

**MELODIC FEATURES IN THE IMPROVISATIONS OF RED GARLAND:  
TRANSCRIPTIONS AND ANALYSIS**

**THESIS**

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**By**

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## **CHAPTER 1**

### **RED GARLAND (1923-1984): BIOGRAPHICAL INFORMATION**

Born in Dallas on May 13, 1923, William (Red) Garland was one of many outstanding musical performers to emerge from the State of Texas. However, he is one of only a few musicians honored at the Museum of Texas History in Austin. In 1954, Garland secured a place in history, when he earned a position as the pianist in the Miles Davis Quintet, one of the most influential jazz groups of the 1950s. Thomas Owens describes the group as “a musical alliance that would have a great impact on the evolution of jazz” (Owens 1995, 94) and as a “legendary bebop ensemble” (ibid, 117). Although he is well known by the jazz community, publications concerning Garland’s life and musical style are scarce. The next few paragraphs will provide biographical information about this great jazz pianist.

Garland’s jazz style has deep roots that may have been planted even before Garland began to play the piano. While in high school, the clarinet, rather than the piano, was his first instrument (Lyons 1983, 146), followed by the alto saxophone. The clarinet was suggested by Garland’s father, an admirer of Benny Goodman (Lyons 1983, 146). Dallas native Buster Smith (1904-1991), a self-taught player who had performed jazz with Walter Page’s Blue Devils, The Bennie Moten Band, and the early Count Basie Orchestra, was Garland’s teacher (Oliphant 1996, 234). Smith’s influence was probably

strong on his pupil, considering Smith's influence on the Count Basie Orchestra and Charlie Parker (1920-1955). Gene Ramey once told Stanley Dance: "It was Buster who really made the Basie band what it was." (Quoted in Oliphant 1996, 106.) Smith, the reed section leader, taught them "to harmonize" and "to learn to breath at the same time" (ibid.).

Garland's move to the piano did not occur until he joined the army at the age of 18 (Dobbins 2001, 14). There, he met Lee Barnes, a pianist in the army band, who began teaching him to play the piano, and Barnes even wrote some exercises for Garland (Lyons 1983, 146). Garland began to love the instrument and recalled practicing all day at the piano. After Red Garland's discharge in 1944, he continued to play piano, studying a Theodore Presser exercise book. Returning to Texas, he soon began to play piano in the dance halls of Dallas and Ft. Worth. His first performance was with tenor saxophonist Bill Blocker in 1945. Garland's usual repertoire at this time consisted of songs popularized by Count Basie (1904-1984) and Nat "King" Cole (1917-1965), Garland's first two favorite pianists respectively. (Ibid.) In 1946, Oran "Hot Lips" Page (1908-1954), Buster Smith's colleague from the Blue Devils, Moten, and Basie bands, passed through Dallas on a tour. The original piano player in Page's ensemble was fired in Dallas, due probably to drunkenness (ibid.), and Page invited Garland to play piano for the remainder of the tour dates (Koster 1998, 284). The nervous pianist, first hesitant about his own abilities, was further persuaded by Buster Smith to accept this invitation (Lyons 1983, 146).

Following his experiences on the road in 1946, Red Garland settled in New York City. There, he was able to see and hear several pianists who would influence his music,

including Errol Garner (1921-1977), Bud Powell (1924-1966), Art Tatum (1909-1956), and later Ahmad Jamal (born 1930) (Koster 1998, 284). Garland began to establish himself on the New York jazz scene. Garland found work for six weeks with Billy Eckstine's big band. For nearly ten years, he worked in jazz clubs in and around New York and Philadelphia with many other prominent jazz figures, including Eddie Vinson (1917-1988), Coleman Hawkins (1904-1969), Ben Webster (1909-1973), and Lester Young (1909-1959) (ibid.). Garland's position as house pianist for the Down Beat club in Philadelphia between 1947 and 1949 is especially notable (Dobbins 2001, 14). There he worked with Fats Navarro (1923-1950), Charlie Parker (1920-1955), and Miles Davis (1926-1991) (ibid.).

Miles Davis attended a Boston performance of Coleman Hawkins with Red Garland in 1954 and invited Garland to play in a group that Davis was assembling (Lyons 1983, 147). That year, Garland became a member of the Miles Davis Quintet, sometimes referred to as Davis' first, or classic, quintet. Several jazz historians, critics, and fans consider this ensemble to be "one of the finest groups ever assembled in the bop idiom" (Koster 1998, 284). According to Brian Case's and Stan Britt's *The Harmony Illustrated Encyclopedia of Jazz*, this ensemble would "set the pattern for most jazz combos in the '50s" (quoted in Oliphant 1996, 234). Red Garland had already recorded with Miles Davis and drummer Philly Joe Jones (1923-1985) on *Miles Davis: The Beginning* in 1955; but a young bass player named Paul Chambers (1935-1969) and tenor saxophonist John Coltrane (1926-1967) completed the quintet later that year. Jack Chambers voiced a concern about the connection between Davis' love for the sport of boxing and an "extramusical" influence in Garland (Chambers, 1983, 200). Before being drafted into the

army, Garland did attempt a career as a pugilist and once lost in a contest with Sugar Ray Robinson, one of Davis' heroes from the sport. However, this connection is generally seen as coincidental. Dan Morgenstern notes: "The fact that Garland had been a professional boxer . . . would not have had any bearing on the matter if Miles hadn't liked his playing" (quoted in Oliphant 1996, 235). Throughout Miles Davis' autobiography, Davis asserts that his bands were assembled for musical reasons. It is conceivable that Davis liked Garland because he was "malleable" and able to incorporate elements of Ahmad Jamal's style into his own at Davis' request (Oliphant 1996, 235).

Once established, the Miles Davis Quintet performed across the United States and internationally. They recorded several influential jazz albums, including *Miles* in November 1955 and the classic albums *Relaxin'* (recorded in 1956), *Workin'* (1956), *Cookin'* (1956), and *Steamin' with the Miles Davis Quintet* (1956) for which Garland earned critical acclaim (Koster 1998, 284). It is interesting that these four albums were all recorded in three recording sessions, so that Davis could fulfill an obligation of his recording contract. In the fifth edition of the *Penguin Guide to Jazz*, it is noted that "great music is sometimes made in inauspicious circumstances" (Cook 2000, 372). The author comments on the significance of these records: "As far as the jazz of the time is concerned, they are time-capsule material . . . at their greatest they bespeak an extraordinary sense of spontaneity, a brilliant assemblage of players in creative flux . . . these records should be in every serious jazz collection." (Ibid.) In his autobiography, Miles Davis comments on the significance of his quintet: "The group I had with Coltrane made me and him a legend. That group really put me on the map in the musical world." (Davis 1989, 197.)

This influential ensemble was short-lived, however. In 1959, Davis slowly replaced several members of the group, including Garland (Lyons 1983, 147). This was largely the result of drug abuse among members of the band. Though no longer with Davis, the musicians Garland and Paul Chambers, with Philly Joe Jones or Art Taylor, would continue to play and record together as a trio. They also served as sidemen accompanying numerous jazzmen, including John Coltrane, Art Pepper (1925-1982), and others. In Mark Levine's *The Jazz Piano Book* he lists both the Red Garland / Paul Chambers / Philly Joe Jones rhythm section and the Red Garland / Paul Chambers / Art Taylor rhythm section as some of the finest rhythm sections in jazz music. (Levine 1989, 275.)

After Bill Evans (1929-1980) replaced Garland in Miles Davis's rhythm section, Red Garland's career waned. His later solo and trio recordings, though significant, did not gain the popularity that the quintet recordings had earned. He moved to Philadelphia for a short time, but eventually returned home to Dallas when many jazz clubs in the area began to close. Finding work became more difficult at this time, and the failing health of Garland's mother further led to Garland's decision to stop performing. Essentially, Garland retired from the national jazz scene in 1968, although he could occasionally be seen 'sitting in' with local musicians at the Recovery Room in Dallas (Koster 1998, 284).

In 1978, Red Garland returned to performing and recording. His "comeback performance" took place in San Francisco's Keystone Korner that year (Lyons 1983, 145). Orrin Keepnews (born 1923), who had worked with Garland in recording studios in the 1950s, influenced his return to the studio (ibid.). Comparing the later recordings to those of the 1950s, the fifth edition of the *Penguin Guide to Jazz on CD* indicates that

Garland's overall style had not significantly changed, although the "litheness went out of his touch" (Cook 2000, 548). Red Garland would continue to play in the New York area until his death on April 23, 1984.

## **CHAPTER 2**

### **INFLUENCES ON RED GARLAND'S STYLE**

Unfortunately little of Garland's music before 1954 was recorded. Most of the later recordings illustrate his jazz style already fully developed. Therefore, his output is extremely consistent. Red Garland's style had been popular during the success of the Miles Davis Quintet, and Garland probably did not feel compelled to alter his style. His jazz piano style is a unique combination of musical elements inherited from earlier jazz musicians and an influential block chord approach that was unique to Garland.

Recognizable aspects of Garland's sound include a light touch, the use of the highest register of the piano, a melodic vocabulary consisting largely of bebop patterns and elements of the blues scale, a harmonic vocabulary also consistent with bebop, including altered dominant chords and rootless chord voicings, consistent rhythmic accompaniment patterns, and a unique block chord technique. Garland's solo on "If I Were a Bell" on Miles Davis's *Relaxin' with the Miles Davis Quintet* is an excellent example which illustrates each of these traits.

#### **2.1. Influential Musicians and Their Contributions to Garland's Style**

In an interview with Len Lyons, Garland noted the two pianists who first influenced him: Nat “King” Cole and Count Basie. Garland studied the music of both these pianists before moving to New York. He stated that he learned several of Nat Cole’s solos note for note. Unfortunately, due to the lack of early Garland recordings, it is difficult to identify several of these elements. However, it is likely that Garland retained some of these materials in his later style. Nat Cole, Count Basie, and Garland all share a light touch. Cole, like Garland later, was also fond of the highest register of the piano. Count Basie frequently utilized the blues scale in his improvisations. These early musical elements would remain with Garland for the rest of his career.

When Garland arrived in New York, he encountered a new musical environment. He was attracted to the sounds of several pianists who, like him, had also been influenced by the Basie, Cole, or even his former clarinet instructor Buster Smith. These musicians included bebop pioneer Charlie Parker, and a pianist largely responsible for adapting Parker’s melodic ideas to the piano, Bud Powell.

Powell had an enormous influence on Garland, though their first meeting was somewhat confrontational. Garland recalled the event in an interview: “one night I was working at Minton’s with Max Roach (born 1924), and I looked over toward the door, and in walked Bud. I could hardly play because of everything I had heard about him. I froze. Bud came over and started forcing me off the bench. ‘Let me play,’ he kept saying to me... Well he sat down at the piano and scared me to death - he played so much piano!” (Lyons 1983, 146-147.) In the same interview, Red Garland mentions that he went to Powell’s house a few days later to learn from him. He would meet with Powell several times, and they became “buddies” (ibid.). Garland began to absorb the musical

style of Powell. One can notice the similarity between the melodic elements employed by both Powell and Garland in the following musical examples:



Musical Example 2-1: Excerpt from Bud Powell's Improvisation on "Cherokee,"  
Recorded in 1949 (Tuttobene 1998, 21)



Musical Example 2-2: Excerpt from Red Garland's Improvisation on "Tune Up,"  
Recorded in 1956<sup>1</sup>

Specifically, the arpeggiated chords in measures 5 and 7 of Powell's example are similar to measures 1 and 5 in Garland's. The pattern in Powell's second measure can be compared to Garland's segment beginning on the third beat of the second measure and possibly the third beat of the 6th measure. Finally, the decoration at the downbeat of Powell's third measure and the third beat of Garland's fourth measure are identical.

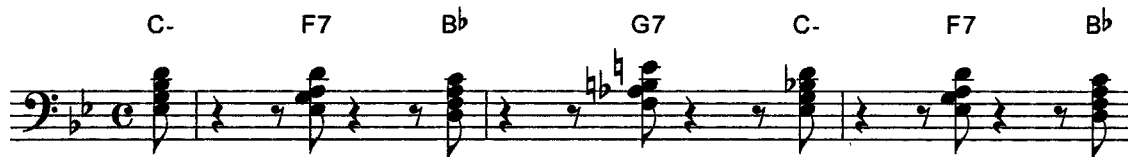
Thomas Owens, in his book *Bebop: The Music and Its Players*, lists several common bebop patterns developed by Charlie Parker; see examples 2-3, 2-4, and 2-5. All

<sup>1</sup> See the transcription of this piece in this thesis, chapter 3.

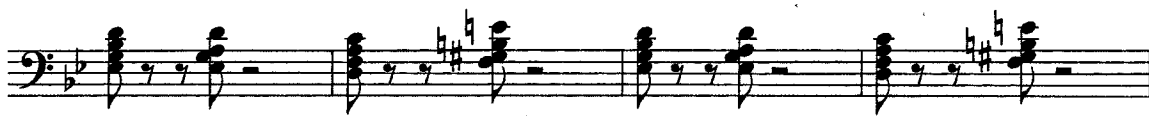


Garland would also add this element to his own style, usually during an unaccompanied introduction or occasionally behind his melodic solo.

Yet, there are important elements of Garland's accompaniment style that differ from Powell's. One of the most easily recognizable aspects of Garland's sound is a repetitive left hand rhythmic pattern. The most common examples are presented in examples 2-7 and 2-8. Pianist Errol Garner employed a simple accompaniment pattern that he adapted from Count Basie's rhythm section. But rather than using Garner's straight quarter note approach, Garland often used the upbeat pattern, or a slight rhythmic variation of it.



