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MELODIC ORGANIZATION IN FOUR  
SOLOS BY ORNETTE COLEMAN

THESIS

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By

Michael B. Cogswell, B.A.

Denton, Texas

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Cogswell, Michael B., Melodic Organization in Four Solos by Ornette Coleman. Master of Music (Musicology), August 1989, 111 pp. of text, 37 pp. of annotated musical transcriptions, annotated bibliography and discography, 59 titles.

The thesis presents annotated transcriptions and detailed analyses of four improvised solos by jazz saxophonist Ornette Coleman, a leading figure within the free jazz movement. The four solos, all of which were recorded in 1959, are: "Ramblin'," "Lonely Woman," "Congeniality," and "Free." The focus of the analyses is upon Coleman's techniques for creating melodic continuity and development.

Introductory chapters survey Coleman's career and examine his original theoretical system, "Harmolodics." The thesis concludes with an annotated bibliography and discography.

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## PREFACE

In music, the only thing that matters is whether you feel it or not. You can't intellectualize music; to reduce it analytically often is to reduce it to nothing very important.

Ornette Coleman.  
Jacket notes for Change of the Century.<sup>1</sup>

This thesis presents transcriptions and detailed analyses of four of Ornette Coleman's most brilliant solos. The above comment by Coleman--an artist noted for introducing unbridled spontaneity into the craft of jazz improvisation--succinctly describes the inherent conflict between creative process and analytical evaluation. I interpret Coleman's comment to mean that the ultimate value of music lies in the sounds themselves and I wholeheartedly endorse this view; the benefits of analysis are slight compared to the power and beauty of music. Analysis has a quite practical utility, which may be instructive or purely theoretical. Correspondingly, this thesis may be used either for instruction (so that jazz performers may acquire insights into how to organize their own free jazz solos) or

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<sup>1</sup>Ornette Coleman. Jacket notes for Change of the Century (Atlantic 1327, 1959).

for theoretical speculation (so that Coleman's music may be appreciated solely for its inspired architecture).

The analysis of jazz music requires the use of terminology unique to the jazz idiom. For example, the term "head" (the musical meaning of which may be unfamiliar to those not intimate with jazz) represents concisely and unambiguously to any jazz musician the principal, usually precomposed, melodic line which is stated at the opening and the closing of a composition's performance. Initial occurrences of jazz terms within the thesis are flagged with an asterisk. Those terms flagged with an asterisk are defined in the jazz glossary contained in Appendix E.

I am indebted to a number of people who unhesitatingly shared their time and knowledge with me. These people include John Giordano, Denardo Coleman (Ornette Coleman's son, drummer, and manager), and the members of my thesis committee. Thanks are also due to my music copyist, Bob Eidenier, for his skill and for his willingness to undertake the unusual. Any mistakes in the transcriptions are, of course, due only to my own shortcomings.

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## CHAPTER 1

### INTRODUCTION

In 1959 alto saxophonist and composer Ornette Coleman profoundly influenced the course of jazz history by introducing an innovative style of improvisation based upon the renouncement of predetermined structures. During the 1960s his innovations were assimilated by so many other musicians that, today, historians unequivocally consider Coleman to be the father of the \*free jazz movement.

In spite of Ornette's ranking by historians as one of the most significant stylists in jazz, only three scholarly analyses of his improvisations have ever been published.<sup>1</sup> In A Collection of the Compositions of Ornette Coleman<sup>2</sup> Gunther Schuller includes a transcription and a brief motivic analysis of "Congeniality." Ekkehard Jost in his

<sup>1</sup>Coleman's life and colorful career have been well documented in jazz histories and in numerous articles in Downbeat, Coda, Rolling Stone, and other popular journals. (Examples are cited in the annotated bibliography of this thesis.) The scholarly analysis of jazz is so rare a discipline that currently only a handful of solos by great jazz improvisors have been critically examined.

<sup>2</sup>Gunther Schuller, ed., A Collection of the Compositions of Ornette Coleman (New York: MJQ Music, 1961), 7-12.

Jazzforschung article "Zur Musik Ornette Colemans,"<sup>3</sup> discusses Coleman's approach in great detail, but provides only a handful of short musical examples to illustrate his discussion. An insightful article by Lewis Porter, "The 'Blues Connotation' in Ornette Coleman's Music"<sup>4</sup> describes the blues elements in Coleman's music and is accompanied by transcriptions of excerpts from several solos. No scholar has yet published a critical examination of an entire Coleman solo.

The dearth of analysis is due in part to a basic misassumption by scholars: they assume that because free jazz follows no codified rules of performance, the resulting music, however emotionally stimulating, lacks systematization. Coleman's work proves quite the opposite: his solos consistently display an ingenious degree of motivic organization. Coleman's keen sense of continuity

<sup>3</sup>Ekkehard Jost, "Zur Musik Ornette Colemans," Jazzforschung 2 (1970), 105-124. This article was later translated, slightly revised and reprinted as a chapter entitled "Ornette Coleman" in Jost's superb monograph, Free Jazz (Graz: Universal Edition, 1974); reprint ed. (New York: Da Capo Press, 1981). Jost's work remains, at this date, the most analytical and comprehensive examination of Coleman's music. I have studied both the Jazzforschung article and the Da Capo reprint in preparation of this thesis.

<sup>4</sup>Lewis Porter, "The 'Blues Connotation in Ornette Coleman's Music: With Some General thoughts on the Relation of Blues to Jazz" in Proceedings of the First International Conference on Jazz Studies (Bologna: University of Bologna, 1988).

and development enables him to create logical, sophisticated solos within a free framework. His motivic organization is required by the freedom of form: because of the absence of a chord progression and metrical scaffolding upon which to build an improvisation, Coleman is forced to use motivic development as his principal organizational device.

Although motivic development is by far the most prominent organizational device in Coleman's solos, Coleman also occasionally uses large-scale structure to lend form to a solo. Because the large-scale structure is usually derived from the \*head of the composition being performed, this technique is better classified as a continuation of the performance practice of \*bebop rather than as an innovation of Coleman.

This thesis presents transcriptions and analyses of four of Coleman's most famous solos. These solos, contained in the two 1959 recordings which won him international acclaim, were chosen for analysis because of their contrasts in mood and structure: "Ramblin'" is essentially a \*blues, "Lonely Woman" is a ballad in \*AABA form, "Congeniality" is a medium-tempo swing performance, and "Free" is an up-tempo showpiece.

It is not my intention to explain "what Ornette was thinking about" when he performed his solos. Practice precedes theory; the theorist's mission is to illustrate ex

post facto why a composition or performance is musically successful. The solos examined in this thesis excite and delight listeners today as much as they did when they were first recorded almost thirty years ago. This thesis describes the musical mechanics which contribute to Ornette Coleman's artistic achievement.

## CHAPTER 2

### BIOGRAPHICAL SKETCH<sup>1</sup>

A concise description of Coleman's early life and career provides background information essential for acquiring an understanding of his musical style. This information highlights the intersection of the historical and the analytical.

Coleman was born in Fort Worth, Texas on March 19, 1930. He taught himself to play saxophone while a teenager and, except for brief participation in school and church bands, he received no formal instruction. By age fifteen he was working with local \*rhythm & blues bands in the gambling houses and honky-tonks of Fort Worth. Coleman at this time was heavily influenced by the "honk and shout," "gutbucket" school of rhythm & blues saxophone. He modeled his style after Big Jay McNeely, Louis Jordan, Arnett Cobb, and Gene Ammons.

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<sup>1</sup>The most comprehensive source for information about Coleman's early life and career is A. B. Spellman's Four Lives in the Bebop Business (New York: Pantheon Books, 1966) reprinted as Black Music: Four Lives (New York: Schocken Books, 1970). The majority of jazz histories and journal articles about Coleman merely recycle information originally located in this informative and entertaining book.

Although Coleman's professional work at this time was primarily as a rhythm & blues musician, he was also well acquainted with the bebop school of jazz improvisation. He memorized many compositions by major bebop performers, including Bud Powell, Thelonious Monk, and Charlie Parker.

In the late 1940s Ornette began to develop his new approach to improvisation. The first major breakthrough occurred in 1948 at a Fort Worth dance hall. Ornette recalls that:

One night I was playing 'Stardust'...and I was dragged because I could hear all these other notes that I could play to the changes of 'Stardust.' The people were out there just slow dragging, so I just nutted out and started playing all the things I could think of to the changes without touching the melody. And then a guy hollered out: "Get on the melody, get on the melody!" and then I realized: "Why should I have to stick to the melody when I was already playing the melody and this guy didn't know it?" That's when I started investigating other possibilities of playing music without having any straight guidelines as far as changes and chords are concerned.<sup>2</sup>

In 1949 Coleman left Fort Worth and traveled throughout the south and southwest with various rhythm & blues bands and carnival bands. True to his daemon, he continued to explore non-chordal improvisational approaches, with the

<sup>2</sup>Ornette Coleman, quoted in Spellman, Black Music..., 93.

result that he was frequently fired from these bands.

Ornette's fellow musicians were not the only ones disturbed by his new sound; after a dance in Baton Rouge, three members of the audience smashed his saxophone and beat him.

Coleman lived in Los Angeles throughout most of the 1950s, and supported his wife and himself with various day jobs. Often when he would go to a nightclub to sit in with a band, the musicians would either leave the bandstand or invite him up to the stand only at closing time. Ornette studied music theory and practiced his saxophone in isolation.

Eventually several younger musicians recognized the purity and beauty of Ornette's playing and he was able to form a rehearsal band.<sup>3</sup> The offer in 1958 of a recording contract by Contemporary Records in Los Angeles was the lucky break for which Ornette had been waiting. His two Contemporary recordings brought his work to the attention of John Lewis, leader of the eminent Modern Jazz Quartet, and scholar and composer Gunther Schuller. Lewis and Schuller were deeply impressed by Coleman's originality; through

<sup>3</sup>Several of the musicians who befriended Coleman during his difficult years in Los Angeles, most notably Don Cherry, Billy Higgins, and Charlie Haden (who joined Coleman after the Contemporary recording sessions but before the New York City debut), grew to become mature artists of the first rank and became famous not only for their association with Coleman but for their own contributions.

their efforts Ornette was booked into New York City's prestigious Five Spot nightclub and received a recording contract with Atlantic records, a major jazz label.

The musicians and critics who packed the Five Spot during Coleman's debut performances were divided into two camps: those who considered Ornette to be an innovator who would shape jazz history and those who considered him to be a charlatan. The Five Spot performances and the resulting controversy received extensive coverage in the jazz press.

His initial Atlantic recording session produced material that was released on two LP records, The Shape of Jazz to Come and Change of the Century.<sup>4</sup> These recordings introduced his music to a wide audience and the favorable evaluation of these recordings by noted critics secured for Coleman a prestigious ranking in jazz history.

During the 1960s and 1970s, as Coleman continued to record and to perform, the controversy over his style gradually subsided. His use of freedom in jazz

<sup>4</sup>Coleman's early recordings were issued with "prophetic titles." His two Contemporary recordings are: Something Else! and Tomorrow is the Question. His third Atlantic recording, Free Jazz, provided the jazz press with a catchy name for the new style of jazz pioneered by Coleman. The titles for the initial two Atlantic recordings, The Shape of Jazz to Come and Change of the Century, were coined by producer Neschi Ertegun, who truly believed that Coleman's music indicated the direction that jazz would follow in the future. Ertegun's comment on these titles is contained in: Chris Sheridan. "Ornette Coleman," Jazz Journal International XXXIII/11 (1980), 22.

improvisation influenced already prominent musicians, including John Coltrane and Sonny Rollins, and provided fertile soil for the contributions of a new generation of younger musicians. In addition to his small group work, Coleman turned his talents to composition for large ensemble. Among the large scale works are an extended work for symphony orchestra (Skies of America, 1972) and several film soundtracks (Chappaqua Suite, 1965; Population Explosion, 1966; Who's Crazy, 1968; Communication Explosion, 1968; and Run, 1971).

Today Coleman lives in New York City and remains an active participant in the international jazz community.

## CHAPTER 3

### COLEMAN'S MUSICAL STYLE

Coleman's music displays a fascinating fusion of the innovative and the traditional. Musical characteristics which at the time of these recordings were considered highly innovative include: the abandonment of a pre-determined harmonic structure, the introduction of free meter, and a dramatically vocal approach to saxophone performance.<sup>1</sup> But Coleman's motivic material is firmly rooted in the traditions of swing, bebop, and rhythm & blues.

Coleman is perhaps best known for his introduction of a style of improvisation based upon the abandonment of pre-determined harmonic progressions. In be-bop, performers construct their improvisations to conform to the harmonic progression of the composition. The musical success or failure of a bebop musician predominantly lies in his ability to create engaging melodic lines (a horizontal

<sup>1</sup>Although other musicians, most notably Lennie Tristano, Charlie Mingus, and Duke Ellington, had previously experimented with free meter and flexible harmonic constructions, no one had, before Coleman's advent, used these techniques as consistently and as profoundly as Coleman.

component) that correspond to the underlying harmonic progression (a vertical component). Jazz musicians refer to the harmonic progression as the "\*changes" and call a error-free improvisation "making the changes." Coleman's major innovation was to allow the rhythm section and soloist to abandon the changes altogether. Each performer was free to create spontaneously, without the constriction of a harmonic "roadmap."

Coleman's jacket notes for his recording Change of the Century include a telling description of his musical approach:

When our group plays, before we start out to play, we do not have any idea what the end result will be. Each player is free to contribute what he feels in the music at any moment. We do not begin with a preconceived notion as to what kind of effect we will achieve. When we record, sometimes I can hardly believe that what I hear when the tape is played back to me, is the playing of my group. I am so busy and absorbed when I play that I am not aware of what I'm doing at the time I'm doing it.

I don't tell the members of my group what to do. I want them to play just what they hear in the piece for themselves. I let everyone express himself just as he wants to. The musicians have complete freedom, and so, of course, our final results depend entirely on the musicianship, emotional make-up and taste of the individual member. Ours is at all times a group effort and it is only because we have the rapport we do that our music takes on the shape that it does. A strong personality with a star complex would take

away from the effectiveness of our group, no matter how brilliantly he played.<sup>2</sup>

The concept of group improvisation was not new to jazz at the time of Coleman's recordings. Group improvisation is a hallmark of traditional Afro-American music; examples can be found in the music of the early New Orleans bands and in the freely constructed improvisations of country blues musicians. Coleman's use of group improvisation marked a return "to the roots" and a reaction to the predictability and formalism of bebop.

Coleman's abandonment of predetermined harmonic progressions and of box-like metric structure requires a replacement organizational technique if the improvisation is not to degenerate into chaos.<sup>3</sup> Coleman's principal organizational technique is, to use a term proposed by Ekkard Jost, "motivic chain association."<sup>4</sup> Motivic chain association results from the aural similarity of neighboring

<sup>2</sup>Ornette Coleman, Jacket notes for his Change of the Century (Atlantic SD 1327, [1959]).

<sup>3</sup>Beyond the scope of this thesis are explorations of the philosophical questions concerning the inverse relationship of freedom and structure within art. A simplified postulate of this relationship could well read: Total freedom without structure is chaotic and alienates the listener; total structure without freedom is mechanical and bores the listener.

<sup>4</sup>Jost, Free Jazz, 50. Jost borrows this term from the vocabulary of experimental psychology.

melodic motives. The term "sequence" is frequently used throughout this thesis to describe examples of motivic chain association.<sup>5</sup> Although, in European art music, "sequence" implies an exact repetition, in this thesis the terms rhythmic sequence, pitch sequence, and contour sequence connote only an essential similarity of idea. Repetition of a rhythm, pitch series, or a contour need not be exact, and usually is not exact, to warrant one of these labels. The following descriptions are offered as a guide to the use of these terms:

RHYTHMIC SEQUENCE: The repetition of a single rhythmic pattern or the resemblance between two similar rhythmic patterns.

PITCH SEQUENCE: The repetition of a pitch arrangement or the resemblance between two similar pitch arrangements.

CONTOUR SEQUENCE: The resemblance in contour between two melodic lines.

The categories of rhythmic sequence, pitch sequence, and contour sequence are not, of course, mutually exclusive. When two neighboring melodic motives share similarities in rhythm, pitch, and contour, the most predominant similarity will dictate the label.

<sup>5</sup>This application of the term "sequence" is endorsed by Jim Riggs in his classes on jazz analysis at the University of North Texas.

Melodic material that is repeated verbatim--for which the term "sequence" would be inappropriate because "sequence" is used in this thesis to connote merely an essential similarity of idea--is labeled in the transcriptions with the term "REPETITION." Coleman's use of strict repetition can be subdivided into three categories: "repetition with a different ending," "terminal repetition," and "dovetailing." Repetition with a different ending creates two phrases that begin with the same motive but end differently. Terminal repetition constructs two phrases that both end with the same motive. Dovetailing generates two phrases for which the ending of the first phrase and the beginning of the second phrase contain an identical motive.

Related to motivic chain association is Coleman's technique of imbedded melodic progressions or "step progressions." This technique was not new to jazz at the time of Coleman's recordings; it is a common technique in Bebop performance. The procedure of imbedded melodic progression produces an extended melodic phrase which contains a shorter, hidden but audible, melodic line. This shorter line almost always moves by step up or down a diatonic scale. The pitches of the shorter phrase are usually emphasized by being positioned on the downbeat or being placed at the apex or the nadir of the local melodic contour. Recognition of the process is akin to melodic

reduction of an ornamented melody to its essential structure. Examples of the process of imbedded melodic progressions that move by step are annotated in the transcriptions by the words "STEP PROGRESSION."

Although Coleman's principal innovation is the abandonment of a predetermined harmonic progression as the scaffolding for a group improvisation, his melodic motives occasionally imply harmonic progressions or delineate cadential formulae. Harmonic implications and cadences that contribute to the structure of the solo are annotated in the transcriptions by their implied harmonic function (e.g. a dominant to tonic cadence would be labeled in the transcription as "V - I").

The arpeggiation, harmonic implications, and cadential patterns of Coleman's improvisations are characteristic of bebop and rhythm & blues, and thereby display his deep roots in these musical styles. Coleman is not an anarchist. He does not attempt to avoid tonality altogether--in this respect he is quite unlike the dodecaphonic composers of the European classical tradition who sought to replace tonal and harmonic principles completely--but rather he wishes to transcend the restrictions imposed by harmonic progression. Jazz historian and critic Martin Williams paraphrases Coleman's justification for this approach as follows:

If you put a conventional chord under my note, you limit the number of choices I have for my next note; if you do not, my melody may move freely in a far greater choice of directions.<sup>6</sup>

The desire to escape the confines of "the changes" explains Coleman's choice of instrumentation for his early recordings. For his first recording, Something Else!!!! The Music of Ornette Coleman,<sup>7</sup> Coleman used pianist Walter Norris. Coleman apparently then realized that the inclusion of a chordal instrument within his ensemble limited his melodic freedom. His subsequent recordings contain saxophone, trumpet, bass, and drums. Only in 1975, heralded by the release of Dancing in Your Head,<sup>8</sup> did Coleman return to the regular use of chordal instruments in his groups.

