–vi–ii–V. In the key of Bb, this progression is Bbmaj7–Gmin7–Cmin7–F7–Dmin7–Gmin7–Cmin7–F7. To help create more harmonic interest, musicians began substituting the diatonic vi chord with a VI7 (as I have done in my piece). In the key of B-flat, this substitution results in the progression Bbmaj7–G7–Cmin7–F7–Dmin7–G7–Cmin7–F7. Substituting the VI7 adds some non-diatonic chord tones to create variety (such as B natural in this case).

The typical rhythm changes bridge is not diatonic, but consists of all dominant chords, which allow for many harmonic substitutions. The first chord in example 25 is D7 and lasts for two measures. The rest of the chords in the bridge simply move in fourths, with each chord also lasting two bars. Because of the movement in fourths, the bass motion continually hints at a ii–V–I progression (D7–G7–C7–F7) (see example 25).

Dorham especially took advantage of the bridge for chord substitutions in “Straight Ahead” (see example 26). Notice that Dorham begins the bridge with an E7 chord, instead of the standard D7. He then moves down in half steps to B7 in m. 24. This chord works nicely as it will
resolve down by a half step to the Bbmaj7 of the final A section, in keeping with the descending chromatic motion of the bridge.

Example 25. Typical rhythm changes bridge, mm. 17–24

Example 26. “Straight Ahead,” mm. 17–24

This chromatic motion illustrates the concept of a tritone substitution. Since a rhythm changes bridge typically moves in fourths, A7 would be the expected chord in m. 19. Instead, Dorham uses an Eb7, which is the tritone of A7. D7 in m. 21 is a fourth from A7, and is usually followed by G7. However, Dorham replaces G7 with its tritone (Db7). Finally, he uses B7 in m. 24, the tritone of F7.

I enhanced Dorham’s bridge progression for the introduction and ending of “Bog Walking” (see example 27). Notice that the chords from Dorham’s progression (E7–Eb7–D7–Db7–C7–B7) still appear in my introduction. The related ii chord, however, precedes each V7 chord. So, mm. 1–2 tonicize the key of A. Measures 3–4 are in the key of A-flat. The subsequent
tonicizations each last one measure: m. 5 is in the key of G, m. 6 is in the key of G-flat, m. 7 is in the key of F, and m. 8 is in the key of E. The final chord (B7) resolves down by a half step to Bbmaj7, as it does in Dorham’s progression. When used as an introduction to “Bog Walking,” this progression serves as an interesting way to start distantly from the home key, and then work back to it.

Example 27. “Bog Walking,” mm. 1–8

Analysis of Remaining Material

After deciding on the harmonic progression for the introduction, and knowing that I would include chromatic approaches within the melody, I was free to put other characteristics of my own musical expression into this piece. A brief analysis of those elements follows.

The melody of the introduction is straightforward. It begins with call and response between the piano and bass. In m. 1, the piano plays hits on beats two and four with the drums, followed by a measure of time. The bass repeats a two bar motive during that time. Then the roles between the bass and piano reverse. The piano answers with the original motive, which is sequenced to fit into the descending progression, while the bass plays hits with the drums. (Note: The piano played both two-bar motives for the recording, without the call and response with the bass, as the bass was not projecting the line as desired.) The bass then plays a pedal A in m. 5 that descends chromatically, ending up on a G in m. 7. Measure 7 alludes to compound meter.
with rhythmic displacement between the piano and bass. Then the two join together in m. 8 before taking over their normal comping and walking roles during the head (see example 28).

Example 28. “Bog Walking,” mm. 1–8

![Example 28. “Bog Walking,” mm. 1–8](image)

The head resulted from an improvisation of mine over standard rhythm changes that I later transcribed and modified. Chordal alterations that I played during the improvisation are reflected in the harmonic progression here. For example, the A-flats in mm. 9 and 11 alter that chord from G7 to a G7(b9). The melody in m. 23 includes a D-flat (flat-thirteen), and a G-flat (flat-nine). This change makes the chord an F7alt, instead of F7.