Musical Example 2-7: Garland's Typical Accompaniment Pattern 1 (Genge 2002, 6)



Musical Example 2-8: Garland's Typical Accompaniment Pattern 2 (ibid.)

The pianist Ahmad Jamal was also using similar rhythms in his left hand at this time, but not as regularly. He would perform the rhythm for four or eight measures and then abandon the pattern. Jamal also performed this type of accompaniment with sustained note values. Garland would use shorter note values and a much more consistent application of the patterns to support his bebop related melodic lines (Genge 2002, 6).

With the Miles Davis Quintet, Garland also popularized arrangements that Jamal had already been performing in his own trio. Notably, the tracks “Billy Boy” from *Milestones* and “Ahmad’s Blues” from *Workin’ with The Miles Davis Quintet*. In fact, Garland’s performances brought Jamal’s arrangements to a broader audience, and with supportive comments made by Miles Davis probably helped to further Jamal’s career.

Ahmad Jamal, Errol Garner, and Red Garland share other elements in common. They all recognize the significance of Nat Cole to their own development. Jamal, Garner, and Garland also had unique block chord techniques. Garland’s block chord approach was his most unique contribution to jazz piano. The technique was developed by accident. Frustrated during a practice session, Garland threw his hands down on the keyboard. He liked the resulting sound: a chord voicing in the left hand already common to him and a doubled octave and a perfect fifth in the right hand.



Musical Example 2-9: Red Garland’s Block Chord Technique

Garland incorporated this sound into his style. Oddly enough, the parallel fifths and octaves that result in the right hand are never altered to fit a chord sequence. This creates some interesting dissonances in Garland’s sound, especially when Garland emphasizes the third of a dominant seventh or any pitch of a diminished chord. Garland also learned to apply his block chord technique to fast passages. He was able to apply some blues-

based and bebop melodic patterns, such as the Charlie Parker Musical Example 2-4, to the block chord approach.

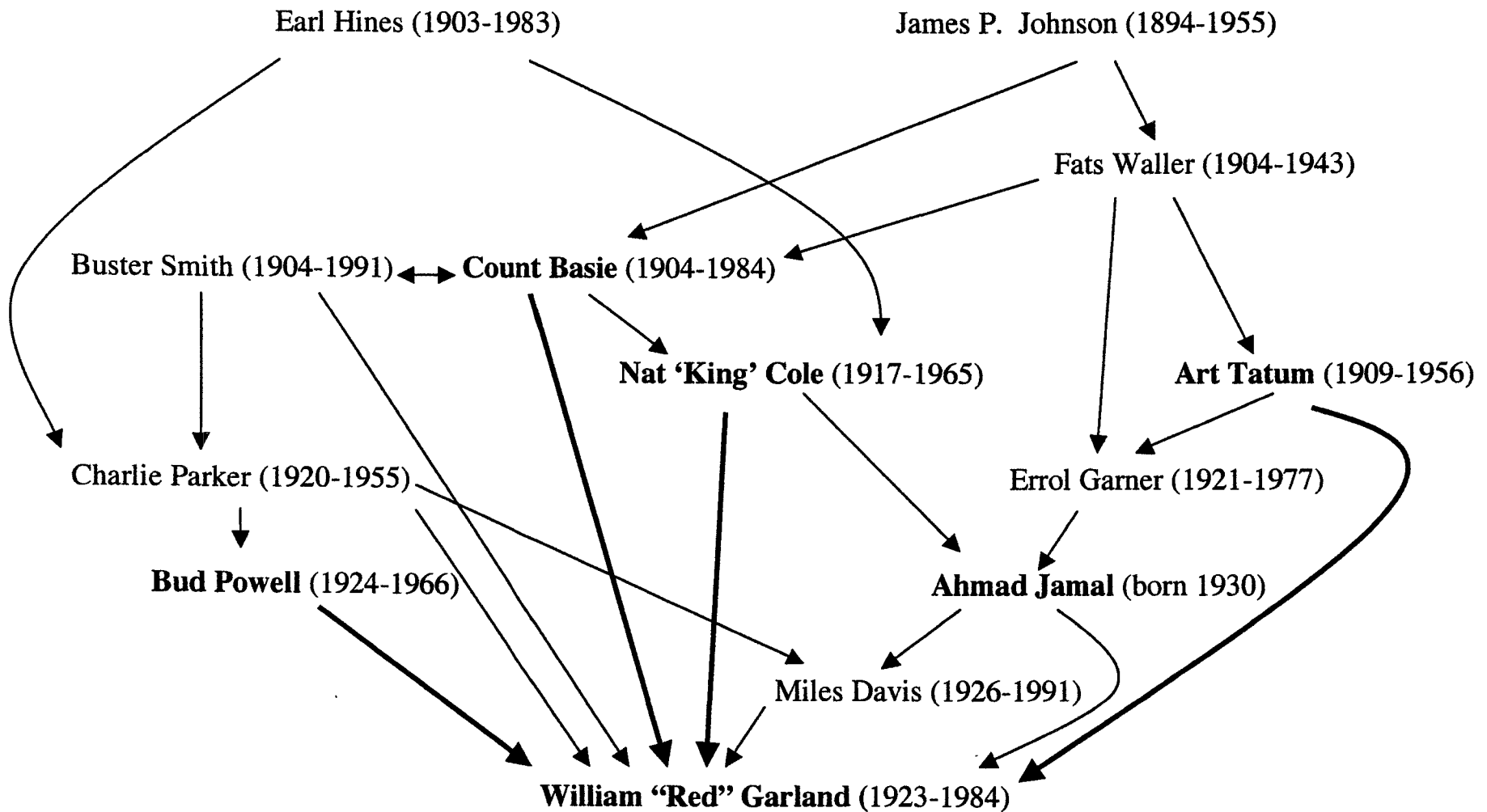
Garland has mentioned one other pianist as a main influence: Art Tatum. Garland knew Tatum and had received some informal lessons from him. Garland considered Tatum to be his greatest influence. Tatum was his pianistic ideal. When Garland first heard a recording of Tatum, he thought that several pianists were playing. What Tatum gave to Garland was a desire for technical virtuosity. Admittedly, when Garland recorded the solo album *Red Alone*, he used a stride piano technique. Though Garland is not known for his solo performances, it is in these recordings where the relationship to Tatum is most noticeable.

There are probably numerous other musicians who influenced Garland's style. Though Garland never really discusses the significance of Miles Davis' leadership, the trumpeter did have some influence on Garland. On "Straight no Chaser" from the album *Milestones*, Garland quotes a Miles Davis solo recorded with Charlie Parker almost ten years earlier. Miles Davis is also largely responsible for introducing Garland to the music of Ahmad Jamal. Anthony Genge also recognizes Lennie Tristano (1919-1978) as a possible source of inspiration for Garland's uncharacteristic one-handed solos, "Oleo" and "Well You Needn't" (Genge 2002, 9). Organist Milt Buckner (1915-1978) should also be mentioned for his early use of parallels in his own block chord style (Vacher 2001, 340), though it seems that Garland developed his technique independently.

Red Garland's jazz piano style developed from the combination of several elements of the jazz tradition and a bit of innovation or luck. The chart below illustrates the relationships among many of these musicians. The most significant musical

relationships are illustrated with bold lines. These relationships were noted by Garland himself or by his close associates, including Miles Davis. One may notice that several significant jazz pianists are not on the chart. Duke Ellington (1899-1974) and Thelonious Monk (1917-1982) are two examples. Both were very influential for Bud Powell, yet the elements which were passed on to Garland are difficult to identify and they have therefore not been included. There is also a discrepancy in the literature concerning the influence of John Lewis on Garland. Lewis may have been an early influence, yet this may not have been the same John Lewis who later earned fame with the Modern Jazz Quartet. Unless this portion of jazz history is clarified, or a significant musical connection is identified, Lewis will remain off the chart.

Illustration of Musical Relationships and Influence (Most Significant Relationships are in Bold)



## **2.2. Musical Relationships Among Red Garland's Influences**

Bud Powell is considered to be one of the most influential jazz pianists of the early bebop movement. Powell's improvisational style is related to many instrumentalists' styles of the early bop era. His melodic lines compare with the melodic lines of Garland and Charlie Parker (1920-1955). Furthermore, Powell's use of the left hand is significant to bebop pianists. Powell used the left hand to rhythmically accent the melodic aspects of the right hand. Red Garland improvised in a similar fashion, using the accompanying left hand in brief rhythmic gestures.

Nat 'King' Cole's role is very significant within the jazz piano tradition. Besides Red Garland, the jazz pianists Errol Garner, Bill Evans (1929-1980), and Oscar Peterson (born 1925) acknowledge the influence of Cole. Cole himself was continuing the intricate right hand tradition of Earl Hines (1903-1983), and Cole's use of the left hand was related to the Count Basie style. The King Cole Trio with guitarist Oscar Moore (1912 or 1916-1981) and bassist Wesley Prince (born 1907) was one of the earliest jazz piano trios without drums. Two of Red Garland's other favorite pianists, Art Tatum (1909-1956) and Ahmad Jamal, would also perform in trios with this same instrumentation. (Dobbins and Wang 2001, 474.)

Count Basie (1904-1984) learned jazz piano from the masters of Harlem stride style Fats Waller (1904-1943) and J. P. Johnson (1894-1955). By the mid 1930s, Basie was developing his unique sound. Count Basie's piano style is often described as "blues-orientated" and "minimal." His melodic phrases were brief, and he used his musical material very efficiently, often to create a sharp contrast to the intensity of the horn

sections in his ensembles. Basie's style also remains simple and elegant in smaller settings such as the jazz piano trio. His touch was light and this helped to create a buoyant swing that set the tone for the rhythm section of the Count Basie Orchestra (Robinson 2001, 156-157). This rhythm section and that of Duke Ellington's influenced Errol Garner. Furthermore, Red Garland's earliest music teacher, Buster Smith, performed in the early Count Basie Orchestra.

Like Count Basie, Art Tatum (1909-1956) also considered Fats Waller to be a primary musical influence. Tatum was familiar with the stride school, yet he integrated elements of the swing style with it. Like Basie and Cole, he had a light touch. Tatum's use of harmonic substitutions and unpredictable rhythmic shifts are also important elements of his style. In 1943, Tatum started his own trio based on the instrumentation of the King Cole Trio. Like Cole, Tatum remains a prominent figure in jazz history. Several jazz pianists learned his solos note for note, including Bud Powell. Other instrumentalists, such as alto saxophonist Charlie Parker and Red Garland, were impressed with Tatum's virtuosity and attempted to apply this technical aspect to their own instruments.

Errol Garner was largely self-taught and never learned to read music. Along with the sounds of the big bands that passed through his hometown, the music of Nat 'King' Cole made an impression on Garner. His unique style was also comparable to Tatum's and Garner would occasionally fill Tatum's place in Art Tatum's trio. Later, with Garner they would become the Slam Stewart Trio.

Another influence on Garland was Ahmad Jamal. From the age of three, Jamal was classically trained, though his teacher also encouraged him to study popular music.

Jamal became familiar with Art Tatum's music through the study of transcriptions, of which Jamal says were "fairly accurate" (Lyons 1983, 115). He was acquainted with the music of Nat 'King' Cole. Cole's use of the high registers of the piano was transferred to Jamal and Red Garland. Also, Len Lyons recognized the similarity between his left hand style and that of Errol Garner, and Jamal recognized the significance of Garner's work. He also acknowledges Count Basie and Earl Hines as early influences of his own jazz style. And like the King Cole Trio, his early trio contained a guitarist rather than a drummer.

Charlie Parker was one of the most influential instrumentalists in jazz. With Dizzy Gillespie (1917-1993), he redefined the jazz language and helped to create bebop. Parker's early musical style shows the influence of Buster Smith. Parker also worked with Earl Hines (1903-1983), who was influential on a number of pianists mentioned above. Parker's own melodic innovations were extremely important to the melodic aspects of Bud Powell's style and also Red Garland's improvisations.

## **CHAPTER 3**

### **TRANSCRIPTIONS OF RED GARLAND'S IMPROVISED SOLOS**

One of the most significant difficulties in the study of jazz or other popular music styles is a lack of reliable scores. Although jazz researchers can find access to lead sheets and big band arrangements fairly easily, the elements of a jazz musician that most often allow the artist to become successful are their individual sound and their improvisational style. Unfortunately, an incredible amount of music, occurring before the development of sound recording technology, has been forgotten. Since the development of recording equipment, researchers have gained access to musicians, whose music otherwise might have been lost. Red Garland was an influential musician, not because of his compositions, but rather because of the live performance and recordings of his improvisations. He performed far more improvisations than compositions. Therefore, we should consider Garland's improvisations as his medium for expressing his personal musical style.

Transcribing an improvisation is a challenge that can arouse many unique musical complications. The most obvious problem is notating the correct pitches. A more complicated obstacle, especially in jazz, is the notation of rhythm. Every player has a unique way of feeling time. Some musicians play consistently ahead of the beat, consistently behind, or "lay back" and catch up, or even "struggle" through

uncomfortable tempos. Also at fast tempos, the difference between certain rhythmic figures, such as eighth note triplets or an eighth note followed by two sixteenths, can be very subtle. Eighth notes are often swung, but faster tempos tend to straighten out these rhythms. Therefore, each tempo could present its own rhythmic dilemma. Jazz harmony is another difficulty that should be addressed. It can be especially troublesome when the artist is performing within an ensemble. Each member may have his or her own perception of the harmony. For example, Charles Mingus (1922-1979) was known to not give his musicians the chord changes<sup>2</sup> to a composition, an approach that allowed more freedom in the improvisations. (Sidran 1995, 157.) More commonly, a musician or several musicians who know the progression, choose to alter the harmonic content during the improvisations.