The harmony that is present in Coleman's solos results from the contrapuntal interaction of the saxophone and the bass. The players, each free to modulate to any key or mode at any time, follow one another in using reflex and intuition. The outcome of this "melodic leapfrog" is a texture in which harmonic progression is momentary or altogether ambiguous.

<sup>6</sup>Martin Williams, Jacket notes for Ornette Coleman. The Shape of Jazz to Come (Atlantic 1317, 1959).

<sup>7</sup>Ornette Coleman, Something Else!!!! The Music of Ornette Coleman (Contemporary C-3551, 1958).

<sup>8</sup>Ornette Coleman, Dancing in Your Head (A & M SP-722, 1975).

One of Coleman's most distinctive musical characteristics is his intensely vocal approach to saxophone performance. A vocal approach to instrumental music was not new to jazz; the imitation by instrumentalists of vocal sounds is a predominant African retention in Afro-American music (examples can be found in the recordings of Louis Armstrong, Charlie Mingus, and many others).<sup>9</sup> But Coleman employed such a dramatically vocal style--thereby creating melodic lines characterized by non-tempered pitches, "bent notes," and growls--that many early critics accused him of playing out of tune and of being an amateur technician.<sup>10</sup> Coleman's comments upon his vocal approach reveal his fascination with the relationship between music and speech:

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There are some intervals that carry that human quality if you play them in the right pitch. I don't care how many intervals a person can play on an instrument; you can always reach into the human sound of a voice on your horn if you're actually

<sup>9</sup>The practice is deeply rooted in African culture. African languages are tonal languages, and traditional African music frequently imitates the melodic patterns and rhythms of speech. A splendid example of vocal imitation within Afro-American music outside of the jazz tradition is the technique of slide guitar used in rural blues performance.

<sup>10</sup>Bebop is, among Afro-American musics in general, conspicuously non-vocal. Coleman's vocal approach was viewed by some as a refreshing return to tradition, and by others as a deficiency in technique.

hearing and trying to express the warmth of the human voice.<sup>11</sup>

Passages in the solos that are especially imitative of the human voice are labeled "VOCAL." At several locations within the solos Coleman, in a highly vocal style, plays a sustained note in the upper register. These notes are uncanny approximations of traditional Afro-American field-hollers. (Field hollers are characterized by heightened emotionalism and performance in falsetto.) These occurrences are labeled in the transcriptions with the term "FIELD HOLLER."

The vocal approach also began to be used by Coleman's friends and contemporaries, including Eric Dolphy and John Coltrane, and eventually, during the 1960s, became an accepted aspect of free jazz performance.

Despite his, for the time period, radical departures from conventional jazz performance practice, Coleman's motivic vocabulary is essentially traditional. The majority of Coleman's melodic material consists of arpeggiation and scale fragments, both of which are frequently ornamented by passing tones and neighbor tones. The melodic pattern of playing a scale "in thirds" (i.e. the motive progresses

<sup>11</sup>Quoted in A.B. Spellman, Black Music: Four Lives, 119.

through the scale by moving forward a third, back a second, forward a third, back a second, etc.) is a favorite of Coleman's; he uses it in a number of solos and in some of his compositions.<sup>12</sup>

Although his motivic vocabulary comes directly from the vocabularies of swing, bebop, and rhythm & blues, Coleman strings together these traditional motives into novel metrical and melodic patterns. His innovation lies not in the creation of a new vocabulary, but in his redefinitions of musical grammar and syntax.<sup>13</sup>

Coleman occasionally performs motives that are strongly reminiscent of the music of Charlie Parker. In 1974, Thomas Owens, a Ph.D. candidate at the University of California, Los Angeles, completed a monumental dissertation on Parker's music.<sup>14</sup> In his dissertation, he includes a catalog of motives that are frequently found in Parker's solos.

Parker-like motives that appear within Coleman's solos are

<sup>12</sup>See especially the closing motive for "Bird Food," on Change of the Century.

<sup>13</sup>Shirley Clarke's documentary film, Ornette: Made in America (Fort Worth: Caravan of Dreams, 1986) contains a scene in which Coleman, in the audience, is listening to a public reading by William Burroughs. Burroughs is noted for his innovations within the "stream-of-consciousness" school of prose composition. Many parallels exist between Coleman's music and Burroughs's writings.

<sup>14</sup>Thomas Owens, Charlie Parker: Techniques of Improvisation, 2 vols. Ph.D. Dissertation, University of California, Los Angeles, 1974.

annotated in the transcriptions with Owen's catalog number  
(e.g. "OWENS M5C").

## CHAPTER 4

### THE HARMOLODIC THEORY OF MUSIC

In recording jacket notes and interviews, Coleman has declared that his compositions and improvisations are constructed according to his unique theoretical system called "harmolodics."

Coleman's first use of the term harmolodics occurred in the early 1970s,<sup>1</sup> over ten years after his thrust into international fame. Apparently Coleman had been formulating his theory for decades but had not yet coined a handy term to describe his approach.<sup>2</sup> During the past fifteen years, he has occasionally mentioned that he is working on a

<sup>1</sup>Ornette Coleman, recording jacket notes for his Skies of America (Columbia KC 31562, 1972).

<sup>2</sup>Unfortunately, many writers do not yet recognize that although the Coleman did not begin using the term harmolodic until the early 1970s, the harmolodic theory applies to all of his music created since the 1950s.. Not only do all of Coleman's recordings share a common musical approach, in interviews conducted in the 1960s, 1970s, and 1980s, Coleman has provided almost identical descriptions of his compositional and improvisational techniques. One source that fully recognizes this continuity is: John Litweiler. The Freedom Principle: Jazz After 1958. (New York: William Morrow, 1984). See especially pp. 55-56.

textbook of harmolodics, but the book has yet to be published.<sup>3</sup>

What is harmolodics? The word itself is a contraction of the words harmony, movement, and melodic.<sup>4</sup> The New Grove Dictionary of Jazz, published as this thesis was nearing completion, includes an article on harmolodics written by the chief editor, Barry Kernfeld. Kernfeld introduces the concept as follows:

HARMOLODIC THEORY (HARMOLODICS). A theory evolved by Ornette Coleman in the late 1970s relating to his improvisations with the electric band Prime Time. The nature and application in Coleman's music of harmolodic improvisation are unclear but, insofar as Coleman's explanation can be understood, it apparently involves the simultaneous sounding, in different tonalities and at different pitches (determined by, for example, a notational change of clef) but in otherwise unchanged form, of a single melodic or thematic line; the procedure produces a type of simple heterophony.<sup>5</sup>

Kernfeld's chronology is slightly miscalculated and his implication that harmolodics applies only to Coleman's Prime

<sup>3</sup>Denardo Coleman, Ornette Coleman's son and manager, informed me during a telephone conversation in November 1988 that his father is still working on the book, and hopes to complete it within the next several years.

"See Joel Cohen, "Riffs: Ornette Coleman," Downbeat XLII/10 (October 1985), 14.

<sup>4</sup>Barry Kernfeld, "Harmolodic Theory," The New Grove Dictionary of Jazz, 2 vols., ed. Barry Kernfeld (London: Macmillan, 1988), I, 484.

Time recording and not to his other works is inaccurate. Although the term harmolodics did not become well known to the jazz public until the early 1980s, coinciding with the popularization of recordings by Prime Time and with the use of the term by younger free jazz performers (James Blood Ulmer, Jamaaladeen Tacuma, Ronald Shannon Jackson) who were former students of Coleman, the term has a much earlier origin. Ornette first discussed the term in the jacket notes for the 1972 recording of Skies of America, an orchestral composition recorded by the London Symphony Orchestra.<sup>6</sup> Kernfeld's description of harmolodics as a process which "involves the simultaneous sounding...of a single melodic or thematic line" is also somewhat misleading, especially for one who is not already familiar with Coleman's music. In fact, harmolodics is not limited to the creation of "a type of simple heterophony," but rather speaks of a broad philosophical concept that is the guiding principle for Coleman's art.

The difficulty in explicitly defining harmolodics lies both in the scarcity of published comments about harmolodics and in Coleman's untraditional use of traditional musical terms. His earliest published comment on harmolodics,

<sup>6</sup>Ornette Coleman, Jacket notes for Skies of America (Columbia KC-31562, 1972).

contained in the jacket notes for Skies of America, provides an example:

"Skies of America" is a collection of compositions and the orchestration for a symphony orchestra based on a theory book called The Harmolodic Theory which uses melody, harmony and the instrumentation of movement of forms....I would very much like to say to those who judge music for public value that "Skies of America" is based on the four clefs, bass, treble, tenor, and alto. The writing is applied to harmolodic modulation meaning to modulate in range without changing keys.<sup>7</sup>

Ornette's definition seems confusing. What is the "instrumentation of movement of forms"? His explanation that the writing modulates "without changing keys" appears contradictory; one reads further and discovers that the writing is actually "free of key."

The movements are written free of key and use the total collective blending of the transposed and non-transposed instruments using the same intervals.<sup>8</sup>

In jacket notes for the album Dancing in Your Head Coleman discusses the composition "Theme from a Symphony" (an excerpt from Skies of America arranged for and improvised upon by a jazz quintet) and again cites his harmolodic theory:

<sup>7</sup>Ibid.

<sup>8</sup>Ibid.

To the musician in the classroom "Theme from a Symphony" was written and arranged by means of a musical concept I call harmolodic. This means the rhythms, harmonies and tempos are equal in relationship and independent melodies at the same time...

I would like to write more about the technical aspect of the musical relationship of all instruments to an orchestral concept for the classroom (OK) later.<sup>9</sup>

This explanation also seems confusing. How can "rhythms, harmonies and tempos" be "independent melodies?"

The most specific discussion of Ornette's concept is contained in 1973 DownBeat interview:

I found out that the concert key of the saxophone is the same as the relative minor of the E-flat. If you're playing the piano in concert C, that's the saxophone unison A. But the A on the piano is the relative minor of C. So you have the unison, you have the relative minor as a free tonic.

Now this would work on any E-flat instrument. So I realized that I could play in several keys at once, and at the same time spell out the keys that I was in simply by changing the range of the idea. I realized that I was playing non-transposed lines on a transposed instrument by playing an orchestrated concept.

I would play a note that was supposed to be on the violin alto clef [sic]. Then I would play a note that was supposed to be on the bassoon. If you play 4 intervals that represent the bass, the alto, the treble, and the tenor--if you play four different notes that represent those four

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<sup>9</sup>Ornette Coleman, recording jacket notes for his Dancing in Your Head (1975).

different voices on one instrument--it's gonna come out like a melodic phrase. Basically, if you're doing that in the sense of a musical concept, you're playing music in an orchestrated sense on a single melodic instrument.

So having to think that I could perfect that kind of writing and playing so that others might understand it, I decided to start writing a theory book.<sup>10</sup>

Ornette recognizes a curious relationship between the fact that the transposition of an alto saxophone's pitches from concert key uses the same interval, a major sixth above, as the distance from the tonic of a relative major to the tonic of its relative minor. This coincidence has allowed Ornette to develop an unusual sense of modality, for he concludes that "...you have the relative minor as a free tonic," and that "...I realized that I could play in several keys at once."

His concept of "music in an orchestrated sense on a single melodic instrument" is especially fascinating for it implies the existence of an additional dimension to a melodic line; in Ornette's philosophy, a monophonic instrument can create an orchestrated effect. The concept is distinctly different from the concept of a medieval hocket or of a baroque compound melody; it appears to

<sup>10</sup>Michael Bourne, "Ornette's Interview," DownBeat 40 (November 22, 1973), 16-17.

involve a perception of multiple voices within a single melody.

The reader unfamiliar with Coleman's music may be at a loss, solely by studying the handful of published comments, to grasp Coleman's concept of harmolodics. Coleman's prose is stylistically similar to his saxophone improvisations: both are strikingly original, syntactically awkward, but curiously logical. His published explanations are brief and epigrammatic.

The key to the harmolodic theory lies in Coleman's concepts of unison and transposition, concepts which dramatically differ from the textbook use of these terms. John Giordano, musical director of the Fort Worth Symphony, has been a close friend of Coleman's since the 1950s, and, in the 1980s, worked closely with Coleman to revise and reorchestrate Skies of America.<sup>11</sup> He describes Coleman's concept of unison by making an analogy:

If you could take ...a group of fifteen or twenty people and each of them were in an isolation booth..and you could direct them. ...Somehow you could speak to all of those fifteen people but

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<sup>11</sup>The revised version, which bears little resemblance to the version recorded by the London Symphony, has been performed in Europe several times and has received critical acclaim. An Italian reviewer hailed it as the most important piece of twentieth century orchestral music since The Rite of Spring! It will soon be recorded and become commercially available. (Telephone interview with John Giordano, February 4, 1989.)

they couldn't hear each other, they could just hear you, and you could say "OK, now we are going to sing Scapple from the Apple<sup>12</sup>...and I'm going to just start conducting you and everybody start singing it." Now everybody would obviously sing in a different key. [They would sing] in whatever key their natural voice was, [but sing] together. That's a unison.<sup>13</sup>

The value of Giordano's analogy is the emphasis on naturalness of expression. Fundamental to Coleman's art is the belief that musical integrity of the ensemble is directly related to the musical integrity of each member of the ensemble. Only if each member expresses himself honestly and completely, without the constraint of predefined roles, can the ensemble as a whole create a successful performance. In an interview contained in the film Ornette: Made in America (which is a captivating blend of documentary, biography, and fantasy) Coleman made a poetic comment that relates these concepts of unison, individual expression, and harmolodics:

The expression of all individual imagination is what I call harmolodics. And each being's imagination is

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<sup>12</sup>A famous Charlie Parker composition known by every professional jazz musician.

<sup>13</sup>John Giordano. Telephone interview (February 4, 1989).

their own vision, and there are as many unisons as there are stars in the sky.<sup>14</sup>

The interview from which this remark was excerpted took place inside the geodesic dome atop the Caravan of Dreams performing arts center in Fort Worth. Immediately preceding this remark in the film is the voice of Buckminster Fuller, who is a great inspiration to Coleman. The visual and aural associations to Buckminster Fuller's geodesic dome are not coincidental. Director Shirley Clark is making a powerful analogy between Fuller's geodesic dome--the solidity of which results from the balanced interaction of the individual struts--and Coleman's music--which depends upon a delicate equilibrium of melodic, harmonic, and rhythmic motion to insure its solidity.

Coleman's explanations, although they appear eccentric to the uninitiated, are quite accurate. His explanations can only be fairly evaluated by examining his recordings, the definitive documents of his work. Although his recordings of the past twenty-eight years display a dazzling array of instrumentation (e.g. pianoless jazz quartet, symphony orchestra, electric rock band, and an ensemble of

<sup>14</sup>Ornette Coleman, interviewed in Ornette: Made in America.

folk musicians from Morocco), his fundamental musical approach is remarkably consistent.

The essence of this approach is the creation and maintenance of a delicate equilibrium between melody, rhythm, and harmony, an equilibrium in which no one element is subservient to another and each is allowed to develop independently. Coleman's melodies are not restricted by mode or rhythm; they are free at any time to modulate or to switch meter. Rhythmic freedom is evident within melodic motives, extended phrases, and the shapes of large-scale internal structure. Harmony is created only by the contrapuntal interaction of independent melodies or by the contour of a melodic line. Traditional harmonic progressions are occasionally implied--Coleman is not an anarchist--but harmonic progressions are not defined before performance.

Coleman's harmolodic concept is the ineffable safeguard which prevents his music from lapsing into chaos. Despite the freedom demanded by his artistic approach, his music displays keenly logical expression and unmistakable continuity of idea. Coleman touched upon this ineffable guiding principle when he commented "From realizing that I

can make mistakes, I have come to realize that there is an order to what I do."<sup>15</sup>

Coleman is a master musician who has devoted many thousands of hours of study and practice to his craft. His formulation and application of the harmolodic theory, a theory which, unfortunately, must wait for the publication of Coleman's text in order to be definitively presented to the public, allows Coleman to create highly disciplined art within free structure.

<sup>15</sup>Martin Williams, recording jacket notes for Ornette Coleman's The Shape of Jazz to Come (1959).

## CHAPTER 5

### COMMENTS ON THE TRANSCRIPTIONS

Because traditional notation is unable to communicate significant aspects of jazz performance practice, most especially the interaction between ensemble members and the nuances of jazz articulation, the transcription of an improvised jazz solo is merely a rough approximation of the original performance.<sup>1</sup> Because of the limitations of notation, the transcriptions contained in this thesis are not intended to substitute for listening to the recorded performances, but rather are to be considered as "study aids" for the recorded solos. The reader is encouraged to listen to each solo both with and without the transcription in hand, and then to consult the transcription in order to follow the discussion of organizational techniques presented in the thesis.

The overwhelming majority of published jazz transcriptions present only the melodic line of the soloist.

<sup>1</sup>An excellent discussion of the general shortcomings of jazz transcription and of the use of recordings to study jazz style can be found in Gunther Schuller's Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), x.

This line is therefore displayed entirely out of context; the interaction between soloist and rhythm section so crucial to successful jazz performance is not diagrammed. Traditional notation is, on a practical level, capable of recording only tempered pitches, duration, and essential dynamics.<sup>2</sup> Major characteristics of jazz performance which defy accurate notational representation include: alterations in timbre, micro-tone pitches, and subtle rhythmic displacement.

Although the shortcomings of transcription are equally applicable to transcriptions of New Orleans jazz, Swing, and Bebop (the current body of published transcriptions contains almost without exception solos created within only these schools of jazz), the transcription of a free jazz solo by Ornette Coleman provides even greater difficulties of notation.<sup>3</sup>

Coleman's vocal approach to saxophone performance creates pitches that fall outside of the tempered scale.

<sup>2</sup>Other notational systems have been proposed and explored. One example is the use of grid notation, borrowed from ethnomusicologists, to diagram the subtle rhythmic displacements so fundamental to jazz. See especially: Milton C. Stewart, "Grid Notation: A Notation System for Jazz Transcription," Annual Review of Jazz Studies I (1982), 3-12.

<sup>3</sup>The difficulty of representing free jazz solos in transcription explains in part why more free jazz solos have not been analyzed.

Coleman himself has stated that a performer, during the emotionalism of jazz improvisation, can "play flat in tune and play sharp in tune."<sup>4</sup> Altered pitches of approximately one quarter-tone in deviance are notated in the transcription by arrows: an upward arrow signifies a sharp pitch and a downward arrow indicates a flat pitch. Pitches which glide around a tempered pitch are notated by a squiggly line that indicates the approximate contour. "Honks" and "field hollers" are transcribed as the simultaneous sounding of upper partials.

A rigorously correct transcription of Coleman's rhythms would produce a melodic line cluttered with sixteenth and thirty-second note anticipations, sixteenth and thirty-second note suspensions, and other impractical subdivisions of the beat. The transcriptions of this thesis follow the traditional practices of notating "swing" eighth notes as "straight" eighth notes, and of not attempting to notate other subtle rhythmic displacements.

Yet another difficulty in the transcription of free jazz is determining the location of the metric beat: at various moments during each of the solos Coleman, for expressive purposes, slightly accelerates or decelerates the

<sup>4</sup>Ornette Coleman as quoted by Martin Williams in The Jazz Tradition (New York: Oxford University Press, 1970), 211.

metric pulse. The transcription notates the resulting melody in strict time. If the tempo change is especially pronounced, the words "slightly faster" or "slightly slower" may be annotated above the phrase; but these annotation apply only to the soloist's line, not to the entire ensemble.