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<tr>
<th>Measure(s)</th>
<th>Chord(s)</th>
<th>Key</th>
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<tbody>
<tr>
<td>1–2</td>
<td>Bmin7–E7</td>
<td>A</td>
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<tr>
<td>3–4</td>
<td>Bbmin7–Eb7alt</td>
<td>A-flat</td>
</tr>
<tr>
<td>5</td>
<td>Amin7–D7</td>
<td>G</td>
</tr>
<tr>
<td>6</td>
<td>Abmin7–Db7</td>
<td>G-flat</td>
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</tbody>
</table>
The bridge contains a few modifications as well. The first appears in m. 27 with A-flat over G7, creating a flat-nine. Then in m. 28 I added B-flat, which functions as the sharp-nine over G7. Finally, m. 31 is altered with the addition of G-flat (flat-nine), and D-flat (flat-thirteen). Since “Bog Walking” follows the typical rhythm changes form, I have only included an overview of the introduction and ending (see table 4).
Chapter 4

“I Kissed You Goodbye”

Background of Chet Baker

Chet Baker was born in Yale, Oklahoma on December 23, 1929. After briefly studying music in the army, Baker went on to perform with Charlie Parker’s group in 1951. He gained more notoriety when he began playing with Gerry Mulligan’s pianoless quartet, which offered Baker a chance to showcase his delicate trumpet sound. This sound translated to his singing style and gained him fans of his sensitive approach to jazz standards. After briefly playing with tenor saxophonist Stan Getz, Baker formed his own group. He won the *DownBeat* readers’ poll in 1953, beating out Louis Armstrong, Miles Davis, Dizzy Gillespie, and Clifford Brown.22 He eventually moved to Europe, and died under mysterious circumstances in Amsterdam in 1988.23

Baker’s Influences on “I Kissed You Goodbye”

Chet Baker’s approach to ballads significantly influenced my own playing and was the main inspiration for my composition “I Kissed You Goodbye.” Baker’s relaxed and easy-going style of playing is often associated with the cool period. His warm, mellow trumpet tone, soft articulations, light vibrato, and emphasis on the low to middle registers are connected to this era. Baker’s improvisations were exceptionally melodic and expressive, which I attribute to the fact that he was also a sensitive singer. In 1979, an interviewer asked Baker about his lyrical style.

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Baker replied, “That’s the only thing I know. If it doesn’t have some lyrical meaning to it, then I’m not interested in it.”

I had a revelation when I first heard Chet Baker sing, after years of hearing him play the trumpet. I realized that improvising on the trumpet should be treated with the same phrasing and lyricism as if I were singing, as Baker seemed to do. I explored this idea in my original ballad by including a vocalist to encompass the lyricism I associate with Baker.

A few dissertations analyze other elements that give Baker his distinct sound. David J. Heyer’s “Vocabulary, Voice Leading, and Motivic Coherence in Chet Baker’s Jazz Improvisations” examines Baker’s use of motivic development and melodic embellishments to fulfill the listener’s expectations and create melodically pleasing phrases. Heyer also cites several examples of Baker playing in the low register of the trumpet (see examples 29 and 30).

Example 29. Baker’s solo on “Line for Lyons” (1959), m. 16–17

Example 30. Baker’s solo on “On the Street Where You Live” (1959), mm. 3–4

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25 Ibid., 15.
26 Ibid., 148.
27 Ibid., 149.
Author Todd Kelly provides another detailed description of Baker’s improvisations in his dissertation, “Chet Baker: A Study of His Improvisational Style, 1952–1959.” In his text, Kelly analyzes several of Baker’s solos and notes Baker’s emphasis on chord tones and scalar passages, in addition to his use of passing tones and chromatic enclosures. Note that Kelley points out Baker’s stress on chord tones, which is quite different than Harrell and Dorham. Baker’s solo on “Bernie’s Tune” (1953) by Bernie Miller offers an example of how he used these techniques. Kelly observes that Baker’s solo moves “almost entirely in seconds and thirds,” with many figures progressing “in a scalar motion.” Example 31 shows this action, as well as Baker’s emphasis on chord tones. Another example of Baker’s scale-based improvisation occurs in his solo on “Taking a Chance on Love” by Vernon Duke (1940) (see example 32). The melody of my composition also uses this sort of scalar movement, with focus on chordal tones.

Example 31. Baker’s solo on “Bernie’s Tune,” mm. 9–12

Example 32. Baker’s solo on “Taking a Chance on Love,” mm. 13–18

29 Ibid., 42.
30 Ibid., 46.
31 Ibid., 63.
The head of my composition begins in m. 6, in the key of A minor. The opening melody features an A minor triad (A–C–E), which resolves to the third of Bmin7(b5) (D) in the following measure. Measure 3 also contains an A minor triad, but the rhythm varies to match the text. The melody continues to emphasize chord tones in m. 4; the D functions as the fourth of Asus. C (the first non-chord tone in the melody) acts as a passing tone to B, the fifth of E7(b9).

Measures 10–13 emphasize motion in seconds and thirds, as Baker often did. The A section also utilizes the low register of the trumpet. (In fact, the highest note in this section is only an A within the staff, while the lowest is an F below the staff. This limited range is also typical of Baker’s music.) The short, four-measure B section moves mostly by steps and thirds. The largest leap is a tritone, which appears in m. 15, m. 16, m. 17. The final C section is scalar and emphasizes mostly seconds.