The format of the transcriptions completed for this chapter is based on a previous set of Red Garland transcriptions by Anthony Genge. This work, *The Jazz Piano Solos of Red Garland*, includes seventeen transcriptions of different pieces, biographical information, and notes on Garland's style. In this thesis, the transcriptions contain the melodic line and chord changes to thirteen additional pieces. These pieces are remaining solos on several of the same albums transcribed by Genge. They were often recorded at the same time, during the prime of Garland's career. The Red Garland solos for "Four" and "Trane's Blues" were recorded on the album *Workin' With the Miles Davis Quintet*. "Tune Up" was transcribed from *Cookin' With the Miles Davis Quintet*. The album *Milestones* contains Garland's solo on "Straight, No Chaser." The transcriptions of

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<sup>2</sup> 'Chord changes' are defined here, in the jazz sense, as a group of harmonic progressions. A 'chord change' is not necessarily a change of harmony, but can also be defined as the notation of a specific chord quality.

“Surrey with the Fringe on Top,” “Salt Peanuts,” “Something I Dreamed Last Night,” “Diane,” “Well You Needn’t,” and “When I Fall in Love” came from the album *Steamin’ With the Miles Davis Quintet*. Finally, “Makin’ Whoopee,” “What is this Thing Called Love,” and “September in the Rain” are found on a Red Garland trio recording, *A Garland of Red*.

In the transcriptions presented here, the left hand accompaniment has been omitted from the block chord sections<sup>3</sup>. The block chord sections of improvisations are still easily identifiable, however, because of the doubled octave and parallel fifth which are notated within these transcriptions. Ideally, the reader will have access to the recordings<sup>4</sup> and compare the transcriptions to them. Listening to the recordings of Red Garland is necessary in order to understand Garland’s sense of time and his touch at the piano.

The following transcriptions were completed between February 2002 and February 2003. Most of them were notated phrase by phrase in real time, using a piano and a compact disc player. In some unclear passages, headphones were used, the audio was panned to one channel, or a stereo speaker was unplugged in order to better isolate the piano sound. For very fast sections and phrases using the extreme high register of the piano, a half-speed tape recorder was used to lower the tempo and pitch to a more reasonable range. In order to check the transcription, these transcriptions were performed while listening to the recording. The manuscripts (transcriptions) that appear on the following pages were notated with the computer program Finale 2003.

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<sup>3</sup> In his transcriptions, A. Genge notated the left hand accompaniment during the block chord passages.

<sup>4</sup> See the Selective Discography in the thesis.

Like Anthony Genge, the author attempts to deal with the problems previously mentioned in the best way possible. The rhythms are notated straight, although they are usually performed swung. The author has attempted to notate the harmonies, which resulted from the collaboration of the pianist and bassist, in the manner in which they occurred on the recordings. This may or may not have been the way that Garland conceived the harmonic material, and in a few cases with altered bass notes, he could have been thinking in simpler terms. The author believes that the transcriptions are presented in the most reliable way, and hopes that they, like Anthony Genge's work, will inspire further study of Garland's music.

# Four

Piano

The musical score for 'Four' is written for piano. It consists of seven staves of music. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score includes various chords and triplet markings.

Chords and markings:

- Staff 1: E $\flat$ , E $\flat$ m7, 3
- Staff 2: A $\flat$ 7, Fm7, 3
- Staff 3: A $\flat$ m7, D $\flat$ 7, E $\flat$ , 3
- Staff 4: G $\flat$ m7, Fm7, B $\flat$ 7, 3
- Staff 5: E $\flat$ , G $\flat$ m7, Fm7, 3, 3
- Staff 6: B $\flat$ 7, E $\flat$ , 3
- Staff 7: E $\flat$ m, A $\flat$ 7, Fm7, 3

The musical score is written on seven staves, each containing a line of music in E-flat major. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various chords and triplet markings.

**Staff 1 (Measures 22-24):** Chords: A<sup>b</sup>m7, D<sup>b</sup>7. Triplet markings are present in measures 22 and 24.

**Staff 2 (Measures 25-27):** Chords: E<sup>b</sup>, G<sup>b</sup>m7, Fm7. Triplet markings are present in measures 25, 26, and 27.

**Staff 3 (Measures 28-30):** Chords: B<sup>b</sup>7, Gm7, C7, Fm7, B<sup>b</sup>7. Triplet markings are present in measures 28, 29, and 30.

**Staff 4 (Measures 31-33):** Chords: E<sup>b</sup>, G<sup>b</sup>m7, Fm7, B<sup>b</sup>7, E<sup>b</sup>. Triplet markings are present in measures 31 and 33.

**Staff 5 (Measures 34-36):** Chords: E<sup>b</sup>m7, A<sup>b</sup>7. Triplet markings are present in measures 34 and 36.

**Staff 6 (Measures 37-39):** Chords: Fm7, A<sup>b</sup>m7. Triplet markings are present in measures 37 and 39.

**Staff 7 (Measures 40-42):** Chords: D<sup>b</sup>7, E<sup>b</sup>, G<sup>b</sup>m7. Triplet markings are present in measures 40 and 42.

43 Fm7 Bb7 Eb

46 Gbm7 Fm7 Bb7+5

49 Eb Ebm7

52 Ab7 Fm

55 Abm7 Db7 Eb

58 Gbm7 Fm7 Bb7

61 Eb C7 Fm7 Bb7 Eb Gbm7

64 Fm7 Bb7 Eb

## Trane's Blues

Piano

B $\flat$ 7 Eb7 B $\flat$ 7

4 Eb7

7 B $\flat$ 7 G7b9 Cm7

10 F7 Dm7b5 Dbm7 C7 B7

13 B $\flat$ 7 Eb7 B $\flat$ 7

16 Eb7

19 B $\flat$ 7 G7b9 Cm7

F7                      B♭7                      Cm7                      F7

22

B♭7                      E♭7                      B♭7b9

25

E♭7

28

B♭7                      G7b9                      Cm7

31

F7                      B♭7                      Cm7                      F7

34

B♭7                      E♭7                      B♭7

37

E♭7

40

43  $B\flat 7$   $G7b9$   $Cm7$

46  $F7$   $B\flat 7$   $Cm7$   $F7$

49  $B\flat 7\#9$   $E\flat 7$   $B\flat 7$

52  $E\flat 7$

55  $B\flat 7$   $G7b9$   $Cm7$

58  $F7$   $B\flat$   $Cm7$   $F7$   $8va$

61  $B\flat 7$   $E\flat 7$   $B\flat 7$

The musical notation is written on seven staves, each beginning with a treble clef and a key signature of two flats (B-flat major). The notation includes various chords and melodic lines. The first staff (measures 43-45) features a melodic line with triplets and chords  $B\flat 7$ ,  $G7b9$ , and  $Cm7$ . The second staff (measures 46-48) continues the melodic line with chords  $F7$ ,  $B\flat 7$ ,  $Cm7$ , and  $F7$ . The third staff (measures 49-51) features a melodic line with chords  $B\flat 7\#9$ ,  $E\flat 7$ , and  $B\flat 7$ . The fourth staff (measures 52-54) features a melodic line with a quintuplet and a grace note, and a chord  $E\flat 7$ . The fifth staff (measures 55-57) features a melodic line with triplets and chords  $B\flat 7$ ,  $G7b9$ , and  $Cm7$ . The sixth staff (measures 58-60) features a melodic line with a grace note and chords  $F7$ ,  $B\flat$ ,  $Cm7$ , and  $F7$ . The seventh staff (measures 61-63) features a melodic line with a grace note and chords  $B\flat 7$ ,  $E\flat 7$ , and  $B\flat 7$ .

64  $E^b7$

67  $B^b7$   $G7$   $Cm7$

70  $F7$   $B^b7$   $Cm7$   $F7$

73  $B^b7$   $E^b7$   $B^b7$

76  $E^b7$

79  $B^b7$   $G7^b9$   $Cm7$

82  $F7$   $B^b7$   $D^b7$   $C7$   $B7$   $B^b7$

## Tune Up

Piano

Em7 A7 D

4

Dm7 G7

7

CMaj Cm7

10

F7 Bb

13

Em7 A7 Cm7 F7 Bb

16

Em7 A7

19

DMaj Dm7

22 G7 CMaj

25 Cm7 F7 B $\flat$

28 Em7 A7 Cm7 F7

31 B $\flat$  Em7

34 A7 D

37 Dm7 G7 C

40 Cm7 F7

43  $B^b$  Em7 A7

46 Cm7 F7  $B^b$

49 Em7 A7 D

52 Dm7  $G^7$

55 C  $Cm^7$

58 F7  $B^b$

61 Em7 A7 Cm7 F7  $B^b$

Em7 A7

64

D Dm7

67

G7 C

70

Cm7<sup>8va</sup> F7 B<sup>b</sup>

73

(8va) Em7 A7alt Cm7 F7

76

B<sup>b</sup>

79

# Straight, No Chaser

F7                      B $\flat$ 7                      F7

The musical score is written in treble clef with a key signature of one flat (B $\flat$ ). It consists of eight staves of music. The first staff contains measures 1-3, each with a triplet of eighth notes. The second staff contains measures 4-6, with measure 4 starting with a 4-measure rest and measure 6 ending with a triplet of eighth notes. The third staff contains measures 7-9, with measure 9 ending with a triplet of eighth notes. The fourth staff contains measures 10-12, with measure 12 ending with a triplet of eighth notes. The fifth staff contains measures 13-15, with measure 15 ending with a triplet of eighth notes. The sixth staff contains measures 16-18, with measure 16 starting with a triplet of eighth notes and measure 18 ending with a triplet of eighth notes. The seventh staff contains measures 19-21, with measure 19 starting with a 4-measure rest and measure 21 ending with a triplet of eighth notes. The eighth staff contains measures 22-24, with measure 22 starting with a 4-measure rest and measure 24 ending with a triplet of eighth notes.

3                      3                      3

B $\flat$ 7

4                      3                      3

F7                      D7b9                      Gm7

7                      3

C7                      F7                      Gm7                      C7

10

F7                      B $\flat$ 7                      F7

13                      3

Cm7                      B7                      B $\flat$ 7

16                      3                      3

F7                      A $\sharp$                       A $\flat$ m7                      Gm7

19                      3                      3

C7 F7 Gm7 C7

22

3

F7 Bb7 F7

25

Cm7 F7 Bb7

28

3

3

F7 Gm7

31

3

C7 F7 D7 Gm7 C7

34

3

3

F7 Bb7 F7

37

Bb7

40

3

3

F7                      A<sup>b</sup>m7                      Gm7

43

3

C7alt                      F7                      Gm7                      C7

46

3

F7                      B<sup>b</sup>7                      F7

49

B7                      B<sup>b</sup>7

52

3

F7                      Am7                      A<sup>b</sup>7                      Gm7

55

3

C7                      F7                      Gm7                      C7+9

58

3

F7                      B<sup>b</sup>7                      F7#11

61

64 **B $\flat$ 7#9**

F7 D7#9 Gm7

67 C7sus C7 F A $\flat$  G7 C7#9 F7

70 B $\flat$ 7 F7 B7

74 B $\flat$ 7#9 B $\flat$ 7b9 F7

Am7 D7b9 Gm7 C7b9 C7alt

80 F7 D7#9 Gm7 C7 F7

83

# Something I Dreamed Last Night

Dm      DmMaj7      Dm      Dm7 G7+      C7

The musical score is written for guitar on a single staff in treble clef. It consists of 20 measures. Measures 5, 8, 11, 14, 17, and 20 are marked with measure numbers. The score includes various chords and triplets. Chords are indicated by letters above the staff: Dm, DmMaj7, Dm, Dm7 G7+, C7, E♯, A7, Dm7, E♯, A7, Dm7, DmMaj7, Dm7, G7, G7alt, C, E♯, A7, Dm7, DmMaj7, Dm, Dm G7, C7, B♭7, A7b9, Dm, Bm, E7b9, E♯, A7b9, Dm7, G7, B♭m7, E♭7, and A♭. Triplets are indicated by a '3' above the notes. Measure 20 ends with a double bar line.

E<sup>♯</sup>      A7      Dm7      E<sup>♯</sup>      A7

Dm7      G7      G7alt      C      E<sup>♯</sup>      A7      Dm7      DmMaj7

Dm      Dm G7      C7      B<sup>♭</sup>7      A7b9

Dm      Bm      E7b9      E<sup>♯</sup>      A7b9      Dm7      G7

B<sup>♭</sup>m7      E<sup>♭</sup>7      A<sup>♭</sup>

# Surrey with the Fringe on the Top

B $\flat$  Cm7  
 F7 B $\flat$  Gm7 Cm7 F7  
 B $\flat$  Gm7 C7sus C7  
 Cm7 F7 B $\flat$  Cm7 F7  
 B $\flat$  B $\flat$   
 A $\sharp$  D7 Gm7 C7 Cm7 F7  
 B $\flat$ 7 E $\flat$  F $\sharp$ m7 Fm7 B $\flat$ 7

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B $\flat$  and E $\flat$ ) and a 3/4 time signature. The piece consists of 18 measures, organized into three systems of six measures each. The notation includes various musical elements such as eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes). Chord symbols are placed below the staff to indicate the harmonic accompaniment for each measure. The score begins with a B $\flat$  chord and ends with a B $\flat$ 7 chord. The melody is characterized by its rhythmic complexity, particularly in the use of triplets and sixteenth-note patterns.

