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Chet Baker's Role in the "Piano-Less Quartet" of Gerry Mulligan.

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**CHET BAKER'S ROLE
IN THE "PIANO-LESS QUARTET"
OF GERRY MULLIGAN**

A Written Document

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Music**

in

The School of Music

**by
Charles L. Quinn Jr.
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M . M . , University of Mississippi , 1991
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ABSTRACT

The purpose of this study was to discover common traits and characteristics about Chet Baker's early solo style. The primary sources for this investigation were the initial recordings of the "Original Gerry Mulligan Quartet." Since this music was improvised, rather than notated, it was necessary to transcribe the pieces in order to create a musical score. The transcription process included the transfer of the scores to a computerized musical notation program. The resulting scores were then analyzed in order to determine the characteristics of Baker's early playing and solo style, as well as formal structures of the compositions.

Chapter one served as an introduction to Chet Baker and includes biographical information. The second chapter focuses on the eleven-month partnership of Gerry Mulligan and Chet Baker. A formal analysis of each piece is contained in chapter three and chapter four emphasizes various characteristics of Chet Baker's early trumpet style. The appendixes contain eight analyzed transcriptions of the "Gerry Mulligan Quartet's" first recordings.

CHAPTER 1

INTRODUCTION: CHET BAKER

Chet Baker was an important jazz musician of the 1950s. Baker's association with Gerry Mulligan in the celebrated "piano-less" quartet signaled the arrival of West Coast cool jazz. Although the quartet worked together for a mere eleven months, they were widely imitated. Baker's relaxed style of playing and soft warm tone became a significant aspect of the West Coast cool jazz aesthetic.

This study will describe several characteristics of Chet Baker's early solo and playing style. Transcriptions, produced by the author, of the Gerry Mulligan Quartet's first LP will be presented and discussed to illustrate characteristics of Baker's early solo style. Following these introductory remarks, the remainder of chapter one is a biographical sketch of Baker. Chapter two describes the Gerry Mulligan Quartet and Baker's role in the quartet. A discography and an outline of the quartet's major performances are also found in this chapter. An analysis of formal structures found on the quartet's first LP are presented in chapter three. A detailed discussion of Baker's trumpet style as revealed in the transcriptions is contained in chapter four. Concluding remarks are offered in chapter five.

Early Musical Influences

Chesney Henry Baker was born in Yale, Oklahoma on December 23, 1929, but spent most of his first ten years living with his aunt in Oklahoma City. One of Baker's earliest musical influences came from his father, who played guitar in a western band that broadcast regularly on local radio. His father also encouraged him to listen to the music of Jack Teagarden. According to James Collier, "Teagarden (1905-1964) is considered by many critics to be the finest of all jazz trombonists, but his style was so personal that he had few followers, and founded no school."¹ After moving to Glendale California in 1940, his father brought home a trombone in an attempt to build upon his son's enthusiasm for Teagarden. "It was too big, and I could hardly reach the bottom position,"² Baker later recalled. Soon the trombone disappeared, and a trumpet appeared in its place. In Junior High School, Baker received his first formal music training, but he remembers having difficulties because, "I would rely too much on my ear, instead of the notes."³ In his high school band Baker played marches and standard repertoire by ear. By this time he was listening to cornetist Bix Beiderbecke and trumpeter Harry James.

¹Barry Kernfeld, The New Grove Dictionary of Jazz. New York: St. Martin's Press, 1994, p. 1192.

²Ted Gioia, West Coast Jazz: Modern Jazz in California 1945-1960. New York: Oxford University Press, 1992, p.170.

³Robert Gordan, Jazz West Coast. London: Quartet Books Limited, 1986, p.72.

Military Career

At the age of sixteen he abandoned his high school education to join the Army. Baker was originally assigned to a clerk's position, but was soon transferred to the 298th Army Band in Berlin, Germany. "I stayed in Germany for a year, and it was the first time I got to listen to any jazz. They had V-discs coming over the Armed Forces Network, Stan Kenton and Dizzy Gillespie, so I guess those were my earliest influences, especially Dizzy. Before that I heard more of Harry James than anyone else-tunes like You Made Me Love You."⁴

Following his discharge in 1948, Baker devoted much of his time listening to prominent jazz trumpet players like Red Rodney, Fats Navarro, Miles Davis, and other musicians participating in the Los Angeles jazz scene at that time. Baker also took a music theory and harmony course at El Camino Community College. Although he played a lot during this time, he felt that he had accomplished more during his tenure in the army. Consequently, in 1950 he left college and joined the Presidio Army Band in San Francisco. "I played in the band all day, went to sleep in the evening, got up about one a.m., I'd go and play until six, then I'd race back for reveille, play in the band and go back to sleep."⁵ That routine continued for about a year, until Baker received a transfer to Fort Watchuka, Arizona. Baker had already become disenchanted with army life while stationed in San Francisco and the isolation of living in the Arizona desert, far

⁴Bruce Weber, Let's Get Lost. New York: BMG Video, 1990.

⁵Ted Gioia, West Coast Jazz: Modern Jazz in California 1945-1960. New York: Oxford University Press, 1992, p170.

from any significant musical activity, drove him to go AWOL. Baker explained:

Before I got transferred I'd made up my mind that I wanted out of the Army. So I started seeing the post psychiatrist and complaining about not being able to go down to the latrine in the morning, and do my business, while sitting along side the twelve other guys reading newspapers and smoking. And I started going across the street in a clump of bushes and I told him that. And of course he checked all that out and found out it was true and that helped a great deal. That and the multiple answer questionnaires that they give you. You know they ask you if you want to be a mechanic, a florist, or work for the forestry department and I would always give the feminine one. I told him that I smoked marijuana and played Bebop. Then I got transferred out into the middle of the desert and I stayed there for a few months and went AWOL. I turned myself back in to this post psychiatrist in San Francisco who accompanied me to the M.P.s. I got sent to the stockade and stayed there for a few days. To get high in the stockade what these guys were doing was sniffing fumes, from a rag stuffed into an Army truck gasoline tank, and I saw that and I said I got to get out of here. There's got to be a better way. So I kinda put myself in a trance and nobody could get through to me for hours on end you know. I'd just sit there staring into the distance. They gave me a seconal and put me in a private cell that night and the next day I was transferred to the neuro-psychiatric ward. So it was kind of tricky business trying to keep from getting the shock treatments and at the same time getting what I wanted which was out of the army.⁶

Early Professional Career

Mr. Baker was found "unadaptable to army life" and was discharged. In 1952, Baker moved to Los Angeles and one of his first jobs was playing in saxophonist Vito Musso's band. Later he began playing in a Dixieland band led by Freddie Fisher. Baker found few opportunities to play and his jazz career was temporarily at a standstill. However, Dick Bock (founder of Pacific Jazz Records) was instrumental in launching

⁶Bruce Weber, Let's Get Lost. New York: BMG Video, 1990.

the career of Baker.

I was twenty-two. I came home one day and there was a telegram from Dick Bock, saying that there was an audition for an engagement with Charlie Parker at the Tiffany Club at three o'clock. So I raced up there and you know it has kind of swinging doors, it's very dark inside and was very bright outside, so I couldn't see anything for about five minutes, and then as my eyes got accustomed to the darkness I looked around the room and every trumpet player in Los Angeles was in there. Evidently someone had spoken to him about me, probably Dick Bock again, and he asked over the microphone if I had arrived yet. And I said, yes that I was in the room, and he invited me up to the stand and we played two tunes together and he made an announcement over the mic that the audition was at an end and that I had won.⁷

This audition led to Chet Baker playing a three-week engagement in Southern California with Charlie (Bird) Parker. After this three-week engagement, Baker's association with Parker extended to venues in other cities. He played with Bird at the *Say When* in San Francisco, and in clubs in Oregon, and Canada. The job with Parker lasted several months before the alto saxophonist returned to New York. When Parker returned to the East Coast, he reportedly told Dizzy and Miles: "There's a little white cat out in California who's going to eat you up."⁸

This was only the beginning. The fame that Baker gained by playing with Parker was modest in comparison with the recognition that he received from his eleven-month collaboration with Gerry Mulligan. The recordings that Baker made with the Mulligan Quartet represent an important milestone in Baker's young career, his first studio recordings. The Gerry Mulligan Quartet will be discussed in detail in chapter two.

⁷Chesney Baker, Elvis Costello Interview with Chet Baker at Ronnie Scott's London. Wadham Films, 1986.

⁸Ted Gioia, West Coast Jazz: Modern Jazz in California 1945- 1960. New York: Oxford University Press, 1992, p.172.

Mulligan provides insightful comments about the level of Baker's musicianship at this time.

Chet was a kind of fresh talent. He came along, there's no figuring where his influences were, where he learned what he knew. And his facility. . . I've never been around anybody who had a quicker relationship between his ears and his fingers. He was just uncanny with that kind of real control; it's as simple as breathing with him. It's something that seldom happens, a talent that comes out in full bloom.⁹

The Chet Baker Quartet

The end of the Gerry Mulligan quartet left Dick Bock (founder of Pacific Jazz Records) scrambling to find new acts to record. Consequently, Bock turned to Chet Baker who had formed a new quartet. The result was a series of records that made Chet a star in his own right. On July 29 and 30, 1953, he recorded fourteen pieces with his new quartet that featured Russ Freeman on piano, Carson Smith on bass, and Larry Bunker on drums. There were enough tunes for two ten-inch LPs and several singles. The recordings Baker made with his own quartet provide a far better sense of the trumpeter's skills as a soloist than the Mulligan recordings did. They show that Baker continued to grow after his apprenticeship with Mulligan.¹⁰

The music Baker and Freeman recorded for Pacific Jazz Records forms the trumpeter's most important legacy of the 1950s. Baker's playing would never again be

⁹Raymond Horricks, Gerry Mulligan. London: Apollo Press Limited, 1986, p.33.

¹⁰Ted Gioia, West Coast Jazz: Modern Jazz in California 1945-1960. New York: Oxford University Press, 1992, p.178.

at such a consistently high level. This was also the period when Baker received the most critical and popular acclaim of his career. He won top trumpet honors in the Down Beat polls of 1953 and 1954, the Metronome polls of 1954 and 1955, and Melody Maker 1955. To further capitalize on the popularity of Chet Baker, the group recorded again in February 1954. This was the first record to feature Chet Baker singing as well as playing the trumpet. Eight standard tunes were recorded and released as "Chet Baker Sings." From now on, Baker would sing at most of his public performances and on many subsequent studio recordings.

European Tours

On September 6 1954, Baker left for a four-month European tour that included Iceland, England, Holland, Switzerland, Germany, Italy, and France. The scheduled itinerary soon gave way to more spontaneous demands, and eight months elapsed before the Baker group returned to the United States. In September, 1955, Baker returned to Europe with a new quartet featuring Dick Twardzik (piano), Jimmy Bond (bass), and Peter Littman (drums). The tour included performances in France, Holland, Germany, Switzerland, Belgium, England, Denmark, Sweden, Italy, and Iceland. The nine-month tour was the longest European tour by an American jazz musician to date.¹¹ While in Paris, the Chet Baker Quartet took time to record four albums for the French Barclay label. According to Baker, it was after this European tour that he began

¹¹Hans Lerfelt and Thorbjørn Sjøgren, Chet: The Discography of Chesney Henry Baker. Copenhagen: Privately Published, 1985, p.14.

experimentation with drugs.¹² Drug addiction would plague Baker for the rest of his life.