Analysis of Remaining Material

Example 33. “I Kissed You Goodbye,” mm. 6–14

“I Kissed You Goodbye” is in AABC form, and begins with a flügelhorn solo in which I improvised around the melody. Then the rhythm section vamps on Amin7–Bbº7–Bmin7(b5).

The minor and diminished qualities of these chords represent feelings in the text of heavy
sorrow, with no relief or resolution. When the melody enters at the A section, the piece is in A minor; a clear A minor ii–V (Bmin7(b5)–E7(b9)) in m. 7 and again in m. 21 helps to emphasize the home key. But the progression briefly tonicizes other keys as well. The A section stresses D minor by using Dmin7 and Fmaj7, the relative major to Dmin7. The root motion in m. 12 also hints at a ii–V in D minor with E+7, followed by D#°7. This D#°7 acts as a tritone substitution for the V of D minor (A7). To underscore the lyrics at the end of the A section (“the future is blurred by clouds around my head”), the harmony here ends with an A°7, instead of resolving to the expected Amin7 (see example 33).

Example 34. “I Kissed You Goodbye,” mm. 15–18

The B section starts on a Dmin7, which functions as a ii chord. Then the progression descends in half steps using the tritone of G7 (C#7) to resolve to Cmaj7. In m. 16, Bmin7–E7 briefly tonicizes A major, but resolves instead to Cmin7. The root of this chord (C) hints at a V–I motion to the F7 in m. 18, but I achieved the resolution using yet another tritone substitution (F#7). The half step motion continues with an E7(b9), which resolves with a V–i motion to an Amin7, marking the start of the C section (see example 34). The harmonies then wander by whole step and half step before resolving with a minor ii–V7 into Amin7 to end the melody (see example 35).
Example 35. “I Kissed You Goodbye,” mm. 19–22

I intended the constant chromatic motion in this composition to reflect the aimless, drifting feeling of one who is lost in emotion. The piece ends with another vamp on Amin7, Bmin7(b5), and Bb°7. The final chord is Bmin7(b5)(13), once again to symbolize the lack of emotional resolution indicated by the lyrics. Table 5 below shows a complete harmonic overview of “I Kissed You Goodbye.”

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<th>Table 5. Overview of “I Kissed You Goodbye”</th>
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<td>Ending</td>
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Chapter 5

“Lil’B Jr.”

Background of Lee Morgan

Lee Morgan was born in Philadelphia, Pennsylvania on July 10, 1938. His sister, an accomplished pianist and church organist, encouraged young Morgan’s early interest in music. He began playing the vibes, but soon switched to trumpet after hearing players such as Louis Armstrong and Roy Eldridge. By the age of fifteen he was performing professionally and eventually made his way to New York City to play with such distinguished musicians as John Coltrane, Hank Mobley, and Dizzy Gillespie. Clifford Brown was an influential figure in Morgan’s life, and inspired Morgan to achieve greater “technical proficiency and emotional expression.” Some of Morgan’s most memorable work was with Art Blakey’s Jazz Messengers, a group that also gave Morgan a platform for his original compositions, many of which have become jazz standards. He died from a gunshot wound in 1972.

Morgan’s Influences on “Lil’B Jr.”

Lee Morgan’s music often contains elements associated with the hard bop era, which I used as influence for my composition “Lil’B Jr.” Hard bop historically followed cool jazz and represented a time when African American jazz musicians attempted to return to their musical roots. This music therefore incorporates significant gospel and blues influences, prominent backbeats, and driving rhythmic intensity. Other characteristics can include heavy syncopation.

33 Ibid., 17.
and Latin American or funky/soul jazz-influenced rhythms. Melodies tend to be more straightforward and more memorable, with generally simpler harmonic progressions than bebop. I applied many of these characteristics to my piece as well.

Example 36. Lee Morgan’s “Sidewinder,” mm. 5–12

First, I noted Morgan’s blues influences in order to find a way to incorporate them into “Lil’B Jr.” Example 36 above shows Morgan’s use of blue notes in the melody of “Sidewinder” (1963). The blue notes in the key of E-flat are the flat-three (G-flat/F-sharp), the flat-five (A-natural), and the flat-seven (D-flat). Other elements are reminiscent of blues and gospel, such as triplet motives and syncopated rhythms. Many of Morgan’s compositions employ these characteristics (see examples 37–39).