E<sup>b</sup>                      B<sup>b</sup>            E<sup>o</sup>            F            G7

21

3

Gm7            C7            F7                      B<sup>b</sup>7

24

3

B<sup>b</sup>                              Cm7            F7

27

3

B<sup>b</sup>                      Gsus            G7            Cm7            D<sup>o</sup>

30

3

E<sup>b</sup>m7            A<sup>b</sup>7            Dm7            G7+5            Cm7            F7

33

B<sup>b</sup>            G7+5            C7            F7            B<sup>b</sup>            B<sup>o</sup>

36

3

Cm7            F7            B<sup>b</sup>            B<sup>o</sup>            Cm7            F7b9

39

(8va)

42  $B^b$   $D^{\#}$   $G7$   $C7$

45  $Cm7$   $F7$   $B^b$   $G7b5$   $Cm7$   $F7$

48  $B^b$   $G7$   $Cm7$   $F7$   $B^b7$   $E^b$

51  $D7$   $Gm7$   $C7$   $Cm7$   $F7$

54  $B^b7$   $E^b$   $F^{\#}m7$   $Fm7$   $B^b7$

57  $E^b$   $Gm7$   $G^b7$   $F7$   $A^b7$

The musical score is written for guitar in B-flat major. It consists of six staves of music. The first staff (measures 42-44) features a melodic line with chords  $B^b$ ,  $D^{\#}$ ,  $G7$ , and  $C7$ . The second staff (measures 45-47) has chords  $Cm7$ ,  $F7$ ,  $B^b$ ,  $G7b5$ ,  $Cm7$ , and  $F7$ , with a triplet in measure 46. The third staff (measures 48-50) includes chords  $B^b$ ,  $G7$ ,  $Cm7$ ,  $F7$ ,  $B^b7$ , and  $E^b$ , with a triplet in measure 49. The fourth staff (measures 51-53) has chords  $D7$ ,  $Gm7$ ,  $C7$ ,  $Cm7$ , and  $F7$ , with a triplet in measure 52. The fifth staff (measures 54-56) features chords  $B^b7$ ,  $E^b$ ,  $F^{\#}m7$ ,  $Fm7$ , and  $B^b7$ , with triplets in measures 55 and 56. The sixth staff (measures 57-59) includes chords  $E^b$ ,  $Gm7$ ,  $G^b7$ ,  $F7$ , and  $A^b7$ , with a triplet in measure 58. The score includes various musical notations such as treble clef, key signature of two flats, and dynamic markings like  $g^{ma}$ .

60 Gm7 C7 Cm7 F7 B $\flat$

63 Cm7 F7 B $\flat$  Gm7 Cm7 F7

66 B $\flat$ 7 B $\flat$ 7#11 D7b9 Gm7 Cm7

69 E $\flat$ m7 A $\flat$ 7 D $\sharp$  G7b5 Cm7 F7

72 D $\sharp$  G7alt Cm7 F7 D $\sharp$  G7+5

75 Cm7 F7alt B $\flat$ 7#11

3

# Diane

## Introduction and Improvisation

Gm7b7      C7alt      F#  
 Piano

Bb7alt      Fm7      Bb7  
 Pno.

Eb      G7      Fm7  
 Pno.

Fm7      Bb7      Eb

Gbm7      Fm7      Bb7sus      Bb7b9  
 13

16  $E^b$   $Gm7$   $G^bm7$   $Fm7$

19  $Dm7$   $G7$   $Cm7$   $Cm7/B^b$   $A^{\#}$   $D7^{\#9}$

22  $GMaj$   $G6$   $Am7$   $D7^b9$   $Gm7$   $C7^b9$

25  $Fm7$   $C7$   $Fm7$   $B^b7$

28  $E^b$   $C7^{\#9}$   $Fm7$

31  $B^b7sus$   $B^b7$   $E^b$   $G^bm7$

34 Fm7 Dm7 G7 Cm7

37 A<sup>♯</sup> D7b9 Gm7 C7 Fm7 Bb7

40 Eb Fm7

43 Bb7 Eb

46 Fm7 Bb7 Eb

49 Fm7 D<sup>♯</sup> G7

52 Cm7 A<sup>♯</sup> D7 G

Am7 D7 Gm7 C7 Fm7 C7

55

Fm7 Bb7 Eb Ab7

58

Gm7 Gbm7 Fm7 Bb7

61

3

64

8va

67

D# G7 Cm7 A# D7

70

Gm7 C7 Fm7 Bb7 Eb Cm7

73

Gm7 C7

# When I Fall in Love

## Introduction

Piano

F D7#9 Gm7 G7+5b9

## Improvisation

F D7 Gm7 C7 F D7 G7 C7

5 8va 3 3

F Dm7 C#° D7 Gm7 C7b9 Gm7 C7

9 8va 3 3

F D° Gm7 C7 F A7b9

13 8va

A# D7b9 Gm7 A7 D7b9

16 (8va) 3 2

Gm7 Bb G7alt F

19 3

## Well You Needn't

Piano

F7 Gb7 F7

Gb7 F7 Gb7

F7 Gm7 C7 F7

Gb7 F7 Gb7

F7 Gb7 F7

F7 G7

Ab7 A7 Bb7

B7 Bb7 A7 Ab7 Gm7 C7

F7 Gb7 F7

Gb7 F7 Gb7

F7 F7

Bb7 F7 Gb7

[illegible]

A7      D7      Gm7      C7alt      F7

The first staff of music is in bass clef and contains five measures. The notes are: G2 (half), A2-B2 (quarter), G2 (half), F2-G2 (quarter), and E2 (half). Chord labels A7, D7, Gm7, C7alt, and F7 are positioned above the staff.

G $\flat$ 7      F7      G $\flat$ 7

The second staff of music is in bass clef and contains three measures. The notes are: G $\flat$ 2 (half), F2-G $\flat$ 2 (quarter), and E2 (half). Chord labels G $\flat$ 7, F7, and G $\flat$ 7 are positioned above the staff.

F7      G $\flat$ 7      F7alt

The third staff of music is in bass clef and contains three measures. The notes are: F2 (half), E2-G $\flat$ 2 (quarter), and D2 (half). Chord labels F7, G $\flat$ 7, and F7alt are positioned above the staff.

## Salt Peanuts

Piano

F F

Gm7 C7 F Gm7 C7

F7 B $\flat$  Gm7

C7 F Gm7 C7

F Gm7 C7 F7

B $\flat$  Gm7 C7 F

19 A7 D7

22 G7

25 C7 F

28 C7 F Gm7 C7

31 G# C7 Fm7

34 G7 C7 F

This musical score is for guitar, spanning measures 19 to 34. It is written in a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various chords and melodic lines. Chord changes are indicated by labels above the staff: A7 (measures 19-21), D7 (measures 22-24), G7 (measures 25-27), C7 (measures 28-30), F (measures 31-33), G# (measure 34), C7 (measures 35-37), Fm7 (measures 38-40), G7 (measures 41-43), C7 (measures 44-46), and F (measures 47-49). The melody consists of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line at measure 49.

# Makin' Whoopee

F      F<sup>♯</sup>      Gm7      C7b9  

 F      A7+5      B<sup>b</sup>      E<sup>b</sup>7      Am7      D7  

 D<sup>b</sup>7      Gm7      C7      F      A<sup>b</sup>7#11      Gm7      C7  

 F      F<sup>♯</sup>      Gm7      C7b9      F      A7+  

 B<sup>b</sup>      E<sup>b</sup>7      Am7      D7alt      Gm7      C7  

 F      A<sup>♯</sup>      D7b9

Gm7 G# C7 F  
 18 *8va*

A# D7b9 Gm7 G# C7  
 21 *8va*

F Gm7 C7 F F# Gm7 C7alt  
 24 *8va*

F6 A7+ Bb Eb7 Am7 D7b9  
 27

Gm7 C7 F Ab7#11 Gm7 C7+  
 30

F C7sus C7 F  
 33 *8va*

36  $B^b$   $E^b7$   $A^m7$   $D7^b5$   $G7$   $C7^{alt}$

39  $F$   $A^b7$   $G^m7$   $C7$   $F$   $D^m7$

42  $C7^{sus}$   $C7^{alt}$   $C^\sharp$   $F7^b9$   $B^bm7$   $E^b7$

45  $A^m7$   $D7^b9$   $G^m7$   $C7$   $F$   $D7^\sharp9$

48  $G^m7$   $C7^b9$   $A^\sharp$   $D7$   $G^m7$

51  $G^\sharp$   $C7^b9$   $F$   $A^\sharp$   $D7^b9$

54  $Gm7$   $Bbm7$   $Eb7$   $Am7$   $D7$   $Gm7$   $C7$

57  $F$   $F\sharp$   $Gm7$   $C7$   $F$   $D7alt$

60  $Bbm7$   $Eb7$   $Am7$   $D7$   $Gm7$   $C7alt$

63  $F$   $A7\sharp11$   $G7$   $C7$   $F$

66 Bass solo  $A\sharp$   $D7b9$

74  $Gm7$   $G\sharp$   $C7alt$   $F$

77  $A^{\#}$   $D7^{\#9}$   $Gm7$   $G^{\#}$   $C7$

80  $F$   $Dm7$   $Gm7$   $C7$   $F$   $D7+/F^{\#}$   $Gm7$   $G^{\#}$

83  $A^{\#}$   $D7b9$   $B^b$   $E^b7$   $F$   $D7b9$

86  $G7alt$   $C7^{\#9}$   $Am7$   $D7b9$

89  $G7$   $C7sus$   $C7$   $F$

92  $F7^{\#9}$

## What is this Thing Called Love (continued)

Musical score for "What is this Thing Called Love (continued)". The score is written in treble clef, 4/4 time, and consists of 19 measures. The key signature has one flat (Bb). The score is divided into six systems, each containing a staff of music with chord symbols and measure numbers.

Chord symbols and measure numbers:

- Measure 1: G#
- Measure 2: C7
- Measure 3: Fm6
- Measure 4: D#
- Measure 5: G#
- Measure 6: C7
- Measure 7: Fm
- Measure 8: Fm6
- Measure 9: Fm6
- Measure 10: Fm6
- Measure 11: Fm6
- Measure 12: Fm6
- Measure 13: Fm6
- Measure 14: Fm6
- Measure 15: Fm6
- Measure 16: Cm7
- Measure 17: F7
- Measure 18: Bb
- Measure 19: Ab7

The score includes various musical notations such as eighth notes, quarter notes, and rests. Measure numbers 1, 4, 7, 10, 13, 16, and 19 are indicated at the beginning of their respective staves.

22

25  $G^{\#}$  3 C7 Fm6 3

28 3  $D^{\#}$

31 Gm7 3

34 C7 Fm7

37  $D^{\#}$  G7 C 3

40 Gm7 C7 3

Detailed description: The musical score is written on a single staff in treble clef. It begins at measure 22 with a whole rest. Measure 23 is also a whole rest. Measure 24 contains a triplet of eighth notes (B-flat, A, G) followed by a quarter rest. Measure 25 starts with a  $G^{\#}$  chord and continues with a melodic line of eighth notes: B-flat, A, G, F, E, D, C, B-flat. Measure 26 continues the melodic line: A, G, F, E, D, C, B-flat, A. Measure 27 has a  $C7$  chord and continues the melodic line: G, F, E, D, C, B-flat, A, G. Measure 28 has an  $Fm6$  chord and continues the melodic line: F, E, D, C, B-flat, A, G, F. Measure 29 has a triplet of eighth notes (F, E, D) followed by a quarter rest. Measure 30 has a  $D^{\#}$  chord and continues the melodic line: C, B-flat, A, G, F, E, D, C. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 has a  $Gm7$  chord and continues the melodic line: B-flat, A, G, F, E, D, C, B-flat. Measure 34 has a triplet of eighth notes (B-flat, A, G) followed by a quarter rest. Measure 35 has a  $C7$  chord and continues the melodic line: F, E, D, C, B-flat, A, G, F. Measure 36 has an  $Fm7$  chord and continues the melodic line: E, D, C, B-flat, A, G, F, E. Measure 37 has a  $D^{\#}$  chord and continues the melodic line: D, C, B-flat, A, G, F, E, D. Measure 38 has a  $G7$  chord and continues the melodic line: C, B-flat, A, G, F, E, D, C. Measure 39 has a  $C$  chord and continues the melodic line: B-flat, A, G, F, E, D, C, B-flat. Measure 40 has a triplet of eighth notes (B-flat, A, G) followed by a quarter rest.

This page of musical notation for guitar consists of seven staves, each containing a line of music with various chords and triplets. The notation is as follows:

- Staff 1:** Starts at measure 43. Chords: Fm7, Ab7. Includes a triplet of eighth notes.
- Staff 2:** Starts at measure 46. Chords: D# (D#7), G7, C. Includes a triplet of eighth notes.
- Staff 3:** Starts at measure 49. Chords: Cm7, F7#9, Bb. Includes two triplets of eighth notes.
- Staff 4:** Starts at measure 52. Chords: Ab7. Includes two triplets of eighth notes.
- Staff 5:** Starts at measure 55. Chords: Dm7, G7b9, G# (G#7). Includes a triplet of eighth notes.
- Staff 6:** Starts at measure 58. Chords: C7, Fm6. Includes a triplet of eighth notes.
- Staff 7:** Starts at measure 61. Chords: Ab7, D# (D#7), G7, C. Includes two triplets of eighth notes.