Chet Baker Quintet

In spite of his experimentation with drugs, 1956 was a prolific year for Baker in the recording studio. After the Barclay sessions, Baker formed a quintet with Phil Urso (tenor sax), Bobby Timmons (piano), Jimmy Bond (bass), and Peter Littman (drums). In July the quintet recorded sixteen tunes for Pacific Jazz and eight of them were released as Chet Baker and Crew. By October Baker was recording with a new group, a sextet, which featured Art Pepper (alto sax), Phil Urso (tenor), Lawrence Marable (drums), Carl Perkins (piano), and Curtis Counce (bass). The seven tunes recorded for Pacific Jazz were released on an album called Playboys: Chet Baker and Art Pepper. The year 1956 also saw the release of the Chet Baker Big Band album that featured many well known west coast musicians including: Norman Raye, Conte Condolli-trumpets; Art Pepper, Bud Shank, Fred Waters, Phil Urso, Bill Perkins, Bob Graf, Bill Hood-saxophones; Bobby Timmons-piano, Jimmy Bond-bass, Frank Rosolino-trombone, Lawrence Marable, and Peter Littman-drums.

Riverside Recordings

As the 1950's progressed, Chet Baker's drug addiction slowly began to overshadow his musical achievements. Around the time he signed with the Riverside

¹²Ira Gitler, "Chet Baker's Tale of Woe," Down Beat , July 1964, p.22.

label (1958), he was arrested for narcotics possession and sent to the federal hospital in Lexington. Shortly after his release, he was arrested again, on drug charges, and spent four months on Riker's Island.¹³ However, his musical popularity was still in evidence with continued success in the Playboy Jazz and Pop poll of 1958 and the German Echo polls of 1956 and 1958.

He recorded four albums for the Riverside label during 1958 and 1959. Chet Baker in New York was recorded in September of 1958, an ambitious album that features virtuoso jazz playing by Baker, Johnny Griffin (tenor sax), Al Haig (piano), Paul Chambers (bass), and Philly Joe Jones (drums). To capitalize on Baker's reputation as a singer Riverside released its own version of Chet Baker sings, entitled It Could Happen to You. The two other Riverside albums are Chet and Chet Baker Plays the Best of Lerner and Lowe. These latter two albums feature many well-known jazz figures of the 1950s including: Pepper Adams, Herbie Mann, Kenny Burrell, Bill Evans, Paul Chambers, Connie Kay, Philly Joe Jones, and Zoot Sims.

Imprisonment

In July 1959 Baker departed for Italy and on his arrival formed a quartet with local musicians. In August 1960 he was arrested at a resort in Lucca, Italy, where he had been working with pianist Romano Mussolini, the son of the late dictator. Baker was sentenced to seven years in prison for forging prescriptions, importing narcotics, and drug abuse. However, in 1961, an appeal court in Florence reduced his sentence to

¹³Ibid.

seventeen months. During his confinement, Baker spent his time composing and playing the trumpet. Unfortunately, Baker continued to use drugs and was arrested only six months later, this time in Germany. He was charged with narcotics law violations, theft, and forgery. He spent the next three weeks in a Munich clinic. When he was released, he was ordered to stay out of Germany for the next three years. After being denied entrance into Italy, Baker settled in Paris, where he began a lengthy engagement at the Blue Note.

From the late 1950s until his death, Baker's struggle with drug addiction severely undermined his continued musical success. For brief moments, Baker appeared back on track. For example, in 1962 he received an offer to do a movie in England with Susan Hayward called Stolen Hours. After spending nine months in England, he was deported to France. Baker received an offer to play at the Blue Note in Berlin. He played there one night and was promptly arrested, committed to forty days in a German psychiatric hospital, and was again deported, but this time back to the United States.

At New York's John F. Kennedy International Airport, where he was detained by customs agents for interrogation and search of his luggage and person, Baker said, "I haven't had anything for forty days. I'm cured. It is not a question of whether I can stay off it. I must stay off it. I have no more time for police, hospitals, clinics, and courts."¹⁴

Artistic Low

By the middle 1960s he had hit an artistic low. Pressed by the financial necessity of needing from \$800-\$1000 a week for his drug habit, Baker recorded frequently. He

¹⁴"Chet Baker Returns to the United States," Down Beat, April 9, 1964, p.13.

would record anything with anyone in an attempt to support his increasing drug habit. For example, Baker made six albums for Liberty Records with a group called the Mariachi Brass, a poor imitation of Herb Alpert's successful Tijuana Brass. This was by far the worst music of his career, economic quick fixes to support his drug habit. Baker recalled his experience with Liberty records:

I made six albums for them, two with strings and four of those Mariachi Brass things which were . . . outrageous, terrible. It's what they wanted, so it's what they got. We made one and they liked it and it sold fairly well, so we made another one a few months later and it didn't do so well, and after a while we did another and sold even less, and then another . . . they really did it into the ground.¹⁵

San Francisco

In 1968, after moving to San Francisco, he was severely beaten by five young men which resulted in the loss of several teeth. After the attack Baker found himself unable to play the trumpet and was forced to work, as a service station attendant, pumping gas and wiping windshields from 7:00 a.m. till 11:00 p.m. During his five years of forced retirement, Baker supplemented his paychecks through government assistance programs. The only positive result from this was that Baker could no longer afford his drug habit and was forced to participate in a methadone program for three years.¹⁶

¹⁵Hans Henrik Lørfelt and Thorbjørn Sjøgren, Chet: The Discography of Chesney Henry Baker. Copenhagen: Privately Published, 1985, p.11.

¹⁶Ted Gioia, West Coast Jazz: Modern Jazz in California 1945-1960. New York: Oxford University Press, 1992, p.193.

Elvis Costello

Baker made more mediocre records during the 1970s and 1980s. Yet he was still able to benefit from the musical reputation that he had built during the 1950s. This reputation led to an interesting collaboration in 1983, when Baker made a record with British pop star Elvis Costello. Costello had been listening to the Miles Davis record Sketches of Spain and was inspired to add a trumpet solo to his composition called Shipbuilding. In the liner notes to the album Punch the Clock by Elvis Costello and the Attractions, Costello recalls his first meeting with Baker,

I opened the paper to find that Chet Baker was playing a hurriedly announced residency at the Canteen. I went along to find Chet in wonderful musical form despite the presence of several drunken bores who would loudly call for more booze in the middle of some of his most delicate playing. You got the feeling that this happened most nights but it seemed particularly appropriate that the main culprit was said to be one of London's leading jazz critics. Between sets I introduced myself to Chet who was wandering about in the club untroubled by the patrons. There is no false modesty in saying that he had no idea who I was. Why the hell should he? However he accepted my invitation to come and play on the "Shipbuilding" session the next day. I mentioned a fee. He said "Scale." I think we probably doubled it.

It was a tense but rewarding session. Chet took a little time to grasp the unusual structure of the song but once he had it he played beautifully even if he looks pretty deathly in the studio photos. I'd also say that it was one of The Attractions very best performances. At the end of the session I handed Chet a copy of "Almost Blue" a song which was modelled on his style. He ended up recording it but that's another story.¹⁷

During Baker's career he became somewhat of a cult hero, with a devoted following that transcended jazz aficionados and included pop music figures like Elvis Costello, Van Morrison, and Chris Isaak. For example, in 1994 Alex Chilton (formerly

¹⁷Elvis Costello, Punch the Clock Liner Notes. Salem, MA. : Rykodisc, 1995, p.10.

of the pop groups The Box Tops and Big Star) played a concert at the *Varsity Theater* in Baton Rouge, Louisiana. During his encore Chilton played an old standard, Look for the Silver Lining. His guitar solo was the same solo that Chet Baker played on Look for the Silver Lining from his 1955 Chet Baker Sings record.¹⁸ Additionally, in 1993 Chilton was featured on a Chet Baker tribute album.

The Last Great Concert

The recordings Baker made in the 1980's were often trios or quartets that frequently omitted the piano and/or drums. Although these recordings are superior to those made in the middle sixties they do not live up to the recordings that Baker made in the 1950's. However in 1987 and 1988, Baker made two excellent records for the European ENJA label. The most successful, musically, was a recording of a live concert, called Chet Baker: The Last Great Concert: My Favorite Songs. It featured Baker in a variety of musical settings including: small group, big band, and orchestra. Two weeks later Chet Baker died in Amsterdam at the age of fifty-nine from a fall out of a second-story window. The exact circumstances of his death have never been satisfactorily explained.

¹⁸ Alex Chilton, Personal Communication. Baton Rouge: 1993.

CHAPTER 2

THE GERRY MULLIGAN QUARTET

This chapter describes the Gerry Mulligan Quartet and Baker's role in the quartet. A discography and an outline of the quartet's major performances are included.

In the spring of 1952 baritone saxophonist Gerry Mulligan secured a regular Monday night job at the *Haig*, a small Los Angeles jazz club on Wilshire Boulevard. Chet Baker began sitting in with the group at the club's regular Monday night jam sessions in June, 1953. Over a period of three months, the Gerry Mulligan Quartet evolved from these weekly jam sessions. The most unorthodox feature of the quartet was its instrumentation: baritone saxophone, trumpet, bass, and drums. The omission of a chord producing instrument resulted in an intriguing contrapuntal interplay between saxophone, trumpet, and bass. However, the reason that the group did not use a piano was more practical than musical. Dick Bock explained:

In mid-July of 1952, The Haig booked the Red Norvo Trio for an engagement of indefinite length. The trio at that time consisted of Red Mitchell on bass and Tal Farlow on guitar. Inasmuch as the trio did not use a piano and since Gerry had insisted that he would rather play the Monday-night sessions without the piano, Haig owner John Bennet

decided to put the piano in storage. It was this decision that brought Chet Baker, Chico Hamilton and a bass player from Long Beach by the name of Bob Whitlock to form the first Mulligan pianoless quartet.¹

The Piano-less Quartet

Much of the publicity surrounding the Mulligan Quartet stemmed from the absence of a pianist. The jazz journals frequently called this the "pianoless quartet," as if the group were more noteworthy for what it lacked than how it played. Today the omission of a harmonic instrument does not sound unusual. Other virtues of this group are more prominent: 1) its effective use of counterpoint, 2) its simple, yet functional rhythm section, and 3) its melodic clarity. The group was often accused of playing neo-Dixieland. Although this was meant as a criticism, it is an observation to which Mulligan would readily assent. "The idea of a band without a piano is not new," he wrote, in the liner notes introducing his first Pacific Jazz album. "The very first jazz bands didn't use them (how could they? They were either marching or riding around in wagons.)" The following is Mulligan's explanation of the fundamental concept behind the quartet.

I consider the string bass to be the basis of the sound of the group; the foundation on which the soloist builds his line, the main thread around which the two horns weave their contrapuntal interplay. It is possible with two voices to imply the sound of or impart the feeling of any chord or series of chords as Bach shows us so thoroughly and enjoyably in his inventions.

When a piano is used in a group it necessarily plays the dominant role; the horns and bass must tune to it as it cannot tune to them, making it the dominant tonality. The piano's accepted function of constantly

¹Robert Gordon, Jazz West Coast. London: Quartet Books Limited, 1986, p. 73.

stating the chords of the progression makes the solo horn a slave to the whims of the piano player. The soloist is forced to adapt his line and alterations made by the pianist in the chords of the progression.

It is obvious that the bass does not possess as wide a range of volume and dynamic possibilities as the drums and horns. It is therefore necessary to keep the overall volume in proportion to that of the bass in order to achieve an integrated group sound.²

Mulligan and his group experimented with this piano-less format in front of the live audiences at the *Haig*. At first there were problems. For example, an entire chorus would often consist of only the bass and drums playing together. However, in just a few short weeks the quartet was able to develop arrangements that would work in the piano-less format. Mulligan exploited the resources of two and three voice linear writing by using the instruments in a variety of combinations including: in unison, in octaves, in two or three part harmony, and contrapuntally. What is even more remarkable is that many of the arrangements were developed spontaneously while playing!³ According to Mulligan, Baker was instrumental in this development. Referring to Baker, Mulligan said,

He was the most perfect foil to work with. I've never yet to this day played with a musician who's quicker or less afraid to make a mistake. We'd sail into some song as a group... we'd never played it before, never discussed it, it'd sound like an arrangement. People would think it was an arrangement!⁴

²Ibid, p.75.

