EMPORIA STATE UNIVERSITY

CHARLIE PARKER: THE ANALYTICAL STUDY OF TWENTY-TWO PERFORMANCE VERSIONS OF *NOW'S THE TIME*

VOLUME II

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CHAPTER V

ANALYSIS OF TWENTY-TWO PERFORMANCE VERSIONS OF *NOW'S THE TIME*

This chapter contains of the individual analysis of the twenty-two surviving performance versions of *Now's the Time* by Charlie Parker. The analyses, covering Parker's performances during his most active period as a jazz improviser from November 1945 to January 1953, are organized chronologically. Because of the insufficient evidence, the analysis of one unidentifiable version of *Now's the Time* from the Hi-De-Ho club engagement, labeled as *Blues in F* by discographiers, is excluded from this chapter and is included as Appendix C at the end of this study.

Version 1: November 26, 1945, Take One

This is the first version of *Now's the Time* recorded in the WOR Studios for Savoy Records by Parker's group on November 26, 1945. Parker had recorded four takes of *Now's the Time*, labeled as version one to four, during this studio recording session and chose the fourth take as the master.

Historical Data of the Session

On November 26, 1945, Parker made his first recording date as a leader for Savoy Records. This historical session produced exemplary samples of the new jazz style that was later labeled as the Bebop. Bud Powell, originally scheduled as the pianist for the

session, was replaced with Dizzy Gillespie and Argonne Thornton as Powell "went with his mother to Philadelphia where she was buying a house."[1] The first take of *Now's the time* was recorded after five takes of *Billie's Bounce* and one preparatory take, later released as *Warming up a Riff*, as musicians improvised based upon the harmonic syntax of *Cherokee*.

Information about the Track

The general information and the personnel data of this version are listed in detail in the following table (Table 1). This false start version, preserving nineteen seconds of Parker's music,[2] begins with an eight-measure introduction, performed by the rhythm section, is terminated at the end of measure twelve, the fourth measure of the theme. A moderate tempo is employed. A substantial fraction of this take was the introduction which was adopted as a formula in all later takes of the same date. The reason for the termination is unknow. However, the probable cause might be due to mechanical problems of Parker's instrument as he later left the studio temporarily to repair his saxophone. Teddy Reig, the producer of the session, recalled accompanying Parker to repair his instrument. Reig stated that "we went to 48th Street off 6th, there was this little guy in the back next to Manny's. He was Bird's man—he took care of Bird's horn."[3] Jazz scholar James Patrick also cited Parker's instrument problems when discussing the

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[1]Patrick, "The Savoy Recording," 41.

[2]Parker, *The Complete Savoy and Dial Studio Recordings*, disc 2, track 5.

[3]Porter, "Talking with Teddy," 81.

Table 1. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take One

Source of Transcription		Information of Session	
Source	Savoy 92911-2	Date of Session	November 26, 1945
Source Format	Compact disc	Recording Studio	WOR Studios
Release Year	2000	Location	New York
Running Time	0:20	Recording Attempt	Take one
Condition	Studio recording	Supervisor	Herman Lubinsky
Status	False start	Producer	Teddy Reig
Original Label	Savoy Records	Engineer	Doug Hawkins
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Miles Davis		
Piano	Dizzy Gillespie		
Bass	Curly Russell		
Drum	Max Roach		
General Treatments			
Introduction	Gillespie, Russell, and Roach (8 mm. = 4 mm. formula x 2)		
Theme	Terminated at the 4th measure		
Order of Improvisation	NA		
Trade Four	NA		
Reentrance of the Theme	NA		