Although the solos are performed in free meter, I have included dotted bar lines to indicate structural down beats. The measures resulting from these dotted bar lines may not be uniform in duration; most of these measures contain a total of four to six beats. The bar lines are presented solely as an aid to reading and analyzing the transcription, and should not be regarded as ironclad boundaries of compositional structures. I have included a time signature that displays an "x" in place of the top number: this "x" indicates that the durations of the measures are flexible.

Except for "Ramblin'," the transcriptions do not include a key signature. "Ramblin'" contains a key signature of B major because during the entire performance both Coleman and his rhythm section remain predominantly within that key. The tonality of the other solos is so freely conceived, that the inclusion of a key signature would misrepresent the tonal fabric of the improvisations. Within each transcription, accidentals affect the entire measure.

## CHAPTER 6

### "RAMBLIN'": COUNTRY BLUES PERFORMED BY JAZZ QUARTET

Coleman's solo on "Ramblin'" provides a splendid example of an artist creating a deceptively simple improvisation in order to contribute to the overall effect of the composition. Coleman, quite capable of playing dazzling melodic runs and juxtaposing the harmonic substitutions of bebop, creates instead a solo filled with "downhome," folksy melodic motives. In the hands of a lesser artist this approach could easily generate statements of mawkish triteness, but Coleman's keen sense of timing and delightful musical humor enable him to create a memorable work of art.

#### Blues Structure within "Ramblin'"

"Ramblin'" is essentially a country blues performed by jazz quartet. Traditional twelve measure blues form is defined not by harmonic structure, but rather by tripartite phrase structure; each phrase is four measures in length and the thematic construction usually follows an AAB pattern. In the head to "Ramblin'" the twelve measure form of the

blues assumes augmented statements of twenty-one measures and sixteen measures, but the tripartite phrase structure, including the AAB thematic pattern, is retained.

The blues form within the solo is extremely elastic. Although movement to the dominant and subdominant is clearly defined within Coleman's solo and within the bass's accompaniment, the saxophone and the bass do not arrive at these harmonic areas simultaneously. Bassist Charlie Haden's accompaniment alternates twelve measure sections of pedal point--consisting of strummed double stops on the tonic or dominant--and sixteen measure sections of \*walking bass.<sup>1</sup> Coleman altogether disregards the regularity of the bass accompaniment and creates phrases of varying lengths that do not conform to the choruses of traditional blues. Although Coleman's metric structure dramatically departs from twelve-bar form, the traditional blues tonalities and melodic motives so saturate the texture that "Ramblin'" clearly retains its identity as a blues.<sup>2</sup>

<sup>1</sup>According to Lewis Porter, Coleman instructed the rhythm section to provide this accompaniment behind his solo. See: Lewis Porter. "The 'Blues Connotation'...," 16.

<sup>2</sup>Perhaps the title itself was unconsciously selected to communicate a dual meaning. "Ramblin'" wonderfully expresses the southwestern, "hoedown" flavor of the piece; but "rambling" is also listed in Roget's International Thesaurus as a synonym for "deviative."

By composing and performing a divergent blues, Coleman acknowledges that, within the century old tradition of blues performance, the term "blues" is often used to describe mood and feeling more than musical structure. He states in the jacket notes for the original release of the performance that:

"Ramblin'" is basically a blues, but it has a modern, more independent melodic line than older blues have, of course. I do not feel so confined to the blues form as do so many other jazz musicians. Blues are definite emotional statements. Some emotional situations can only be told as blues.<sup>3</sup>

His freer approach to blues performance is yet another example of the "back to the roots" quality of his music. Many older blues singers, such as Robert Johnson or Sonny Terry, performed blues of ten, thirteen, or fourteen bars duration,<sup>4</sup> and even today many rural musicians perform blues material which proceeds to the sub-dominant and dominant

<sup>3</sup>Ornette Coleman, Jacket notes to Change of the Century.

<sup>4</sup>This characteristic has also been noted by Porter. See his "The 'Blues Connotation' in Ornette Coleman's Music," p. 7. Porter's article as a whole is an excellent summary of the influence of the blues upon Coleman's work.

tonalities not according to classic twelve-bar blues form but only "when it feels right."<sup>5</sup>

### Rhythmic and Melodic Simplicity

Coleman achieves his apparent simplicity of statement by restricting his motives to pitches contained in a single blues scale, and by structuring his phrases along unpretentious rhythmic patterns.

Almost without exception, all of Coleman's motives in this solo are present in the B blues scale (B-C#-D-D#-E-F-F#-G#-A-B)<sup>6</sup> or in a related B pentatonic scale (B-D#-E-F#-A-B or B-D#-E-F#-G#-B). He freely alternates between use of the flat third and use of the natural third and frequently resolves the flat third to the natural third (see especially m. 1, 11, 13-15, 47-51). The choice of a flat or a natural third plays a crucial role in harmonic implication for, in bebop, the flat third is stated usually over the IV<sup>7</sup> chord and the natural third is stated over the I<sup>7</sup> chord. Coleman also occasionally includes the flat-6 which, in this solo,

<sup>5</sup>I have performed with rural Afro-American musicians in Virginia who, as a matter of course, will sustain a harmony as needed until they complete a vocal line. Using this method, the traditional four measure phrase is elongated into five or six measures.

<sup>6</sup>Although different authors present slightly different definitions of the blues scale, most agree that the blues scale follows a scale degree pattern of: 1, 2, flat-3, natural-3, 4, flat-5, natural 5, 6, flat 7.

often resolves to the 5. Note especially the use of the flat-6 in measures 16, 32-33, 56, and 83 to provide a change of direction at the peak of cone-shaped melodic lines.

The pitches of a B major triad are placed at prominent structural locations within almost every phrase. The abundance of these triadic pitches maintains the simplicity of style so essential to this performance. Complete statements of the B major triad are marked in the transcription by the annotation "TRIAD." Coleman's phrases usually terminate on the dominant or on the tonic. Dominant and tonic phrase endings are annotated in the transcription by "DOMINANT" and "TONIC."

Melodic simplicity is especially maintained by the frequent use of the interval of a third. The majority of Coleman's melodic material is constructed using major or minor thirds. Thirds are used to construct triads, blues scale fragments, and the "scale in thirds" passages.

The rhythmic patterns of Coleman's motives are also deceptively simple. This simplicity both contributes to the folksong style of the performance and provides extensive motivic continuity. Within the first thirty-five measures of the solo, Rhythmic Motive  $R_1$  appears at four locations (m. 3-4, 5-6, 18-19, 25-26) and a fragment of  $R_1$  appears once (m. 33-34).  $R_1$  contains a pair of quarter notes on the same pitch. Pairs of repeated quarter notes and of repeated

eighth notes occur at thirty-four locations within the entire solo and are marked in the transcription as Rhythmic Motive R<sub>2</sub>.

The R<sub>2</sub> motive is a principal contributor to the folk flavor of the performance. The statements of R<sub>2</sub> in measures 60-65 create a melodic line reminiscent of a children's song such as "The Old Gray Goose" or of the fiddling tune "The Arkansas Traveler." The R<sub>2</sub> figures in measures 86-87 combine to form a typical "shuffle blues" motive, a motive that probably entered Coleman's musical vocabulary during his early years in Fort Worth.

Although the rhythms of the phrases are typical of swing or of rhythm & blues<sup>7</sup>, Coleman, unlike a swing or a rhythm & blues artist, strings together his phrases in novel metric patterns. The initial seven phrases of the solo, annotated in the transcription by upper case letters, provide an example. The durations of these phrases and the rests which separate them are diagrammed in Figure 1. This metric construction results from the quartet's dissolution of the barline. Although some bebop musicians also explored unusual phrase lengths, the phrases of a bebop soloist were invariably stated over a four measure rhythmic pattern, and were therefore used for contrast. Coleman's avoidance of

<sup>7</sup>The melodic contour, however, is firmly rooted in bebop vocabulary.

the box-like metric structure of bebop permits him to combine motives into phrases of any length and to follow each phrase with a subsequent phrase of any duration.

Figure 1. Durations of the Initial Six Phrases of "Ramblin'."

Phrase A:	9 and 1/2 beats 1 beat rest
Phrase B:	5 beats 3 beats rest
Phrase C:	5 and 1/2 beats 2 beats rest
Phrase D:	4 beats 2 beats rest
Phrase E:	9 beats 1/2 beat rest
Phrase F:	6 and 1/2 beats

#### Examples of Motivic Chain Association

Due to the rhythmic and melodic simplicity of the solo, and to the somewhat strict adherence to the B blues scale, Coleman does not heavily rely upon motivic association as a structural device. Examples of motivic chain association are apparent, but do not play as prominent a role in the construction of the solo as they do in the construction of his more freely conceived solos.

### Rhythm Sequence

The three appearances of Rhythmic Pattern  $R_1$  in the opening eight measures demonstrate Coleman's use of rhythm sequence.  $R_1$  shapes the rhythms of phrases "B" and "C," but is foreshadowed in the two quarter notes of measure 1. This reuse of  $R_1$  provides continuity of idea; the three phrases "A," "B," and "C" share  $R_1$ . Additional prominent examples of rhythmic sequence appear in measures 45-46, 48-54, 60-63, 66-69, 74-78, and 80-83. Four of these examples display the sequencing of rhythmic motive  $R_3$ , a short-long motive that provides a refreshing contrast to the swing articulation so prominent throughout the solo.

### Pitch Sequence

Pitch sequence also provides links necessary for motivic chain association. The melodic motive in measures 3-4 reappears in slightly altered form in measures 4-5. (This reappearance provides an example of both rhythmic sequence and pitch sequence.) The statement in measures 3-4 cadences on the dominant; its reappearance cadences on the tonic. Although the intervallic content of the motives matches only for the final three notes, the similarity in shape and rhythm, combined with the dominant and tonic

cadences, creates an antecedent-consequent phrase structure which provides continuity to Coleman's improvisation.

Pitch sequence is used again in measure 10 to provide development within a phrase by stating a scale in thirds, a favorite melodic device of Coleman's. Because of Coleman's adherence to a single scale and of the folk-like flavor of the performance, pitch sequence does not play a more prominent role in the development of this solo.

#### Contour Sequence

Contour sequence is used in five locations. The arch-shape that begins the phrase in measures 15-18 is repeated to begin the succeeding phrase in measures 19-22. The two phrases within measures 35-39 construct an antecedent-consequent pattern resulting from their similarity in rhythm and contour. The contour of the "FLAT 3/NATURAL 3" phrase in measures 47-50 is echoed in the phrase of measures 52-54. (Only one pitch is different between the two phrases--the sequence could also be viewed as a pitch sequence.) Contour sequence is used towards the close of the solo to link the phrase of measures 95-97 to the beginning of the phrase in measures 98-101. The final phrase (m. 106-107) ascends by means of a repeated contour.

Two additional locations do not display contour sequence but do demonstrate an interesting use of contour.

Measures 78-79 and 90-92 are related by their similarity of contour. This similarity can be viewed as the repetition of a musical motive in slightly altered form. The second location is measure 94, in which Coleman states the highest pitch of the solo. The measures immediately following this high point (m. 95-101) contain a motion towards a tonic cadence, after which a coda-like passage prepares for the beginning of the next performer's solo.

#### Repetition

The strict diatonicism of Coleman's solo creates numerous examples of the repetition of pitch structures. Only the three most prominent ones are mentioned here. Coleman repeats the "FLAT 3/NATURAL 3" structure of measures 11-12 in measure 13, and again in measure 14. In measures 66-67 he begins his phrase by repeating a diad consisting of D-sharp and B. Measures 84-87 provide a similar example; in these measures Coleman begins his phrase by repeating the pitch collection of G-sharp and B.

## CHAPTER 7

### "LONELY WOMAN": EMANCIPATED BALLAD

Coleman's improvised solo on his recording "Lonely Woman"<sup>1</sup> exhibits the hallmark of his harmolodic approach: freedom tempered by inner logic. Manifestations of freedom include the flexibility of large-scale form, dramatic variation in phrase structure, and ambiguity of tonality. The freedom is counterbalanced by an especially sophisticated application of motivic chain association and by an inspired use of melodic contour as a structural device. This solo, perhaps more than any of the other solos examined in this thesis, exhibits a tightly-knit succession of motives linked by pitch sequence, contour sequence, rhythm sequence, and repetition. Almost without exception, every motive is related to the preceding as well as to the succeeding motive.

#### Large-Scale Form

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<sup>1</sup>Contained on: Ornette Coleman's The Shape of Jazz to Come. Reissued on The Smithsonian Collection of Classic Jazz (Smithsonian Institution P6 11891, 1973).

The head of "Lonely Woman" is in AABA form with an improvised bridge, a compositional structure typical of bebop and of popular song of the 1930s and 1940s. Coleman's solo acknowledges the AABA form of the head but does not copy it. The solo instead follows an ABA' form. Within the transcription, the ABA' form is as follows: A (m. 1-20), B (m. 21-28), A' (m. 29-39); the lengths of the sections are in an approximate proportion of 8 : 3 : 5. Unlike the AABA of bebop, which is defined by fixed length and by predetermined tonality, the ABA' form of "Lonely Woman" is defined only by Coleman's melodic cadences and by a trumpet ad libitum during the bridge.

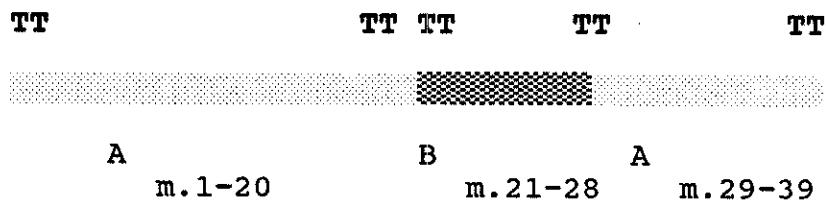
Coleman's melodic phrases also display a flexibility uncharacteristic of bebop and other traditional jazz styles. Ornette's musical phrases are not forced into box-like eight or twelve measure structures, but rather are allowed to develop and to cadence in a natural, conversational manner.

#### Modality

The majority of the solo acknowledges the B minor modality of the head. The modality is defined by scalar passages constructed almost exclusively from pitches in B minor modes, and by frequent statements of the B minor "tonic" triad. Coleman opens his solo by outlining the tonic triad, thereby setting-up the B minor modality, and

throughout the solo he frames each compositional section of the ABA' form with statements of the tonic triad (m. 1, m. 19-20, m. 21, m. 28-29, m. 38). The statement of the tonic triad that frame the compositional sections are diagrammed in Figure 2.

**Figure 2. Occurrences of the Tonic Triad Used to Frame the Compositional Sections of "Lonely Woman."**



Ornette's opening statement of the tonic triad is followed by two motives (m. 1-2 and m. 2-3) that contain pitches from both the B minor and E minor triads. The implied tonality of the entire passage is therefore an ambiguous combination of B minor and E minor, tonalities which can be viewed as the I and IV chords of a blues. Coleman's musical background is so saturated with blues performance that his improvisations habitually gravitate toward blues progressions, even in his free improvisations.

The melodic material in measures 4-9 is derived from the B harmonic minor scale. The use of this scale

acknowledges Coleman's debt to bebop, for the harmonic minor scale is one of the most widely used scales in bebop vocabulary. The presence of the leading tone in this scale implies a dominant tonality; by introducing this scale into the improvisation Ornette is supplying the third tonal center of the traditional blues form.

Throughout the harmonic minor passage (m. 4-9) and beyond to measure 13, Coleman avoids the tonic pitch. The avoidance of the tonic creates dramatic tension which is not released until measures 14-15.

Only three passages radically depart from the B minor modality. The locations of these passages are: measure 23 (possibly in C-sharp minor); measures 27-28 (strictly chromatic); and measures 34-36 (a pitch sequence based upon a major third).

#### Contour Sequence

Contour sequence plays an important role in maintaining motivic chain association, especially within the first half of the solo. The three opening motives (m. 1, m. 1-2, and m. 2-3) share a descending contour. Each motive is lower in tessitura than the preceding motive; the result is a large-scale descent (m. 1-3) across three motives linked together by their own individual descending contours.

The descent of the opening three motives is counterbalanced by the large-scale ascent in measures 5-9. Just as the opening descent was characterized by the linking of descending motives, this large-scale ascent consists of a motivic chain association of individually ascending motives. Each of the four motives (m. 5, m. 6, m. 6-7, and m. 8-9) within this large-scale ascent displays an ascending contour.

#### Pitch Sequence

Pitch sequence plays a crucial role in developing motivic chain association. Pitch sequence is frequently combined with repetition to create motivic chain association that stretches across many measures.

The melodic intervals in measure 13 are repeated in slightly varied form in measures 13-14. This interval series returns twice within the "rhythm & blues" phrases in measures 16-20.

Pitch sequence is used to connect the chromatic motive in measure 27 with the chromatic motive in measure 28. The first motive is repeated one half-step lower and is then extended and developed.

Measures 29-32 contain a fascinating fusion of repetition and pitch sequence based upon the interval of a

descending major fourth positioned between B and F-sharp, the tonic and dominant. Coleman first states the descending major fourth in measure 29 to open the A' section of the solo. Measures 30-31 contain a collapse of this fourth--the F-sharp remains stationary while the upper pitch descends chromatically. The minor third between A-natural and F-sharp in measure 31 is the final result of this motivic collapse. The interval of a minor third is then used to construct the next two motives (m. 31 and m. 31-32).

This fascination with the interval of a third continues into the final phrase (34-39). The third in measure 34 is transposed up by half-step (m. 35) and then is transposed up again by half-step and condensed to a minor third (m.36).

### Repetition

Coleman combines repetition with pitch sequence to create motivic chain association that extends over many measures. Repetition is applied not only to neighboring motives, but also to motives that appear in different areas of the solo.

Motivic fragment M<sub>1</sub> (m. 1) consists of three notes: an E, the whole step lower neighbor D, and a restated E. This fragment is common to the horn lines of dozens of rhythm & blues compositions and is easily executed on the saxophone.

$M_1$  reappears in diminution in measure 3 and reappears again in augmentation in measure 32-33.

The ascending motive in measures 8-9 (the motive that closes the large scale ascent of measures 5-9) is repeated almost verbatim (m. 12) to begin the passage that closes the A section. The only difference in pitch content is the change of the G-sharp to a G-natural.

Melodic motive  $M_2$  appears at three locations within the solo. The initial appearance (m. 13-14) begins the final phrase of the extended pitch sequence of measures 12-15.  $M_2$  is repeated in measure 16 to inaugurate the rhythm & blues passage that closes the A section. A third appearance of  $M_2$  (m. 22) is used to terminate the opening phrase of the B section.

At two locations within the solo, repetition is used within a single phrase to create melodic continuity. The first example occurs in measure 25: the descending triplet appears twice in the measure. The second example contains the three statements of the B to F-sharp interval (m. 29-30) that initiate the extended developmental passage discussed above.

#### Rhythmic Sequence

Rhythmic sequence is used prominently within two consecutive passages that appear in the second half of the A

section. Rhythm R<sub>1</sub> concludes the motive in measure 12, and is then repeated in measure 13, and again in measures 13-14, to link together the three motives in this passage (m. 12-15).