³Pete Welding, The Complete Pacific Jazz and Capitol Recordings of the Original Gerry Mulligan Quartet and Tentette with Chet Baker. Santa Monica: Mosaic Records, 1983, p. 1.

⁴Raymond Horricks, Gerry Mulligan. London: Apollo Press Limited, 1986, p. 33.

Pacific Jazz Records

Meanwhile, Dick Bock was very impressed with the group's musical direction. Consequently, Bock borrowed the necessary money to start a new record company. This became the Pacific Jazz label, which was founded specifically to record the Gerry Mulligan Quartet. This project also resulted in the first studio recordings of Chet Baker. Bock explains the circumstances surrounding the quartet's initial recording session.

After five Monday nights, Gerry felt the quartet was ready to record. On the afternoon of 16 August 1952, at the Turetsky bungalow, we recorded the memorable Bernie's Tune and Lullaby of the Leaves. That record, released as a single in the autumn of 1952, put Pacific Jazz in business. The quartet rapidly became a West Coast sensation.⁵

Technology

It is important to note that the singles released during this period were 78 RPM. This technology had a direct influence on the musical product. With the maximum duration of a single fixed at approximately three minutes per side, Mulligan and Baker were required to take short solos, perhaps only one chorus each. Often Mulligan and Baker would share a chorus with each player improvising for just sixteen bars. At other times the recapitulation would be abbreviated in order to maintain the three minute format. However, Mulligan was able to use this technological limitation to his advantage. The use of the three minute form not only eliminated the need for long sections of just bass and drums, but shorter pieces are generally more accessible to

⁵Robert Gordan, Jazz West Coast. London: Quartet Books Limited, 1986, p. 73.

popular music audiences. Additionally, part of the group's appeal was the result of applying its unique instrumentation to familiar standards in familiar dimensions.

Fantasy Records

In September, less than a month after their Pacific Jazz recording session the quartet traveled to San Francisco for an engagement at the *Blackhawk*. Since bassist Bob Whitlock had prior commitments, Carson Smith served as his temporary replacement. While in San Francisco, jazz pianist and composer Dave Brubeck recommended that the quartet record for the independent Fantasy label.

The results of that recording session would contribute significantly to the group's fame. First of all, there were two original compositions by Mulligan, Line for Lyons and Bark for Barksdale which feature quality solos by Mulligan, Baker, and Chico Hamilton. Next they recorded two standards, Carioca (Kahn-Eliscu-Youmans) and the classic Rodgers and Hart ballad My Funny Valentine. The quartet's arrangement of My Funny Valentine easily eclipsed Bernie's Tune as the group's most popular recording. My Funny Valentine featured Chet Baker's gently lyrical style accompanied by a walking bass. Layers were gradually added to the texture, a subtle baritone sax line led to vocal harmony provided by the other members of the quartet. A restrained contrapuntal interplay between Mulligan and Baker brought the piece to closure.

Pacific Jazz LP1

On October 15 and 16, 1952, the quartet again recorded for Pacific Jazz Records. For these sessions they were booked into the professional recording facilities at Gold Star Studios in Los Angeles. The group recorded six more tunes. These six new tunes, with the addition of Bernie's Tune and Lullaby of the Leaves (Young-Petkere) comprised a new ten-inch LP. Mulligan contributed three originals: Nights at the Turntable, Soft Shoe, and Walkin' Shoes. Chet Baker contributed one original composition for the session called Freeway. Two standards Frenesi (Dominguez) and Aren't You Glad You're You (Burke-Van Huesen) completed this project. It became the first LP released by the Pacific Jazz Record label and represent some of the first studio recordings of trumpeter Chet Baker.

West Coast Jazz

The completion of the quartet's first album signaled the arrival of what subsequently became known as "West Coast jazz." ⁶ In several ways west coast or cool jazz can be viewed as a reaction to bop's hard driving displays of instrumental virtuosity. Cool jazz was characterized by a softer, more lyrical style than the bebop of the 1940s. This lyrical style was partially the result of a preference for slower tempos. Musical conversation, an aspect of the cool style, was not present in the bebop style.

⁶Pete Welding, The Complete Pacific Jazz and Capitol Recordings of the Original Gerry Mulligan Quartet and Tentette with Chet Baker. Santa Monica : Mosaic Records, 1983, p. 1.

Additionally, the blues form, a mainstay for the bebop player, almost disappeared from the cool player's repertoire, being replaced by a preference for popular song form.

Soon after the initial Pacific Jazz single was released, the quartet became the *Haig's* star attraction, moving from the off-night slot to the weekends. Throughout a tenure from the autumn of 1952 to the summer of 1953, Mulligan and his crew consistently drew overflow crowds. The Haig was a small venue with a capacity of about eighty-five people. As Dick Bock remembers it, "on weekends more people could be found outside waiting in line to get in than were actually inside."⁷

Chamber Music

The quartet's chamber music approach also contributed to their public appeal. During the early 1950s' jazz was declining as the popular music of the land and began evolving into art music. The attitude of the jazz audience was becoming more sophisticated and was beginning to resemble the audience for classical music. This was also the time when jazz began to move away from the dance hall and towards the music hall. Consequently, attempts by jazz musicians to emulate the patterns of classical music consumption were likely to be met with success.⁸

Mulligan's quartet certainly resembled the new stereotype of jazz as art music. For example, photographs of the group's performances reveal the bandsman dressed in well-tailored suits. An article in Time magazine from 1952 explains to its readers that, "

⁷Robert Gordon, p. 76.

⁸Ted Gioia, West Coast Jazz: Modern Jazz in California 1945-1960. New York: Oxford University Press, 1992, p. 175.

Mulligan is extremely serious about his music . . . looking for ideas in his favorite composers; Stravinsky, Ravel, Prokofiev, and Bach."⁹ A live performance recorded in 1953 (at the *Haig*) reveals the audience quietly listening to the quartet's music. Apparently they were as serious about listening to the music as the quartet was about playing it.

The first five months of 1953 found the quartet at the height of its popularity, and Mulligan took advantage of the opportunity and recorded heavily. In January they traveled to San Francisco, where the group recorded four more tunes for the Fantasy label: The Lady is a Tramp (Rodgers-Hart), Moonlight in Vermont (Blackburn-Suessdorf), Limelight (Mulligan), and Turnstile (Mulligan). By this time Carson Smith had permanently replaced Bob Whitlock as the group's bassist. Another change in personnel took place when Chico Hamilton left the group. The *Haig's* small size made it impossible to pay sidemen much more than union scale. When Hamilton was offered a more lucrative job with Lena Horne, he felt that he could not refuse. His replacement was Larry Bunker, a versatile percussionist who also played vibes.

Pacific Jazz LP2

In February 1953, the quartet was back in Los Angeles recording at Gold Star studios. These four new recordings are the first to feature their new rhythm section of Carson Smith (bass) and Larry Bunker (drums). Mulligan composed one new tune for the session called Motel. The other three were the standards Carson City Stage (Smith),

⁹"Counterpoint Jazz." Time, 2 February 1953, p. 36.

Makin' Whoopee (Kahn-Donaldson), and Cherry (Gillespie-Daniels). These four tunes were released as part of Pacific Jazz LP 2. The other four tracks on Pacific Jazz LP 2 are for quintet and feature alto saxophonist Lee Konitz. The quartet recorded three tunes at Radio Recorders in Los Angeles in March, Festive Minor (Mulligan), All the Things You Are (Kern-Hammerstein), and My Old Flame (Coslow-Johnston). My Old Flame was the only one released at the time.

A month later the group recorded a series of tunes that would be released on Pacific Jazz LP-5. This was the second album devoted entirely to the quartet. Love Me or Leave Me (Kahn-Donaldson), Swing House (Mulligan), and Jeru (Mulligan), were cut on April 27th, while Darn that Dream (Delange-Van Heusen), I may be Wrong (Delange-Van Heusen), I'm Beginning to see the Light (Ellington-James-Hodges), The Nearness of You (Carmichael-Washington), and Tea for Two (Youmans-Caesar) were done at additional sessions on the 29th and 30th of April.

On May 7, 1953 the quartet was again in the studio to record six new tunes. These six tunes were issued on a record label called Jazz Selection, a subsidiary of the French label Vogue. The pieces on the record (Jazz Selection LP 50013) include: Varsity Drag, Speak Low, Half Nelson (Golson), Lady Bird (Dameron), Love Me or Leave Me (Kahn-Donaldson), and Swing House (Mulligan). This album has the distinction of being the only Gerry Mulligan Quartet recording that is currently unavailable.

The Final Recording Session

The quartet's final recording session was recorded live at the *Haig* on May 20, 1953. Only two of the performances, Five Brothers (Mulligan) and I Can't Get Started (Gershwin-Duke) were originally released. However, seven additional performances have recently (c.1986) been issued on a five-record Mosaic Album that offers all of the quartet sides recorded by Pacific Jazz. The additional tunes taped at this final live session are Ide's Side (Mulligan), Haig and Haig, and My Funny Valentine (Rodgers-Hart). Chico Hamilton sat in for Larry Bunker on Aren't You Glad You're You (Burke-Van Huesen), Get Happy (Arlene-Koehler), Poinciana (Simon-Bernier-Lliso), and Godchild (Wallington).

Mulligan's Imprisonment

Shortly thereafter Gerry Mulligan was arrested on narcotics charges and was sentenced to a ninety-day stay on the California Honor Farm. When he was released, Gerry felt that he had enough of California. Chet Baker no doubt helped to confirm Gerry's decision. As one of Mulligan's friends remembers it, "Chet met Gerry when he got out of jail and said, "I want four hundred dollars a week." This to a guy who'd just taken a bust and didn't have a job." Chet's own version is a little different. Both Baker and Mulligan had won the Down Beat polls during Mulligan's confinement, and Baker says it was Mulligan who brought up the subject of reestablishing the group.

All I wanted was \$300 a week and he started laughing like I was asking for something outrageous. Up to this point all I was making was \$120 a week, six nights a week. So that was the end of the group. Our

original band never went on tour. Three hundred dollars a week was nothing! And that's what really pissed me off. I worked for him for eleven months without asking for a raise, but after we both won the polls I figured, Jesus, it's time to get a little more bread.¹⁰

In any event, the quartet did not get together again and Mulligan left for New York. There were two Mulligan/Baker reunions after that. One in 1957 for Pacific Jazz and another in 1974 for a Carnegie Hall concert. The latter was recorded by CTI. Unfortunately, these reunion concerts were a disappointment. Dick Bock observed,

For some reason, the chemistry, the fire, call it what you will, it just wasn't there, not anything like it was when Mulligan and Baker first met, fired one another's imagination and joined together in the formation of one of the most interesting, influential, enduringly satisfying and memorable small groups of the last three decades.¹¹

¹⁰Robert Gordon, Jazz West Coast. London: Quartet Books Limited, 1986, p. 81.

¹¹Pete Welding, The Complete Pacific Jazz and Capitol Recordings of the Original Gerry Mulligan Quartet and Tentette with Chet Baker. Santa Monica: Mosaic Records, 1983, p. 5.

CHAPTER 3

FORMAL ANALYSIS

An analysis of the formal structures found in the Gerry Mulligan Quartet's first album (Pacific Jazz LP1) are presented in this chapter. These analyses are divided into two parts, an overview of the entire album and an investigation of each piece individually. Additionally, popular song form is described in terms of its structure and its usage in the jazz idiom.