Example 37. “Gigolo” (1966), mm. 1–7
I utilized blue notes in my piece as well. For example, m. 1 consists of the lowered seventh, followed by the lowered third, fifth, and seventh of Emin7(b5). I used triplet motives and heavy syncopation prominently in my piece also. Some instances of triplet figures occur in mm. 4, 7, 10, 12, 13, and 15, as well as in mm. 17, 19, and 22 in the bridge. Examples 40 and 41 show occurrences of triplet figures, as well as instances of syncopation. Finally, the last phrase of “Lil’B Jr.” is especially syncopated (see example 42).
“Ceora” (1965) is one of Morgan’s most popular compositions. It utilizes syncopation and several triplet figures, as well as a bossa nova feel in the rhythm section (see example 43). As Latin American influences were common in hard bop music, I decided to incorporate them into my piece. I did this by varying the rhythmic feels within the composition.

While I planned on the piece to begin and end with a swing feel, I altered the C section to Afro-Cuban. However, as the other compositions for my project began to take shape, I noticed that all but one of them used a swing feel. After further thought, I sensed that I needed more of a change, and decided to revise my decision to use swing on the outer sections of “Lil’B Jr.” I considered some of Morgan’s more funky compositions like “Cornbread” (1967) and “The Sidewinder,” and contemplated ways to use the similar amount of rhythmic importance to achieve something more modern. I ultimately decided on a hip-hop feel, but retained the Afro-Cuban feel during the C section for contrast.
Analysis of Remaining Material

“Lil’ B Jr.” is contrafact, based on the chord changes of the jazz standard “Stella by Starlight” (1944) by Victor Young. I chose this chord progression for a couple of reasons. First, it starts with an Emin7(b5), which is the sharp-four in the home key of Bb major. Starting on the tritone is both unusual and harmonically interesting. Secondly, the harmonies travel through a series of minor key tonicizations during the tune’s ABCA´ form, especially during a series of descending minor ii–V progressions at the end of the head. The first A section likewise hints at several different tonalities. In mm. 1–2, a minor ii–V in the key of D minor occurs: Emin7(b5)–A7(b9). Measures 4–5 contain a ii–V in the home key of B-flat major (Cmin7–F7), but instead of resolving to B-flat, the progression continues with a ii–V in E-flat major. This time the progression actually resolves: Fmin7–Bb7–Ebmaj7.

Example 44. “Lil’ B Jr.,” mm. 25–31

The piece transitions into the B section with a bVII chord (Ab7), which resolves up to Bbmaj7; however, the B section mostly tonicizes E. Measures 10–11 include a ii–V in the key of D minor. Measure 14 also has a ii–V in D minor, but this time the resolution to D is delayed until measure 16. When D does appear in m. 16, it functions as a dominant chord leading to a G+7 chord in m. 17, the beginning of the C section. This augmented dominant chord adds a distinct color to the C section, and provides the perfect chance to utilize the whole-tone scale in both
composition and improvisation. The progression moves away from G+7 with a V–i motion to Cmin9. Measures 21–24 use bVII–I motion again with Ab9 to Bbmaj9. Finally, the A´ section begins in the same way as the A section, but then utilizes a series of descending minor ii–V progressions by whole steps (see example 44). In conclusion, the table below offers a complete harmonic overview of my composition.

<table>
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<tr>
<th>Table 6. Overview of “Lil’B Jr.”</th>
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Chapter 6

“The Dawn Approaches Like Tears”

Background of Miles Davis

Born on May 25, 1926 in Alton, Illinois, Miles Davis went on to become one of the most influential jazz musicians. His influence comes primarily from his ability to constantly evolve his music. In fact, Davis was at the forefront of several jazz movements including cool, modal jazz, jazz/rock fusion, jazz/pop fusion, and free. He also led groups that created landmark recordings in various styles, such as *Birth of the Cool* (1957), *Kind of Blue* (1959), *In a Silent Way* (1969), and *Bitches Brew* (1970). Pianist Gil Evans once said, “Miles couldn’t play like Louis Armstrong because the sound would interfere with his thoughts. Miles had to start with almost no sound and then develop one as he went along, a sound suitable for the ideas he wanted to express. He couldn’t afford to trust those thoughts to an old means of expression!”

In 1944, Davis briefly attended Juilliard, but quit to play bebop in nightclubs with Charlie Parker. Davis eventually progressed into the cool style with his album *Birth of the Cool* in 1957. This album featured several notable musicians, such as Gerry Mulligan, Lee Konitz, J.J. Johnson, and Max Roach. After *Birth of the Cool*, Davis led two especially important groups in his career, the so-called “Classic Quintet” and “Second Great Quintet.” The first group made several significant recordings, such as *Kind of Blue*, and helped redefine the role of the rhythm section by allowing for more interaction with the soloists. The second group gave Davis a

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35 Tanner and Megill, *Jazz*, 227.
36 Ibid., 267.
37 Ibid., 229.
platform for his experimentations with jazz/rock fusion before the inception of *Bitches Brew.*

Davis died on September 26, 1991.