The two phrases (m. 16-18 and m. 18-20) that conclude the A section also share rhythmic similarity. The resemblance derives primarily from the quarter note rhythm that concludes each phrase. The rhythmic sequence and the tonal implications combine to construct an antecedent-consequent phrase structure that effectively announces the close of the solo's A section.

#### Large-Scale Melodic Contour

Melodic contour plays a crucial role in Ornette's solo by creating dramatic climax. Ornette begins his solo in the lower register of the saxophone and gradually ascends to a C-sharp above the staff in measure 9. A descent to a B in the staff announces the close of the A section. The emotional peak of the bridge occurs in measure 26. The excitement is generated by the duration and register of the D-sharp. The A' section closes with the solo's most obvious use of contour and register: the accelerated sequence to the high F-natural in measure 37. This F-natural is the highest

pitch in the solo and functions both as the closing musical statement and as an emotional climax.

## CHAPTER 9

### "CONGENIALITY": FREEDOM WITHIN AN UP-TEMPO SWING STYLE

Coleman's solo on "Congeniality" was created with much more freedom of idea than the two solos previously examined in this thesis; the subtle sense of internal structure provided by the blues acknowledgements of "Ramblin'" and by the AABA ballad style of "Lonely Woman" has no counterpart in "Congeniality." Instead, Coleman creates continuity through application of his techniques of motivic chain association, step progression, and harmonic implication.

Despite the freedom in approach, the overall mood of the performance corresponds to a traditional, up-tempo swing style. Were the performance to be based upon a recurring harmonic progression, it would sound very similar to a typical performance of a post-bop ensemble.

#### Step Progression

An imbedded step progression shapes Coleman's initial three phrases (m.1-4): the terminal pitches of these phrases follow a 3-2-1 progression of a descending G major scale.

The C in measure 5 provides a second, more subtle, step progression: the melodic emphasis switches from the B, so crucial in measures 1-2, to the C in measure 5 and thereby propels the motivic development away from the G major tonality implied by the initial step progression. The B to C step progression is reinforced by the similarity in contour of the motives in measures 1 and 5.

Another prominent step progression appears in measures 7-9. This step progression descends along an A mixolydian mode from the seventh (G) to the tonic. Each step is emphasized by its position as an apex in the local contour, or by its rhythmic location on the downbeat, or by a combination of apex and downbeat.

Step progression plays a crucial role in the motivic collapse of intervals presented in measures 66-70. In measure 66, Coleman begins his phrase with an ascending minor seventh between a C-sharp and a B-natural. The phrase develops as a compound melody that combines a stationary foundation pitch of C-sharp with a descending line from B-natural to F-natural; the descending line moves strictly chromatically except for the whole step between the A-flat and the G-flat. The overall effect is the collapse of the minor seventh into a major third. This collapsing phrase also provides an prime example of Coleman's idiomatic style of saxophone performance: because the reiterated C-sharp is

fingered with every key open, the phrase is easily executed on the saxophone.

#### Pitch Sequence

The technique of pitch sequence is one of Coleman's principal methods of creating motivic continuity within this solo. The earliest clear-cut example of pitch sequence appears in measures 19-24, and provides an illustration of the use of the technique for harmonic implication. The D major triad in descending form (m.19-20) is followed, after six and one-half beats rest, by an ornamented G major triad in descending form (m.23-24). The harmonic implication of these measures is a V to I cadence.

Pitch sequence is used in measures 73-78 to link together three phrases of similar rhythmic values and pitch content. Each phrase begins with a G major triad (outlined as 3-5-3-1) moving to a C, and ends with an arrival on a G in the upper register. The rhythmic values within the phrase are almost identical. The only significant difference between these three phrases is the pitch content between the C and the upper register G.

In measures 92-96, pitch sequence is used to couple a two note motive and its reiteration in diminution. The initial motive consists of a D held for nine beats followed

by a B quarter note (m. 92-95). The D to B motive is immediately repeated, but in shorter rhythmic values and with an upper neighbor E added as ornamentation (m. 95-96). The overall effect is the outlining of a descending G major triad--the tonic pitch is not reached until the beginning of the following phrase (m. 96-97).

The two brief motives in measures 100-102 are related by pitch sequence. The first motive (m. 100-101) is repeated two beats later with a different ending (m. 101-102); the restatement appears a whole step lower than the original. A similar use of pitch sequence occurs in measures 108-109. The initial motive in these measures begins on an F-sharp and displays an intervallic pattern of: diminished fifth up -- diminished fifth down -- half step down -- half step down (m. 108). This pattern is immediately repeated beginning on an E but with a slight alteration: perfect fifth up -- perfect fifth down -- half step down -- half step down (m. 109).

Pitch sequence is used in measures 121-126 to relate three statements of a pentatonic phrase with a pitch content of E - C - B - A. The first statement is in the upper register and the second and third statements are in the lower register.

In measures 132-133, pitch sequence is used to frame an ascending line with a motive that is constructed from the

third and tonic of the home key. This framing places special emphasis upon the tonic cadence. After this cadence, Coleman departs from the G major modality that he has explored for the preceding twenty measures.

Pitch sequence is used in the final measures (m. 160-163) to link together the three phrases of the coda. The transpositional pattern of this sequence implies a fourth phrase beginning on an E; the initial pitches would thereby follow the balanced contour: E -- F -- E-flat -- (E). Although Coleman does not state a fourth phrase to complete the transpositional pattern, during the final measure of his solo (m.163) trumpeter Don Cherry begins his own improvisation by stating a sustained E (alto saxophone key); this E substitutes for the "missing" fourth phrase. The musical continuity created by Coleman and Cherry at this transition from one solo to the next is a splendid example of the sensitive interaction of ensemble members.<sup>1</sup>

#### Contour Sequence

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<sup>1</sup>Sensitive interaction between ensemble members is, of course, fundamental not only to jazz improvisation but to all musical performance. Coleman's quartet at this session (Coleman, Cherry, Haden, and Higgins) is especially known for their almost telepathic unity. Composer and theorist George Russell notes during his interview in Ornette: Made in America that this quartet used to begin performances in perfect time and tempo without using an introductory count or even a subtle nod of the head.

Contour sequence is used at four locations within the solo to provide motivic continuity.

The first example of contour sequence (m. 10-12) links three motives that share an arch-like shape. The initial motive (m. 10) and the final motive (m. 12) are stated in eighth notes; these two motives frame a motive (m. 11) stated in quarter notes. Because the second motive is lower in pitch than the first, and the third motive is lower in pitch than the second, the contour sequence follows a terraced descent.

The brief contour sequence in measures 39-40 contains a total of six pitches. The first group of three pitches (m. 39-40) and the second group of three pitches (m. 40) share a contour of: up - down.

Contour sequence is used in measures 41-44 to link together five groups of four eighth notes. Each group has an internal contour of: up - down - down. The fourth and fifth groups are identical and, therefore, are also an example of the technique of repetition.

The fourth example of contour sequence appears in measures 79-82. The two diads in these measures share both contour and rhythmic proportion. The diads are separated by a six note motive.

#### Repetition

At five locations within the solo Coleman uses repetition to create motivic continuity. His use of repetition displays each of the subcategories of repetition with a different ending, terminal repetition, and dovetailing.

The first four pitches of the six note motive in measure 30 are repeated in measures 31-32. The rhythms of first and second statements of the pitches are essentially identical. This use of repetition is an example of repetition with a different ending--but in this case, the "different ending" is the omission of an ending altogether.

Rhythmic motive  $R_1$  is stated at four phrase endings throughout measures 25-39, and thereby provides motivic continuity through terminal repetition.  $R_1$  appears in measures 26, 28-29, 36, and 38-39.

Repetition is again present in measures 42-43. The first three notes of the group of four eighth notes (m. 42) that concludes the contour sequence (m. 39-43), are repeated (m. 43) to begin a new phrase. This occurrence is an example of dovetailing because the close of the first phrase (m. 39-42) matches the beginning of the second phrase (m. 43-45).

Repetition with a different ending is used in measures 46-49. The three note motive in measure 46 is repeated and

extended in measures 48-49. Although the rhythmic values of the original motive and the repetition differ, the pitch contents are identical.

Both terminal repetition and dovetailing are used to link the three phrases in measures 66-73. The first and second phrases (m. 66-67, and m. 68-70) end with pitch motive  $M_1$ . Motive  $M_1$  is used again to begin the third phrase (m. 71).

Repetition of a step progression occurs in measures 84-87. The step progression G -- F-sharp -- E in measures 84-85 is immediately repeated in measures 86-87.

#### Harmonic Implication

Gunther Schuller's A Collection of the Compositions of Ornette Coleman includes a transcription in concert key of Coleman's complete solo on "Congeniality," and presents annotations and several paragraphs of discussion in order to document Coleman's musical style. Schuller's work, in spite of its brevity, has been for almost thirty years the most comprehensive and, perhaps, most authoritative, examination of a single Coleman solo.

Schuller focuses much of his attention upon the tonal implications of Coleman's solo. He concludes that most of the solo implies a G major tonality (I am transposing all of

Schuller's tonal references up a major sixth in order to conform to the transcriptions in this thesis, which are in the key of the alto saxophone) but that the solo contains occasional sojourns to A minor. Those motives that imply tonalities not related to either G major or A minor are considered by Schuller to be momentary excursions from the home key. Schuller's transcription presents a measure-by-measure annotation of the tonal implications.<sup>2</sup> Although I have long found Schuller's collection to be a splendid source of information and inspiration, I do not entirely endorse his presentation of tonal implication within this solo. His implied tonal centers are indeed accurate for Coleman's motives individually, but, are not correct descriptions of the contrapuntal interaction between the bass and saxophone. Because the contrapuntal interaction and the panmodal approach favored by Coleman and his bassist create tonal centers which are, in fact, quite ambiguous, the assignment of tonal centers has the potential to be misleading. The annotations for the transcription in this thesis identify only the harmonic implications unambiguously used to create melodic structure.

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<sup>2</sup>Schuller was an early champion of Ornette Coleman; perhaps his assignment of tonal centers can best be viewed as a groundbreaking attempt to describe the startling innovations of a then highly controversial artist.

The solo opens by outlining an E-minor triad. Although historian James Lincoln Collier states that this opening motive is Coleman's quotation of "Flight of the Bumblebee,"<sup>3</sup> it is more likely that this triad results from a restatement of the opening pitches of the head. (Beginning a solo by restating a portion of the head is a technique common to every school of jazz improvisation.)

In measures 19-24, Coleman clearly states a dominant to tonic progression within the home key of G major. The D major triad in measures 19-20 is followed, after six and one-half beats rest, by a slightly ornamented G major triad. This perfect cadence provides a subtle termination point within the freely structured solo. A fine example of motivic chain association is provided by the restatement of the third and the fifth of the G major triad in the following two measures (m. 25-26); Coleman continues his solo by referring back to the preceding cadence.

Two dominant to tonic progressions appear in measures 72-75, and an implied dominant to tonic progression occurs

<sup>3</sup>James Lincoln Collier, The Making of Jazz: A Comprehensive History (New York: Dell Publishing, 1978), 465. Collier also believes that later in the solo Coleman quotes "The Peanut Vendor" and "Tonight We Love." Collier's histories are bestsellers, despite the frequent presence in his writing of historical inaccuracies and of conclusions based upon the author's personal biases rather than upon fact. Not surprisingly, his books have received scathing reviews in the Annual Review of Jazz Studies and other reputable journals.

in measures 76-77. The pitches in measures 72 and 74 outline an ornamented D dominant seventh chord; the pitches in measures 73 and 75 form a G major triad. A G major triad returns in measure 77 and again in measure 78, but is preceded each time (m. 76 and m. 78) by a pitch collection that matches an A major-minor triad. This A major-minor triad functions more as an alternate tonal center than as a subdominant or secondary dominant. Its location within the interlocking phrase structure (discussed above in the section on "Pitch Sequence") may perhaps endow it with characteristics of the dominant.

Coleman uses a descending G major scale to construct a final cadence in measures 157-158. The scale is not stated intact; it is embellished by a passing tone (the C-sharp in measure 157) and an escape tone (the E in measure 157), and is missing the supertonic. The brief phrases that follow this cadence (160-163) are codetta-like material that sets-up the subsequent solo for trumpeter Don Cherry.

#### Motivic Material

"Field Hollers" occur at four locations within the solo and provide an effective contrast to the eighth note pulse. These locations are: measures 56-57, 60-61, 110-112, and 117-118.

of particular interest is the "Shave and a Haircut" rhythm in measure 127. It is not unlikely that Coleman was consciously quoting this motive.

## CHAPTER 10

### "FREE": TRAPEZE ARTISTRY WITHOUT A NET

Like the solo on "Congeniality," Coleman's solo on "Free" develops without the support of an implied substructure derived from the head. But the "Free" solo differs from the "Congeniality" solo in several respects: the "Free" solo is taken at rapid tempo (c. quarter note = 294), some portions of the solo are a cappella and other portions are accompanied only by drums, and the group interaction displays much more daring and abandonment. Coleman's comments about "Free" in the jacket notes for the original release provide a succinct description of his intentions for the performance:

"Free" is well-explained by the title. Our free group improvising is well demonstrated here. Each member goes his own way and still adds tellingly to the group endeavor. There was no predetermined chordal or time pattern. I think we got a spontaneous, free-wheeling thing going here.<sup>1</sup>

The group interaction is, even by Coleman's standards at this period in his career, quite unconstrained by

<sup>1</sup>Ornette Coleman. Jacket notes for Change of the Century.

traditional formulae.<sup>2</sup> But Coleman, as to be expected, maintains a sophisticated level of continuity by his application of motivic chain association and of harmonic implication.

#### Repetition as a Structural Device

The opening motives provide a superb example of Coleman's technique of repetition with a different ending. The initial motive in measures 1-2 is repeated in shorter note values in measures 3-5 but displays a contrasting ending which achieves a higher pitch level; the vertex of the initial phrase is a D and the vertex of the second phrase is an E. This technique of "repetition with a different ending" is an effective method of creating continuity in the midst of development. Coleman uses the technique again in measures 94-98. The M<sub>3</sub> motive is repeated four times (the fourth occurrence is slightly augmented); after two beats rest M<sub>3</sub> is stated a fifth time

<sup>2</sup>In spite of the title, "Free" does not represent the greatest level of individual and group freedom recorded by a Coleman ensemble during these early years. The recording Free Jazz (Atlantic SD-1364, 1960) exhibits a far greater degree of abandonment and daring. Other jazz artists (e.g. John Coltrane, Pharoah Sanders, Albert Ayler) eventually surpassed Coleman in their degree of freedom.

(m. 97-98) and extends into new melodic material (m. 98-103) that concludes the solo.

Repetition with rhythmic variation is used in measures 82-87 to provide motivic continuity. The motive stated in measures 82-84 is reiterated in measures 85-87, but the durations of each pitch are shortened and each pitch is stated twice. This unpretentious development of a simple motive provides an effective "breather" before Coleman resumes an up-tempo, chromatic approach to improvisation.

More obscure uses of repetition to provide structural unity include the repetition of Motive M<sub>1</sub> in measures 6-7.

#### Pitch Sequence

Pitch sequence is used throughout the solo to effectively provide thematic continuity in the midst of free development.

A second, more prominent, example of pitch sequence occurs in measures 11-14: the brief segment of a scale "in thirds" in measure 11 is repeated in the upper register in measure 14. This repetition effectively provides continuity not only because of the sequencing of a distinctive melodic pattern, but because the three pitches that begin the initial statement are repeated an octave higher to begin the second statement. (These three pitches form melodic motive

$M_2$  which will be described in more detail during the discussion of motivic vocabulary.)

Pitch sequence is also used on a smaller scale to provide development within a single phrase. Examples include the closing pitches of the third phrase of the solo (m. 7) and ending of the phrase in measures 48-49.

Several prominent passages within the solo result from a combination of the techniques of pitch sequence and alternation of register. These passages are discussed within the section "Alternation of Register."

#### Alternation of Register

One of Coleman's most effective techniques in this solo is alternation of register. This technique presents a contrast between material performed in the upper register and material performed in the lower register. In the first occurrence (m. 29-34), the pitches performed in the upper register create a step progression between F-sharp and E, and the lower register contains three statements of melodic Motive  $M_2$ . The alternation of step progression and the statements of  $M_2$  is diagrammed in Figure 2. Because  $M_2$  is essentially an ornamentation of the pitch G, the essential pitches of the alternation of register is a compound melody which has a static lower line. The upper line is: F-sharp, E, F-sharp, E; and the lower line is: G, G, G. The melodic

reduction, which displays the essential pitches of this compound line, is diagrammed in Figure 3.

Figure 3. Alternation of Step Progression and  $M_2$  in Measures 29 through 34 of "Free."

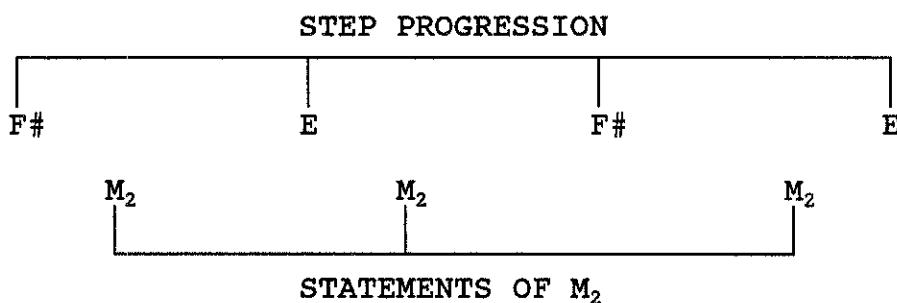
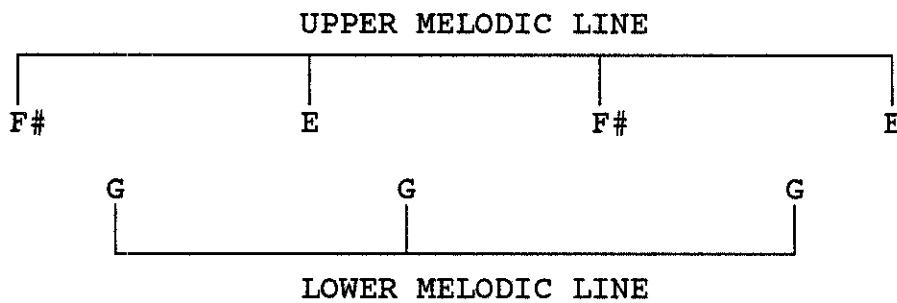


Figure 4. Melodic Reduction of the Compound Melody in Measures 29 through 34 of "Free."



The techniques of alternation in register and pitch sequence are used again in measures 35-37, and use motive  $M_2$  as the material for construction.  $M_2$  is repeated four times and the statements alternate in register: the first and

third statements are in the lower register and the second and fourth statements are in the upper register.

The use of pitch sequence in alternating registers is again present in measures 40-44. In these measures motive  $M_3$ , which consists of two chromatic pitches, is stated ten times.<sup>3</sup> Coleman's treatment of this motive displays an inspired balance between continuity and contrast.

Continuity is maintained by the repetition of  $M_3$ ; contrast is created principally by chromatic transposition and alternation of register.