Traditionally, the most common structural models found in jazz are the popular song form and the blues form. However, this investigation reveals that the musicians of the cool jazz idiom showed a preference for thirty-two bar popular song form and virtually ignored the blues form in terms of structural design. Consequently, the diminished role of the blues form is characteristic of the cool jazz formal aesthetic. A formal analysis of the Gerry Mulligan Quartet's first album supports this claim; all eight selections from this album are in popular song form. Furthermore, the blues form does not appear on any of the forty-seven recordings made by the "Original Gerry Mulligan Quartet."

Popular Song Form

Popular song form usually consists of two sections, a through-composed verse and a refrain. However, in most jazz performances the verse is rarely used and "the refrain is taken as the sole material for the piece."¹ In jazz, popular song form refers to the structure of the refrain alone. This structure consists of thirty-two bars of music divided into four sections of eight measures each. The first eight measure section is called the "A" section and is repeated to comprise the second eight measure section. The third eight measure section, the "B" section or bridge (sometimes referred to as the release or channel), usually contrasts thematically with the "A" section and is often in a different key area. The fourth eight measure section features another return of the "A" material. These thirty-two bars of music (A-A-B-A) constitute the exposition of the piece. There are standard modifications that occur during popular song form expositions including: introductions, phrase extensions, transitions, or internal designs such as A-B-A-C or A-A-B-C.

A formal analysis reveals evidence of these modifications in the music of the Gerry Mulligan Quartet. Of the eight transcriptions only two pieces, Freeway (appendix G) and Frenesi (appendix H), begin with introductions. Freeway (A-B-A-C) is the only piece with an internal design other than A-A-B-A. Although Frenesi features a sixteen measure transition at the end of the exposition its formal design remains A-A-B-A. The use of phrase extension during the exposition occurs only in Nights at the Turntable

¹James Collier, *The New Grove Dictionary of Jazz*. New York: St. Martin's Press, 1994, p.396.

(appendix C). The twelve-measure phrase that concludes its exposition is the result of a four-bar tag.

Occasionally one finds subtle variations in the presentation of the "A" sections of the exposition. These modifications are important, but are not so significant that they change the overall structure of the exposition. For example, because of the phrase extension in Nights at the Turntable, A-A-B-A¹ more accurately describes its internal structure. In the case of Aren't You Glad You're You (appendix F), the second "A" provides the modulation to the bridge. Therefore, its formal scheme can best be described as A-A¹-B-A.

The Improvisatory Section

The improvisatory or development section follows the exposition and features improvised solos based on the harmonic structure of the exposition. The soloist can play through the form of the tune as many times as desired. Each completion of the form is equal to one chorus. However, soloists will occasionally share a chorus by dividing it into equal parts. This improvised development section is followed by a restatement of the exposition and may be thought of as the "recapitulation" which brings the piece to a close. In jazz, it is common practice for the recapitulation to be a complete restatement of the exposition.

Formal variation during the improvisatory section is of secondary importance. The purpose of the improvisatory section is to develop melodic and harmonic ideas rather than to manipulate the form. In the music of the Gerry Mulligan Quartet some

small variations in form do occur during the development. However, this seems to be a practical rather than musical consideration due to the time restrictions of the recordings made in the early 1950s. Consequently the only formal variation found in the development section is the result of an incomplete chorus. For example, in Walkin' Shoes (appendix D), Baker solos for just sixteen measures before being interrupted by the recapitulation (which occurs during the bridge). Baker's solo in Frenesi consists of the twenty-four measures that proceed the recapitulation (A-A-B). Despite the abbreviated solos by Baker, Frenesi and Walkin' Shoes are still two of the longest pieces on the record.

The Recapitulation

Numerous formal variations occur in the recapitulations. In fact, the analyses revealed that seven of the eight pieces contained these formal variations which include: phrase extension or tags, melodic variation, or partial recapitulation. Bernie's Tune (appendix A) and Frenesi (appendix H) both feature sixteen-measure partial recapitulations (the "A" section and its' repeat). In Walkin' Shoes (appendix D) the partial recapitulation consists of the bridge followed by two "A" sections or twenty-four measures of music rather than the expected thirty-two. Three-measure phrase extensions conclude three of the pieces; Lullaby of the Leaves (appendix B), Soft Shoe (appendix E), and Aren't You Glad You're You (appendix F). Nights at the Turntable (appendix C) features a one measure phrase extension at its conclusion. The use of melodic variation occurs at the beginning of the recapitulation in Lullaby of the Leaves

and Soft Shoe. Melodic variation does not change the internal structure of these pieces.

However, the use of melodic variation does serve to disguise the recapitulation.

Most of the variations in form were realized during the recapitulation. The exposition had the least significant variations in form since it functions to familiarize the listener with thematic materials and gives the musicians a point of departure. Once the framework of the piece has been established, the listener has developed an expectation that can be manipulated by the musicians. The listener might logically expect formal modifications during the development section. However, the musical variations in the development section are usually based on melodic and harmonic devices and feature motivic manipulation rather than formal modification. By the time of the recapitulation the listener has had time to grasp the formal structure of the composition. Consequently during the recapitulation any formal modifications that occur provide variety and add an element of surprise to the music.

Bernie's Tune

An analysis of the form for each piece shows small variations in the formal scheme. For example, in Bernie's Tune (Bernie Miller) the exposition is in standard thirty-two bar popular song form (see appendix A). This exposition features a contrasting theme in a new key area during the bridge. The "development" section consists of three, thirty-two measure choruses. Gerry Mulligan improvises during the first thirty-two measure chorus and adds intermittent countermelodies during Chet Baker's thirty-two measure solo chorus. These solos are followed by a third thirty-two

measure chorus that is highlighted by sixteen measures of improvised counterpoint that feature Mulligan and Baker in musical conversation. Musical conversation is another example of a cool jazz departure from the bebop style. An eight-measure unaccompanied drum solo by Chico Hamilton is followed by another eight measures of improvised counterpoint which concludes the chorus.

The formal design of this piece epitomizes the definition for thirty-two bar popular song form until the recapitulation. The variation in formal design occurs because the recapitulation (measure 129) is abbreviated and consists of the "A" section repeated. Consequently, the recapitulation contains only sixteen bars instead of the expected thirty-two measures.

TABLE 1. FORMAL ANALYSIS OF BERNIE'S TUNE

EXPOSITION (measures 1-32)				
A	A	B	A	
mm. 1-8	mm. 9-16	mm. 17-12	mm. 25-32	
d minor	d minor	Bb major	d minor	
DEVELOPMENT (measures 33-128)				
A A B A	A A B A	A A	B	A
B. Sax	Trumpet Solo	Improvised Counterpoint	Drum Solo	Improvised Counterpoint
mm .33-64	mm. 65-96	mm. 97-112	mm. 113-120	mm. 121-128
RECAPITULATION (measures 129-144)				
A	A			
mm. 129-136	mm. 137-144			
d minor	d minor			

Lullaby of the Leaves

The variation in formal design found in Lullaby of the Leaves (appendix B) also occurs during the recapitulation. However, this recapitulation features modification rather than the abbreviated format found in Bernie's Tune. During the exposition the first theme was presented by the baritone saxophone and the second theme (bridge) by the trumpet. The recapitulation (measure 65) is highlighted by the trumpet playing a variation of the first theme while the rhythm section plays a double time feel. A double time feel is not a change in tempo. A double time feel is when the tempo of the piece remains the same and the members of the rhythm section play twice as fast which gives the illusion of a faster tempo. These devices serve to disguise the recapitulation, but do not change its formal design.

TABLE 2. FORMAL ANALYSIS OF LULLABY OF THE LEAVES

EXPOSITION (measures 1-32)			
A	A	B	A
mm. 1-8	mm. 9-16	mm. 17-24	mm. 25-32
c minor	c minor	Ab major	d minor

DEVELOPMENT (measures 33-64)	
A A	B A
Trumpet Solo	Baritone Saxophone Solo
mm. 33-48	mm. 49-64

RECAPITULATION (measures 65-97)			
A	A	B	A
mm. 65-72	mm. 73-80	mm. 81-88	mm. 89-97
c minor	c minor	Ab major	c minor

Nights at the Turntable

In Nights at The Turntable (appendix C) the form is modified during the exposition by an extension of the last "A" section from eight to twelve measures. However, at the end of the development the last "A" is extended by only two measures. The final "A" section of the recapitulation is also extended, but this time for six measures. Apparently the six measure extension makes up for the two missing bars of the development.

An interesting formal feature of Nights at the Turntable occurs during the improvisatory section. Mulligan begins a solo chorus, (measure 37) but improvises for only sixteen measures or one half of a chorus. In measure fifty-three Baker improvises, but for only the eight measures of the bridge. Mulligan re-enters in measure sixty-one and finishes the solo chorus. This musical dialogue between Mulligan and Baker is additional evidence of the conversational nature of these recordings.

TABLES 3. FORMAL ANALYSIS OF NIGHTS AT THE TURNTABLE

EXPOSITION (measures 1-36)			
A	A	B	A ¹
mm. 1-8	mm. 9-16	mm.17-24	mm.25-36
C major	C major	F major	C major
DEVELOPMENT (37-70)			
A A		B	A ¹
Baritone Saxophone Solo		Trumpet Solo	Baritone Saxophone Solo
RECAPITULATION (measures 71-108)			
A	A	B	A ¹
mm.71-78	mm. 79-86	mm. 87-94	mm.95-108
C major	C major	F major	C major

Walkin' Shoes

The thematic material in Walkin' Shoes (appendix D) is presented by the trumpet and baritone saxophone in unison. This combination of instruments produces an interesting and unusual timbre and is an example of the variety of texture that can be achieved within a small group. During the recapitulation the melodic material is presented by the baritone saxophone and trumpet in octaves and further illustrates Mulligan's ability to create music that sounds fresh with textural variety in the small group context.

This time the development section and the recapitulation provide subtle formal variations. During the solo section Mulligan improvises for one full thirty-two measure chorus. In measure sixty-six Baker begins his solo, but plays for only one half of a chorus which leads to the bridge. Consequently, the first formal variation found in Walkin' Shoes is the result of an incomplete development section. The recapitulation occurs at the bridge. Following the bridge is a restatement of the "A" section which includes a two measure bass solo by Bob Whitlock. After the bass solo the "A" section is restated for the final time and concludes the piece. Not only is the recapitulation abbreviated but its internal structure is modified because of the two "A" sections that come after the bridge.

TABLE 4. FORMAL ANALYSIS OF WALKIN' SHOES

EXPOSITION (measures 1-32)			
A	A	B	A
mm. 1-8	mm. 9-16	mm. 17-25	mm. 26-32
G major	G major	Modulatory	G major
DEVELOPMENT (measures 33-80)			
A A B A		A A	
Baritone Saxophone Solo		Trumpet Solo	
mm. 33-64		mm. 65-80	
RECAPITULATION (measures 81-105)			
B	A	A	
mm. 81-88	mm. 89-96	mm. 97-105	
Modulatory	G major	G major	

Soft Shoe

The melodic presentation of Soft Shoe (appendix E) features the baritone saxophone and bass in octaves for the first four measures. In measure five the trumpet enters with an improvised countermelody over the saxophone and bass playing tenths. Each restatement of "A" relies on the same format.

The variation in form again occurs during the recapitulation. Similar to Lullaby of the Leaves the recapitulation is disguised by melodic variation. This time the baritone saxophone provides the variation while the trumpet adds a countermelody. The melody returns to the trumpet for the bridge which is followed by a final restatement of the "A" section. A three measure tag brings the piece to a close.