64  $G^{\#}$   $C7b9$

67  $Fm7$   $D^{\#}$

70  $G7$   $C$

73  $G^{\#}$   $C7b9$   $Fm7$

76  $D^{\#}$   $G7$

79  $C$   $Cm7$

82  $F7$   $B^b$

3

Detailed description: This musical score is for guitar, spanning measures 64 to 82. It is written in a key with two flats (B-flat major or D minor). The notation includes various chords and melodic lines. Measures 64-66 show a progression from  $G^{\#}$  to  $C7b9$ . Measures 67-69 feature  $Fm7$  and  $D^{\#}$ . Measures 70-72 show  $G7$  and  $C$ . Measures 73-75 include  $G^{\#}$ ,  $C7b9$ , and  $Fm7$ . Measures 76-78 feature  $D^{\#}$  and  $G7$ . Measures 79-81 show  $C$  and  $Cm7$ . Measure 82 features  $F7$  and  $B^b$ . There are triplets indicated by the number '3' in measures 79 and 82.

85  $A\flat 7 b 11$   $Dm7$  3

88  $G7$   $G^\sharp$   $C7$

91  $Fm7$   $D^\sharp$

94  $G7b9$   $D^\sharp$   $G7b9$

97  $D^\sharp$   $G7alt$   $Cm6$

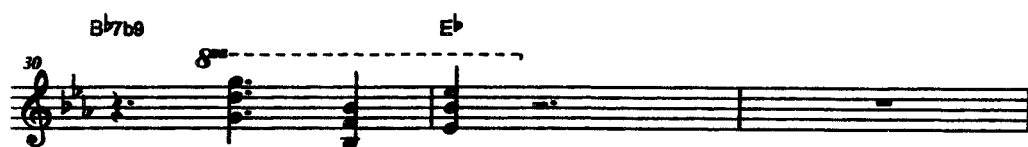
100  $B\flat 7$   $A\flat 7$   $G7b9$

103  $Cm$   $CmMaj7$

## September in the Rain

Chords and measures indicated in the score:

- Staff 1: E $\flat$  (Measure 1)
- Staff 2: A $\flat$ 6 (Measures 2-3), F $\sharp$  (Measures 4-5)
- Staff 3: B $\flat$ 7 (Measure 6), E $\flat$  (Measure 7), F $\sharp$ m7 (Measure 8), Fm7 (Measure 9), B $\flat$ 7 (Measure 10)
- Staff 4: E $\flat$  (Measures 11-12), A $\flat$ 6 (Measures 13-14)
- Staff 5: F $\sharp$  (Measure 15), B $\flat$ 7sus (Measures 16-17), B $\flat$ 7 (Measure 18)
- Staff 6: E $\flat$  (Measures 19-20), B7 (Measure 21), B $\flat$ m7 (Measures 22-23)



46  $B^{\flat}7b9$   $E^{\flat}$   $F^{\sharp}m7$   $Fm7$   $B^{\flat}7$

49  $E^{\flat}$   $A^{\flat}$

52  $F^{\sharp}$   $B^{\flat}7b9$

55  $E^{\flat}$   $B^{\flat}m7$

58  $E^{\flat}7$   $A^{\flat}$   $Fm7$

61  $Cm7$   $F7$   $Fm7$

64  $B^{\flat}7alt$   $E^{\flat}$   $B^{\flat}m7$   $E^{\flat}7$

67  $A^b$   $A^bm7$

70  $F^\sharp$   $B^b7$   $E^b$   $F^\sharp m7$   $Fm7$   $B^b7$

73  $E^b$   $A^b6$

76  $F^\sharp$   $B^b7b9$

79  $E^b$   $F^\sharp m7$   $Fm7$   $B^b7b9$   $E^b$

82  $A^b6$

85  $F^\sharp$   $B^b7b9$   $E^b$

Detailed description: This musical score is for a piano piece, spanning measures 67 to 85. It is written in a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music features a variety of chords and melodic lines. Measures 67-69 show a melodic line with a triplet of eighth notes. Measures 70-72 show a melodic line with a triplet of eighth notes. Measures 73-75 show a melodic line with a triplet of eighth notes. Measures 76-78 show a melodic line with a triplet of eighth notes. Measures 79-81 show a melodic line with a triplet of eighth notes. Measures 82-84 show a melodic line with a triplet of eighth notes. Measure 85 shows a melodic line with a triplet of eighth notes. The chords are indicated above the staff:  $A^b$ ,  $A^bm7$ ,  $F^\sharp$ ,  $B^b7$ ,  $E^b$ ,  $F^\sharp m7$ ,  $Fm7$ ,  $B^b7$ ,  $E^b$ ,  $A^b6$ ,  $F^\sharp$ ,  $B^b7b9$ ,  $E^b$ ,  $F^\sharp m7$ ,  $Fm7$ ,  $B^b7b9$ ,  $E^b$ ,  $A^b6$ ,  $F^\sharp$ ,  $B^b7b9$ , and  $E^b$ .

88  $B\flat 7$   $B\flat m7$   $E\flat 7$

91  $A\flat$   $D\flat 7$   $C m7$

94  $F7\sharp 11$   $F m7$   $B\flat 7b9$

97  $E\flat$   $E\flat 7\sharp 9$   $A\flat$

100  $F\sharp$   $B\flat 7b9$

103  $E\flat$   $C7b9$   $F m7$   $B\flat 7$   $E\flat$   $E7$

106  $E\flat 7$   $A\flat$

Detailed description of the musical notation: The page contains six staves of music. Staff 1 (measures 88-90) has chords  $B\flat 7$ ,  $B\flat m7$ , and  $E\flat 7$ . Staff 2 (measures 91-93) has chords  $A\flat$ ,  $D\flat 7$ , and  $C m7$ , with triplets marked '3'. Staff 3 (measures 94-96) has chords  $F7\sharp 11$ ,  $F m7$ , and  $B\flat 7b9$ . Staff 4 (measures 97-99) has chords  $E\flat$ ,  $E\flat 7\sharp 9$ , and  $A\flat$ , with an '8va' marking and a triplet marked '3'. Staff 5 (measures 100-102) has chords  $F\sharp$  and  $B\flat 7b9$ , with a triplet marked '3'. Staff 6 (measures 103-105) has chords  $E\flat$ ,  $C7b9$ ,  $F m7$ ,  $B\flat 7$ ,  $E\flat$ , and  $E7$ , with a triplet marked '3'. Staff 7 (measures 106-108) has chords  $E\flat 7$  and  $A\flat$ .

109  $A^b m7$   $F^\sharp$   $B^b7$   $E^b$   $F^\sharp m7$  3

112  $F m7$   $B^b7$   $E^b$   $B^b m7$   $E^b7$  3 3

115  $A^b$   $F^\sharp$

118  $B^b7$   $E^b$   $E7$

121  $B^b m7$   $E^b7b9$   $A^b$  3 3

124  $D^b7$   $C m7$

127  $F^\sharp$   $B^b7b9$   $E^b$

130  $B^b m7$   $E^b7$   $A^b$

133  $F^\sharp$   $B^b7$   $E^b$   $F^\sharp m7$

136  $F m7$   $B^b7$   $E^b$   $8^{va}$

139  $A^b$   $(8^{va})$   $F^\sharp$

142  $B^b7b9$   $8^{va}$   $E^b$   $F^\sharp m7$   $F m7$   $E7$

145  $E^b$   $8^{va}$   $A^b6$

148  $F^\sharp$   $B^b7b9$

Chord progression:  $E^b$   $B^b7b9$   $E^b$   $E7$   $B^bm7$

151

3

154

3

157

3

3

3

160

$B^b7\sharp11$   $E^b$

163

$A^b$   $F^{\sharp}$

166

$B^b7b9$   $Gm7$   $C7alt$

169

$Fm7$   $B^b7b9$   $E^b$   $E^b$

## **CHAPTER 4**

### **MELODIC STRUCTURES IN THE IMPROVISATIONS OF RED GARLAND**

#### **4.1. Purpose and Analytical Method**

The purpose of this research is to determine the structural elements used in Garland's improvised melodies. The melodies examined include some transcribed by Anthony Genge and some by the author of this thesis. While transcribing the improvisations, the author gained an insight into the types of patterns Garland most often utilized. The transcriptions that were examined for this study include all the transcriptions presented in this thesis, and all of the transcriptions by Anthony Genge except for the piece "The Very Thought of You". In order to specifically identify the most common patterns and their function, a method had to be developed to categorize these melodic fragments.

The melodic segments of Garland's improvisations were divided into two-beat patterns. A quarter note equals one beat. Usually, harmonic changes within the transcriptions occur every two or four beats, and a two-beat pattern may illustrate what Garland would play over a specific harmony. Longer melodic patterns can also be described in terms of combinations of these smaller two-beat patterns. Since several of Garland's melodic units were repeated throughout various tonal areas, an analytical method based on intervallic structures was required. The author chose to use an ordered system, because Garland's organization seemed to be based on an ordered approach.

Essentially, the author categorized each melodic two-beat segment encountered within the transcriptions. All segments were notated in treble clef and transposed so that the lowest note of each segment would be the lowest space F on the staff. This transposition was necessary for identifying patterns that Garland performed in a variety of keys and also helped reduce the use of ledger lines. As each unique segment was notated, it was assigned a number. This number was recorded on staff paper, in the musical score, and also in a separate notebook. This notebook contained a line reserved for each segment. Using hash marks, the author recorded the number of occurrences of each melodic pattern within all the analyzed pieces.

The melodic segments were also classified by rhythm. Basic categories include:

- Straight Eighth Notes,
- Broken Straight Eighth Notes,
- Quarter-Quarter,
- Quarter-Two Eighths,
- Two Eighths-Quarter,
- Sixteenth Notes,
- Triplet-Triplet,
- Eighths-Triplet,
- Triplet-Eighths,
- Quarter Note Triplets,
- Sixteenth-Triplet Combinations,
- Two Note Patterns, and
- One Note Patterns.

The straight eighth note patterns were further categorized by their contour. This was necessary because of the large number of straight eighth note patterns used by Garland.

After all of the melodic segments were categorized and numbered, the author examined the notebook that illustrated the number of times Garland had used a given pattern. The most commonly used segments were identified.

The author then reviewed the transcriptions, specifically noting the various ways of using these common segments, i.e. the musical context in which each pattern occurred. A worksheet was designed to help illuminate Garland's common use of a pattern. The parameters that were examined include:

- the preceding pattern,
- contour of preceding pattern,
- the following pattern,
- contour of the following pattern,
- the location of the specified pattern within the phrase (beginning, middle, or end),
- the tonal area,
- the chord quality,
- the relationship of segment pitches to harmony,
- the metric position within the measure,
- the use of ties,
- the use of articulations,
- the use of block chords, and
- the date of the recording.

The analytical system used in this thesis was designed to simply find the melodic segments that Garland used most often. The system is not organized to illustrate different varieties of these patterns. However, when the author realized the probability of pattern variation, the less common patterns are described as ‘Related Patterns.’

#### **4.2. Problems and Limitations of the Analytical Method**

One problem of the analytical approach involves the categorization of whole notes, dotted half notes, and other durations longer than two quarter notes. These patterns can be interpreted as other shorter segments connected with a tie. A related problem is the use of ties and articulations. In order to save time and staff paper while categorizing the patterns, the author chose to not differentiate between patterns that began or ended with tied notes or patterns that contained articulations and the patterns that did not contain these ties and articulations. Instead, the ties and articulations were noted in a later stage of the process. Treating the rhythms in this manner allowed certain rhythms, specifically the half note (Musical Example 4-5 in Chapter 4.4.), to receive a larger number of occurrences. When later reviewing and studying Garland’s use of the common patterns, the author noted the occurrences caused by values such as the dotted half note or the whole note.

Another limitation of the analytical method, though insignificant in this study, is the fact that it is essentially limited to time signatures with an even number of beats. Although the same segmentation could be done in other time signatures, this process would be more difficult and probably not fit the harmonic rhythm of the passage. The

transcriptions analyzed for this study were all performed and notated in common time or cut time.

The most unfortunate limitation of this approach, however, is its inability to acknowledge Garland's use of various rhythmic devices, such as diminution, augmentation, and rhythmic displacement of a beat. Admittedly, this limitation could cause some common patterns to be neglected. A common pattern that occurs during beats 2 and 3 or across a barline will not be recognized, unless it also occurs commonly on beats 1 and 2 or 3 and 4. However, as more transcriptions are examined, this possibility slightly decreases. This neglect is also less likely when harmonic changes occur on beat 3 or beat 1. The author realizes this limitation and therefore realizes that the number of occurrences that are counted are affected by Garland's use of the segment on strong or weak beats. The simplicity of the analytical method, the amount of music analyzed, and Garland's repetitive use of longer phrases help alleviate this problem.

#### **4.3. Analytical Results: Rhythmic and Metric Characteristics**

The two-beat patterns were originally organized to illustrate Garland's significant melodic tendencies. However, since the melodic segments were also sorted by rhythmic values, they also can show Garland's rhythmic tendencies. After the segments were organized by rhythmic values, the author counted the number of occurrences of each segment and noted this number on photocopies of the segments. By counting all occurrences and patterns for the specific rhythmic values, the author was able to build a chart which helps show Red Garland's use of various rhythms.

The chart is organized in four major categories: 'Four Eighth Note Patterns', 'Triplet Patterns', 'Sixteenth Note Patterns', and 'Special Cases'. Listed within each category are several subcategories that describe a more specific rhythmic concept or, in the case of the 'Four Eighth Note Patterns', the contour of the eighths. For each subcategory, the number of individual patterns and the combined number of occurrences of these patterns are listed. The subcategories are listed in order, based on the number of occurrences within each subcategory. The most often used subcategories are listed first. The number of patterns and occurrences for each large category are also totaled and listed.