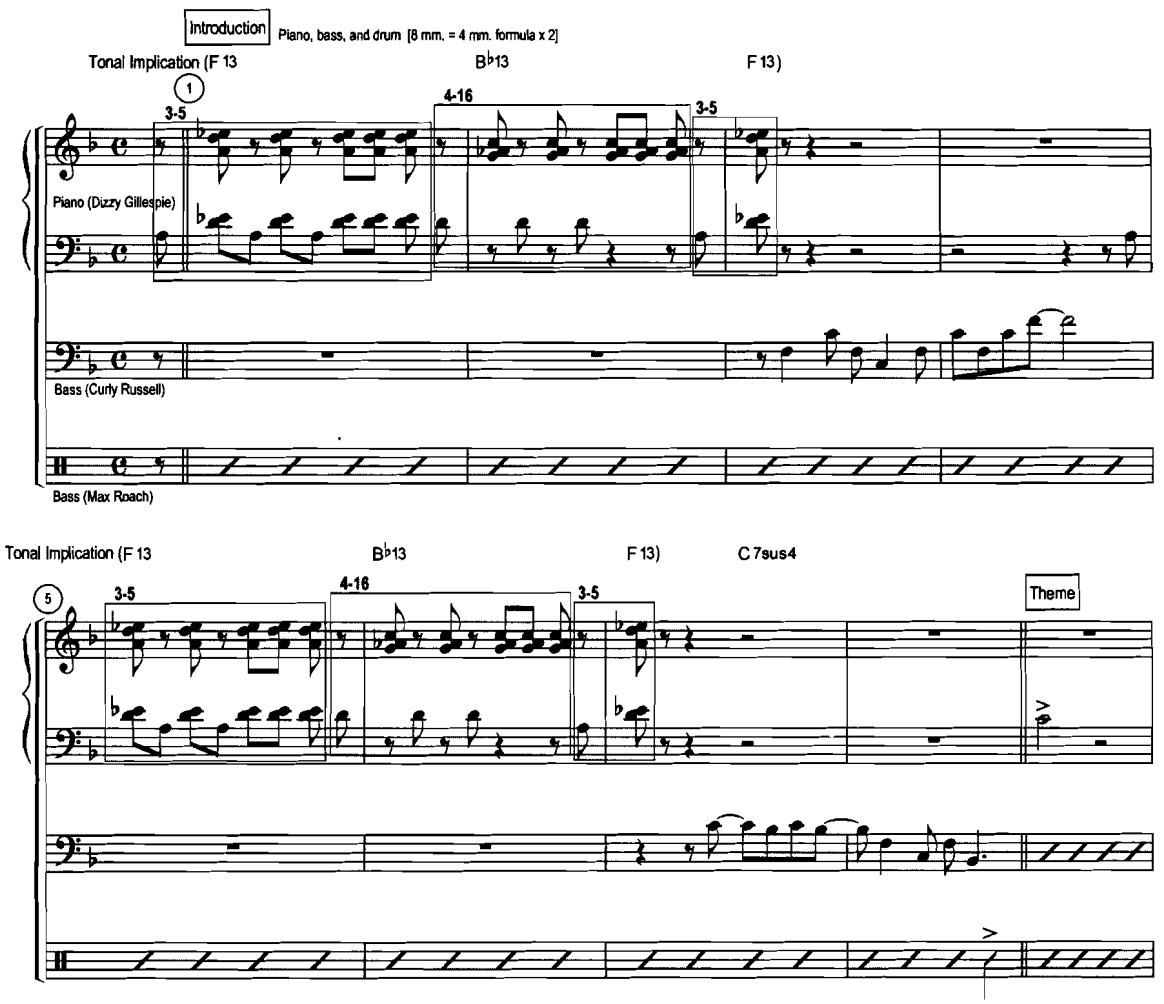
proceedings of this particular recording session, Parker "had been having some very audible mechanical problems with his instrument."[4]

[4]Patrick, "The Savoy Recording," 41.

Annotation of the Performance

The eight-measure introduction is based upon a repeated four-measure formula (Example 101). This introduction was formularized and employed with minor alternations in all later versions recorded on the same date.

Example 101. Introduction formula of Charlie Parker's *Now's the Time* in the version dated November 26, 1945, take one.



Gillespie initiates the introduction with the pitch-class set 3-5 in conjunction with a rhythmic pattern that is replicated in the second measure. The pitch-class set 4-16 was employed in the second measure; its inverted form was the super-sets of the pitch-class set 3-5 and had an 80% of interval vector similarity. The pitch-class set 3-5 was recalled at the beginning of the third measure. Contemplating the tonal implication of this chord progression, the rootless voicing was employed for both chords, insinuating the I^{13}- IV^{13}- I^{13} harmonic syntax. Russell responds to Gillespie's pattern with a melodic figure utilizing the interval-class 5 in the third and fourth measures of the introduction. This four-measure formula was repeated from measure five to measure eight and concluded with Russell's melodic figure with the harmonic implication of dominant chord. Roach's accentuation on the down beat of the fourth beat in measure eight further contributes to the interactivity of this introduction. Gillespie performs a pedal note on pitch C4 with a duration of a half-note to initiate the theme in the ninth measure.