$M_3$  initially appears in the upper register and consists of the pitches C and D-flat (m. 40). It is next stated in an inverted, augmented form in the middle register (m. 41). The motive is then transposed down one semitone and consequently consists of the pitches B and C (m. 41). The B to C transposition is repeated with the initial diad transferred to the upper register (m. 42), and is repeated again with the initial diad transferred to the upper register at the original transposition (m. 42). The following statement is an incomplete statement--it contains

<sup>3</sup>The freedom of Coleman's performance allows, of course, for variation in the transcription of this motive. The eighth notes within this passage could have had the beams placed quite differently without sacrificing the accuracy of the transcription. My transcription of  $M_3$  as a tetrad enhances the presentation of Coleman's use of octave equivalence and transposition.

only three notes--and occurs at the original transposition and register (m. 42). The next statement of  $M_3$  repeats the "three-up, one-down" contour implied in the previous statement, but expands the motivic interval to a whole step (m. 43). The next statement of  $M_3$  is in the lower register and maintains the whole-step relationship on the pitches A and B and again on B and C-sharp; Like the second statement of  $M_3$ , in this statement  $M_3$  is expanded to a five note motive (m. 43). The following occurrence of  $M_3$  collapses to the original chromatic relationship and continues the alternate register pattern in a reversed configuration of "one-down, three up" (m. 44). The final statement of  $M_3$  combines the chromatic and whole step patterns and displays a contour of "two-down, two-up" (m. 44), an inversion of the earlier configuration. A detailed description of the development of  $M_3$  in measures 40-44 is diagrammed in Figure 4.

#### Contour Sequence

Coleman uses the technique of contour sequence not only to maintain continuity, but to create melodic momentum. Continuity is maintained because neighboring phrases resemble each other in contour; if the vertices of neighboring phrases form an ascending line, melodic momentum is created. A fine example of the application of contour

sequence to create momentum appears in measures 66 through 69. The two phrases in these measures share an ascending contour and the second phrase is higher in pitch than the first. Although these two phrases also share similarities in intervallic and rhythmic structure, their similarity in contour is undoubtedly the principle contributor to their aural correspondence and, therefore, to melodic continuity.

Figure 5. Development of Motive M<sub>3</sub> in Measures 40 through 44 of "Free."

<u>OCCURRENCE</u>	<u>CONTOUR</u>	<u>TRANSPOSITION</u>
1st	4 up	C + D-flat
2nd	5 down	C + D-flat
3rd	4 down	B + C
4th	2 up, 2 down	B + C
5th	2 up, 2 down	C + D-flat, B + C
6th	3 up	C + D-flat
7th	3 up, 1 down	B + C-sharp
8th	5 down	A + B, B + C-sharp
9th	1 down, 3 up	B + C
10th	2 down, 2 up	B + C, C-sharp + B

The higher pitch location of the second phrase produces melodic momentum. Melodic momentum is a somewhat subjective quality that can perhaps more easily be experienced than diagrammed. An analogous momentum can be found in the contour of human speech. Imagine a speaker repeating a word

or a phrase at a slightly higher pitch; the rise in pitch produces heightened excitement.<sup>4</sup>

Another example of the use of contour sequence to create momentum, perhaps not as clearly defined as the previous example, appears in measures 51 through 56. In these measures contour sequence is used both to link three phases and to generate momentum. Phrase 1 (m. 51-53) begins in the lower register, ascends to a D and then falls back to an A. Phrase 2 (m. 53-54) also begins in the lower register, and ascends rapidly, due to the melodic jump of a minor seventh, to a C. Phrase 3 (56- ) begins near the bottom of the horn and ascends, through a half-diminished arpeggio, to an E-flat at the top of the saxophone's natural range. Continuity is created by the repetition of an ascending contour; melodic momentum is created by both the swiftness of the ascent and the pattern of the vertices which follow a contour of: high (D) -- slightly lower (C) highest (E<sup>b</sup>).

<sup>4</sup>The parallels between human speech and improvised jazz melody have only recently begun to be studied in any detail. Two excellent studies which explore this topic are: (1) Alan Perlman and Daniel Greenblatt. "Miles Davis Meets Noam Chomsky: Some Observations in Jazz Improvisation and Language Structure," pp. 169-183 of The Sign in Music and Literature, ed. Wendy Steiner. Austin: University of Texas Press, 1981. and (2) Nicholas L. Strout I've Heard That Song Before: Linguistic and Narrative Aspects of Melodic Quotation in Instrumental Jazz Improvisation. Master's thesis, Indiana University, 1986.

Tonal and Modal Implications

The head of "Free" is predominantly in the key of D major, but contains a brief excursion to E-flat major.

Within the solo Coleman does not abandon the modality of the head--the majority of motives do suggest a D major or D minor modality--but Coleman does not hesitate to modulate abruptly to distant modal centers or to abandon modality altogether by exploring chromaticism or panmodality.

Passages in the solo that do clearly imply a tonality or modality are labeled in the transcription with the corresponding tonality or modality.

The first phrase to imply unambiguously a D modality (m. 6-7) uses material from the D blues scale. That Coleman returns to blues scale material only once more in this solo (m. 22-24), despite his deep roots in blues performance, is an indication of his exceptional creativity. Many of Coleman's imitators, when faced with the challenge of totally free improvisation at a rapid tempo, resort to a random discharge of blues \*riffs in various keys.

In three locations within the solo, the D tonality is reinforced by dominant to tonic harmonic implications. The phrase in measures 13-18 provides a splendid example. The descending scale in thirds implying D major (m. 14) is

followed by an incomplete C-sharp diminished seventh arpeggio (m. 15-16) that resolves to a partially filled-in D major arpeggio (m. 16-18). A second example occurs in measures 22-28 in which a D blues scale phrase (m. 22-24) is followed by an incomplete A major triad (m. 25) that is succeeded by an implied D major sixth chord (m. 26-27). In the third example, at the close of the solo (m. 101-103), an arpeggiated A dominant seventh resolves to a D major sixth.<sup>5</sup>

Other passages that prominently exhibit D major tonality occur in measures 46, 57-58, 60-65, 70-87. The passage in measures 70-87 is an especially significant area of tonal implication because it unambiguously follows the pitch structure of a D major scale and is emphasized within the solo by its slower melodic tempo.

Excursions to B minor modalities are surprisingly rare. The passages in measures 8-10 and 10-11 can be viewed as being in B locrian and B dorian respectively, but the modality may be so ambiguous as to be unclassifiable.

The abrupt modulation to B-flat major in measures 49-50 results merely from melodic sequence. Coleman chooses not

<sup>5</sup>Don Cherry, the trumpeter on this recording session, apparently responds to this tonic cadence by "interrupting" Coleman's solo to begin his own. This cadence is an effective signal that Coleman's a capella passage (which in itself is an indication that the other members of the ensemble recognize that the solo is drawing to a close) has reached its conclusion.

to explore this tonality further and instead returns to chromatic and D modality vocabulary.

Chromaticism is prominent within the solo. Passages that are completely or predominantly chromatic appear in measures 13, 21, 40-44, 66-67, 68-69, 89, 91-92, 94-100, and 101. Coleman's frequent use of chromaticism the second half of the solo creates a large scale pattern: throughout measures 56 through 101, predominantly chromatic passages are alternated with passages characterized by D modality. A diagram of this alternation of chromaticism and motivic material is displayed in Figure 5.

A prominent feature of the arch shaped phrase in measures 56-57 is the chromatic descent from the vertex. This phrase is followed by a section that contains phrases clearly in D major (m. 58-65). Chromaticism returns in the two phrases of measures 66-69, and D major material reappears in measures 70-87. The lengthy phrase in measures 88-93 contains three strictly chromatic ascents. The repetition and development of motive  $M_4$  (m. 94-98) uses D modal and chromatic elements and thereby unifies and resolves the alternation of chromaticism and D modality that has been stated during the preceding thirty-two measures. Tetrachord  $M_4$  is characteristic of D modality because its range from A-D emphasizes the dominant and tonic of D modes, but also displays chromaticism created by the half step

relationship of the inner pitches, B-flat and C-sharp, to the outer pitches, A and D. Coleman ends the development of  $M_4$  with a motive constructed from pitches of the D major scale in thirds (m. 99-100). The burst of chromaticism in measure 101 is followed by the obscured V to I cadence in D major in measures 101-103.

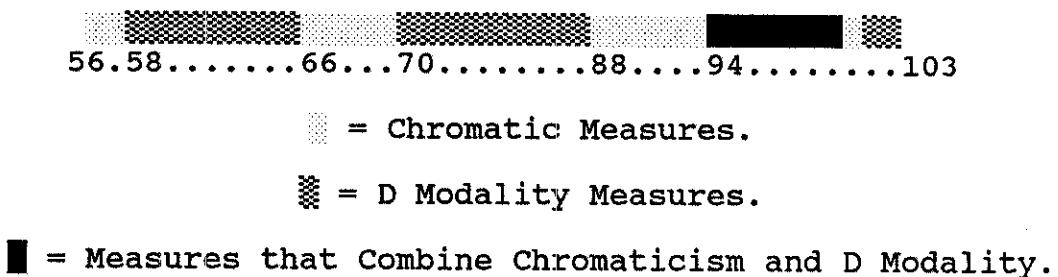
#### Motivic Material

Five passages of the solo contain motivic material constructed from scale fragments stated "in thirds." Motives constructed in thirds are present in measures 11-12, 14, 47, 58, and 99-100.

A motive derived from the D blues scale,  $M_1$ , is used twice within the opening measures to instill a blues flavor to the solo (m.6-7). This motive, characterized by the resolution of the flattened fifth to the fourth and the subsequent descent down the blues scale to the tonic, is so typical a blues riff that it may well appear hackneyed in a context other than Coleman's freely constructed solo.  $M_1$  appears again in measure 19 to provide a similar effect--a statement of "back to the roots" blues vocabulary.

Related to the "scale in thirds" approach is melodic

Figure 6. Alternation of Chromaticism and D Modality in Measures 40 through 103 of "Free."



motive  $M_2$ , which first appears in measures 11-12.  $M_2$  is essentially an ornament consisting of an upper diatonic neighbor, a lower chromatic neighbor, and the principle pitch. Although its construction is rudimentary,  $M_2$  is significant as a basic building block of bebop vocabulary; an essential characteristic of bebop is the ornamentation of a chord tone by the upper neighbor and lower chromatic neighbor pitches.<sup>6</sup> The prominence of  $M_2$  within this solo is an indication of Coleman's retention of bebop patterns within his free improvisations.

After its initial appearance in measures 11-12,  $M_2$  is restated one octave higher in measure 14 to provide motivic continuity through octave transference.  $M_2$  appears in

<sup>6</sup>The approach is taught by Charlie Banacas, a near legendary teacher and jazz pianist in Boston. (I studied jazz improvisation with Mr. Banacas in 1974.) Jim Riggs of the University of North Texas emphasizes his characteristic in his course Jazz Style Analysis; his term for this type of ornamentation is "rotation."

measures 22-23 as a segment of the "Confirmation" motive. (This motive contains the essential pitches of the opening measure of "Confirmation," one of Charlie Parker's most famous compositions and one that is memorized by every professional jazz saxophonist.)  $M_2$  is used in measures 30 through 38 as the lower component in the alternate register technique described earlier in this chapter.

$M_2$  is used in measures 63-64 to embellish the pitches D and A, the "tonic" and "dominant" of the composition, and a variant of  $M_2$  (the lower neighbor is not chromatic) follows in measure 65 to complete the pitch sequence constructed from three statements of  $M_2$ . Additional variants of  $M_2$ , characterized by upper tones that are separated from the principle pitch by an interval larger than a whole step, appear in measures 67 and 69 as terminal pitches of two phrases that build a contour sequence.

Several motives recall the vocabulary of Charlie Parker, and are labeled in the transcriptions by the Owens catalog number.<sup>7</sup> OWENS M5C appears in measure 7, and OWENS M5C is present in measure 47 and measures 89-90.

Measures 40 through 44 contain the development of Motive  $M_3$ . (The process of development was discussed earlier in this chapter, but attention has not yet been given to the

<sup>7</sup>Motive M5C is cataloged in Thomas Owens, Charlie Parker: Techniques of Improvisation, Vol. II, 2.

construction of the motive itself.) The structure of  $M_3$  is uncomplicated. The motive consists of two consecutive statements of a pair of pitches separated by half step; the initial statement of  $M_3$  contains the pitches C and D-flat. The significance of  $M_3$  as a motive lies in its idiomatic execution on the alto saxophone. Although  $M_3$  is manipulated throughout this developmental passage by chromatic transposition and by registral transfer, every occurrence of  $M_3$  can be executed using only the fingers on the performer's left hand. The right hand would not be required to produce any fingerings until the F in measure 45.<sup>8</sup> It is passages like this one that Gunther Schuller was commenting upon when he stated that "Technically Coleman plays as much 'from his fingers' as by ear."<sup>9</sup>

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<sup>8</sup>I am assuming that Coleman used the standard C fingering. It is also possible that the Cs in measure 43 may have been produced using the side C fingering which requires the use of the lowest joint of the performer's right index finger. The side C fingering would, in this passage, be slightly easier to execute but would not improve intonation or timbre.

<sup>9</sup>Gunther Schuller, "Coleman, Ornette," in the New Grove Dictionary of Jazz, vol. I, 230.

## CHAPTER 11

### CONCLUDING REMARKS

#### Summary of the Analyses

The four annotated transcriptions and accompanying analyses presented in this thesis are, as of this date, the most detailed examinations ever published of Ornette Coleman's improvisations. The analyses reveal that, although Coleman's improvises without any predetermined musical restrictions of key, pitch content, or meter, the resulting solos unfold in a magnificently logical manner.

The logic of Coleman's melodic development results primarily from four related techniques: rhythm sequence, pitch sequence, contour sequence, and repetition. Coleman uses these techniques to string together motives into large melodic patterns. The procedure is well described by the appellation conferred upon it by jazz scholar Ekkard Jost: "motivic chain association." The unfailing logic of Coleman's melodic development (a logic that is a component of his undefinable "Harmolodic Theory") is the characteristic that has earned Coleman an honored position in jazz history.

### A Request for New Notation and Analytical Methods

The majority of the challenges and obstacles that I encountered during the completion of this thesis resulted from the limitations of traditional notation and terminology. The analysis of jazz, and perhaps of many other world musics, can benefit immeasurably if a new methods of notation, and corresponding terminology for analysis, are developed.

Musical notation as it currently exists can essentially notate only pitch and duration. Although symbols for the indication of quarter tone intervals, exotic timbral effects, and other subtleties have been devised<sup>1</sup> and are used by some twentieth century composers, our current notation works well only for the communication of relatively simple durations of the twelve pitches in the tempered scale. Subtle shadings in pitch, especially within a single note, are impossible to notate. Our proportional system of indicating duration is capable of diagramming minute

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<sup>1</sup>See especially: David Cope, New Music Notation (Dubuque, Iowa: Kendall/Hunt, 1976); and Erhard Karkoschka, Notation in New Music: A Critical Guide to Interpretation and Realization (New York: Praeger, 1972).

differentiations of rhythmic placement, but can only do so by sacrificing the practical capability for performance.

European classical music has, within its lifespan of almost two thousand years, developed harmony to a degree not approached by any other world culture. The principle vehicle for this development has been the invention and evolution of a notational system. This notational system, although suited for positioning vertical alignments, cannot adequately describe sophisticated rhythms, such as those present in jazz. (No one has yet notated the essential durations of swing.) Especially lacking are accurate methods of recording timbre, and orchestral color. These observations are not intended to discount the years of aural training needed to become an accomplished musician within the European classical tradition--all musicians, regardless of culture, are required to be sensitive and analytical listeners--but rather to emphasize that the performance of European classical music is vitally intertwined with a written tradition, and that this written tradition has limitations.

For over eight decades, jazz has evolved primarily within an aural tradition.<sup>2</sup> Although many jazz musicians in

<sup>2</sup>Not to be confused with an oral tradition. An aural tradition depends solely upon critical listening for the acquisition of technique; an oral tradition transmits technique by word of mouth. Jazz has evolved by means of

every generation have been trained in the classics and have been superb sightreaders,<sup>3</sup> no jazz musician has achieved artistic success without drawing primarily from this aural tradition. Jazz performers cannot acquire the techniques of producing swing, rhythmic momentum, and the vocal-style phrasing so characteristic of modern jazz without first immersing themselves in the sounds of Afro-American music.

Jazz musicians use written notation only as a handy tool.<sup>4</sup> As in the classical tradition, written notation is used within jazz to preserve musical thoughts for future performance or study, and to organize extended compositional forms. (Big band music could not have evolved to its current level of sophistication without written notation). But the jazz musician's art is to create music that reflects his own inner world, which changes from day to day and both traditions. The aural tradition (primarily through recordings) preserves models of performance. The oral tradition--before the development of jazz method books, play-along recordings, and formal courses in jazz education--was the principal vehicle for instruction in the techniques of jazz improvisation.

<sup>3</sup>The view that most early jazz musicians were unschooled minstrel men who could not read music has been dispelled in recent decades as myth.

<sup>4</sup>I am reminded especially of the small groups of Charlie Mingus. Although the majority of his band members were excellent readers, Mingus required them to learn the precomposed parts by ear, so as to preserve the freshness and emotionalism of the aural tradition.

minute to minute; his mission is to "play the moment"<sup>5</sup> and to do so, he may interpret notated music differently during different performances. This independence from written notation has allowed jazz musicians not only to maintain, but to extend and cultivate, the traditions of rhythmic subtlety, emotional vitality, and spontaneity that are their heritage.

Should the invention of a radically different notational system be considered a mere pipedream? I believe (as Guido d'Arezzo probably did) that it is more profitable to explore possibilities than to inventory excuses. Guido's system for the notation of plainchant provided a tool that was essential for the subsequent genesis of polyphony. As we approach the year 2000, the computer chip is revolutionizing our society. This technological and social revolution will, without doubt, have far greater impact upon our world than scholasticism had upon the originators of polyphonic notation. Perhaps digital technology will provide suitable concepts of notation. Some work in this direction has already been presented in Gunther Schuller's The Swing Era: The Development of Jazz, 1930-1945, in which

<sup>5</sup>In this approach, jazz musicians actualize the timeless philosophy of the I Ching, the ancient Chinese "Book of Changes," much more profoundly than any of the compositions of John Cage.

Schuller includes graphic illustrations of the envelope of four brief jazz passages.<sup>6</sup>

Sound recordings are, in the broad sense of the word, also notation, and are used as such by jazz performers. Just as an aspiring classical composer studies the scores of the masters, aspiring jazz musicians learn their art by imitating recordings. The evolution of jazz is inextricably linked to the recording industry. A profound example is the quantum leap in technique evidenced during the transition from swing to bebop. This surge in skill resulted in great part from the availability of 78 rpm recordings. For the first time in jazz history one did not have to wait for Count Basie's band to come to town in order to hear Lester Young--a player could obtain Lester Young's recordings and copy all of his solos note-for-note!

The history of jazz is documented primarily by recordings. One failing of this situation is that the capturing of a jazz improvisation on a recording creates a "definitive" version of something that was never meant to be definitive.<sup>7</sup> The performer may have played the

<sup>6</sup>Gunther Sculler, The Swing Era: The Development of Jazz, 1930-1945 (New York: Oxford University Press, 1989), 855-859.