**Davis’s Influences on “The Dawn Approaches Like Tears”**

Miles Davis’s treatment of the blues form, and his important modal jazz works, inspired my composition “The Dawn Approaches Like Tears.” The blues and modal forms are common in jazz, but altering them can create new interest. In my composition, I combined the two forms to produce something compatible with my artistic vision. Davis was constantly looking for ways to maintain interest in his music throughout his career. Because of this experimentation he remains one of the most influential jazz musicians. One way Davis experimented with new sounds was by altering the harmonic progression of the blues.

Example 45 shows the basic twelve-bar blues progression, before being altered. The majority of the chords are dominant chords, with the exception of m. 9, which is a minor chord. The turnaround continues as expected in m. 9, with a ii–V–I progression followed by another V7 chord to lead to the repeat of the form.

Example 45. Basic Blues Progression
Davis used other options during the turnarounds of his blues pieces “All Blues” (1959) and “Freddie Freeloader” (1959). The last four bars of “All Blues” lacks the typical ii–V7–I progression (see example 46). Instead, Davis skips directly to the V7 chord in m. 9 (D7(b9)) by bypassing the ii7. He then progresses to Eb7(b9), the bVI, before returning to the V7 again. This time the D7 appears as D7alt, and resolves as expected to G7. He excludes the V7 chord in m. 12 that would help lead back to the repeat of the head, as the V7 in m. 12 acts as the resolution.

The Eb7(b9) in m. 10 could also be considered a tritone substitution. A logical chord to appear instead would be an A7, as it is the V7 of D and would easily resolve to the D7alt on beat three of m. 10. Eb7(b9) is the tritone substitution of A7, and also resolves nicely to D7alt, since the chord shares thirds and sevenths with A7 (G-natural and C-sharp/D-flat).

Example 46. Davis’s “All Blues,” mm. 9-12

<table>
<thead>
<tr>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>D7</td>
<td>Eb7</td>
<td>D7alt</td>
<td>G7</td>
</tr>
</tbody>
</table>

In his composition “Freddie Freeloader,” Davis utilizes another altered turnaround (see example 47). Again, he omits the ii chord in m. 9 and proceeds directly to the V7 chord, which is F7 in this case. He then progresses to the IV7 chord (Eb7), which is reminiscent of the first half of the blues progression. Eb7 takes on the function of a V7 chord and resolves to Ab7, which is the bVII. This chord choice is unusual because m. 11 normally contains the I7 chord to provide a sense of resolution. Instead, Ab7 briefly delays the resolution until the I7 chord appears at the repeat of the form.
After analyzing Davis’s pieces, I focused on altering the last four measures of my composition, while retaining several elements of a traditional turnaround (see example 48). Measure 9 contains the standard ii chord (Cmin7), which should lead to the V7 chord (F7) in m. 10. However, F7 does not appear until beat three of m. 10; on beat one, I instead used a tritone substitution, similar to that in Davis’s “All Blues.” A logical chord to precede F7 would be C7, as it is the V of F. In its place, I substituted a G-flat chord, the tritone of C. Tritone substitutions are normally dominant chords, but I chose to employ a minor quality for variation.

Example 48. “The Dawn Approaches Like Tears,” mm. 9-12

The F7 resolves as expected to Bb7 in m. 11, but the following measure is altered. In the typical blues progression, m. 12 consists of a V7 chord (F7), in order to lead to the I7 chord at the top of the repeated head. Instead of the dominant chord, however, I chose to substitute an Emaj7 chord, the tritone of B-flat. This chord is followed with the bVII chord (Ab), as seen in “Freddie Freeloader,” which resolves up a whole step to Bb7 at the top of the form.

Since the form of a standard blues progression is only twelve measures, improvising multiple choruses on such a short form has the potential to sound too repetitive. To extend the
form slightly, I decided to add a repeated eight-bar tag after two choruses of the blues. Davis’s work with modal jazz also influenced this addition. Davis was instrumental in popularizing modal jazz with compositions including “So What” (1959), “Milestones” (1958), and “Flamenco Sketches” (1959). Modal tunes essentially contain a few chords that last for extended periods. For example, “So What” only consists of two chords. The first chord, Dmin7, lasts for sixteen measures and is followed by eight bars of Ebmin7. The piece then returns to Dmin7 again for the remaining eight bars. Along the same lines, the eight-bar tag of my composition contains three chords: F#7sus, F7 sus, and F7(b9). The use of suspended chords helps delay the resolution, while the F7(b9) leads smoothly back to C7 at the top of the head. With the addition of the repeated tag, my composition changes from a twelve-bar blues form, to an AABB form.