TABLE 5. FORMAL ANALYSIS OF SOFT SHOE

EXPOSITION (measures 1-32)			
A	A	B	A
mm. 1-8	mm. 9-16	mm. 17-24	mm. 25-32
D major	D major	b minor	D major
DEVELOPMENT (measures 33-64)			
A A B A			
Baritone Saxophone Solo			
mm. 33-64			
RECAPITULATION (measures 65-99)			
A	A	B	A
D major	D major	b minor	D major
mm. 65-72	mm. 73-80	mm. 81-88	mm. 89-99

Aren't You Glad You're You

An analysis of Aren't You Glad You're You (appendix F) does not reveal any significant departure from standard thirty-two bar popular song form. The only subtle embellishment of the form is a three measure extension that is added to the last phrase of the piece. However, the quartet does provide variety in their means of presentation by shifting the second theme from the trumpet to the baritone saxophone. During the bridge of the exposition the trumpet plays the melody while the baritone saxophone creates a counter melody. During the recapitulation Mulligan and Baker reverse their roles and the baritone saxophone plays the melody while the trumpet contributes the counterline.

TABLE 6. FORMAL ANALYSIS OF AREN'T YOU GLAD YOU'RE YOU

EXPOSITION (measures 1-32)			
A	A ¹	B	A
mm. 1-8	mm. 9-16	mm. 17-24	mm. 25-32
F major	A major	Modulatory	F major

DEVELOPMENT (measures 33-64)	
A A ¹	B A
Baritone Saxophone	Solo Trumpet Solo
mm. 33-48	mm. 49-64

RECAPITULATION (measures 65-99)			
A	A ¹	B	A
mm. 65-72	mm. 73-80	mm. 81-88	mm. 89-99
F major	A major	Modulatory	F major

Freeway

The formal variation in Freeway begins at the onset with a five measure introduction to the first theme. Thematic area "A" is followed by a second theme rather than a repeat of the "A" section. The repeat of the first theme occurs after the second theme. A third section ("C") of new material concludes the exposition. Thus the formal outline for the exposition is "A-B-A-C" instead of the "A-A-B-A" design of the previous pieces. The "C" section includes an unusual feature that is unique to this set of pieces. The last five measures of the "C" section include a literal restatement of the material from the introduction. This results in an asymmetrical phrase of nine measures which is a rarity in West Coast Jazz. Additionally, during the development the "C" section is reduced to the expected eight measures in length. A final formal variation occurs at the

end of the development. An eight measure unaccompanied bass solo by Bob Whitlock serves as the transition to the recapitulation. The recapitulation is a literal restatement of the exposition including the introduction.

TABLE 7. FORMAL ANALYSIS OF FREEWAY

EXPOSITION (measures 1-38)				
Introduction	A	B	A	C
mm. 1-5	mm. 6-13	mm. 14-21	mm. 22-29	mm. 30-38
Bb major	Bb major	c minor	Bb major	c minor

DEVELOPMENT (measures 39-174)		
A B A C A B A C	A B A C A B A C	A
Trumpet Solo	Baritone Saxophone Solo	Bass Solo
mm. 39-102	mm. 103-166	mm. 167-174

RECAPITULATION (measures 175-206)			
A	B	A	C
mm. 175-182	mm. 183-190	mm. 191-198	mm. 199-206
Bb major	c minor	Bb major	c minor

Frenesi

The most radical departure from thirty-two bar popular song form occurs in Frenesi. First of all, the initial motive of the first theme is traded back and forth between the saxophone and the trumpet for eight measures. This first eight measures constitutes the introduction. The exposition follows the standard "A-A-B-A" popular song format. However, after the exposition there is a sixteen bar interlude proceeding the development. It is interesting that during the improvisatory section the interlude returns after the Mulligan's thirty-two measure solo (measure 89). At this point the form

is varied once again and the interlude is omitted. Baker's solo is followed by the recapitulation rather than the interlude. The recapitulation is also modified by abbreviation and lasts for only sixteen measures.

8. FORMAL ANALYSIS OF FRENESI

EXPOSITION (measures 1-40)				
Introduction	A	A	B	A
mm. 1-8	mm. 9-16	mm. 17-24	mm. 25-32	mm. 33-40
Eb major	Eb major	Eb major	G major	Eb major
TRANSITION				
mm. 41-48	mm. 49-56			
Eb major	G major			
DEVELOPMENT (measures 57-128)				
A A B A	Transition	Transition	AAB	
Baritone Saxophone Solo			Trumpet Solo	
mm. 57-88	mm. 89-96	mm. 97-104	mm. 105-128	
RECAPITULATION (measures 129-143)				
A	A			
mm. 129-136	mm. 137-143			
Eb major	Eb major			

CHAPTER 4

CHET BAKER'S SOLO STYLE

One of the primary goals of this study was to determine the characteristics of Chet Baker's early solo style. In order to accomplish this task it was necessary to transcribe the music because notations of these solos did not exist.

The transcription process may be the most valuable tool that a scholar has, because many of the nuances and characteristics of the jazz idiom are hard to capture in the traditional system of notation. Learning the music through the direct experience of repeated listenings yields subtleties that are not found by other methods. An additional benefit of producing a transcription is increased aural activity which results in more advanced aural skills on the part of the transcriber. The process of transcription entails listening carefully to the recording and notating as closely as possible, what each artist played. The transcriptions found in Appendices A through H are the results of this slow time-consuming process.

The transcription process resulted in an intimate knowledge of the music, facilitated analysis, and provided a performance edition for the lecture recital. The results of the analysis offer insight into several aspects of Chet Baker's early playing

and improvisational style. However certain subtle facets of his playing style can only be discerned by listening to Baker and defy notation in a score or a table.

Tone Quality

Baker's tone quality has been described as mellow, warm, dark, sometimes airy, and almost never loud. Also typical of Baker is a very soft, straight tone with his loudest dynamic level approaching mezzo forte. In terms of articulation, Baker uses a very soft legato tonguing style that sounds almost like slurring. He seldom plays short staccato notes or uses heavy accents. His relaxed style of articulation and warm sound are characteristics of his playing that also are representative of the musical aesthetic of the 1950's west coast jazz style.

Register

Baker tends to play in the middle to low register of the trumpet, both in his solos and in ensemble sections. On four of the eight pieces, Baker only plays notes that are in or below the treble clef staff. In Soft Shoe, the highest note that he plays is the "B" in the middle of the treble clef staff. The highest note that he plays on the entire record is the "C" just above the staff (C^2) and he does this only once in Freeway (appendix G) in measure eighty-one. Baker plays nineteen notes that are above the treble clef staff (F^1) on this album with nine of them appearing in Freeway and six occurring in Frenesi (appendix H). Although Baker had a limited upper range he was able to compensate for this by exploring the often neglected lower register of the trumpet. By playing in the

lower register Baker was able to create the illusion of having more range than he actually possessed. Furthermore, because the lower register of the trumpet is significantly darker (less bright) than the upper range of the horn, his low register exploration contributed to the reputation of his tone quality.

Intervallic Content

In his improvised solos, Baker preferred to use smaller intervals rather than large skips to build his melodies. The largest interval found in any of these solos is an octave, occurring only four times, twice in Bernie's Tune (appendix A) in measures seventy-four and eighty-three, in measure fifty-one of Aren't You Glad You're You (appendix F) and in measure seventy-six in Walkin' Shoes (appendix D). Lullaby of the Leaves (appendix B) features an improvised solo based almost completely on the use of seconds and thirds, the exception being one perfect fourth found in measure thirty-six which is the result of chord outlining.

The use of these small intervals so completely dominates the texture of Baker's solo playing that the larger intervals take on special significance. For example, in Frenesi there is a sixteen measure (measure ninety) interlude that follows Mulligan's solo chorus and precedes Baker's chorus. During this contrapuntal interlude Baker's melody spans just over an octave (C to C^{#1}) and is built on small intervals (seconds, thirds, and perfect fourths). The arrival of Baker's role as soloist is punctuated in the third bar of his solo with a melodic leap of a minor seventh up to high Bb (Bb¹). Baker's selective usage of larger intervals contributes to the unpredictability of his solo playing.

Melodic Devices

The analysis reveals the use of several melodic devices that result in the use of major and minor seconds in Baker's solo playing. Scalar passages, passing tones, chromatic passing tones, appoggiaturas, upper neighbors, and lower neighbors are prevalent in these solos and by their definitions result in the interval of a second (these devices are designated in the appendixes). Baker's abundant usage of major and minor thirds is the result of two particular melodic devices: chord outlining and embellishing tones (a stylistic trait heldover from bebop). Baker's use of the sequence as a developmental device during his improvised solos also contributes to his preference for smaller intervals. Sequence, by definition, does not imply small intervals. However, Baker's use of the sequence is usually based on a motive with a small intervallic content. For example, in measure ninety-five of Freeway (appendix G) Baker presents a four note motive based on ascending and descending seconds. As the motive develops he expands the intervallic content to include thirds. In Bernie's Tune (measure eighty) Baker's four note motive is derivative of chord outlining and features consecutive thirds. Consequently, the use of sequence contributes to Baker's extensive use of seconds and thirds in his solo playing.

Sequence

The album's most extensive improvised sequential passage occurs in Bernie's Tune (appendix A). The passage begins in measure ninety-seven at the beginning of the third chorus and features the improvised counterpoint of Mulligan and Baker. Mulligan

begins the dialogue with an eighth note pickup that leads to two more eighth notes and a quarter. Mulligan continues the sequential development of this motive for sixteen measures. One and one half measures later (measure ninety-nine) Baker answers with an abbreviated version of Mulligan's motive and develops it for fourteen measures. In measure one hundred thirteen their cadence in Bb signals an eight-measure drum solo by Chico Hamilton. In measure 121 they continue the development of the motive for eight more measures leading to the recapitulation. It is also interesting that the motive for the third chorus was introduced at the beginning of Mulligan's solo in measure thirty-two (see appendix A).

Baker manipulates the listeners expectations with his usage of sequential passages. For example, the sequence at the end of his solo in Freeway (8th note pickup to m. 95) is based on a four-note motive comprised of seconds, which is repeated four times. Just when the listener begins to expect a continuation of this idea, Baker changes the rhythm by inserting a triplet figure that is part of a seven-note scalar passage that leads to the outlining of a d minor seventh chord. In measure forty-nine of Aren't You Glad You're You (appendix F) Baker presents a motive that is immediately varied one measure later. The next two measures avoid any reference to the motive whatsoever. In measure fifty-three he plays another variation of the motive. In measure fifty-six he alludes to the motive once again before abandoning it for a new idea. Devices such as these allow Baker to avoid predictability which in turn creates interest for the listener.

The Blue Note

Although, the "blues" as a formal design virtually disappeared from the repertoire of the 1950's west coast jazz musicians, elements of the blues continued to be found in their music. For example, the "blue note" or microtonally flatted third, a cornerstone of the blues and bebop musicians vocabulary, was prevalent with the cool jazz players as well. The transcriptions of Chet Baker's solos reveal that this melodic device was a significant aspect of his improvisatory style. For example, Walkin' Shoes, Freeway, Bernie's Tune, Frenesi, and Lullaby of the Leaves contain blue thirds during the course of Baker's solos. Although, Baker employed the blue third on a majority of the pieces, he exercised restraint with it.

Embellishing Tones

Another aspect of Baker's improvisational style is his use of embellishing tones. Embellishing tones are a melodic device that can be thought of as a target note proceeded by an upper and a lower neighbor. These upper and lower neighbors can be either diatonic or chromatic. For example, on beat two of measure fifty-three in Nights at the Turntable (appendix C) Baker plays two eighth notes (d and b). These two eighth notes are followed by another eighth note (c). The 'd' and 'b' are used to embellish the target note 'c.' There are several examples of embellishing tones in every solo on the album (including Mulligans). This particular melodic device was prevalent in bebop, maintained its importance in cool jazz, and continued to be significant in post bop and modern styles of jazz.