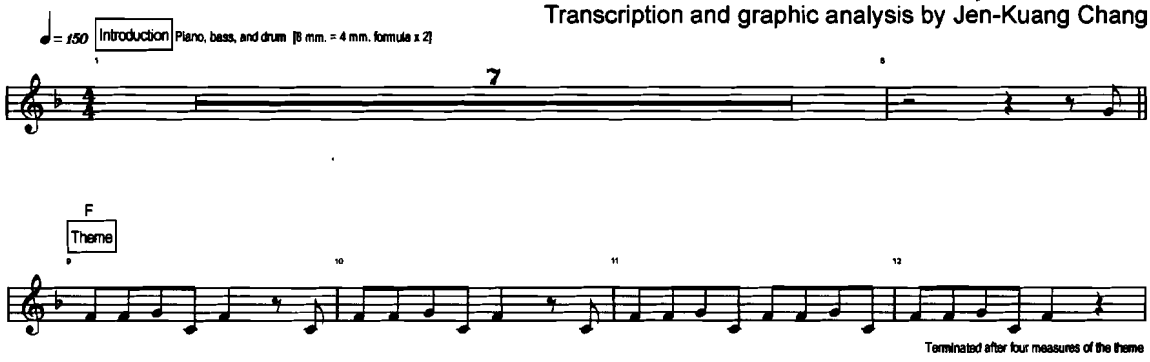
Information of the Graphic Analysis

The graphic analysis displays only the transcription, as the version contains no valid elements to conduct meaningful analysis. Four measures of the theme are transcribed.

NOW'S THE TIME

November 26, 1945 WOR Studios New York City Take One False Start

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang



Version 2: November 26, 1945, Take Two

The second attempt to record *Now's the Time* on Parker's first studio recording date as a leader preserves approximately thirty-six seconds of Parker's music that contains the first recorded evidence of thematic material of *Now's the Time*.[5] The general information and the personnel data of this version are listed in detail in the following table (Table 2).

Table 2. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Two

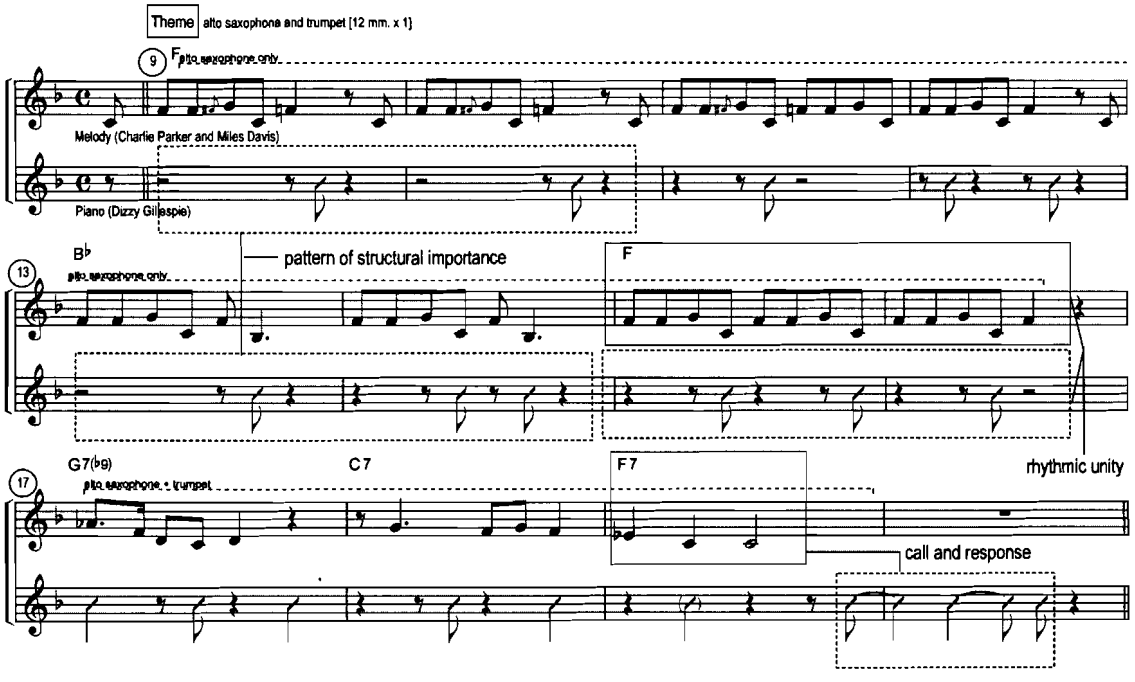
Source of Transcription		Information of Session	
Source	Savoy 92911-2	Date of Session	November 26, 1945
Source Format	Compact disc	Recording Studio	WOR Studios
Release Year	2000	Location	New York
Running Time	0:37	Recording Attempt	Take two
Condition	Studio recording	Supervisor	Herman Lubinsky
Status	Incomplete	Producer	Teddy Reig
Original Label	Savoy Records	Engineer	Doug Hawkins
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Miles Davis		
Piano	Dizzy Gillespie		
Bass	Curly Russell		
Drum	Max Roach		
General Treatments			
Introduction	Gillespie, Russell, and Roach (8 mm. = 4 mm. formula x 2)		
Theme	Parker and Davis (12 mm. x 1)		
Order of Improvisation	NA		
Trade Four	NA		
Reentrance of the Theme	NA		