Artistic Choices for “The Dawn Approaches Like Tears” / Analysis of Remaining Material

I derived the title, “The Dawn Approaches Like Tears,” from one of my favorite Pablo Neruda poems, “The Dawn’s Debility” (1973). In this work, Neruda speaks of the dawn approaching: “the light of the earth comes from its eyelids/ not like the stroke of bell but rather like tears.”38 I loved the idea of the morning light welling up like tears, and so decided to try to convey the feeling the imagery gives me. First, I constructed the melody to emphasize the swaying 3/4 meter, which I associate with the relaxed feeling of observing the early morning. The rhythm in mm. 1, 9, 10, and 11 emphasizes the dotted quarter note (see figure 34), creating syncopation that makes the downbeats unclear. Typically beat one is emphasized in 3/4 meter; I attempted, however, to emphasize beat two in the melody in: mm. 2, 5, 6, and 7 (see example 49).

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Example 49. “The Dawn Approaches Like Tears,” mm. 5–7

Finally, my countermelody moves mostly in dotted half notes, but does emphasize beat two in m. 7. As with most countermelodies, mine typically moves when the main melody is stagnant, such as in m. 4. Here the melody sustains an F-sharp while the countermelody descends in quarter notes. This interplay happens again in mm. 9–10. While the melody plays dotted quarter notes, the countermelody moves in eighth notes. Since this piece is a blues with a tag, I have not included an overview of tonicizations.
Chapter 7

“The Homp Romp”

Background of Scott Wendholt

Born on July 21, 1965, Scott Wendholt is currently an active performer on the New York jazz scene. After attending Indiana University, Wendholt moved to Cincinnati, Ohio, and then finally to New York City. He has played with such jazz greats as Kenny Garrett, Christian McBride, and Don Braden, and has been featured on over ninety recordings. Besides small groups, Wendholt has performed with the Carnegie Hall Big Band, Maria Schneider’s Big Band, Bob Mintzer’s Big Band, the Buddy Rich Big Band, and the Vanguard Jazz Orchestra. He currently teaches at the Manhattan School of Music.39

Wendholt’s Influences on “The Homp Romp”

Scott Wendholt’s fluid and flowing lines inspired the melody of my composition “The Homp Romp.” Wendholt credits trumpeter Woody Shaw as one of his influences for this technique. In an interview with allaboutjazz.com Wendholt stated that he “was very much influenced by Woody Shaw’s approach to the trumpet, which is so liquid. His playing, his phrasing and his lines take so many turns.”40 Example 50 is a sample of how Wendholt’s wavelike melodies appear during improvisation. Notice the sweeping shape of the line, moving from C below the staff in m. 14 to E-flat above the staff in m. 15. The line then continues the wavelike motion for the rest of the phrase. In addition to the shape, Wendholt also smoothly connects the ideas in his lines to help them flow together more easily. For example, he uses an E-

natural in m. 16 to lead smoothly to the E-flat in m. 17. In m. 17, the G on the offbeat of beat four resolves up a half step to the A-flat in m. 18. The E-flat in m. 18 leads to a D-natural in m. 19, and finally, the A in m. 19 resolves down a half step to A-flat in m. 20. This voice leading helps Wendholt’s lines move fluidly.

Example 50. Wendholt’s solo on “Big Bertha” (1995) mm. 14–21

I attempted to apply the concept of flowing lines in my composition, but found it difficult to make an interesting and memorable head. The long melodic contours that make Wendholt’s improvisations so appealing to me lack the kind of phrasing and repetition I had imagined for the melody of my piece. In order to figure out how to incorporate the idea of Wendholt’s improvised lines, I instead looked at his written composition “Times Lines” (2000). In this piece, he makes extensive use of the rhythm section by punctuating the melody with hits (see example 51). The hits, which are visible above the melody in the example, help break up the longer lines and provide variation. I applied this concept to “The Homp Romp.”

Example 51. Wendholt’s “Times Lines,” mm. 28–31
The opening of my composition features shorter melodic lines accompanied by rhythm section hits, as the trumpet and tenor saxophone play a call and response with the rhythm section (see example 52). These fragmented phrases then alternate with longer, more flowing phrases inspired by Wendholt’s improvisations (see example 53). Notice how I used voice leading, as Wendholt did in “Big Bertha,” to create a better-flowing line. The A-flat in m. 5 leads to the A-natural in m. 6, and the F-natural in m. 6 resolves down to an E-natural in m. 7. This alternating pattern occurs in both the A and A’ sections, each section lasting four measures. The C section begins by alternating fragmented and flowing lines, but is extended to twelve measures (see example 54). This extension results in a longer line at the end of the phrase.