Chord Outlining

An interesting feature of chord outlining occurs in Baker's (and Mulligan's) improvisational style. Often the chord that Baker chooses to outline is not exactly the chord of the measure, but is closely related. For example, in measure forty-three of Lullaby of the Leaves, the chord of the measure is a "C7." Baker outlines a "Gm7" chord rather than the "C7." Here the "Gm7" can be seen as an extension of the "C7" calling the added "D" and "F" the ninth and eleventh respectively. At other times the relationship is less apparent. In measure fifty-nine of Freeway the implied harmony is "Cm7," however Baker plays a "Bb major 7th" chord. These two chords have only one chord tone in common. There are many examples of half-diminished seventh chords replacing dominant seven chords. This is accomplished by adding the ninth to the dominant chord and omitting its root, consequently their function is the same.

Scalar Passages

Baker frequently uses scalar passages in his improvisatory playing. These scalar passages are sometimes used to link phrases together as in measure fifty-two of Aren't You Glad You're You. At other times, (measure eighty of Walkin' Shoes) Baker uses scalar passages to conclude phrases. Baker's most extensive usage of scalar passages are found in his solo playing on Freeway (appendix G). For example, Baker begins his solo chorus (measure thirty-nine) with an ascending seven-note scalar passage (derived from measure fourteen of the exposition) and concludes the phrase (measure forty-five) with an ascending eight-note passage. His second phrase (measure forty-seven) begins

with an ascending eight-note scalar passage. The third phrase (measure fifty-four) begins with a short five-note scalar passage that is followed one measure later by another seven-note scale. This abundance of scalar passages continues throughout the solo. Baker's prolific usage of scalar passages in his solo playing represents a variety of scale types. These scales (major, minor, chromatic, modes, blues, and whole tone) are highlighted in the appendix.

Conclusion

This analysis has described many characteristics of Chet Baker's solo and ensemble playing. Although these characteristics are both interesting and insightful, they only answer part of the question. What is it about Chet Baker's trumpet playing that compels people to listen to him? Many of the musical devices featured in Baker's work can be found in the performances of other jazz players. In terms of technical facility, no one would confuse Baker with Clifford Brown or Dizzy Gillespie. Baker was not capable of the high screaming playing of Maynard Ferguson or Bill Chase. Consequently, many critics have concluded that Chet Baker had very limited technical facility. However, this criticism is unwarranted. Baker's solo in Freeway demonstrates evidence of both technical facility and range. Baker usually chose a more relaxed and conservative style of playing. For example, numerous descriptions refer to Baker's sound as having a warm lyrical quality. Furthermore, the real pleasure derived from Baker's solo playing is due to his musicality and melodic inventiveness rather than virtuosic displays of technique. Russ Freeman, Baker's pianist from the 1950s, summarizes Baker's skills as a soloist.

Chet Baker is the only one who could play my songs the way I hear them. He had such an innate feeling for them. There were nights when Chet would finish playing a solo and I'd feel: What's the point of trying to play a solo now? He's just said it all.¹

¹Mabel Fraser, Chet Baker: Boston, 1954. New York: Uptown Records, 1992, p.3.

CHAPTER 5

CONCLUSION

The purpose of this study was to reveal the role of Chet Baker in the Gerry Mulligan Quartet. To clearly define Baker's role in the quartet requires transcription, analysis, and performance. These lead to a clear understanding of his abilities and contributions to this music.

Chet Baker was a poor reader of music. This is important because Baker chose to develop his aural skills and largely ignored learning to read music. Consequently Baker learned new pieces by ear rather than by the score. What some would consider a deficiency is what allowed Baker to develop a remarkable relationship between aural and technical proficiency. As with many jazz artists, these exceptional aural skills helped to strengthen improvisational skills. In Baker's case, his skills allowed him to improvise accompaniments to Mulligan's music as well.

Mulligan also contributed to the Baker's development as a soloist. For example, in the formal analysis it is apparent that Mulligan is the main soloist. Baker improvises for complete choruses only twice on the entire album and one of those solos appears in his composition Freeway. Baker's solos usually lasted for less than one chorus. With such tightly defined parameters, Baker was

forced to consider the notes that he played very carefully. The result was a brief yet extremely musical solo.

Since Mulligan decided to omit the piano in his group, counterpoint became an important device in this music. Baker's highly developed aural skills enabled him to take a motive initiated by Mulligan, repeat it, and develop it into a musical phrase. Many examples exist (Frenesi, measures 129-144) of counterpoint so sophisticated that any of the voices could be considered the prominent melody.

On the surface it appears that Baker's role as a composer is minimal at best. Of all the recordings that Mulligan and Baker ever made together Freeway is the only piece composed by Baker. Additionally, an investigation of more than fifty Chet Baker albums only revealed two original compositions. However, in a certain sense Baker must be considered a composer for his compositional method was improvisation. Evidence of this type of composition can be found throughout the album during his solos and accompaniments. The same argument can be made for Baker as an arranger.

Baker provides the melody during the exposition and recapitulation on a majority of the pieces from this album. With only three voices present, and the trumpet having the highest range, it is not unusual that Baker would present the melody. In most cases Baker's approach to melody is a very lyrical, warm, relaxed sound. On Freeway and Frenesi he plays more aggressively but those are exceptions.

In conclusion, a theme of spontaneity runs through Baker's musical and personal life. Baker's ability to create music spontaneously is an admirable, if not revered quality in a musician. On the other hand, Baker never developed any long-lasting musical

partnerships. His work with Mulligan lasted a mere eleven months. Baker and Russ Freeman worked together for only a couple of years. Consequently, the characteristics of Baker's musical and personal manner that were exhibited during his tenure with Mulligan would be integral aspects of the rest of his life.

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APPENDIX A: BERNIE'S TUNE

Bernie Miller

Transcription Quinn

A $\text{♩} = 204$ Dm7 Bb7

Trumpet

Bari Sax

Bass

1

Em7 A7 Dm7

5

A Dm7 Bb7

9

Em7 A7 Dm7

13

17

B Bb6 Gm7 Cm7 F7 Bb6 Gmin7 Cm7 F7

21

Bb6 Gm7 Cm7 F7 BbMaj 7

24

Em7(b5) A7 A Dm7 Bb7

28

Em7 A7 Dm7

32

Dm7 Bb7

PT PT PT PT PT UN AP

Rhythmic Rhyming (1) Sequence

36

Em7 A7

BbM Scalar Passage ET PT

Chord Outlining ET

39

Dm7 A Dm7

PT PT PT PT PT

43

Bb7 Em7(b5)

BL3 ET ET

Scalar Passage Scalar Passage A7 Chord Outlining

46

A7 Dm7 Cm7 F7 B Bb Gm7

ET UN

Rhythmic Rhyming (*)

50

Cm7 F7 Bb G7 Cm7 F7

UN PT ET PT PT

53

Bb Gm7 Eb6 Ebmin6 Bbmaj 7

ET Chord Outlining Chord Outlining Scalar Passage

56

Em7 A7 A Dm7 Bb7

Rhythmic Rhyming C) Chord Outlining ET

Em7 A7 Dm7

60

Em7 A7 A Dm7 Bb7

64

Em7(b5) A7

68

Dm7 PT Em7(b5) A7 BL3 A Dm7

71

System 1 (measures 74-76) features a treble and bass staff. Measure 74 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with a sharp sign above the eighth note and 'LN' below. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 75 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'Bb7' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 76 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'BL3' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The system is labeled '74' at the bottom left.

System 2 (measures 77-79) features a treble and bass staff. Measure 77 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'Em7(b5)' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 78 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'A7' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 79 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'Dm7' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The system is labeled '77' at the bottom left.

System 3 (measures 80-82) features a treble and bass staff. Measure 80 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'B' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 81 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'Bb' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 82 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'Gm7' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The system is labeled '80' at the bottom left.

System 4 (measures 83-85) features a treble and bass staff. Measure 83 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'Bb' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 84 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'Gm7' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. Measure 85 has a treble staff with a dotted quarter note, an eighth note, and a quarter note, with 'ET' above. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The system is labeled '83' at the bottom left.

83

Chord Outlining Eb7

Chords: Cm7, F7, BbMaj 7, UN, Em7(b5), A7

Scalar Passage (Diatonic)

86

Chords: Dm7, Bb7

Scalar Passage (Octatonic)

UN

ET#

Scalar Passage (Octatonic)

89

Chords: Em7, A7

PT

LN

LN

92

Chords: Dm7

LN

ET

ET

3

A Dm7

PT

PT

Rhythmic Rhyming (*)

95

99

B \flat 7 Em7(b5) A7

PT UN ET PT PT ET PT

Scalar Passage

103

Dm7 Dm7 A7 Dm7

PT ET PT ET PT PT ET PT ET

Chord Outlining

Scalar Passage

107

B \flat 7 Em7

PT ET ET

Chord Outlining

Scalar Passage

110

A7 Dm7 Cm7 F7

PT PT ET PT

BL3

Scalar Passage

Chord Outlining

Scalar Passage

113

B \flat Drum Solo

A Dm7

Drum Solo

Drum Solo

PT PT

122

B \flat 7

PT LN UN UN BL3 PT ET

Scalar Passage Scalar Passage Scalar Passage

125

Em7(b5) A7 Dm7

ET PT LN PT PT PT PT

128

A7 A Dm7 B \flat 7

PT PT

Em7 A7 Dm7

128

132

A Dm7 Bb7

137

Em7 A7 Dm

141

APPENDIX B: LULLABY OF THE LEAVES

Young-Petkere
Transcription Quinn

126 A Cm D7(b5) G7 C7

Bari Sax 126

Bass 126

Fm7 Dm7 G7 Cm

Dm7(b5) G7 A Cm7 D7 G7

C7 Fm7 Dm7(b5) G7

11

Chord symbols and measure numbers are as follows:

- System 1: Cm, Ab7 (B), Ab7
- System 2: CMaj7, C7
- System 3: Ebm7, Ab7, Ebm7, Ab7
- System 4: Em7, A7, Dm7(b5), G7, A, Cm7
- System 5: D7(b5), G7, C7, Fm7, Dm7(b5)

Measure numbers: 15, 18, 21, 23

G7(b5) G7 Cm Ab7 G7 A Cm7
 30 Dm7(b5) G7 C7 Fm7 PT 3 Ant.
 Chord Outlining
 34 Dm7(b5) 3 G7 Dm7(b5) G7 Cm
 PT Ant. UN Chord Outlining
 37 Dm7(b5) G7 A Cm Dm7(b5) G7
 Chord Outlining Chord Outlining PT ET ET ET
 40 C7 UN Fm7 PT 3 PT G7 3
 Chord Outlining Gm7 Scalar Passage EbM Guide Tone Line (X)

45 Cm 3 3

Chord Outlining

48 B Ab7 C7

Chord Outlining

49 Ab7

Chord Outlining Gbmaj.7 (9)

52 Em7 A7(b5) Dm7(b5) G7 A Cm7

55 Dm7(b5) G7 C7 Fm7

Chord Outlining Am7

Chord Outlining Abmaj7(9)

61 Dm7(b5) G7 Cm7

64 C7 Fm7 G7 Db7 G7

67 Cm Dm7(b5) G7 A Cm

71 Dm7(b5) G7 C7 Fm7

74

Musical score for page 67, featuring piano and bass staves. The score is written in B-flat major (two flats) and 4/4 time. The key signature is B-flat major. The score is divided into measures, with measure numbers 74, 81, 84, and 87 indicated at the start of their respective systems.

Measure 74: Chords: Dm7(b5), G7, Cm. The piano part features a melodic line with eighth and sixteenth notes, while the bass part provides a steady accompaniment.

Measure 75: Chords: Bb7, CMaj7. The piano part continues with a melodic line, and the bass part provides a steady accompaniment.

Measure 81: Chords: C7, Ab7. The piano part features a melodic line with eighth and sixteenth notes, and the bass part provides a steady accompaniment.

Measure 84: Chords: Em7, A7, Dm7, G7, Cm7. The piano part features a melodic line with eighth and sixteenth notes, and the bass part provides a steady accompaniment.