[5]Parker, *The Complete Savoy and Dial Studio Recordings*, disc 2, track 6.

Annotation of the Performance

The first complete recorded theme of *Now's the Time* demonstrates musicians's the interplay which is especially noticeable in Gillespie's rhythmic comping pattern (Example 102). Gillespie employs a rhythmic pattern from measure nine to ten which recurred in variation in measure fourteen and fifteen. This employment reinforces the thematic structure and facilitates the design of *aa'b* phrasing formation of the three four-measure unit. The rhythmical unity is achieved in measure fifteen and sixteen and a responsive rhythmic chordal accompaniment can be observed in measure nineteen and twenty. Similar rhythmic employment can be found in later versions recorded on the same date.

Example 102. Dizzy Gillespie's rhythmic interplay as the treatment of the theme in Charlie Parker's *Now's the Time* in the version dated November 26, 1945, take two.



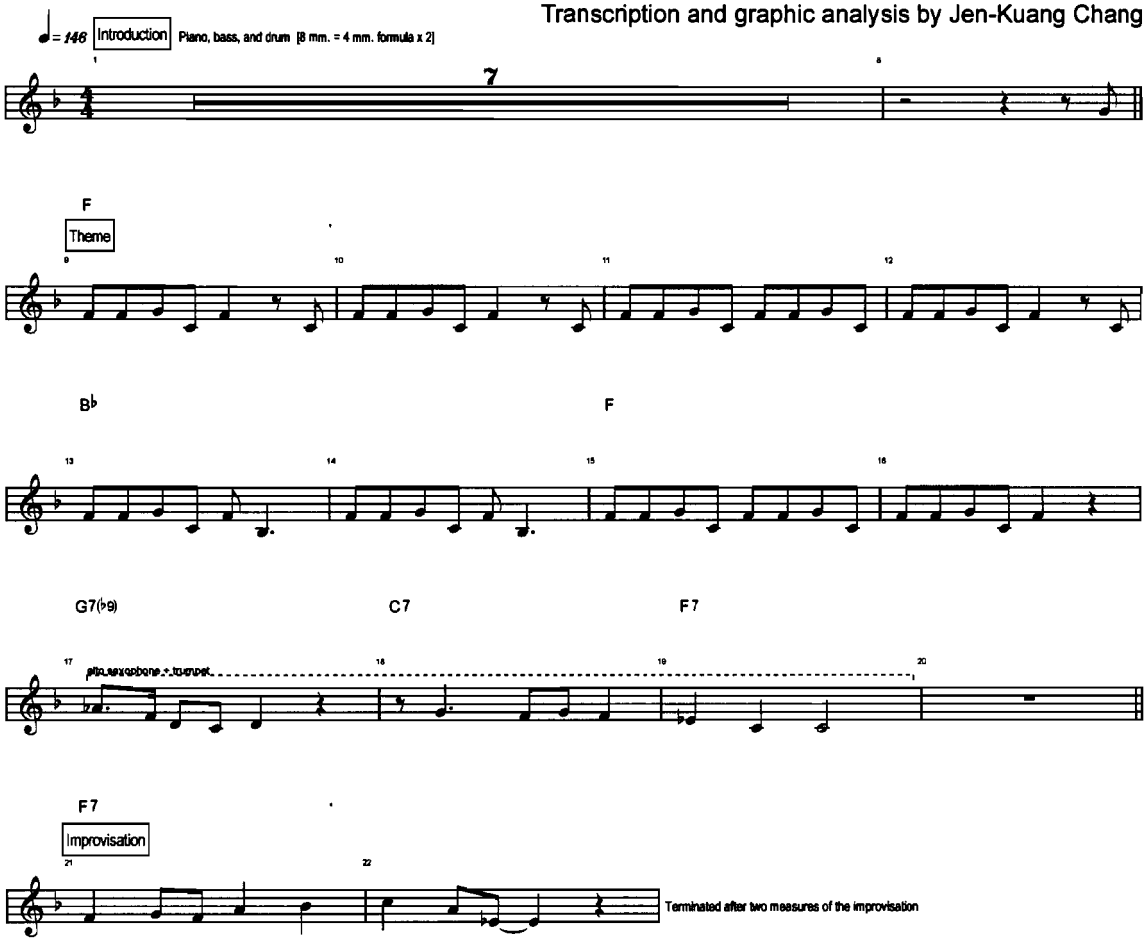
Information of the Graphic Analysis

The graphic analysis shows only the transcription without analytical annotations, as the take contains no valid elements to conduct further analysis. Parker's first recorded improvisational line in *Now's the Time* is terminated at the end of the second measure. It is noted that Parker's capability to clearly outline harmonic implications can be briefly observed in the opening statement, as the chord tones are emphasized on strong beats to outline the F major triad that is agreeable with the underlying harmonic syntax. The pitch E♭4, the seventh of the chord, is emphasized as the anticipation of beat three of the second measure in the improvisation, outlining a tritone with the preceding pitch A4.

NOW'S THE TIME

November 26, 1945 WOR Studios New York City Take Two Incomplete Take

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang



Version 3: November 26, 1945, Take Three