<sup>7</sup>Gunther Schuller, Early Jazz, x.

improvisation quite differently (perhaps much better, perhaps much worse) at another time or location.

The issue of notation is especially significant for the study of Ornette Coleman's early music. Coleman, although he later wrote precomposed works for large ensembles, worked primarily within an oral tradition. He achieved his artistic goals by surrounding himself with sensitive performers who shared his vision, and by developing the group interaction of his band through disciplined rehearsals.<sup>8</sup> Although the jazz press has perhaps placed too great an emphasis upon Coleman's lack of formal training--he was often pictured in journalistic accounts as the "nature boy" from Texas--his unawareness of conventional musical notation apparently allowed his theoretical views of music to develop along unconventional paths. As Gunther Schuller stated in his introduction to A Collection of the Compositions of Ornette Coleman, "...it is precisely because Mr. Coleman was not 'handicapped' by conventional music education that he has been able to make his unique contribution to contemporary music."<sup>9</sup>

<sup>8</sup>John Giordano, after attending rehearsals of Prime Time, was especially impressed by the focus and discipline of the rehearsals. Telephone interview with Giordano, February 4, 1989.

<sup>9</sup>Gunther Schuller, A Collection of the Compositions..., [2].

The transcriptions and analyses in this thesis have examined only four solos selected from a single year of Coleman's career. This thesis has merely "scratched the surface." Jazz analysis is currently a relatively rare discipline; significant scholarly works have been written on Charlie Parker, John Coltrane, Sonny Rollins, Clifford Brown, Lester Young, and a handful of others, but the contributions of many other great jazz innovators, not to mention the numerous kleine Meistern, have been ignored in academe.

In order to transcribe and analyze Coleman's solos, and, in the process, not deny the underlying spontaneity of free jazz, I have resorted to such unusual practices as writing dotted barlines and allotting measures of variable duration. I have invented hybrid terms, such as "contour sequence," to classify subtle patterns in the music. In spite of the detail of my work, much has gone unsaid. Scholars of future decades face a challenge to invent new methods of evaluating jazz music on its own terms. Just as our leading research libraries today hold not only one, but sometimes several, critical editions of the works of the great European music masters, in the twenty-first century libraries will house definitive collections, in both

recorded and written formats, of the output from American jazz musicians, including the works of Ornette Coleman.

## APPENDIX A

### ANNOTATED TRANSCRIPTION OF "RAMBLIN'"

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FLAT 3/NAT 3

Musical score for Phrases A, B, and C. The score consists of three staves. The first staff is labeled "PHRASE A". The second staff is labeled "PHRASE B". The third staff is labeled "PHRASE C". The score is annotated with brackets above the staves indicating rhythmic patterns: "R<sub>2</sub>" covers measures 1-2, "R<sub>1</sub>" covers measure 3, and "R<sub>1</sub>" covers measure 4. Measures 1-2 are in FLAT 3/NAT 3, while measures 3-4 are in NAT 3.

PITCH SEQUENCE

RHYTHM SEQUENCE BASED ON R<sub>1</sub>

Musical score for Phrases B and C. The score consists of two staves. The first staff is labeled "PHRASE B". The second staff is labeled "PHRASE C". The score is annotated with brackets above the staves indicating pitch sequences: "R<sub>2</sub>" covers measures 1-2, "R<sub>1</sub>" covers measure 3, and "R<sub>1</sub>" covers measure 4. Measures 1-2 are in FLAT 3/NAT 3, while measures 3-4 are in NAT 3.

Musical score for Phrases C, D, and E. The score consists of three staves. The first staff is labeled "PHRASE C". The second staff is labeled "PHRASE D". The third staff is labeled "PHRASE E". The score is annotated with brackets below the staves indicating rhythmic patterns: "R<sub>1</sub>" covers measures 1-2, "R<sub>1</sub>" covers measure 3, and "R<sub>1</sub>" covers measure 4. Measures 1-2 are in FLAT 3/NAT 3, while measures 3-4 are in NAT 3.

PITCH SEQUENCE  
SCALE IN THIRDS

Musical score for Phrases E and F. The score consists of two staves. The first staff is labeled "PHRASE E". The second staff is labeled "PHRASE F". The score is annotated with brackets above the staves indicating pitch sequences: "R<sub>1</sub>" covers measures 1-2, "R<sub>1</sub>" covers measure 3, and "R<sub>1</sub>" covers measure 4. Measures 1-2 are in FLAT 3/NAT 3, while measures 3-4 are in NAT 3.

12                    13                    14                    15

GROWL

FLAT 3/NAT 3                    FLAT 3/NAT 3

FLAT 6 AT TOP                    R<sub>1</sub>

15                    16                    17

CONTOUR SEQUENCE

18                    19                    20

CONTOUR SEQUENCE

21                    22                    23

R<sub>1</sub>

24                    25                    26                    27

R<sub>1</sub>

R<sub>2</sub>

R<sub>2</sub>

...  
RHYTHM SEQUENCE

R<sub>2</sub>

27                    28                    29                    30

R<sub>2</sub>

...  
TONIC TRIAD

FLAT 6 AT TOP

R<sub>2</sub>                    R<sub>2</sub>                    ...

30                    31                    32                    33

R<sub>2</sub>

R<sub>2</sub>

33                    34                    35

ANTECEDENT-CONSEQUENT  
RHYTHM + CONTOUR SEQUENCE

Musical score showing Rhythm + Contour Sequence. The score consists of two staves. Measure 36 starts with a forte dynamic. Measures 37 and 38 show a repeating pattern labeled  $R_2$ . Measure 39 concludes the sequence. The score is in common time.

TONIC TRIAD

RHYTHM SEQUENCE OF  $R_3$

Musical score showing Rhythm Sequence of  $R_3$ . The score consists of two staves. Measures 40 and 41 show a repeating pattern. Measure 42 concludes the sequence. The score is in common time.

Musical score showing Rhythm Sequence of  $R_3$ . The score consists of two staves. Measures 43 and 44 show a repeating pattern. Measure 45 concludes the sequence. The score is in common time.

TONIC  
TRIAD

RHYTHM SEQUENCE  
OF  $R_3$

Musical score showing Rhythm Sequence of  $R_3$  starting at measure 46. The score consists of two staves. The sequence continues from the previous measure.

TONIC TRIAD

FLAT 3/NAT 3

(growl)

Musical score showing Flat 3/Nat 3 and a growl. The score consists of two staves. Measure 47 shows a rest. Measure 48 shows a rhythmic pattern followed by a dynamic marking "(growl)". The score is in common time.

RHYTHM SEQUENCE  
CONTOUR SEQUENCE

A musical staff with four measures. Measure 49 starts with a quarter note, followed by an eighth note, a sixteenth note, and another sixteenth note. Measure 50 starts with a quarter note, followed by an eighth note, a sixteenth note, and another sixteenth note. Measure 51 starts with a quarter note, followed by an eighth note, a sixteenth note, and another sixteenth note. Measure 52 starts with a quarter note, followed by an eighth note, a sixteenth note, and another sixteenth note. Brackets above the staff indicate the Rhythm Sequence (vertical segments) and the Contour Sequence (horizontal segments).

TONIC TRIAD

A musical staff with four measures. Measures 53 and 54 show a triad. Measures 55 and 56 show a tonic triad. Brackets below the staff indicate the Triad and the Tonic Triad. Measure 56 ends with a sixteenth note.

FLAT 6 AT TOP

A musical staff with four measures. Measures 57 and 58 show a cadence on the tonic. Measures 59 and 60 show a continuation of the melody. Brackets below the staff indicate the Cadence on Tonic and the reference to "ARKANSAS TRAVELER" and "OLD GRAY GOOSE".

CADENCE ON TONIC

"ARKANSAS TRAVELER"  
"OLD GRAY GOOSE"

PITCH REPETITION

A musical staff with four measures. Measures 61 and 62 show the rhythm sequence of  $R_2$ . Measures 63 and 64 show the continuation of the melody. Brackets above the staff indicate the Rhythm Sequence of  $R_2$ .

RHYTHM SEQUENCE OF R<sub>3</sub>

Musical score showing Rhythm Sequence of R<sub>3</sub> across four measures (65 to 68). The sequence consists of eighth-note patterns: measure 65 has a single eighth note; measure 66 has two eighth notes; measure 67 has three eighth notes; and measure 68 has two eighth notes. Measures 66, 67, and 68 are grouped together by a bracket labeled "PITCH REPETITION". Measure 69 follows.

RHYTHM SEQUENCE OF R<sub>3</sub>

Musical score showing Rhythm Sequence of R<sub>3</sub> across three measures (69 to 71). The sequence consists of eighth-note patterns: measure 69 has two eighth notes; measure 70 has three eighth notes; and measure 71 has two eighth notes. Measures 70 and 71 are grouped together by a bracket labeled "...". Measure 72 follows.

## RHYTHM SEQUENCE

## TONIC TRIAD

Musical score showing Tonic Triad across three measures (72 to 74). The sequence consists of eighth-note patterns forming a triad: measure 72 has one eighth note; measure 73 has one eighth note; and measure 74 has three eighth-note pairs. Measures 72 and 73 are grouped together by a bracket labeled "...". Measures 74 and 75 are grouped together by a bracket labeled "...". Measure 76 follows.

## CADENCE ON TONIC

## RHYTHM SEQUENCE

Musical score showing Rhythm Sequence across three measures (75 to 77). The sequence consists of eighth-note patterns: measure 75 has one eighth note; measure 76 has two eighth notes; and measure 77 has one eighth note. Measures 75 and 76 are grouped together by a bracket labeled "...". Measures 76 and 77 are grouped together by a bracket labeled "...".

RHYTHM SEQUENCE OF R<sub>3</sub>

CONTOUR LIKE M. 90-92

Musical staff showing rhythm sequence of R<sub>3</sub> from measures 78 to 82. The staff has five horizontal lines. Measures 78, 79, and 80 show eighth-note patterns. Measure 81 shows sixteenth-note patterns. Measure 82 shows eighth-note patterns again. Measure 83 follows.

RHYTHM SEQUENCE OF R<sub>3</sub>

Musical staff showing rhythm sequence of R<sub>3</sub> from measures 82 to 85. The staff has five horizontal lines. Measures 82, 83, and 84 show eighth-note patterns. Measure 85 shows sixteenth-note patterns. Measure 86 follows.

FLAT 6 AT TOP

## REPETITION W/ DIFFERENT ENDING

Musical staff showing repetition with different ending from measures 86 to 88. The staff has five horizontal lines. Measures 86, 87, and 88 show eighth-note patterns. Measure 89 shows sixteenth-note patterns. Measure 90 follows.

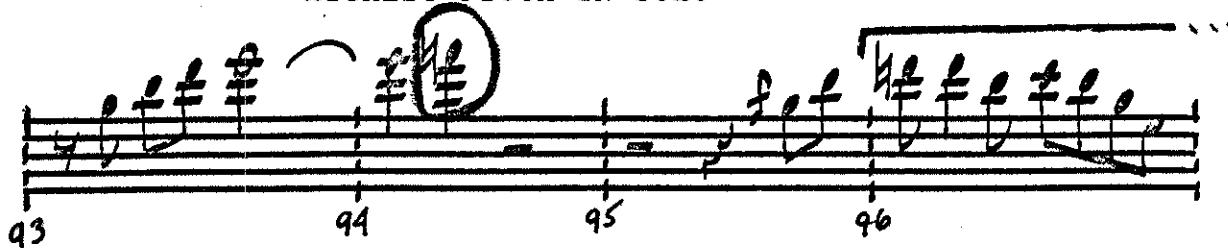
RHYTHM SEQUENCE OF R<sub>2</sub>  
"SHUFFLE BLUES" MOTIVER<sub>2</sub>  
TONIC  
TRIAD

## CONTOUR LIKE M. 78-79

Musical staff showing contour like M. 78-79 from measures 89 to 92. The staff has five horizontal lines. Measures 89, 90, and 91 show eighth-note patterns. Measure 92 shows sixteenth-note patterns. Measure 93 follows.

100

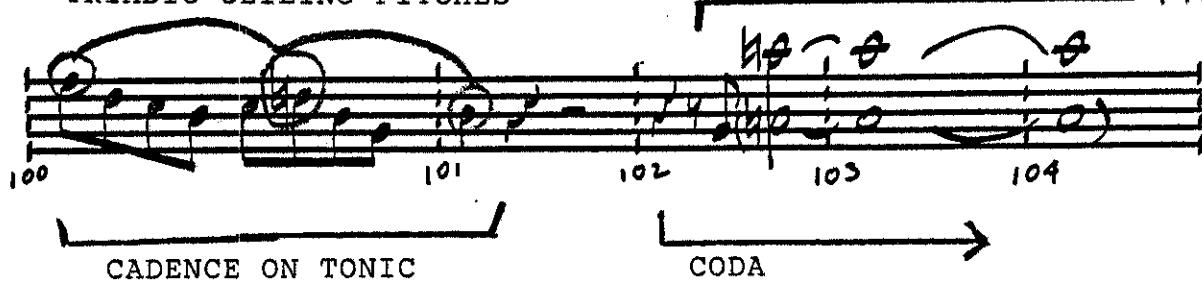
## HIGHEST PITCH IN SOLO



## CONTOUR SEQUENCE



## TRIADIC CEILING PITCHES



## "FIELD HOLLER"



CADENCE ON TONIC

CODA

## CONTOUR SEQUENCE

## SOLO ENDS ON SCALER DOMINANT



**APPENDIX B**

**ANNOTATED TRANSCRIPTION OF "LONELY WOMAN"**

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## CONTOUR SEQUENCE

TONIC TRIAD      M<sub>1</sub>

POLARITY OF B MINOR AND E MINOR 7TH

B HARMONIC MINOR UNTIL MEASURE 12 →

M<sub>1</sub>

POLARITY OF B MINOR AND E MINOR 7TH

## CONTOUR SEQUENCE

6      7      8

## REPETITION

9      10      11

## PITCH SEQUENCE &amp; RHYTHM SEQUENCE

12                    13

F# PENTATONIC

THIRD  
HIGHEST  
PITCH IN  
SOLO

## PITCH SEQUENCE &amp; RHYTHM SEQUENCE

14                    15                    16

M<sub>2</sub>

REPETITION

M<sub>2</sub> REPETITION OF MOTIVE M<sub>2</sub>

RHYTHM &  
BLUES  
QUOTATION

## RHYTHM SEQUENCE

17                    18                    19                    20

RHYTHM & BLUES QUOTATION

TONIC TRIAD

CONTOUR  
SEQUENCE

M<sub>2</sub>

TONIC TRIAD

LEAVES B MINOR

## CONTOUR SEQUENCE

2ND HIGHEST PITCH IN SOLO

REPETITION

This section shows a contour sequence across three measures (24, 25, 26). Measure 24 consists of eighth-note pairs. Measures 25 and 26 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 26 concludes with a single eighth note. A circled note in measure 26 is labeled "2ND HIGHEST PITCH IN SOLO". A bracket under measure 25 is labeled "REPETITION".

## PITCH SEQUENCE W/ EXTENSION

REPETITION

This section shows a pitch sequence with extension across three measures (27, 28, 29). The sequence is bracketed and repeated. Measure 27 starts with a bass note followed by eighth-note pairs. Measures 28 and 29 continue the sequence with eighth-note pairs and sixteenth-note pairs. A bracket under measure 28 is labeled "REPETITION".

## REPETITION + PITCH SEQUENCE : DEVELOPMENT OF 3RD

REPETITION

This section shows the development of the third measure through repetition and pitch sequence. Measures 30 and 31 show the continuation of the sequence from the previous section, with eighth-note pairs and sixteenth-note pairs. Brackets indicate the continuation of the sequence and the start of a new section.

## PITCH SEQUENCE

M<sub>1</sub>

ACCEL.

PREPARATION...

This section shows a pitch sequence with acceleration and preparation. Measure 32 begins with a bass note followed by eighth-note pairs. Measures 33 and 34 continue the sequence with eighth-note pairs and sixteenth-note pairs. Measure 35 shows a transition with an "ACCEL." (acceleration) indicated by a dashed line. A bracket under measure 35 is labeled "PREPARATION...".

## PITCH SEQUENCE

HIGHEST  
PITCH  
IN SOLO



## PREPARATION OF HIGH F BY LOW F

## INCOMPLETE TONIC TRIAD

**TERMINAL PITCH IS  
THE SCALER DOMINANT**

**APPENDIX C**

**ANNOTATED TRANSCRIPTION OF "CONGENIALITY"**

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## STEP PROGRESSION

Step Progression:

Contour Sequence:

E MINOR TRIAD  
(LIKE HEAD)

This section shows a musical staff with various notes and rests. The notes are circled and connected by curved lines above the staff, illustrating a step progression. Below the staff, a bracket labeled "E MINOR TRIAD (LIKE HEAD)" spans the first three measures. The notes are numbered 1, 2, 3, and 4 under their respective heads. Measures 5 and 6 are indicated by ellipses (...).

Contour Sequence:

This section shows a musical staff with notes and rests. The notes are circled and connected by curved lines above the staff, illustrating a contour sequence. A bracket labeled "Contour Sequence" spans the first four measures. Measures 5 and 6 are indicated by ellipses (...).

## STEP PROGRESSION

Step Progression:

6      7      8

This section shows a musical staff with notes and rests. The notes are circled and connected by curved lines above the staff, illustrating a step progression. Measures 6, 7, and 8 are explicitly labeled with numbers below the staff.

## STEP PROGRESSION

## CONTOUR SEQUENCE

Step Progression:

9      10

Contour Sequence:

This section shows a musical staff with notes and rests. The notes are circled and connected by curved lines above the staff, illustrating a contour sequence. Measures 9 and 10 are explicitly labeled with numbers below the staff.