The rhythmic chart is presented below. It is followed by further explanations and a brief analysis.

<b>1. Four Eighth Notes (A=Ascending, D=Descending)</b>		
a. (DDD)	63 patterns	318 occurrences
b. (AAA)	43 patterns	247 occurrences
c. (DAA)	42 patterns	188 occurrences
d. (DDA)	22 patterns	168 occurrences
e. (AAD)	40 patterns	157 occurrences
f. (DAD)	40 patterns	151 occurrences
g. (ADD)	40 patterns	126 occurrences
h. (ADA)	15 patterns	77 occurrences
<b>Totals</b>	<b>305 patterns</b>	<b>1432 occurrences</b>

<b>2. Triplet Patterns</b>		
a. Eighth Note Triplets on Second Beat	92 patterns	242 occurrences
b. Eighth Note Triplets on First Beat	73 patterns	148 occurrences
c. Eighth Note Triplets - Eighth note triplets	69 patterns	88 occurrences
d. Sixteenth Note Triplets in First Beat	48 patterns	68 occurrences
e. Sixteenth Note Triplets in Second Beat	22 patterns	25 occurrences
f. Combination (Eighth Note Triplets & Sixteenths)	10 patterns	14 occurrences
g. Quarter Note Triplets	10 patterns	11 occurrences
<b>Totals</b>	<b>324 patterns</b>	<b>596 occurrences</b>

<b>3. Sixteenth Note Patterns</b>		
a. Sixteenths - Eighths	43 patterns	90 occurrences
b. Sixteenths with rests	35 patterns	65 occurrences
c. Other Sixteenths	36 patterns	57 occurrences
d. Sixteenths - Sixteenths	42 patterns	51 occurrences
e. Eighths - Sixteenths	30 patterns	51 occurrences
<b>Totals</b>	<b>186 patterns</b>	<b>314 occurrences</b>

<b>4. Special Cases</b>		
a. Incomplete Eighth notes	175 patterns	598 occurrences
b. One-Note Patterns	11 patterns	488 occurrences
c. Quarter - Quarter	18 patterns	263 occurrences
d. Simultaneous Pitches	145 patterns	229 occurrences
e. Quarter - 2 Eighths	76 patterns	213 occurrences
f. Two-Note Patterns	69 patterns	208 occurrences
g. 2 Eighths - Quarter	53 patterns	138 occurrences
h. Other (Quintuplets, Etc.)	2 patterns	2 occurrences
<b>Totals</b>	<b>549 patterns</b>	<b>2139 occurrences</b>

Table 1: Patterns in Selected Red Garland Improvisations, Categorized by Rhythm

The 'Special Cases' category contains patterns with the most occurrences. The organization of the category leads to its large size. It is probable that this category may contain a large number of pattern occurrences no matter what music is analyzed with this analytical system. This category sticks out for several reasons. Especially notable is the subcategory titled 'Incomplete Eighth Notes'. This subcategory contains a broad variety of rhythms built from the use of three eighths notes and an eighth rest, as well as the eighth-quarter-eighth syncopation. It also includes patterns containing the quarter note rest followed by 2 eighths and its retrograde rhythm. These specific rhythms are often pickups to straight eighth note patterns or an ending of a phrase. The size of this particular subgroup is a result of the great variety of rhythms placed within it. The majority of patterns in the subgroup only contains one or two occurrences each, so in general, the subcategory is not as significant as it first appears. However, this subcategory does contain two melodic patterns that Garland used quite often. These segments will be discussed later in this chapter.

Another subcategory listed within 'Special Cases' is titled 'Simultaneous Pitches'. The segments listed within this subcategory often resemble patterns in other categories, notably the 'Four Eighth Note' category, but, due to the addition of a harmonic note, have been listed separately. Furthermore, some segments in the category may be the result of Garland's mistakes. Usually these types of segments are found in passages at very fast tempos and usually contain harmonic major or minor seconds.

The 'Special Cases' category also contains some of Garland's most often used segments. The 'One-Note Patterns' subcategory averages 44 occurrences per pattern. This large number is the result of the simple transposition of only one note. Some of

these patterns, especially the quarter note or the half note patterns, are typical phrase endings for Garland. Therefore, there are a significant number of 'One-Note Patterns'.

The other major categories (Four Eighths, Triplets, and Sixteenths) provide us with information that is probably more unique to Red Garland. For instance, the ratio of pattern frequencies among these categories is quite interesting. Within the analyzed transcriptions, Garland uses the 'Eighth Note Patterns' more than the 'Triplet Patterns' at a ratio of nearly 2.5:1. The 'Triplet Patterns' similarly outnumber the 'Sixteenth Note Patterns' at a ratio of nearly 2:1. This information, however, may be affected by the tempos of the pieces analyzed. It is probably unfair to say that Garland uses this ratio of rhythmic values all the time. In reality, as tempos increase, the odds of Garland performing a sixteenth note pattern, or some triplet patterns, decrease. Also, at a ballad tempo, Garland is likely to use more 'Sixteenth Note Patterns' or more complicated rhythms.

Probably the most significant information contained within the chart is the number of occurrences within various subcategories. Within the four eighth note category, for example, the most frequently used contour is the descending line. The ascending line also has a large number of occurrences. The ascending-descending-ascending contour also is notable, because of the relatively few number of patterns and occurrences.

Among the segments from the 'Triplet Patterns' category, Red Garland is most likely to use eighth note triplets on the second beat of a pattern. Slightly less often, Garland will play the eighth note triplet on the first beat. The ratio of eighth note triplets on beat two to eighth note triplets on beat one is slightly greater than 3:2. This means that

Garland is more likely to place eighth note triplets on a strong beat in a measure than on a weak beat. However, the opposite applies to sixteenth note triplets. Garland is more likely to perform a sixteenth note triplet figure on a strong beat than on a weak beat. The chart also shows that combinations of sixteenth notes and eighth note triplets occur rarely. Perhaps even more surprising is Garland's infrequent use of quarter note triplets.

The 'Sixteenth Notes' category is the smallest overall category in the chart. Among sixteenth note patterns, Garland will most often play sixteenth notes on a strong beat and eighths on the weak beat. The other subcategories of sixteenth notes are very similar in the variety of patterns and number of occurrences.

#### 4.4. Analytical Results: Common Melodic Patterns

The analytical method described earlier in this chapter was designed to locate melodic segments that were often used by Red Garland. The following paragraphs will identify these patterns and describe the manner in which Garland often used them.

The most common melodic pattern found in Red Garland improvisations is simply the quarter note followed by a quarter rest. This pattern was classified under 'Special Cases' as a One-Note Pattern. Red Garland performed this pattern 176 times within the examined pieces.



Musical Example 4-1: Pattern 1



Musical Example 4-2: Related Patterns to Pattern 1

Pattern 1 is used during a variety of harmonies and in all keys. By only a very slight margin, it is more commonly found on beat 1 than beat 3. It is also found in block chord passages as well as in single note lines. Anthony Genge often notates this melodic segment with a staccato articulation. The most significant aspect of this pattern is that Red Garland commonly used it as a phrase ending. When used as a phrase ending, this pattern is often approached from the half step below. It is also usually followed by a half note rest or a dotted quarter note rest.



Musical Example 4-3: Common Use of Pattern 1 (Genge, *Tweedle Dee*, mm. 10-12)

Occasionally, Garland will use this pattern or a related pattern as a phrase beginning. These phrases usually begin with the repetition of this pitch.



Musical Example 4-4: Occasional Use of Pattern 1 (Genge, *Will You Still Be Mine*, mm. 162-165)

The author identified 107 occurrences of Garland's second most frequent pattern. This pattern is presented in example 4-5.



Musical Example 4-5: Pattern 2

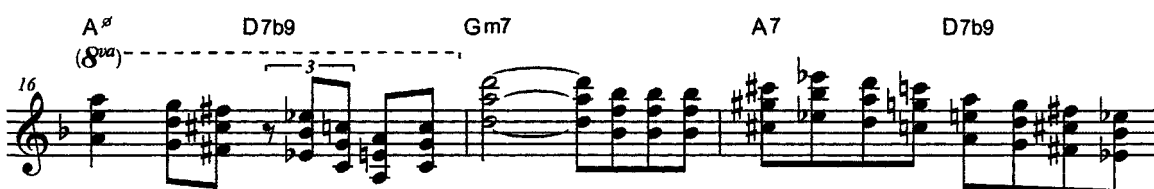


Musical Example 4-6: Related Patterns to Pattern 2

One aspect of this pattern, which increased its number of occurrences, is its use as part of longer note values, such as whole notes or dotted half notes. Nonetheless, even if the dotted halves and whole notes were counted as separate patterns, this pattern would still remain one of Garland's most popular segments. This pattern, like Pattern 1, was classified within the 'Special Cases' category as a 'One-Note Pattern'. There are a few significant differences, however, between the ways of using these segments.

Pattern 2 is used as a phrase ending like Pattern 1, but Pattern 2 is more likely to be found in the middle of a passage than Pattern 1. Also, like Pattern 1, it is used over a broad variety of chord types and tonal areas. Although it is found on the root, 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup> (13<sup>th</sup>), 7<sup>th</sup>, 9<sup>th</sup>, and, in rare instances, the raised 11<sup>th</sup> of a chord, Garland had a tendency to use the half note on the root or fifth of the chord. If the harmony is an altered form of a dominant 7<sup>th</sup> chord, he may have used this pattern to emphasize an altered note, especially the raised or lowered ninth.

The most common characteristic of this pattern is simply the fact that it is usually found tied to previous or following notes. Though whole notes and dotted half notes are relatively rare, it can be often found tied to a preceding ‘Two-Note Pattern,’ e.g. An eighth note followed by a dotted quarter tied to Pattern 2, or to a following ‘Eighth Note Pattern,’ as it is in the following example.



Musical Example 4.7: Common Use of Pattern 2 (*When I Fall in Love*, mm. 16-18)

It also is interesting to note that the half note sometimes plays a significant role in song introductions and endings. The introduction of “When I Fall in Love” and the end of “What is this Thing Called Love” are two examples.

The third most commonly used pattern (Musical Example 4-8: Pattern 3) was found 88 times in the examined transcriptions. Pattern 3 may be Garland’s most significant segment.



Musical Example 4-8: Pattern 3



Musical Example 4-9: Related Patterns to Pattern 3

Unlike the more numerous one-note patterns, this segment has more interesting qualities. Although it is rarely found at phrase endings and beginnings, pattern 3 is typically found in the middle of a phrase. This pattern is also found over minor, dominant, and major chords, but it is most commonly found outlining the dominant chord. The relationship of this segment to the chord, however, seems to be based largely on harmonic rhythm. For example, the most common usage of pattern 5 occurs over a dominant chord, on beats 3-4 of the measure, when the dominant chord resolves to its major tonic on the downbeat of the next measure. The pattern will begin on the root of the dominant chord and resolve on the third of the tonic chord. This pattern is also found on beats 1-2 of the chord if the major chord follows on the third beat.



Musical Example 4-10: Common use of Pattern 3 (Genge, *Oleo*, mm. 1-3)

A similar common use occurs when the pattern can be found within the dominant chord or major chord on beats 1-2, but the harmony does not change in the following beats.

Without a change in harmony, the relationship of the segment to the chord is slightly different than in the last example. Instead, the pattern will begin on the fifth of the chord and lead to the third. The resolution to the third is expected in both common contexts.



Musical Example 4-11: Common Use of Pattern 3 (Genge, *Billy Boy*, mm 32-33)

Other occurrences of the pattern may show the pattern beginning on a chord 6<sup>th</sup> (13<sup>th</sup>) or 9<sup>th</sup>. When used over a minor chord, and very rarely a half diminished chord, the pattern generally begins on the third of the chord and resolves to the root of the chord or, if the harmony changes in the expected manner, the fifth of the following chord.



Musical Example 4-12: Other use of Pattern 3 (Genge, *Blues by Five*, mm. 18-19)

The unique use of Pattern 3 may have resulted from Garland's habit of playing this pattern in certain keys. Pattern 3 is only found in these transcriptions beginning on the pitch classes G, B<sup>b</sup>, F, D, and C. In these keys, the fingerings for performing the segment would all be similar, due to the ascending chromatic step beginning on a white key and passing to another white key a whole step above.



Musical Example 4-13: Use of Pattern 3 in Various Keys

Other uses of the pattern (beginning on a chord 9<sup>th</sup>, for example) are probably the result of Garland's muscle memory reproducing his common fingering.

The fourth most common pattern, Pattern 4, was found 72 times in the examined transcriptions.



Musical Example 4-14: Pattern 4



Musical Example 4-15: Related Patterns to Pattern 4

Red Garland usually uses this pattern as a phrase beginning. Most often, this pattern occurs beginning on beat 3, as a pick-up to a downbeat. In 25 of the 72 occurrences, however, this pattern was located on beat one. Pattern 4 is often preceded by a half note rest or by Pattern 1. Pattern 4 is often found in block chord settings and single note lines. This pattern is used over a variety of chords and usually has little significant relationship to the chord. Instead, it usually relates to the melodic pattern that follows it. Often, this

pattern resolves by step to the following pattern or is the starting point of an outline of the following chord.



Musical Example 4-16: Common Use of Pattern 4 (Genge, *You'd Be So Nice To Come Home To*, mm. 12-14)

In some cases, like Pattern 1 (Musical Example 4-4), it is followed by a repeated pitch.

With 57 occurrences, Pattern 5 is Garland's next most popular pattern.