Example 53. “The Homp Romp,” mm. 5–7
Analysis of Remaining Material

The jazz standard “All the Things You Are” by Jerome Kern (1939) is the basis for the AA´BC form of “The Homp Romp.” The original chord progression appeals to jazz musicians because it makes extensive use of the ii–V–I progression, and is therefore enjoyable when improvising. I decided to reharmonize some of the chord changes to make the piece more my own. First, instead of the original progression in mm. 1–4 (Fmin7–Bbmin7–Eb7–Abmaj7), I substituted the tritone of B-flat in m. 2 to create a descending bass motion. I also altered the chord in m. 3 to reflect the melody. The progression thus became Fmin7–E7–Eb7(b9#9)–Abmaj7. I used the same sort of substitution in mm. 9–12. The original progression consists of Cmin7–Fmin7–Bb7–Ebmaj7, but by substituting the tritone of Fmin7, I enabled the bass notes to travel in a descending chromatic motion. I also changed Ebmaj7 in m. 14 to an Eb7 chord to better progress to Abmaj7 in m. 15. The new progression thus became Cmin7–B7–Bb7–Eb7.

The bridge of my piece is quite different from “All the Things You Are.” In the original tune, a Gmaj7 chord approaches the bridge in m. 15 and an E7(#9) chord in m. 16. The E7(#9)
acts as a dominant chord, which resolves to Amin7 in m. 17, the first measure of the bridge. In my piece, however, I omit E7(#9) and resolve down a half step to F#min7 in m. 17. The F#min7 then functions as a ii chord in the progression F#min7–B7–Emaj7(#11). This progression is a minor third below the ii–V–I in the original tune (Amin7–D7–Gmaj7). In “All the Things You Are,” measures 21–23 consist of a ii–V–I in the key of E major. My composition uses ii–V–I root motion a whole step below the original (E7–A7(#11)–D7(#11)). The use of all dominant chords allows for more harmonic substitutions when improvising over the tune. The final chord of the bridge in m. 24 is a C7(b13) chord, which acts as a dominant chord to lead to Fmin7 in m. 25. The final C section begins in the same way as the first A section, but changes in m. 30. Instead of Dmin7–G7(b9), I substituted a ii–V a half step lower (Dbmin7–Gb7). The remaining six measures are the same as the original tune. Table 7 below displays the tonicizations in “The Homp Romp.”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure(s)</th>
<th>Chord(s)</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1–3</td>
<td>Fmin7–E7–Eb7(#9b9)</td>
<td>E-flat</td>
</tr>
<tr>
<td></td>
<td>3–5</td>
<td>Eb7(#9b9)–Abmaj7–Dbmaj7</td>
<td>D-flat</td>
</tr>
<tr>
<td></td>
<td>6–8</td>
<td>Dmin7–G7(b9)–Cmaj7</td>
<td>C</td>
</tr>
<tr>
<td>A’</td>
<td>9–11</td>
<td>Cmin7–B7–Bb7</td>
<td>B-flat</td>
</tr>
<tr>
<td></td>
<td>11–13</td>
<td>Bb7–Eb7–Abmaj7</td>
<td>A-flat</td>
</tr>
<tr>
<td></td>
<td>14–16</td>
<td>Amin7–D7(b9)–Gmaj7</td>
<td>G</td>
</tr>
<tr>
<td>B</td>
<td>17–19</td>
<td>F#min7–B7–Emaj7(#11)</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>21–23</td>
<td>E7–A7(#11)–D7(#11)</td>
<td>D</td>
</tr>
<tr>
<td>C m. 25</td>
<td>24–25</td>
<td>C7(b13)–Fmin7</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>25–27</td>
<td>Fmin7–E7–Eb7(#9b9)–Abmaj7</td>
<td>A-flat</td>
</tr>
<tr>
<td></td>
<td>27–29</td>
<td>Eb7(#9b9)–Abmaj7–Dbmaj7</td>
<td>Db</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>Dbmin7–Gb7</td>
<td>C-flat</td>
</tr>
<tr>
<td></td>
<td>31–33</td>
<td>Cmin7–F7(#9b9)–Bbmin7</td>
<td>Bb</td>
</tr>
<tr>
<td></td>
<td>32–33</td>
<td>F7(#9b9)–Bbmin7–Eb7</td>
<td>E-flat</td>
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<tr>
<td></td>
<td>33–35</td>
<td>Bbmin7–Eb7–Ab6</td>
<td>A-flat</td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>Gmin7(b5)–C7(b9)</td>
<td>F</td>
</tr>
</tbody>
</table>
CONCLUSION

Limitations of the Project

Although this project was successful in expanding my knowledge of the jazz language and my compositional skills, some limitations were unavoidable. These limitations existed primarily in the recording portion of the project. Due to copyright policies associated with the university, I chose to record at a professional studio. While this choice resulted in a quality recording, it was also significantly more expensive than recording on campus. Because of the expense of the studio and of hiring professional musicians, as well as time restrictions in completing my project, I had limited time for recording, overdubbing, and mixing. As a result, I focused on making sure the other musicians were satisfied with their performances, and will return at a later date for my overdubs and the final mix.