Measure 87: Chords: Dm7(b5), G7, C7, Fm7, Dm7(b5). The piano part features a melodic line with eighth and sixteenth notes, and the bass part provides a steady accompaniment.

Musical score for three staves, measures 67-70. The key signature has two flats (B-flat and E-flat). The score includes the following elements:

- Staff 1 (Treble Clef):** Contains the melody. Chords G7 and Cm are indicated above the first two measures. The final measure contains the chords Db7(#11) and Cm.
- Staff 2 (Bass Clef):** Contains a bass line. The final measure is marked with the instruction "Arco".
- Staff 3 (Bass Clef):** Contains a bass line.

Measure numbers 94 and 95 are printed below the first two staves.

APPENDIX C: NIGHTS AT THE TURNTABLE

Mulligan

Transcription Quinn

A $\text{♩} = 155$ C Em7/B B \flat 7 Am7 A \flat 7 GMaj7 B7 Em7 A7

Trumpet

$\text{♩} = 155$ Bari Sax

$\text{♩} = 155$ Bass

1 Dm7 G7 Em7 A7 Fm7 B7 G7

C Em7/B B \flat 7 Am7 A \flat 7(\sharp 11) GMaj7 B7 Em7 A7

A

9 Dm7 G7 Em7 A7 F \sharp m7 B7 G7

13

System 1: **B** C7 Gm7 C7 FMaj 7
 System 2: 17 Fm7 Bb7 EbMaj 7 G7
 System 3: 21 **A1** C Em7/B Bb7 Am7 Ab7(#11) GMaj 7 B7 Em7 A7
 System 4: 25 Dm7 G7 Em7 A7 F#m7 B7 G7 Cm/Bb
 System 5: 29 D7(b9) G7,9 C Bb A7 Dm7 D#7 C/E

Fm7 Bb7 EbMaj 7 G7 Db7
 Scalar Passage (Fm)
 PT BL3 PT

57 [A1] C Em7 Am7 D7 GMaj 7 B7 Em7 A7
 ET UN Ant 3 ET Ant
 BL3 Gm Chord Outlining Rhythmic Rhyming (*)

61 Dm7 G7 Em7 A7 F#m7 B7 G7
 Scalar Passage (Diatonic)
 PT PT PT ET Ant ET Chr.

65 [A] C Em7 Bb7 Am7 Ab7(#11)
 BL3 Chr. Scalar Passage BL3
 Scalar Passage Chr. Scalar Passage

69 GMaj 7 B7 Em7 A7 Dm7 G7 Em7 A7
 GMaj 7 B7 Em7 A7 Dm7 G7 Em7 A7

73

F#m7 B7 G7 A C Em7/B Bb7 Am7 Ab7(#11)

77 Gmaj7 B7 Em7 A7 Dm7 G7 Em7 A7

81 F#m7 B7 G7 B C7 Gm7 C7

85 FMaj7 Bb G7 Cm7 Fm7 Bb7

EbMaj 7 Dm7(b5) G7 A1 C Em7/B Bb7 Am7 Ab7(#11)

93 GMaj 7 B7 Em7 A7 Dm7 G7 Em7 A7

97 F#m7 B7 Em7 Cm7 D7(b9) G7 C7 A7(b9) Dm7

101 D#7 C/E Dm7 D#7 C/E

105

APPENDIX D: WALKIN' SHOES

Mulligan

Transcription Quinn

♩-138
Trumpet D7

♩-138
Bari Sax

♩-138
Bass

A G C7

G Bm7(b5) E7 Am7

3

C#m7 F#7 Dsus4 D♭ C9 D7

6

A G C7 G

9

76

Bm7(b5) E7 Am7 C#m7 F#7

12

Dsus4 Db C9 D7 B B7

15

Em7

18

A7 D7

21

24

A G C7 G

28

Bm7(b5) E7 Eb7 D7 Am7 D7

31

G Am7 D7 A G

Chord Outlining Am7

Chord Outlining E7 ET

Scalar Passage

PT PT BL3

34

C7 G Bm7(b5) E7(-5)

BL3 ET PT UN PT BL3

Rhythmic Rhyming (*)

37

A7 D7 G

UN

Chord Outlining Gm7 ET

UN PT

40

D7 A G C7 G

PT PT PT PT

44

Bm7(b5) E7 Am7

PT 3 ET

Chord Outlining Fm7

PT ET UN

46

D7 G

ET 3 BL3

BL3

49

B F#m7 B7 Em7

PT ET LN

Scalar Passage

52

Em7 F#m7 A7

Chord Outlining

ET

Scalar Passage

55

Am7 D7 A G C7

ET PT ET

59

G Bm7(b5) E7(b9) Am7

PT (G mixolydian) Scalar Passage PT ET PT PT

Scalar Passage

62

D7 G A7 D7

PT Chord Outlining

PT PT

Scalar Passage

65

A G Chord Outlining C7 X G

Guide Tone Lines (X)

Rhythmic Rhyming (*)

ET PT

68

Em7 E7 Am7 D9

X 3

ET ET

Scalar Passage

Chord Outlining

BL3

71

G/B Am7 D7 G

Guide Tone Lines (X)

X X X X

X

Musical score for measures 74-76. The key signature is one sharp (F#). Measure 74 features a C7 chord and an ET (E-flat Tritone) interval. Measure 75 features a G chord and a UN (Unison) interval. Measure 76 features a Bm7(b5) chord and an E7 chord. The score includes a 3-measure rest in measure 76. The bass line consists of a steady eighth-note pattern.

74

Musical score for measures 77-79. The key signature is one sharp (F#). Measure 77 features an Am9 chord and a Scalar Passage. Measure 78 features a D7 chord and an ET (E-flat Tritone) interval. Measure 79 features a G chord and an Am7 chord. The score includes a 3-measure rest in measure 79. The bass line consists of a steady eighth-note pattern.

77

Musical score for measures 80-82. The key signature is one sharp (F#). Measure 80 features a G chord and a Scalar Passage. Measure 81 features a B7 chord and a 3-measure rest. Measure 82 features a 3-measure rest. The bass line consists of a steady eighth-note pattern.

80

Musical score for measures 83-85. The key signature is one sharp (F#). Measure 83 features an Em7 chord and a 3-measure rest. Measure 84 features an A7 chord and a 3-measure rest. Measure 85 features a 3-measure rest. The bass line consists of a steady eighth-note pattern.

83

86

D7

89

A G C7 G Bm7(b5) E7

93

Am7(b5) D7 Am7 D7 G

97

A G C7 G

100

Bm7(b5) E7(-5) Am7(b5) D7 D7 Eb

104

104

AbMaj 7 GMaj 7

Arco

APPENDIX E: SOFT SHOE

Mulligan
Transcription Quinn

Trumpet J-156 Em7 A7 Em7 A7

Bari Sax J-156

Bass J-156

D Em7 D/F# Gm7 D/F# Em11 D B7(-5)

5 A Em7 A7 Em7 A7 D Em7

9 D/F# G7 F# G# F#A# BMaj6 B Bm7 A#7

14

Am7 A \sharp 7 Bm7 A \sharp 7 Am7 Ab7

18

GMaj 7 Gm7/F D/F \sharp F \circ 7

21

Em11 A7(-5) A Em7 A7 F \sharp m7

24

B7 G C9 D/F \sharp F \circ 7 Em7 A7

28

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a capo on the first fret and a bass part. The guitar part features a series of chords: D, F7, A (boxed), Em7, A7, and Em7. The bass part includes a melodic line with notes marked "PT" (pedal point) and a bass line. The score is written in G major (one sharp) and 4/4 time.

Musical score for "The Sound of Silence" by Simon and Garfunkel, measures 1-16. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. Chords are indicated above the staff: D, A, Em7, F#m7, and F7. The melody in the bass staff includes notes labeled "PT" (Pedal Point) and "Ant" (Anticipation). The right hand plays a "Chord outlining" and a "Scalar Passage".

[illegible]

45

D G7 F#C# F#B

BL3 PT

48

F#A# F#G# B Am7 D D7

3 ET Chord outlining ET PT PT

51

Am7 G#7 Am7 A7 GMaj 7

PT ET PT PT PT BL3

Scalar Passage

54

C7 FMaj 7 B7

PT

57

B Em7 A7 F#m7

Chord outlining Scalar Passage Chord outlining

60

B7 Em7 G Bm7 C#7

PT Chord outlining Scalar Passage

63

D A7 D F7 A Em7

Scalar Passage PT PT PT Ant. (DMajor) BL3 UN

66

A7 Em7 A7

Scalar Passage

69

D Em7 D/F# Gm7 D/F# Em11

Guide Tone Line(X)

72

D F7/Eb A Em11 A7

BL3 UN

Scalar Passage

75

Em11 A7 DMaj 7 Em7

Scalar Passage

78

D/F# G7 F# G# F#/A# B Bm7 A#7

Guide Tone Line(X)

Guide Tone Line(X)

Am7 A \sharp 7 Bm7 A \sharp 7 Am7 D7(-5)

82

GMaj 7 Gm7 D/F \sharp F \circ

85

Em7 A7(-5) A Em7 A7 F \sharp m7

88

B7 G C9 D/F \sharp

92

96

F°7 Em11 Dm7 C Ebm D

96

APPENDIX F: AREN'T YOU GLAD YOU'RE YOU

Burke-Van Heusen
Transcription Quinn

A **F** **BbMaj 6** **B°** **C7** **F**

Trumpet **J-142**

Bari Sax **J-142**

Bass **J-142**

1 **C7** **F** **C/G** **G** **C**

5 **A1** **F** **BbMaj 6** **B°** **A** **E7** **A/C#**

9

Chord progression for measures 13-16:

Measures 13-14: E7, A, F#m7, Bm7, E7, A

Chord progression for measures 17-20:

Measures 17-18: C7, Gm, Cm7, F7, BbMaj7, Bbm7, Eb7

Chord progression for measures 21-24:

Measures 21-22: AbMaj7, Fm7, Gm7, C7, Am7, Dm7

Chord progression for measures 25-28:

Measures 25-26: Gm7, C7, F, BbMaj6, B°, C7

28

F C7 F D7 Gm7 C7

32

F A Bb G7 C7

Chord Outlining

Scalar Passage

BL3 ET

BL3 Guide Tone Line (X)

36

F C7 D7 Gm7 C7

Chord Outlining

Scalar Passage

Chord Outlining

40

F A1 Bb A7 E7

Scalar Passage (Phrygian)

44

A E7 A Bm7 E

LN Scalar Passage Chord Outlining

ET PT Ant Ant

48

A Gm7 Cm7 F7 Cm7

Guide Tone Line (X) Scalar Passage

X ET X X

B

51

BbMaj 7 Gm7 Bbm7 Eb7 AbMaj 7 Fm7

Scalar Passage (F minor) Scalar Passage

X ET X X

54

Gm7 C7 F Dm7 Gm7 C7

UN ET PT

X X

57

A F B♭Maj 6 C7 F7

Scalar Passage (Mixolydian)

Scalar Passage

Chord Outlining

61

Gm7 C7 Am7 D7(b9) ET Gm7 C7

64

F C7 A F B♭Maj 6 B° C7

Chord Outlining

68

F C7 F C/G G

72

C7 A1 F BbMaj 6 B° A E7/B

76

A F#m7 E7 A F#m7 Bm7 E7

80

A B C9 G7 Cm7 F7 BbMaj 7

84

Bbm7 Eb7 AbMaj 7 Fm7 C7

Am7 Dm7 Gm7 C7 **A** F BbMaj 6 B°

87

C7 F C7 F D7

91

Gm7 C7 Am7 D7 Gm7 C7

95

FMaj 7

rit.