Musical Example 4-17: Pattern 5



Musical Example 4-18: Related Patterns to Pattern 5

Garland typically uses Pattern 5 in the middle of a phrase. It also is usually found beginning on beat 3 rather than beat 1. Unlike the previous patterns discussed, this pattern is very rarely found in Garland's block chords. Of the 57 occurrences, it was found only once in a block chord texture. This pattern is used over many different chord types, though predominantly the chord will be either major or minor. Its use over diminished chords is particularly rare. In most cases, regardless of the chord quality, this segment usually begins on the 9th of the chord and forms a neighbor group around the chord root. This type of usage was found in 35 of the 57 occurrences.



Musical Example 4-19: Common Use of Pattern 5 (Genge, *Oleo*, mm. 5-6)

In other occurrences, Pattern 5 often began on the 6<sup>th</sup> (13<sup>th</sup>) of a chord, beginning a neighbor group around the fifth of the chord. Another use, though less common, involves the pattern starting on the minor seventh of a minor chord.



Musical Example 4-20: Other Use of Pattern 5 (Genge, *Bye Bye Blackbird*, mm. 4-6)

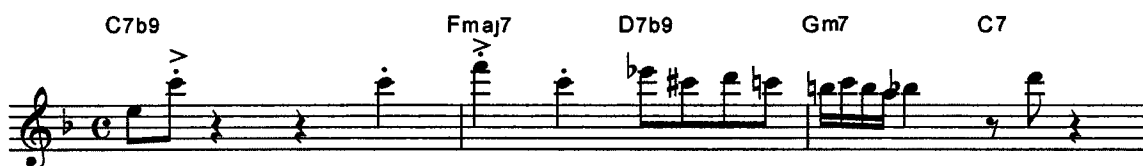
Pattern 6 occurred 49 times within the analyzed transcriptions. This pattern is presented here as Musical Example 4-21. This pattern is related to Pattern 4, and, therefore, related patterns to Pattern 6 can be found in Musical Examples 4-14 and 4-15.



Musical Example 4-21: Pattern 6

Pattern 6 is another of Garland's typical phrase beginnings. It was performed in both the block chord and single note textures. Garland also often performed this pattern staccato, accented, or both. By a slight margin, it was found more often on beat 3 (29 occurrences)

than beat 1 (20 occurrences). However, in nearly all the cases in which this pattern occurred on beat 1, it was tied to the following pattern (often Pattern 2, forming a dotted half note). Therefore, Pattern 6, when not forming a longer note value, is usually found on beat 3, as a pickup to the next measure. This use of Pattern 6 makes this pattern very similar to Pattern 4. A difference between Pattern 4 and Pattern 6, however, is the rhythmic values of the notes that follow these pickups. Pattern 4 is often followed by quick moving notes, such as an ‘Eighth Note Pattern.’ Pattern 6 often precedes quarter notes, like in the following example.



Musical Example 4-22: Common Use of Pattern 6 (Genge, *Tweedle Dee*, 48-50)

Garland's next most common pattern was performed 45 times in Garland's improvisations. This pattern is shown here in Musical Example 4-23.

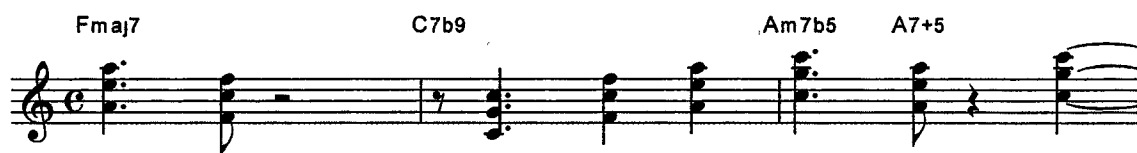


Musical Example 4-23: Pattern 7

Although this pattern shows some similarity to patterns 6 and 4, this pattern is quite unique. Pattern 7 may be found in the beginning, in the middle, or at the end of phrases. It is found on beat 1 more often than on beat 3. It is also usually found in a block chord texture. This pattern is used over major, minor, and dominant chords and has a broad

variety of relationships with these chords. In various contexts it can be found as any chord tone (root, 2<sup>nd</sup> [9<sup>th</sup>], 3<sup>rd</sup>, 4<sup>th</sup> [11<sup>th</sup>], 5<sup>th</sup>, 6<sup>th</sup> [13<sup>th</sup>] or 7<sup>th</sup>).

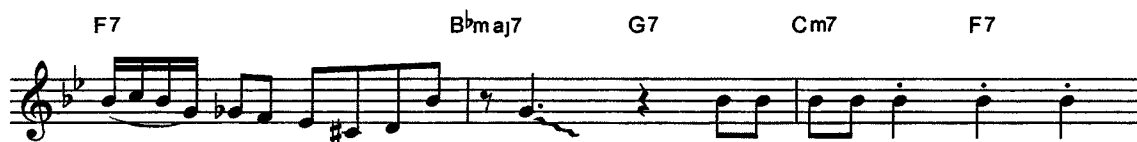
In several occurrences, Pattern 7 may serve as a variation of Pattern 6. Here, it is used as a pick-up to the next pattern as Garland states the theme within his solo<sup>5</sup>.



Musical Example 4-24: Common use of Pattern 7 (Genge, *If I Were a Bell*, mm. 67-71)

Anticipating the pick-up by a eighth note value would give Garland more time to move his arm to perform the rest of the phrase. This may explain Garland's common use of this pattern while performing song themes (also see transcriptions of "September in the Rain" and "What is This Thing Called Love," presented in Chapter 3 of this thesis).

Other rare uses of this pattern may be some type of exclamatory statement.



Musical Example 4-25: Other use of Pattern 7 (Genge, *Traneing In*, mm 54-56)

<sup>5</sup> Garland does not usually play a song's theme in the Miles Davis Quintet. Garland had been performing "If I Were a Bell" in a trio setting, before Davis added the song to the quintet's repertoire. Garland's trio version is carried over into this solo.

The author recorded 43 occurrences of Pattern 8 in the examined transcriptions.

Pattern 8 is presented in Musical Example 4-26.



Musical Example 4-26: Pattern 8



Musical Example 4-27: Related Patterns to Pattern 8

Typically, Pattern 8 is a phrase ending for Garland. Usually, this pattern does not occur in block chord textures. The author recorded two occurrences in the block chord texture, one was a direct repetition of the other. Furthermore, the first one was a repetition of an ‘Eighth Note Pattern,’ simply displaced by a quarter note beat (see the final measures of “Diane,” presented earlier in this thesis).

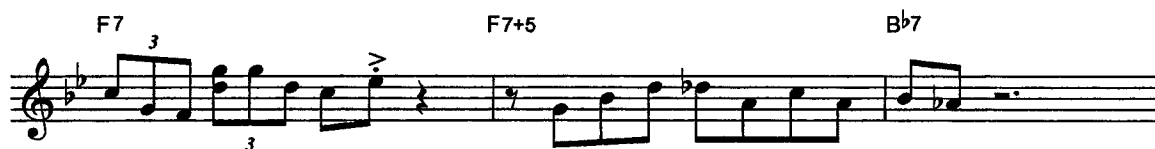
Pattern 8 is often preceded by an arpeggio. This arpeggio is usually an ascending eighth note triplet, but straight eighth notes are not uncommon. In 30 occurrences, Pattern 8 fell on beat 3. This is more than twice the number of occurrences that fall on the downbeat (13 occurrences). Garland often performed this pattern with an accentuation of the first pitch and a staccato phrase ending. Garland usually uses this pattern over dominant and minor chords. Over the dominant chord, the pattern usually begins on the

6<sup>th</sup> (13<sup>th</sup>) and resolves to the chord's 5<sup>th</sup>. Over a minor chord, however, the relationships are various, though the resolution to the chord root is most common. The most common use of Pattern 8 is presented in Musical Example 4-28.



Musical Example 4-28: Common Use of Pattern 8 (Genge, *It Could Happen To You*, mm. 8-10)

In other uses of Pattern 8, the phrase ends without a resolution to a chord tone, or on the seventh of the dominant chord.



Musical Example 4-29: Other use of Pattern 8 (Genge, *Blues in the Closet*, mm 84-86)

Pattern 9 was identified 45 times within the examined transcriptions. It is presented here in Musical Example 4-30.



Musical Example 4-30: Pattern 9



Both musical examples are in the key area of B<sup>b</sup> major. These examples show us that over a ii or a V<sup>7</sup> chord in this key, Garland would play the same pitches (D, D<sup>b</sup>, C and B<sup>b</sup>). This is very typical of Red Garland. He will often use the same patterns over a ii or V and sometimes even the tonic chord of certain key areas. Perhaps, this illustrates that Garland had more concern for the tonal area rather than the specific harmony at certain times. Furthermore, the last measures of Musical Examples 4-32 and 4-33 are strikingly similar. Though it is not shown in Example 4-33, the upcoming chords are the same as in the first example, Fm<sup>7</sup> and B<sup>b7</sup>. Perhaps, Garland was anticipating the upcoming tonal area.

Also, one should note that in Musical Example 4-33 Garland's use of Pattern 9 is also a metrically shifted use of Pattern 3, which begins on beat four and crosses the barline. This pattern also follows its expected use by resolving to the third of the chord.

Red Garland's next most common pattern was found 44 times within the transcriptions. It is presented here in Musical Example 4-34. This pattern is usually located in the middle of musical phrases. It is slightly more likely to be found beginning on beat 3 than on beat 1.



Musical Example 4-34: Pattern 10



Musical Example 4-35: Related Patterns to Pattern 10

Pattern 10 is typically found over a dominant chord, though the use of any chord type is possible. The relationships to the chords vary greatly. The most common relationships involve resolutions to a chord root or 5<sup>th</sup>. There are several different ways in which this pattern is commonly used. One typical use of this pattern is similar to a use of Pattern 8. Here, the pattern follows an ascending or descending arpeggio and is usually near the end of the phrase.



Musical Example 4-36: Common Use of Pattern 10 (Genge, *I Could Write A Book*, mm. 50-52)

Another interesting aspect of this pattern is that Garland habitually chains Pattern 10 with itself. This is one of the reasons why this pattern is common.



Musical Example 4-37: Other Common Use of Pattern 10 (*Well You Needn't*)

This specific musical example brings up a significant point concerning Garland's melodic lines. Garland does not usually use the direct repetition of a pitch in his single note lines. Direct repetition is much more common in block chord textures, however. Chains such as the one in example 4-37 and sections similar to Musical Example 4-4 are exceptions within the single note lines. This musical example also illustrates a rhythm that commonly accompanies Pattern 10, the eighth-quarter-eighth (measure 3, beat 3 of 4-36).

The next musical example introduces Pattern 11, Garland's next most common pattern. The author recorded 42 occurrences of Pattern 11. Garland typically uses this pattern in the middle of phrases. Like many other patterns, it is found equally on beats 1 and 3.



Musical Example 4-38: Pattern 11



Musical Example 4-39: Related Patterns to Pattern 11

The most common use of this pattern is over either a minor or dominant chord. Usually this pattern begins on the minor 7<sup>th</sup> of the chord, passes up to tonic, then back to the chord 7<sup>th</sup>. The 7<sup>th</sup> will then, typically, resolve down by step, as in the following musical example.



Musical Example 4-40: Another Common Use of Pattern 11 (Genge, *What is This Thing Called Love*, mm. 30-31)

Garland had a tendency to use this pattern over a Gm chord or the D7 chord. Many uses of this pattern begin on the pitches F or C, the sevenths of both these chords. Garland's

tendency to play this pattern with these pitches may have caused some of the other uses of this pattern. However, this pattern is also often found with a metrically shifted Pattern 3, as in the following example, where Pattern 3 can be found beginning on beat 4 of the first measure.



Musical Example 4-41: Other Use of Pattern 11 (Genge, *Will You Still Be Mine*,  
mm. 13-15)

Pattern 12 was also found 42 times within the examined Red Garland transcriptions. Garland usually used this pattern in the middle or at the end of a phrase.



Musical Example 4-42: Pattern 12



Musical Example 4-43: Related Patterns to Pattern 12

Garland uses this pattern over major, minor, and dominant chords. Like many patterns, it is found within both block chord textures and single note lines and occurs nearly equally on beat 1 and beat 3. This pattern typically has several possible relationships to the chord used with it. Two of these relationships are presented within this next example.



Musical Example 4-44: Common Use of Pattern 12 (Genge, *Billy Boy*, mm. 2-6)

In the second measure (Genge's m. 3), the pattern ends on the 6<sup>th</sup> (13<sup>th</sup>) of the C major chord. Two bars later, the pattern is repeated with a slightly different harmony. In the later use, the pattern ends on the root of the altered A<sup>7</sup> chord. A different harmonic relationship occurs within example 4-45, in which Garland incorporates elements of the blues scale.



Musical Example 4-45: Another Common Use of Pattern 12 (Trane's *Blues*, mm. 69-71)

This use illustrates another relationship of this pattern to the harmony. Over the F dominant chord, the relationship would begin on the 4<sup>th</sup> (11<sup>th</sup>) and move to the 2<sup>nd</sup> (9<sup>th</sup>). Considering the entire passage simply in B<sup>b</sup>, however, the pattern becomes like the previously discussed relationship, moving from tonic to the 6<sup>th</sup> (13<sup>th</sup>). In example 4-45, Garland is also using elements of the blues scale. This pattern is often found in blues-based material and frequently causes other relationships to the harmony. One other common relationship begins on the 7<sup>th</sup> of a dominant chord and moves to the 5<sup>th</sup>.