Suggestions for Future Projects

This dissertation has focused on incorporating the influences of seven jazz trumpeters into my own compositions. For the purpose of this project I specifically chose trumpet players, but future projects would benefit from including other instrumentation as well. Analysis of other artists would lead to a greater variation in musical language based on each musician’s personal influences, and because each instrument employs different idiomatic tendencies.

Future projects would also benefit from significantly more studio time in order to create a completely mixed and finished product. It would be helpful to have ample experience in a professional recording studio prior to the recording of another project, in order to feel relaxed and comfortable in a studio environment. Attending jam sessions and taking advantage of potentially stressful performance opportunities in order to practice focusing when in high-pressure situations could also prove beneficial.
Final Comments

Working on this project has been an enriching and rewarding experience. In preparation, I was able to revisit favorite jazz recordings, as well as experience many I had never heard. I was also able to practice more active listening, as I observed and evaluated which characteristics of each trumpeter I wished to incorporate. Integrating their influences into my writing has made me a more conscious and deliberate composer, and analyzing the trumpeters’ styles has helped my improvisational skills, as I can apply many of their compositional traits to my playing as well.

While I purposely included the trumpeters’ influences in my compositions, it was never my intention to create pieces that sounded exactly like theirs. As stated in the introduction, imitation and integration will lead to innovation. Their influences have combined with my other experiences to create a sound that is distinctively my own. Exploring sounds and concepts in order to find my own voice is a part of my learning process as a growing musician. This process will undoubtedly be modified and reinvented as my skills continue to develop, and new interests lead to other areas of study. But studying the work of those who I admire will always be essential.

Finally, this experience should prove useful to me not only as a performer and composer, but also as an educator. Since jazz is traditionally learned through the process of imitation, integration, and innovation, I can share this project with my students so that they can observe how I went through the process and apply the same concepts to their own development.
Lighthouse Reverie

A. Sax.

Bb Tpt.

Rhythm

A. Sax.

Bb Tpt.

Rhythm

A. Sax.

Bb Tpt.

Rhythm
APPENDIX B

The Shaft House

Jen Siukola

Lead

Swing J - SEO
Intro

Bass: Fmaj7

Trumpet

E-7 A7(9)
D-7
G7(#11, 13)
Cma7
Db7

C-7
F7(6, 9, 13)
BPM7
Bb7
Ebm7
Fma7
G7
A7(6, 9)

D7(9)
G7
C7(9)
Fma7
A7(5)

*END: Vamp out on Fmaj7 w/ bass line
Concert Lead
Swing \(J = 66\)

**I Kissed You Good-Bye**

Music and Lyrics by:
Jen Siukola

Concert Lead

I KISSED YOU GOOD-BYE

A7 \( g^b_7 \) A7 \( g^b_7 \)

B7(5) \( g^b_7 \) A7 \( g^b_7 \) A7 \( g^b_7 \)

A7 D7 B7(5) E7(+) A7 FMA7 Asus E7(2)

ALL ALONE ONCE AGAIN WITH THE THOUGHTS I HIDE SO DEEP THE

FMA7 D7 E7(+) E7(+) C#7

ME WEARS YOU BLURRED WITH BY CLOUDS TOO MUCH HURT MY

D7 E7(+) A7 B D7 C#MA7(#11) C#7

KEEP HEAD THEN THE FEELINGS THEY COME RUSHING

C#MA7 B7 E7 A7 F7 E7(2)

IN LIKE ICE IN MY LUNGS AS I DROWN

66
I Kissed You Good-Bye

A-7   B-13   Cmaj7   B7
e've never kissed with tears in my eyes 'til

B (fill)   B-7(5)   E7(7)   A-7   SOLOS-AS
i kissed you good-bye

A-7   g7(7)
A-7   g7(7)
B-7(5)   g7(7)   A-7   g7(7)
A-7   g7(7)
B-7(5)(13)   FILL

67
THE DAWN APPROACHES LIKE TEARS

Piano solo Backgrounds - 2nd Chorus

2

The dawn approaches like tears
APPENDIX G

The Homp Romp

Jen Siukola

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APPENDIX H

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