99

APPENDIX G: FREEWAY

Chet Baker
Transcription Quinn

Intro. $B\flat/D$ $A\flat m/E\flat$ $B\flat/D$ $A\flat m/E\flat$ $B\flat/D$ $A\flat m/E\flat$ $B\flat/D$

Trumpet J-305

Bari Sax J-305

Bass J-305

1 $Cm7$ $F7$ $Cm7$ $F7$ $B\flat Maj 7$

5 $Gm/B\flat$ $Cm7$ $F7$ $Cm7$ $F7$ $B\flat Maj 7$

9 $Gm/B\flat$ $Cm7$ $F7$ $B\flat Maj 7$ $G7$ $Cm7$ $F7$

13

A

B

3

17

B \flat Am7 D7 Gm7 C7 F7

21

G7(b9) Cm7 F7 Cm7 F7 B \flat Maj 7

A

25

B \flat Maj 6 Cm7 F7 Cm7 F7 B \flat Maj 7

29

B \flat 7 Cm7 B \flat Maj 7

C

33

37

41

45

49

Cm7 PT F7 PT Bbmaj7 BL3 Gm PT UN Am7 D7 Gm7 PT Scalar Passage

X X X Scalar Passage Chord Outlining Chord Outlining

53

Csus4 C7 Cm7 F7 Rythmic Rhyming (*) A PT PT PT

X X X Scalar Passage PT Scalar Passage (Mixolydian)

Rythmic Rhyming (*) ET PT

57

Cm7 F7 Bbmaj7 Cm7 Dm7 G7

PT PT ET PT PT Chord Outlining Scalar Passage BL3

LN PT PT

61

Cm7 (Mixolydian) Bb7 Cm7 Cm7(b5)

PT Scalar Passage ET ET

X Chord Outlining (Eb maj. 9) Chord Outlining (Eb min. 9)

Guide Tone Line (X)

65

B \flat Chord Outlining A7(+5) G7 Cm F7

BL3 ET X X Scalar Passage ET BL3 ET

69

B \flat Maj 7/F Cm7 G7 Cm7

Rythmic Rhyming (*) Ant. Ant.

73

B \flat Maj 7 B \flat Maj 6 Cm7 F7

Ant. Ant.

77

B \flat Maj 7 F7 Cm7 B \flat Maj 7 G7

(Chromatic) Scalar Passage X X Scalar Passage X

Guide Tone Line (X)

Chord progression: Cm7 F7 BbMaj7 ET Am7(b5) D7 Gm7 Chord Outlining

81

Chord progression: C13 C7 F7 Gm Cm7 F7 Rythmic Rhyming (*)

85

Chord progression: Bb Gm7 Cm7 F7

89

Chord progression: Bb7 Cm7 Cm7(b5)

93

97

B \flat Dm7 G7 Cm7 ET F7

Scalar Passage Chord Outlining LN X

PT

Scalar Passage

101

B \flat Maj 7 Cm7 F7

ET 1&3 1&3 A

2.

105

B \flat Maj 7 B \flat Maj 6 Cm7 F7

PT PT ET PT PT

Scalar Passage

109

B \flat Cm7 B \flat Maj 7 G7

B

Ant. ET ET

Scalar Passage

113

F B♭Maj 6 D7 Gm7 G7

ET PT PT PT ET

117

Cm7 F7 D♭7 Cm7 F7

A

ET ET

121

B♭Maj 6 B♭ Cm7 F7

LN ET

125

B♭Maj 7 B°7 Cm7 Cm7(b5) Ebm7

C

ET ET ET ET

Chord Outlining

129

Chords: $B\flat$, $G7$, $Cm7$, $F7$

Techniques: PT, ET, Scalar Passage, $Cm7$ Chord Outlining, $A\flat7$ Chord Outlining

133

Chords: $B\flat Maj7$, B° , $Cm7$, $F7$

Techniques: Chord Outlining, ET, PT, Chord Outlining

137

Chords: $B\flat$, $B\flat Maj6$, $Cm7$, $F7$

Techniques: Scalar Passage, BL3, PT, Chord Outlining

141

Chords: $C7$, $G7$, $Cm7$, $B\flat Maj7$, $G7$

Techniques: ET, BL3, Ant., Chord Outlining, $D\flat Maj7$

Chord progression: Cm7 F7 B \flat D7 Gm7

Techniques: PT, ET, PT, Chord Outlining, Scalar Passage

145

Chord progression: C7 F G7 A Cm7 F7

Techniques: SUS, PT, Scalar Passage, ET

149

Chord progression: B \flat Maj 6 Dm7(b5) G7 Cm7 F7

Techniques: Guide Tone Line (X), Rythmic Rhyming (*)

153

Chord progression: B \flat Maj 7 B \flat 7 C E \flat Maj 7/C Cm7(b5)

Techniques: Chord Outlining

157

181

B \flat Gm7 A7(-5) D7 G7 C7

ET BL3 ET ET

Chord Outlining

185

B \flat Cm7 F7 Cm7 F7 Cm7 F7

A

Scalar Passage

169

B \flat Maj 7 B \flat Maj 6 Cm7 F7 Cm7 F7

173

B \flat Maj 7 B \flat Maj 6 Cm7 F7 Cm7 F7

A

B♭Maj 7 B♭Maj 6 Cm7 F7 Cm7 F7

177

B♭Maj 7 B♭Maj 6 Cm7 F7 B♭Maj 7 G7

181

Cm7 F7 B♭ Am7 D7 G7

185

C7 F7 G7(b9) Cm7 F7 Cm7 F7

189

193

BbMaj 7 BbMaj 6 Cm7 F7 Cm7 F7

197

BbMaj 7 Bb7 Cm7 Cm7

201

BbMaj 7 Bb/D Abm/Eb Bb/D

205

Abm/Eb Bb/D Abm/Eb Bb/D

APPENDIX H: FRENESI

Dominguez

Transcription Quinn

Trumpet

Introduction

A

Bb7

Bari Sax

Bass

4

A

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

8

System 1 (Measures 12-15): This system contains measures 12 through 15. The key signature has two flats (Bb and Eb). The chord progression is Fm7, Bb7, Eb6, Fm7, Bb7, Eb6. The notation includes a treble staff with eighth and quarter notes, a bass staff with eighth and quarter notes, and a lower bass staff with eighth and quarter notes.

12

System 2 (Measures 16-19): This system contains measures 16 through 19. Measure 16 is marked with a box labeled 'A'. The chord progression is Fm7, Bb7, Fm7, Bb7, Fm7, Bb7. The notation includes a treble staff with eighth and quarter notes, a bass staff with eighth and quarter notes, and a lower bass staff with eighth and quarter notes.

16

System 3 (Measures 20-23): This system contains measures 20 through 23. The chord progression is Fm7, Bb7, Eb6, Fm7, Bb7, Eb6. The notation includes a treble staff with eighth and quarter notes, a bass staff with eighth and quarter notes, and a lower bass staff with eighth and quarter notes.

20

System 4 (Measures 24-27): This system contains measures 24 through 27. Measure 24 is marked with a box labeled 'B'. The chord progression is GMaj7, Ab, GMaj7. The notation includes a treble staff with eighth and quarter notes, a bass staff with eighth and quarter notes, and a lower bass staff with eighth and quarter notes.

24

Ab GMaj 7 Cm7 Fm7

28

Bb7 A Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

32

Fm7 Bb7 Eb Fm7 Bb7 Eb

36

Transition Eb Fm7 Eb

40

44

Chords: Fm7, Eb, Fm7, Eb

48

Chords: G, Am7, D7, G

Transition

52

Chords: Am7, D7, G, Am7, D7, G7

56

Chords: Bb7, Fm7, Bb7, Fm7

A

ET

PT

PT

PT

Scalar Passage

Scalar Passage

Rhythmic Rhyming(*)

60

B \flat 7 E \flat A \flat 7

3 PT ET Chord Outlining

64

A Fm7 B \flat 7 Fm7

PT ET ET ET ET ET ET ET PT PT

Scalar Passage Scalar Passage

68

B \flat 7 E \flat 7 A \flat 7 B \flat 7

BL3 Chord Outlining Chord Outlining

72

E \flat 7 D7 G Am7 D7 G

B PT ET ET PT ET PT ET

Scalar Passage

Am7 D7 G Am7 D7 Fm7

Scalar Passage

ANT. ET ANT. Ch.O

Rhythmic Rhyming(*)

78

Bb7 A Fm7 Fm7 Bb7

ET Chord Outlining PT PT ET

Chord Outlining

80

Bb7 EbMaj 6

3 Chord Outlining BL3 PT PT

ET ET

84

Transition Eb6 Fm7 Bb7 Eb6

88

Fm7 Bb7 Eb6 Fm7 Bb7 Eb6

Rhythmic Rhyming(*)

92

G Transition Am7 D7 G

96

Am7 D7 G Am7 D7 G7

100

Cm7 ET A Fm7 Bb7 PT Fm7 UN PT

104

108

112

116

120

124

125

126

127

Chords: A^b , G, Cm7, Fm7

This system contains measures 124 through 127. It features a treble and bass staff. Chords A^b , G, Cm7, and Fm7 are indicated above the staff. The music consists of eighth and sixteenth notes in the treble and bass staves.

128

129

130

131

Chords: B b 7, B b 7, A

This system contains measures 128 through 131. It features a treble and bass staff. Chords B b 7 and A are indicated above the staff. The music consists of eighth and sixteenth notes in the treble and bass staves.

132

133

134

135

Chord: E b 6

This system contains measures 132 through 135. It features a treble and bass staff. Chord E b 6 is indicated above the staff. The music consists of eighth and sixteenth notes in the treble and bass staves.

136

137

138

139

Chords: A, B b 7

This system contains measures 136 through 139. It features a treble and bass staff. Chords A and B b 7 are indicated above the staff. The music consists of eighth and sixteenth notes in the treble and bass staves.

Musical score for three staves (treble and two bass staves) in 4/4 time, measures 140-143. The key signature has two flats (B-flat and E-flat). The score includes the following chords above the staves:

- Measure 140: Eb6
- Measure 141: Cm7
- Measure 142: Fm7 Bb7
- Measure 143: Eb

The notation includes eighth and quarter notes, rests, and bar lines. The bottom staff contains a double bar line at the end of measure 143.

140

VITA

Charles Quinn was born in Atlanta, Georgia on October 18, 1958. Mr. Quinn has completed his bachelor of music (University of Montevallo 1990) and masters of music (University of Mississippi 1991) in trumpet performance and is currently working to complete the doctor of musical arts in trumpet performance at the Louisiana State University. Mr. Quinn has been actively involved in a variety of musical activities including: performing, composing, arranging, and teaching.

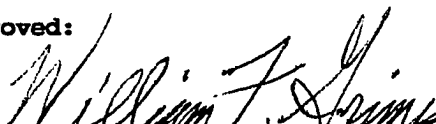
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Charles Lester Quinn, Jr.

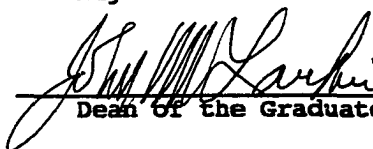
Major Field: Music

Title of Dissertation: Chet Baker's Role in the "Piano-Less Quartet" of
Gerry Mulligan

Approved:

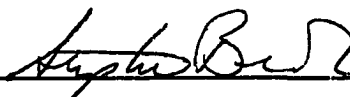


Major Professor and Chairman



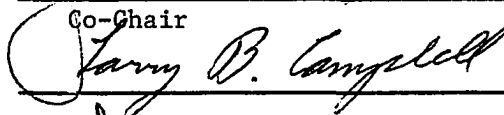
Dean of the Graduate School

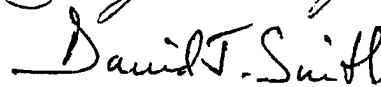
EXAMINING COMMITTEE:





Co-Chair





Date of Examination:

June 28, 1996