Garland used the next melodic pattern 41 times within the examined transcriptions. It is the first 'Triplet Pattern' found to be common in Garland's melodies.

It is very similar to a pattern listed in Chapter 2 of this thesis (Example 2-4) that was common to Charlie Parker.

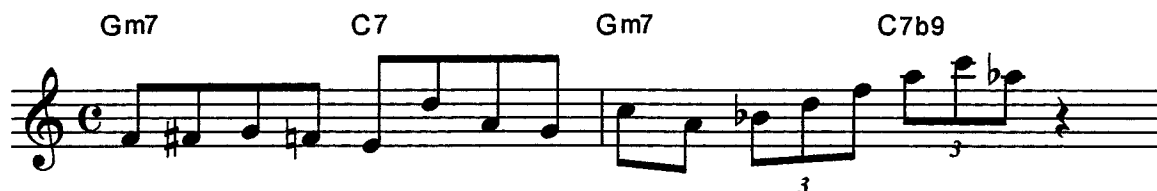


Musical Example 4-46: Pattern 13



Musical Example 4-47: Related Patterns to Pattern 13

Pattern 13 may be the melodic pattern with the most consistent uses. The pattern is often used in the middle of phrases and, occasionally, as a phrase beginning. It falls on both beats 1 and 3 regularly. Garland uses Pattern 13 over major, minor, and dominant chord qualities. For each chord quality, the pattern has a specific usual harmonic relationship. When used with minor chords, which is Garland's most common harmony for this pattern, the pattern begins on the 4<sup>th</sup> (11<sup>th</sup>) and the arpeggio begins on the third of the minor chord.



Musical Example 4-48: Common Use of Pattern 13, Minor Chord (Genge, *A Foggy Day*, mm. 94-95)

Over a dominant harmony, Garland uses Pattern 13 in a related manner. The same pitches of the pattern would be used for the V chord or for the ii chord. For example, in the next example (4-49), the pattern outlines a B<sup>b</sup> minor 7<sup>th</sup> chord, which typically resolves to E<sup>b</sup>. With reference to the E<sup>b</sup> dominant chord, the pattern begins on the root, and the arpeggio begins on the lowered 7<sup>th</sup>.



Musical Example 4-49: Common Use of Pattern 13, Dominant Chord (Genge, *Traneing In*, mm. 4-6)

Less often, Garland uses Pattern 13 over a major chord. In this case, the pattern forms a neighbor group around the root of the chord and then arpeggiates the chord.



Musical Example 4-50: Common Use of Pattern 13, Major Chord (Genge, *You'd Be So Nice to Come Home*, mm. 7-8)

Garland's next most popular pattern (Pattern 14) occurred 36 times within the examined transcriptions. This pattern is typically used as a phrase ending, though it is occasionally found in the middle of phrases. Pattern 14 shared related patterns with Pattern 12, so related patterns can be seen in examples 4-42 and 4-43.



Musical Example 4-51: Pattern 14

Pattern 14 is used over a broad variety of harmonies, and the relationships to those harmonies also vary significantly. This pattern is more likely to be found on beat 1 than beat 3, however. Also this pattern was not found in block chord textures in the studied transcriptions. Musical example 4-52 shows Garland using pattern 14 as a phrase ending.



Musical Example 4-52: Common Use of Pattern 14 (Genge, *A Foggy Day*, mm. 12-14)

Sometimes, Red Garland develops this pattern with repetition and variation. These repetitions of Pattern 14 increased the number of occurrences.



Musical Example 4-53: Other Use of Pattern 14 (Genge, *Tweedle Dee*, mm. 162-167)

Red Garland uses the next most popular pattern (Pattern 15) 35 times in the examined solos. This descending 'Eighth Note Pattern' is most often found in the middle of a musical phrase. It is found beginning on beat 1 and beat 3 nearly equally. Pattern 15 is presented here in Musical Example 4-54.



Musical Example 4-54: Pattern 15



Musical Example 4-55: Related Patterns to Pattern 15

Pattern 15 is used over major, minor, and dominant chords. The most common relationships to the chords occur when the pattern begins on either the 5<sup>th</sup> or the root of the chord. Garland typically has two common uses for Pattern 15. The first common use is simply the passing through a scale. In this particular example, Garland is utilizing the D<sup>b</sup> Mixolydian scale, altering the G<sup>7</sup> harmony.



Musical Example 4-56: Common Use of Pattern 15 (Genge, *A Foggy Day*, mm. 85-87)

Also in this particular example, Pattern 3 occurs, within Pattern 15, across the barline into the second measure. This is a common characteristic when Pattern 15 is used in a descending scale. If we consider that a note may not have sounded in this particular passage, and that Garland meant to play a D natural where the eighth note rest occurs, then he would have played Pattern 3 twice consecutively. The hypothesized Pattern 3 has a more typical resolution.

Garland's other common use of this pattern involves the pattern resolving to a half-step above the last note of the pattern. The end of Pattern 15 forms a chromatic neighbor group to the following pitch. This chromatic neighbor group, which anticipates

a chord tone of the upcoming chord, is a device that is found in Red Garland's single note melodic lines.



Musical Example 4-57: Other Use of Pattern 15 (Genge, *I Could Write a Book*, mm.31-32)

In this specific example, there is a related pattern to Pattern 13 that begins within Pattern 15. Like the other common use of this pattern, Musical Example 4-57 hides a relative of another more popular melodic pattern, metrically shifted and augmented.

Garland used the next pattern (Pattern 16) 34 times in the examined pieces. This pattern is usually found in block chord textures. It was found slightly more often on beat 3 than on beat 1. It is presented in Musical Example 4-58.



Musical Example 4-58: Pattern 16



Musical Example 4-59: Related Patterns to Pattern 16

This pattern, like Pattern 10, is found often together with itself or with similar patterns. Pattern 16 is also commonly found in song introductions and interludes between soloists. In several of the occurrences, this pattern was preceded by the upbeat pattern found in

measure 1 of Musical Example 4-59. Because of the few number of occurrences, it is difficult to compare the various uses of Pattern 16. The following example illustrates the most common use found in the examined transcriptions.



Musical Example 4-60: Common Use of Pattern 16 (Genge, *Traneing In*, mm.1-5)

Other uses of this pattern are similar or even a part of phrases such as those described by Musical Example 4-4, when a single pitch is repeated with various rhythmic values.

The musical patterns below represent the remainder of Red Garland's 25 most common patterns. Two patterns tied for the 25<sup>th</sup> spot, so 26 patterns are presented. The patterns that follow all occurred less than 30 times, so it is difficult to discover Garland's typical use of these patterns. Several of them, however, are related to other, more common patterns.



Musical Example 4-61: Pattern 17 (29 occurrences)



Musical Example 4-62: Pattern 18 (29 occurrences)



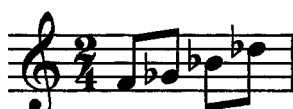
Musical Example 4-63: Pattern 19 (28 occurrences)



Musical Example 4-64: Pattern 20 (28 occurrences)



Musical Example 4-65: Pattern 21 (27 occurrences)



Musical Example 4-66: Pattern 22 (27 occurrences)



Musical Example 4-67: Pattern 23 (27 occurrences)



Musical Example 4-68: Pattern 24 (26 occurrences)



Musical Example 4-69: Pattern 25 (23 occurrences)



Musical Example 4-70: Pattern 26 (23 occurrences)

## CONCLUSIONS

The analytical method presented in this thesis has illustrated some of Garland's melodic tendencies. It also provided information that allowed the author to determine some of Red Garland's rhythmic tendencies.

It is interesting to note that the method failed to reach one of the author's original goals, finding longer segments or phrases that Garland repeated often. It did discover repetitions of phrase segments, sometimes spanning several measures, but, generally, Red Garland's creative manner of altering or mixing-up the various patterns did not make the phrase segments common enough to merit a discussion. Red Garland used each of the patterns discovered by the analytical method in a variety of ways. Garland's creativity, however, does not necessarily indicate a failure of the analytical method.

In several ways, the method was quite successful. Although many of the phrase ending and beginning segments are melodically uninteresting, the fact that they are generally the most common of Garland's patterns may indicate a new emphasis in listening to jazz. A musician's cadences are very likely to be his or her clichés. And just being aware of the differences in phrase endings or beginnings may help the listener to differentiate between the styles of various musicians.

Other common patterns, particularly those found in the middle of a phrase, are much more interesting. Knowing these patterns can help the listener identify Red Garland's jazz piano style or to recognize the possible influence of Garland on a modern

musician. Other significant applications of this knowledge include having the ability to transcribe Red Garland's solos more quickly, and having the resources to correct errors that Garland might have made or, perhaps, even reconstruct a small portion of a solo on a damaged recording.

In retrospect, there are several approaches that could have made the method even more effective. For example, more specific rhythmic categories would have provided better rhythmic information. The 'Special Cases' category could have been organized better if the author had the foresight to create more rhythmic categories.

There was another option besides classifying the patterns by rhythm. Classifying the patterns by harmony would have been quite interesting and would have drastically altered the results of the analytical method. It would be more difficult to determine the most commonly used patterns, but rather than a table depicting Garland's rhythmic tendencies, the author could have created a table of Garland's harmonic tendencies. Furthermore, if Red Garland had a melodic pattern that he typically used over a G minor chord, that information could be made available by organizing the patterns by harmony.

Organizing the melodic patterns by their contour would have been significantly easier than using an ordered set method. However, it is difficult to hypothesize exactly how the more general results of a contour based system would differ from the results of the method presented in this thesis.

Separating the block chord sections from the single note melodic lines would have provided more information about Garland's block chord tendencies. In this thesis, they were considered together, and, since there were less block chord sections than single note lines represented in the transcriptions, there were less repetitions of certain patterns that

are only found in block chords. These patterns may still be a significant aspect of Garland's block chord style, however.

Despite the varieties of hypothetical analytical methods, the author feels that the method used to complete this thesis was very effective. The most common melodic segments were identified, and Garland's use of these segments was clarified. In its inability to show significant repetitions of longer phrase segments, the analytical method shows Red Garland's creativity. He was able to reassemble his jazz vocabulary in new ways. The author hopes that Red Garland will be further recognized for his great improvisations, and that his large influence on later generations of jazz musicians will be acknowledged.

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### Education

M.M.	<i>Music Theory</i> , graduate studies, since Jan. 2003 Texas State University Anticipated graduation: December 2004
B.M.	<i>Sound Recording Technology</i> , 2002, Southwest Texas State University

### Professional Experience

Aug. 2004 - present	Graduate Research Assistant, School of Music
Jan. 2003 - Aug. 2004	Graduate Teaching Assistant, School of Music, Texas State University
Jan. 2003 - present	Accompanist, Texas State University
Jan. 2003 - present	Church pianist, Haynie Chapel, Garfield, TX
Jan. 2003 - present	Music theory tutor - Texas State University
Summer - 2002	Internship, Ultrasonic Recording Studios New Orleans, Louisiana
2001-2002	Church Pianist, Church of Christ Scientist, San Marcos, TX
1997- 2002	Accompanist, Southwest Texas State University
Summer 1999	Jazz musician, Carnival Cruise Lines
1998-2002	Music Theory tutor, Southwest Texas State University
1996-1999	Private Lesson teacher and tutor - piano and jazz piano

### Competitive Awards, Grants and Scholarships

**Research Assistantship**, Texas State University, since 2004  
**Outstanding Graduate Student in Music Theory Award**, Texas State  
University, May 2004  
**First Prize at the First Annual Student Music-Research Day (Graduate)**,  
Texas State University, March 2004  
**Teaching Assistantship**, Texas State University, 2003-2004  
**Merit Scholarship**, Texas State University, Spring 2003, Fall 2003  
Piano Performance Scholarship, Southwest Texas State University, 1997-2002  
Accompanying Scholarship, Southwest Texas State University, 2000  
**Presser Scholarship**, Southwest Texas State University, 1999

Jazz Scholarship, Southwest Texas State University, 1997-1999  
NATS, Undergraduate Accompanist Award, 1998, 1999, 2000  
**Winner**, Southwest Texas State University **Concerto Competition**, 2000

### **University Teaching**

Aural Learning	Sole Instructor Texas State University (Spring 2003, Fall 2003, Spring 2004, Fall 2004)
Music Theory	Teaching Assistant Texas State University (Spring 2003, Fall 2003, Spring 2004, Fall 2004)

### **Juried Publications**

“Journal Articles in the Area of Music Theory, Published 2000-2002: An Annotated Bibliography,” *South Central Music Bulletin* III/1 (Fall 2004): 51-67.

“The Roots of and Stylistic Influences on Red Garland’s Jazz Piano Style,” *South Central Music Bulletin* II/2 (Spring 2004): 13-18.

“A Critical View at Tonal Harmony by Stefan Koska and Dorothy Payne,” *South Central Music Bulletin* II/1 (Fall 2003): 28-32.

“Timothy Woolsey plays Kennan, Riepe, White, Mishell, Oquin, and Welcher,” *South Central Music Bulletin* I/2 (Spring 2003): 14-15.

### **Conference Papers**

“The Development of a Jazz Style: Roots of the Musical Style of Red Garland,” College Music Society, South Central Chapter Conference, Henderson State University, Arkadelphia, AR, March 11-13, 2004.

### **Primary Teachers**

Dr. Nico Schöler, Music Theory, Texas State University  
Dr. Timothy Woolsey, Piano Performance, Southwest Texas State University  
Dr. James Polk, Jazz Performance, Southwest Texas State University  
Bobby Arnold, Sound Recording Technology, Southwest Texas State University

### **Professional Memberships**

College Music Society  
Texas Society for Music Theory