## CONTOUR SEQUENCE



## PITCH SEQUENCE

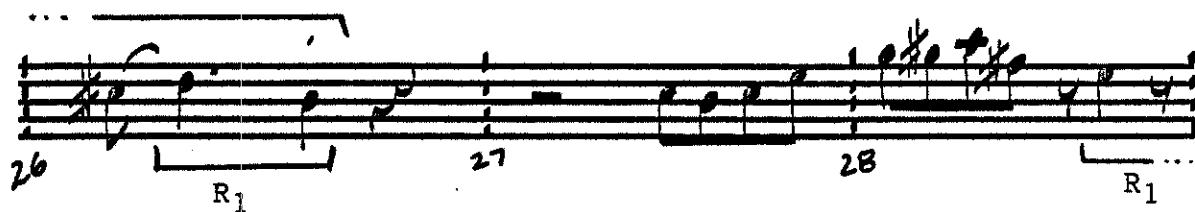


## PITCH SEQUENCE

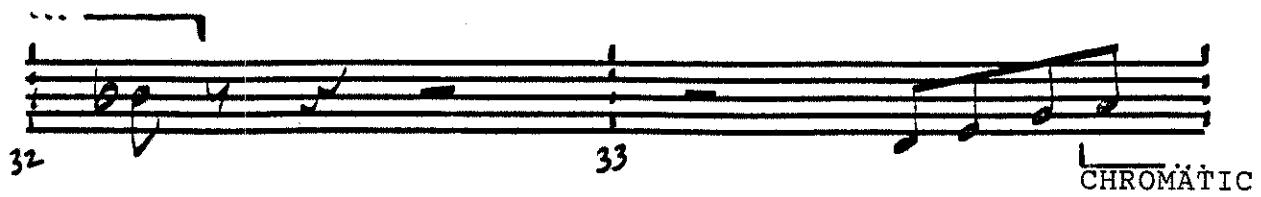


## TRIAD ON TONIC

## INCOMPLETE TRIAD



## REPETITION



34 CHROMATIC

35

36 R<sub>1</sub>

37

38

39 R<sub>1</sub> ...

CONTOUR SEQUENCE                    CONTOUR SEQUENCE

39 R<sub>1</sub>

40

41

REPETITION : DOVETAILING

42 R<sub>1</sub>

43

44

CONTOUR SEQUENCE

## REPETITION W/ DIFFERENT ENDING

Musical score showing a section from measures 45 to 48. The score consists of two staves. Measure 45 starts with a dynamic of  $\text{pp}$ . Measures 46 and 47 show a repeating pattern of eighth-note pairs followed by a sixteenth-note pair. Measure 48 begins with a sixteenth-note pair and ends with a dynamic of  $\text{f}$ . A bracket above the first four measures indicates a repetition, and another bracket above measures 46-47 indicates a different ending.

## REPETITION W/ DIFFERENT ENDING

Musical score showing a section from measures 49 to 51. The score consists of two staves. Measure 49 starts with a dynamic of  $\text{pp}$ . Measures 50 and 51 show a repeating pattern of eighth-note pairs followed by a sixteenth-note pair. Measure 51 ends with a dynamic of  $\text{f}$ . A bracket above the first three measures indicates a repetition, and another bracket above measures 50-51 indicates a different ending.

Musical score showing a section from measures 52 to 54. The score consists of two staves. Measures 52 and 53 show a repeating pattern of eighth-note pairs followed by a sixteenth-note pair. Measure 54 ends with a dynamic of  $\text{f}$ .

## "FIELD HOLLER"

Musical score showing a section labeled "FIELD HOLLER" from measures 55 to 57. The score consists of two staves. Measures 55 and 56 show a repeating pattern of eighth-note pairs followed by a sixteenth-note pair. Measure 57 ends with a dynamic of  $\text{f}$ .



"FIELD HOLLER"

60                    61                    62                    63                    ...

STEP PROGRESSION

64                    65                    66                    MINOR 7TH

F# DIMINISHED TRIAD : DOMINANT FUNCTION

STEP PROGRESSION

M<sub>1</sub>

67                    68                    MAJOR 3RD                    PERFECT 5TH

STEP PROGRESSION

REPETITION

69                    70                    71

MAJOR 7TH            MINOR 10TH

STEP PROGRESSION

72                    73                    74

G MAJOR TRIAD

PITCH SEQUENCE OF THREE PHRASES

74                    75                    76

D DOMINANT 7TH      G MAJOR TRIAD

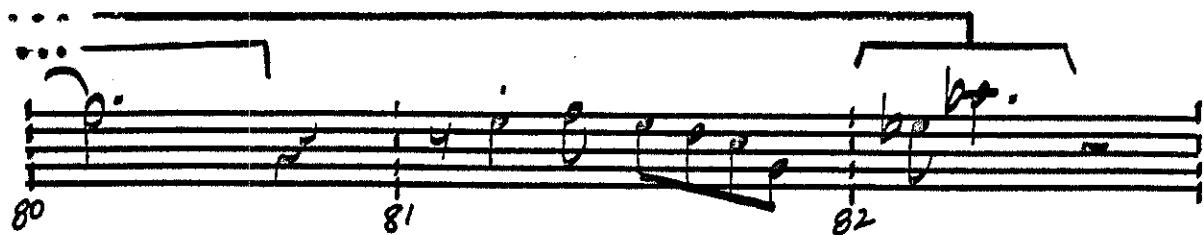
PITCH SEQUENCE OF THREE PHRASES

RHYTHM SEQUENCE  
CONTOUR SEQUENCE

77                    78                    79

G MAJOR TRIAD

## RHYTHM SEQUENCE &amp; CONTOUR SEQUENCE



REPETITION OF  
STEP PROGRESSION

STEP PROGRESSION



REPETITION OF  
STEP PROGRESSION

STEP PROGRESSION



RHYTHM SEQUENCE : ANTECEDENT-CONSEQUENT



SCALE IN THIRDS

## PITCH SEQUENCE (IN DIMINUTION)

A handwritten musical score on four-line staves. The first staff starts with a note at pitch 92, followed by a note at pitch 93, a note at pitch 94, and a note at pitch 95. The second staff begins with a note at pitch 96, followed by a note at pitch 97, and a note at pitch 98. The third staff starts with a note at pitch 99, followed by a note at pitch 100, and a note at pitch 101. The fourth staff begins with a note at pitch 102, followed by a note at pitch 103, and a note at pitch 104. The notes are connected by vertical stems and horizontal beams, indicating a sequence of eighth-note pairs.

G MAJOR TRIAD

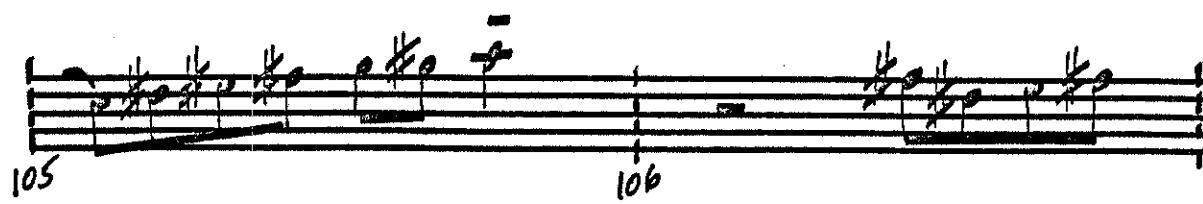
A handwritten musical score on four-line staves. The first staff starts with a note at pitch 92, followed by a note at pitch 93, a note at pitch 94, and a note at pitch 95. The second staff begins with a note at pitch 96, followed by a note at pitch 97, and a note at pitch 98. The third staff starts with a note at pitch 99, followed by a note at pitch 100, and a note at pitch 101. The fourth staff begins with a note at pitch 102, followed by a note at pitch 103, and a note at pitch 104. The notes are connected by vertical stems and horizontal beams, indicating a sequence of eighth-note pairs.

G MAJOR TRIAD

## PITCH SEQUENCE

A handwritten musical score on four-line staves. The first staff starts with a note at pitch 92, followed by a note at pitch 93, a note at pitch 94, and a note at pitch 95. The second staff begins with a note at pitch 96, followed by a note at pitch 97, and a note at pitch 98. The third staff starts with a note at pitch 99, followed by a note at pitch 100, and a note at pitch 101. The fourth staff begins with a note at pitch 102, followed by a note at pitch 103, and a note at pitch 104. The notes are connected by vertical stems and horizontal beams, indicating a sequence of eighth-note pairs.

A handwritten musical score on four-line staves. The first staff starts with a note at pitch 92, followed by a note at pitch 93, a note at pitch 94, and a note at pitch 95. The second staff begins with a note at pitch 96, followed by a note at pitch 97, and a note at pitch 98. The third staff starts with a note at pitch 99, followed by a note at pitch 100, and a note at pitch 101. The fourth staff begins with a note at pitch 102, followed by a note at pitch 103, and a note at pitch 104. The notes are connected by vertical stems and horizontal beams, indicating a sequence of eighth-note pairs.



PITCH  
SEQUENCE

Musical score excerpt showing measures 107 and 108. A bracket labeled "PITCH SEQUENCE" spans across both measures, indicating a repeating pattern of notes.

PITCH  
SEQUENCE

"FIELD HOLLER"

Musical score excerpt showing measures 109, 110, and 111. Two brackets are present: one labeled "PITCH SEQUENCE" spanning measures 109-110, and another labeled "'FIELD HOLLER'" spanning measures 110-111.

CONTOUR  
SEQUENCE

STEP  
PROGRESSION

Musical score excerpt showing measures 112 and 113. A bracket labeled "CONTOUR SEQUENCE" spans across both measures. Within measure 113, a bracket labeled "STEP PROGRESSION" highlights a specific melodic line with numbered circles (1, 2, 3) above the notes.

117

CONTOUR SEQUENCE

This section shows a contour sequence across four measures (114-117). Measure 114 starts with a eighth note followed by six sixteenth notes. Measure 115 begins with a eighth note followed by a sixteenth note. Measure 116 consists of two eighth notes. Measure 117 features a eighth note followed by a sixteenth note. A bracket above the first three measures indicates a contour sequence, while a bracket below the last three measures indicates a field holler.

114      115      116      117

"FIELD HOLLER"

REPETITION IN DIMINUTION W/ EXTENSION

This section illustrates repetition in diminution with extension over four measures (118-121). The pattern starts with a eighth note followed by a sixteenth note in measure 118, followed by a eighth note and a sixteenth note in measure 119. In measure 120, it consists of two eighth notes. Measure 121 concludes with a eighth note followed by a sixteenth note. Brackets above the first three measures show the diminution, and a bracket below the last three measures indicates the extension of the field holler.

118      119      120      121

"FIELD HOLLER"

REPETITION IN DIMINUTION W/ EXTENSION

This section shows repetition in diminution with extension over four measures (122-125). The pattern begins with a eighth note followed by a sixteenth note in measure 122, followed by a eighth note and a sixteenth note in measure 123. In measure 124, it consists of two eighth notes. Measure 125 concludes with a eighth note followed by a sixteenth note. Brackets above the first three measures show the diminution, and a bracket below the last three measures indicates octave transference.

122      123      124      125

OCTAVE TRANSFERENCE

"SHAVE AND A HAIRCUT"  
QUOTATION

This section contains a quotation of the "Shave and a Haircut" song. It spans three measures (126-128) and includes a concluding measure (129). The melody consists of eighth and sixteenth notes, typical of the original tune.

126      127      128      129

129 TONIC TRIAD      130      131 DOMINANT

REPETITION W/ OCTAVE TRANSFERENCE

132 CADENCE ON TONIC      133

134      135 OWENS MOTIVE M3C

136      137

138      139      140

CHROMATIC

141      142      143

144      145      146

## PITCH SEQUENCE OF PHRASE ENDINGS

147      148      149

ARPEGGIATION : A MINOR 7th TO D

120

CHROMATIC LOWER NEIGHBOR  
STATED THREE TIMES, THEN ASCENT

A handwritten musical score on four-line staves. Measure 150 consists of a single note. Measure 151 shows a note followed by a chromatic lower neighbor (a half-step lower) with a vertical brace between them. Measure 152 shows a note followed by two chromatic lower neighbors with a vertical brace between them. Measures 153 through 160 are blank.

E MINOR TRIAD : LIKE BEGINNING

A handwritten musical score on four-line staves. Measure 153 has a single note. Measure 154 has a note followed by a chord. Measure 155 has a note followed by a melodic line. Measure 156 has a note followed by a melodic line. Measures 157 through 160 are blank.

G MAJOR SCALE

A handwritten musical score on four-line staves. Measures 157 and 158 show a G major scale. Measure 159 is a rest. Measure 160 shows a melodic line. Brackets indicate "FINAL CADENCE ON TONIC" covers measures 158 and 159, and "CODA" covers measure 160.

PITCH SEQUENCE

A handwritten musical score on four-line staves. Measures 161 and 162 show a melodic line. Measure 163 is a rest. Brackets indicate "CODA" covers measures 161 and 162.

## APPENDIX D

### ANNOTATED TRANSCRIPTION OF "FREE"

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REPETITION W/  
DIFFERENT ENDING



REPETITION

M<sub>1</sub>

M<sub>1</sub>

PITCH  
SEQUENCE

BLUES SCALE IN D

OWENS M5C

REPETITION

9

10

SCALE IN THIRDS

M2

OCTAVE TRANSFERENCE

STEP PROGRESSION

11 12 13 14 15 16

CHROMATIC

M2

SCALE IN THIRDS

D MAJOR

C# DIM. 7TH

D MAJOR

...

M1

17 18 19

D MAJOR

E MINOR  
TO A

CHROMATIC

"CONFIRMATION"  
QUOTE

20 21 22

CHROMATIC

"CONFIRMATION"  
QUOTE

BLUES SCALE IN D

"CONFIRMATION"  
QUOTE

23                    24                    25

BLUES SCALE IN D

A MAJOR

This section shows a blues scale in D major. Measures 23, 24, and 25 are labeled "BLUES SCALE IN D". Measure 25 concludes with a bracket labeled "A MAJOR". The music consists of six staves of handwritten musical notation.

26                    27                    28                    29

D MAJOR

This section shows a blues scale in D major. Measures 26, 27, and 28 are labeled "D MAJOR". Measure 29 concludes with a bracket labeled "D MAJOR". The music consists of six staves of handwritten musical notation.

ALTERNATE REGISTER

STEP PROGRESSION

30                    31                    32                    33

M<sub>2</sub>                    M<sub>2</sub>                    M<sub>2</sub>

This section shows a step progression in alternate register. Measures 30, 31, 32, and 33 are grouped by brackets under the heading "M<sub>2</sub>". The music consists of six staves of handwritten musical notation.

ALTERNATE REGISTER

PITCH SEQUENCE OF M<sub>2</sub>

34                    35                    36

This section shows a pitch sequence of M<sub>2</sub> in alternate register. Measures 34, 35, and 36 are grouped by brackets under the heading "PITCH SEQUENCE OF M<sub>2</sub>". The music consists of six staves of handwritten musical notation.

PITCH SEQUENCE OF M<sub>2</sub>

Musical score excerpt showing pitch sequences for M<sub>2</sub>. The score consists of five staves of music. Measure 37 shows a sequence of notes with accidentals. Measure 38 follows with a similar sequence. Measure 39 concludes the section. Brackets above the staves group these measures as 'PITCH SEQUENCE OF M<sub>2</sub>'.

PITCH SEQUENCE OF M<sub>3</sub>  
ALTERNATE REGISTER  
OCTAVE TRANSFERENCE

Musical score excerpt showing pitch sequences for M<sub>3</sub> with octave transference. The score consists of five staves. Measures 40, 41, and 5 are grouped by brackets under the heading 'PITCH SEQUENCE OF M<sub>3</sub> ALTERNATE REGISTER OCTAVE TRANSFERENCE'. Measure 40 starts with a bass note. Measures 41 and 5 show melodic patterns with octaves transferred between voices.

PITCH SEQUENCE OF M<sub>3</sub>  
ALTERNATE REGISTER  
OCTAVE TRANSFERENCE

Musical score excerpt showing pitch sequences for M<sub>3</sub> with octave transference. The score consists of five staves. Measures 42, 43, and 3 are grouped by brackets under the heading 'PITCH SEQUENCE OF M<sub>3</sub> ALTERNATE REGISTER OCTAVE TRANSFERENCE'. Measures 42 and 43 show melodic patterns with octaves transferred between voices. Measure 3 concludes the section.

PITCH SEQUENCE OF M<sub>3</sub>  
ALTERNATE REGISTER  
OCTAVE TRANSFERENCE

Musical score excerpt showing pitch sequences for M<sub>3</sub> with octave transference. The score consists of five staves. Measures 44 and 45 are grouped by brackets under the heading 'PITCH SEQUENCE OF M<sub>3</sub> ALTERNATE REGISTER OCTAVE TRANSFERENCE'. Measures 44 and 45 show melodic patterns with octaves transferred between voices.

OWENS M5B

D MAJOR

46                          47                          48                          49

SCALE IN THIRDS

48                          49

PITCH  
SEQUENCE

(PHRASE 1)

50                          51                          52                          53                          54                          55

CONTOUR SEQUENCE OF THREE PHRASES

(PHRASE 2)

53                          54                          55

## CONTOUR SEQUENCE OF THREE PHRASES

(PHRASE 3)

ARPEGGIATION ACROSS  
TWO OCTAVES

CHROMATIC

SCALE IN THIRDS

M<sub>2</sub>

58      59      60

CADENCE ON  
TONIC

RHYTHM SEQUENCE

M<sub>2</sub>

61      62      63      64

CADENCE ON TONIC

PITCH SEQUENCE OF M<sub>2</sub>

PITCH SEQUENCE OF M<sub>2</sub>

M<sub>2</sub> VARIANT

CHROMATIC

M<sub>2</sub> VARIANT

65      66      67

## CONTOUR SEQUENCE

128.

M<sub>2</sub> VARIANT

68      69      70

## CONTOUR SEQUENCE

71      72      73      74

D MAJOR SCALE UNTIL M. 88

## CONTOUR SEQUENCE

75      76      77      78

## CONTOUR SEQUENCE

79      80      81      82

## REPETITION W/ RHYTHMIC VARIATION

A musical score showing a rhythmic pattern across four staves. Measures 83 through 96 are shown. Measure 83 starts with a dotted half note followed by an eighth note. Measure 84 has a sixteenth note followed by an eighth note. Measure 85 has a sixteenth note followed by a sixteenth note. Measure 86 has a sixteenth note followed by an eighth note. Measure 87 has a sixteenth note followed by an eighth note. Measure 88 has a sixteenth note followed by an eighth note. Measure 89 has a sixteenth note followed by an eighth note. Measure 90 has a sixteenth note followed by an eighth note. Measure 91 has a sixteenth note followed by an eighth note. Measure 92 has a sixteenth note followed by an eighth note. Measure 93 has a sixteenth note followed by an eighth note. Measure 94 has a sixteenth note followed by an eighth note. Measure 95 has a sixteenth note followed by an eighth note. Measure 96 has a sixteenth note followed by an eighth note.

## CONTOUR SEQUENCE OF THREE PHRASES

A musical score showing a contour sequence of three phrases. The first phrase (measures 87-88) consists of a sixteenth note followed by an eighth note. The second phrase (measure 89) consists of a sixteenth note followed by an eighth note. The third phrase (measure 90) consists of a sixteenth note followed by an eighth note. A bracket labeled "CHROMATIC" spans the duration of the second and third phrases.

## CONTOUR SEQUENCE OF THREE PHRASES

A musical score showing a contour sequence of three phrases. The first phrase (measures 90-91) consists of a sixteenth note followed by an eighth note. The second phrase (measure 92) consists of a sixteenth note followed by an eighth note. The third phrase (measure 93) consists of a sixteenth note followed by an eighth note. A bracket labeled "CHROMATIC" spans the duration of the second and third phrases.

## REPETITION

A musical score showing a repetition section. Measures 92 and 93 are grouped together under a bracket labeled "CHROMATIC". Measures 94 and 95 are grouped together under a bracket labeled "M<sub>4</sub>". Measure 96 is labeled "(A CAPELLA)".

## REPETITION W/ EXTENSION

130

M<sub>4</sub>                    M<sub>4</sub>                    M<sub>4</sub>

95                    96

## REPETITION W/ EXTENSION

M<sub>4</sub>                    M<sub>4</sub>                    →

FRAGMENT                FRAGMENT

SCALE IN THIRDS

97                    98                    99

D MAJOR

SCALE IN                    E MINOR                    CHROMATIC

THIRDS

100                    101

D MAJOR

A DOMINANT 7                    D MAJOR

102                    103

## **APPENDIX E**

### **GLOSSARY OF JAZZ TERMS**

AABA form:	A compositional form borrowed from popular songs of the 1930s and 1940s. Widely used in bebop improvisations. Each section is eight measures in length.
Bebop:	The "classical" style of jazz improvisation. Originated in the early 1940s but is still widely performed today. The archetypal bebop performer is Charlie Parker.
Bridge:	The B section of an AABA form.
Changes:	The predetermined harmonic progression.
Free Jazz:	A school of jazz performance characterized by the abandonment of predetermined harmonic and compositional structures. Free jazz evolved during the late 1950s and early 1960s, and achieved peak prominence during the 1960s and early 1970s. Its influence is still present today.
Head:	The statement of the principal melody upon which a jazz improvisation is based. The head is usually restated to close the performance.
Rhythm & Blues:	A style of twentieth-century, popular dance music characterized by simple structure and accented backbeats (beats 2 and 4 of a measure in 4/4 time).
Riff:	Melodic motive, usually very brief. The term riff usually applies to a brief motive that is repeated in an ostinato-like pattern.
Shuffle Blues:	A style of blues performance which uses riffs constructed from repeated pitches in a dotted-eighth and sixteenth note pattern. Shuffle blues are typically performed by rhythm & blues artists.
Substitution:	The replacement of a chord in the harmonic progression by another chord, or chords, that create greater harmonic

interest. Substitutions were widely used in bebop to add interest to the sometimes static harmonic progressions of popular standards.

**Walking bass:**

A style of bass performance characterized by consistent quarter note rhythm in predominantly stepwise motion. The standard bass accompaniment for bebop.

## SELECTED BIBLIOGRAPHY WITH ANNOTATIONS

### Biographical Information

Although dozens of periodical articles and chapters in jazz histories describe Coleman's colorful life and "storybook" career, the overwhelming majority of theses sources are journalistic in tone, anecdotal in content, and very few of them offer previously unknown information. The following articles and monographs are the better sources of information on Coleman's early life and career:

Blumenthal, Bob. "Ornette: An Experimental Music that has Aged Gracefully," Jazz Magazine I/3 (Spring 1977), 39-42.

A capable summary of the first seventeen years of Coleman's career. Principally biographical.

Bresnick, Adam and Russell Fine. "Ornette Coleman: Interview," Cadence VIII/9 (September 1982), 5-7, 51.

In this brief but insightful interview, Coleman discusses his musical roots, the younger musicians who have studied and worked with him after his rise to fame, his composition in progress called "The Oldest Language," and a listener's relationship to his music.

Feather, Leonard. "Ornette Coleman: Harmolodic Master Explores the Perils of Self-Expression," DownBeat 48 (July 1981), 16-19, 62-63.

Perceptive and informative interview that contains much information about Coleman's early years in Fort Worth and in Los Angeles.

Giordano, John. Telephone interview with Michael Cogswell, February 4, 1989.

John Giordano (currently the Musical Director of the Fort Worth Symphony) has been friends with Coleman

since the 1950s and, in the 1980s, revised and reorchestrated Coleman's Skies of America. The majority of the ninety-minute interview focuses upon their work together on Skies of America. The interview has been recorded on two cassette tapes.

Litweiler, John. The Freedom Principle: Jazz After 1958. New York: William Morrow, 1984.

The book is a useful survey of the origin and development of free jazz. The chapter entitled "Ornette Coleman: The Birth of Freedom" (pp. 31-58) provides a capable summary of Coleman's career. The content is principally biographical; the few descriptions of musical style are disappointingly journalistic.

Spellman, A.B. Black Music: Four Lives. New York: Schoken Books, 1970. Originally published as Four Lives in the BeBop Business, New York: Pantheon Books, 1966.

One quarter of Spellman's book is a biography of Coleman. By far the most comprehensive and insightful discussion of Coleman's life and early career. Does not contain any analytical information.

Schuller, Gunther. "Coleman, Ornette," The New Grove Dictionary of Jazz, 2 vols., ed. Barry Kernfeld. London: Macmillan, 1988, I, 229-231.

Superb summaries of Coleman's career and musical style. Schuller's article displays insight and eloquence. Includes a selected bibliography and discography.

Wild, David. Ornette Coleman, 1959-1979: A Discography. Ann Arbor: Wild Music, 1980.

The appendices of this useful discography present sensitive surveys of Coleman's career and insights into his musical philosophy. Much of the information has apparently been collected from informal interviews with Coleman or his sidemen.

Williams, Martin. Jazz Masters in Transition: 1957-69. New York: Macmillan, 1970.

A collection of essays originally published as jacket notes, record reviews, interviews, and journal articles; the contents were slightly revised for inclusion in this monograph. "Rehearsing With Ornette" (pp. 54-57) describes one of Coleman's rehearsals. Other relevant essays include: "Ornette Coleman in Stockholm" (203-204), "Coleman's Raw

"Emotion" (277-278), and "Ornette Coleman in Concert" (282-283).

\_\_\_\_\_. The Jazz Tradition. New York: Oxford University Press, 1970.

Chapter 16 of Williams's collection of essays, "Ornette Coleman: The Meaning of Innovation" (pp. 207-220) is a sensitive survey of Coleman's work in the 1960s. Williams was an early champion of Coleman's music.

#### Analytical Information and Musical Editions

Only a handful of scholarly examinations of Coleman's music have been published, and many of these discuss only his precomposed melodies and not his improvisations. The following journal articles and monographs contain useful analytical information; several of them contain transcriptions of compositions and of small portions of solos from Coleman's recordings:

Bourne, Michael. "Ornette's Innerview," DownBeat 40 (November 22, 1973), pp. 16-17.

Excellent, in-depth interview by a sensitive jazz critic. Coleman discusses his harmolodic theory.

Budds, Michael J. Jazz in the Sixties: The Expansion of Musical Resources and Techniques. Iowa City: University of Iowa Press, 1978.

A general survey of jazz innovations of the 1960s. Although scholarly in tone, this work fails to present the learned investigation promised by the title and publisher. Coleman's music is discussed only very generally.

Coleman, Ornette. Jacket notes for Change of the Century. Atlantic 1327, 1959.

Coleman describes his musical style and briefly comments upon each of the compositions on the album.

\_\_\_\_\_. Jacket notes for Dancing in Your Head. Horizon SP-722, 1975.

Briefly discusses his Harmolodic Theory.

\_\_\_\_\_. Jacket notes for Skies of America. Columbia KC- 31562, 1972.

Contains Coleman's earliest mention of his Harmolodic Theory.

Foster, Scott. "Ornette Coleman's Solo on Love Words--An Alto Saxophone Transcription," DownBeat 53 (June 1986), pp. 56-57.

This transcription of a 1979 solo is one of the few published transcriptions of a complete Coleman solo. The transcription is accompanied by several comments on style and technique but does not contain any significant analytical information.

Jost, Ekkehard. Free Jazz. Graz, Austria: Universal Edition, 1974. Reprint edition: New York: Da Capo Press, 1981.

Jost, a brilliant German jazz scholar, is the leading researcher into the free jazz movement of the 1960s. The chapter devoted to Coleman contains an insightful discussion of Coleman's methods, but does not provide an analysis of any solo in its entirety.

\_\_\_\_\_. "Zur Musik Ornette Coleman," Jazzforschung II (1970), pp. 105-124.

This article was later incorporated into Jost's monograph, Free Jazz. Contains ten musical examples from various solos.

Kernfeld, Barry. "Harmolodic theory," The New Grove Dictionary of Jazz, 2 vols., ed. Barry Kernfeld. London: Macmillan, 1988, I, 484.

An ambitious attempt to codify Coleman's theory. Contains some misinformation. (See pp.xx of this thesis.)

Medima, Harry. Jazz Styles and Analysis: Alto Sax. Chicago: Maher Publications, 1975.

This monograph contains over 150 transcriptions of solos by over 100 alto saxophonists. The Coleman solos in this collection are: "Dee Dee" (1965) and

"Round Trip" (1968). No significant analytical information is included.

Porter, Lewis. "The Blues Connotation in Ornette Coleman's Music: With Some General Thoughts on the Relation of Blues to Jazz," Proceedings of the First International Conference on Jazz Studies. Bologna: University of Bologna, 1988.<sup>1</sup>

Superb examination of the blues elements in Coleman's work. Includes nine musical examples. (Porter has published pioneering research into the musics of John Coltrane and Lester Young.)

Schuller, Gunther. "Coleman, Ornette," The New Grove Dictionary of Jazz, 2 vols., ed. Barry Kernfeld. London: Macmillan, 1988, I, 229-231.

Superb summaries of Coleman's career and musical style. Schuller's article displays insight and eloquence. Includes a selected bibliography and discography.

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. A Collection of the Compositions of Ornette Coleman. New York: MJQ Music, 1961.

Presents transcriptions of the melodies of Coleman's compositions. Includes a transcription of the improvised solo on "Congeniality"; the transcription displays annotations which trace motivic development. This is apparently the only scholarly analysis yet published of a complete Coleman solo. Schuller traces motivic development, but does not explore additional areas of interest (e.g. modality, rhythmic variation, large-scale form, contour).

Tirro, Frank. "Constructive Elements in Jazz Improvisation," Journal of the American Musicological Society XXVII/2 (Summer 1974), pp. 285-305.

Includes a brief examination of the theme of Coleman's "Bird Food," recorded in 1959. Tirro notes the influence of bebop upon this composition.

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<sup>1</sup>This conference report is, as of March 1989, not yet available for distribution. I acquired a copy of the article from Lewis Porter. His double-spaced draft contains 26 pages of text, 9 pages of endnotes, and 4 pages of musical examples.

Williams, Martin and George Russell. "Ornette Coleman and Tonality," Jazz Review III (June 1960), 7-10.

A transcription of a conversation between jazz scholar Williams and composer and theorist Russell. At the time of this conversation, Coleman was newly discovered and his musical approach was controversial.

## BIBLIOGRAPHY OF ADDITIONAL SOURCES CONSULTED

The sources listed in this bibliography were consulted in the preparation of this thesis but are not preeminent sources of information on Coleman or his music. A number of these sources do not include direct references to Coleman at all, but are valuable for their insights into jazz or musical analysis in general.

Cohen, Joel. "Riffs: Ornette Coleman," Downbeat XLII/10 (October 1985), 14.

Collier, James Lincoln. The Making of Jazz: A Comprehensive History. New York: Dell Publishing, 1978.

Cope, David. New Music Notation. Dubuque, Iowa: Kendall/Hunt, 1976.

Karkoschka, Erhard. Notation in New Music: A Critical Guide to Interpretation and Realization. New York: Praeger, 1972.

Owens, Thomas. Charlie Parker: Techniques of Improvisation, 2 vols. Ph.D. Dissertation, University of California, Los Angeles, 1974.

Perlman, Allan, and Daniel Greenblatt. "Miles Davis Meets Noam Chomsky: Some Observations in Jazz Improvisation and Language Structure," pp. 169-183 of The Sign in Music and Literature, ed. Wendy Steiner. Austin: University of Texas Press, 1981.

Schuller, Gunther. Early Jazz: Its Roots and Musical Development. New York: Oxford University Press, 1968.

\_\_\_\_\_. The Swing Era: The Development of Jazz, 1930-1945. New York: Oxford University Press, 1989.

Sheridan, Chris. "Ornette Coleman," Jazz Journal International XXXIII/11 (1980), 22.

Strout, Nicholas L. I've Heard That Song Before: Linguistic and Narrative Aspects of Melodic Quotation in Instrumental Jazz Improvisation. Master's thesis, Indiana University, 1986.

Williams, Martin. Jacket notes for The Shape of Jazz to Come. Atlantic 1317, 1959.

## SELECTED DISCOGRAPHY WITH ANNOTATIONS

This discography lists the most stylistically significant and historically influential recordings of Coleman's career to date.<sup>1</sup> Although many of these recordings are no longer in print, the watershed recordings of Coleman's development--such as the early Atlantic recordings that brought him international fame--are still available.

This discography is sub-arranged by date of release in order to create a handy survey of Coleman's musical evolution and his relationship with the recording industry.

### Ornette Coleman's Recordings as a Leader

#### Something Else!!!! : The Music of Ornette Coleman. Contemporary 3551, 1958.

Coleman's first commercial recording.<sup>2</sup> Although Coleman performs beautifully, the music as a whole is hampered by a pianist and a bassist who, despite their willingness and enthusiasm, are not able to share Coleman's artistic vision.

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<sup>1</sup>A comprehensive discography that covers the first twenty-one years of Coleman's recorded output is: David Wild. Ornette Coleman, 1958-1979: A Discography. Ann Arbor: Wild Music, 1980.

<sup>2</sup>In the late 1940s, Coleman recorded several original compositions for Imperial Records in Natchez, Mississippi, but the tapes from this session have never been located.

Tomorrow is the Question! : The New Music of Ornette Coleman. Contemporary 3569, 1959.

The instrumentation on this album is the prototype for many of Coleman's later recordings: alto saxophone, trumpet, bass, and drums. Although the choice of instrumentation circumvents the obstacle of using a chordal instrument within Coleman's style, the performance is somewhat hindered by a rhythm section that is too imbedded in bebop.

The Shape of Jazz to Come. Atlantic 1317, 1959.

Coleman's first recording to exhibit his style in full fruition. The accompanying personnel--Don Cherry (cornet), Charlie Haden (bass), and Billy Higgins (drums)--received widespread recognition through their association with Coleman. This recording includes: "Lonely Woman," "Peace," and "Congeniality."

Change of the Century. Atlantic 1327, 1959.

Recorded with the same personnel as The Shape of Jazz to Come. Includes: "Ramblin'," "Free," "Bird Food," and "Una Muy Bonita."

Free Jazz. Atlantic 1364, 1960.

One of Coleman's most famous sessions. Features a double quartet (two woodwinds, two trumpets, two basses, two drums) that performs thirty-eight minutes of non-stop free improvisation. The title of this album provided journalists with a name for the new style of music.

Ornette on Tenor. Atlantic 1394, 1961.

One of the few recordings to display Coleman's work on the tenor saxophone--an instrument that he played frequently during his early years in rhythm & blues bands.

Town Hall, 1962. ESP 1006, 1962.

Coleman's last recording before a self-imposed retirement that lasted for almost three years. Includes a through-composed string quartet entitled "Dedication to Poets and Writers."

Forms and Sounds for Wind Quintet. Polydor 623246-623247, 1965.

Early sample of Coleman's through-composed works. Recorded in England by the Virtuoso Ensemble.

The Ornette Coleman Trio at the Golden Circle. Blue Note 84224-84225, 1965.

The selections "Dee Dee" and "Snowflakes and Sunshine" display Coleman's work on violin and trumpet, which he taught himself to play during his three year hiatus.

The Empty Foxhole. Blue Note 84246, 1966.

Coleman's ten year old son, Denardo, makes his debut as drummer. Denardo's technique is rudimentary but his approach is refreshingly spontaneous.

New York is Now!. Blue Note 84287, .

Personnel: Coleman (alto saxophone, trumpet, violin); Dewey Redman (tenor saxophone); Jimmy Garrison (bass) and Elvin Jones (drums). Garrison and Jones, best known for their work with John Coltrane, create an accompaniment that, although equally free in approach, significantly differs from Coleman's previous rhythm sections.

Love Call. Blue Note 84356, 1968.

Same personnel as New York is Now!.

Science Fiction. Columbia KC-31061, 1971.

A stunning assortment of performances that vary in instrumentation and style. Includes vocals by Asha Puthli, and a poetry reading by David Henderson. One of Coleman's most artistically successful recordings since his early Atlantic sessions.

Skies of America. Columbia KC-31562, 1972.

A recording by the London Symphony Orchestra of twenty-one movements of Coleman's orchestral composition. Coleman performs on several of the movements.

Dancing in Your Head. Horizon SP-722, 1975.

Coleman's first electric album is especially significant for the return of a chordal instrument (guitar) as a regular member of the ensemble. This ensemble evolved into the group, "Prime Time." Also contains a recording of Coleman performing with the master musicians of Joujouka, Morocco.

Body Meta. Artist House AH-1, 1975.

The first recording on the Artist House label. Coleman helped found Artist House to give musicians more artistic and financial control over their products.

Soapsuds. Artist House AH-6, 1977.

Duets by Coleman (tenor saxophone and trumpet) and Charlie Haden (bass).

Of Human Feelings. Antilles 2001, 1979.

The first digital jazz album recorded in the United States. Recorded in 1979 but released in 1982. Because of contractual difficulties, Coleman did not receive any royalties from this album,<sup>3</sup> and his contract was not renewed by Antilles.

Ornette and Prime Time: Opening the Caravan of Dreams.

Caravan of Dreams 85001, 1985.

The Caravan of Dreams Performing Arts Center, in Fort Worth, provided a boost to Coleman's career by inviting him to open the center and recording him on their label.

In All Languages. Caravan of Dreams 85008, 1987.

Features performances by Coleman famous quartet (Cherry, Haden, Higgins) and by Prime Time. Two of the compositions are performed twice, once by each quartet--an interesting study in contrast.

Virgin Beauty. Portrait R-44301, 1988.

Contains some of Prime Time's best work to date.

Coleman's Recordings as a SidemanSchuller, Gunther. Jazz Abstractions. Atlantic 1365, 1960.

Coleman performs on two compositions by Gunther Schuller: "Abstraction" and "Variants on a Theme of Thelonious Monk (Criss-Cross)." This recording is an important document of "third-stream" music--a fusion of jazz and avant-garde classical styles.

<sup>3</sup>Francis Davis. In the Moment: Jazz in the 1980s (New York: Oxford University Press, 1986), 143-144.

McLean, Jackie. New and Old Gospel. Blue Note BST-84262, 1967.

Coleman plays trumpet on this album by alto saxophonist McLean.

Blood, James. Tales of Captain Black. Artist House AH 7, 1978.

Guitarist James Blood is a former sideman in Coleman's Prime Time. Coleman contributes to Blood's debut album as a leader.

Haden, Charlie. Closeness. Horizon SP-710, 1976.

Coleman and Haden perform a duet entitled "O.C." This recording consists entirely of duets with bassist Haden and other artists.

Methany, Pat. Song X. Geffen 24096, 1985.

Coleman's work with Methany, a popular jazz-rock guitarist who has long been an admirer of Coleman, introduced him to a contemporary audience not previously familiar with his music.

### Anthologies

Smithsonian Collection of Classic Jazz. Smithsonian Institution P6-11891, 1973.

This definitive compilation of famous jazz recordings includes three performances by Coleman: "Lonely Woman," "Congeniality," and an excerpt from "Free Jazz." Excellent notes by Martin Williams.

### Video Recordings

Clarke, Shirley, director. Ornette: Made in America. VHS video cassette. Fort Worth: Caravan of Dreams Productions, 1987.

Originally released a movie in 1986, this video is an entertaining blend of documentary, biography, and fantasy. Contents include: extensive footage of Coleman and his group, Prime Time, performing Skies of America with the Fort Worth Symphony; rare film clips of Coleman performing in the 1960s; and interviews with Coleman, his sideman, jazz historians, and journalists.