After two failed attempts, the quintet, led by Charlie Parker, continued to perfect *Now's the Time* at the WOR Studios in New York on November 26, 1945. The third attempt of *Now's the Time* was fruitful as a complete take was produced. The arrangement of the introduction, used in the first and the second take, was adopted. Parker performed with great authority and demonstrated an exceptional ability in structuralizing the phrase formation in this three-chorus improvisation. Some of his stylistic phrases and motives that frequently recurred in later versions of *Now's the Time* can be traced back to this earliest complete version. Noticeably, a comparatively moderate tempo was used in this version. This treatment might be adopted as an effective contrast when faster compositions, such as *KoKo* recorded during the same date, are taken into consideration.

Historical Data of the Session

This version possesses an historical significance as it is the first complete recorded evidence of Parker's *Now's the Time*. Miles Davis, then a young apprentice under Parker, employed lyrical melodic lines, producing an acceptable two-chorus improvisation in his studio recording debut as a soloist.[6] Detailed information as to this recording session, dubbed as the *KoKo* session, is omitted as it has been cited.

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[6]Ibid.

Information about the Track

This complete version of *Now's the Time* preserves approximately three minutes and six seconds of Parker's music.[7] The track begins with the aforementioned introduction and the theme, performed by both Parker and Davis, and is initiated at the point of thirteen seconds on the track. The thematic section contains only one chorus and Parker initiates his three-chorus improvisation at the point of thirty-five second on the track. The initiation of Davis' two-chorus improvisation can be observed at the point of one minute and thirty-nine seconds on the track. After the chorus that is performed by the rhythm section, the one-chorus thematic reentrance is introduced at the point of two minutes and forty-three seconds on the track. As it is one of the five studio recording versions of *Now's the Time*, the audio quality is excellent and the good audio balance between instruments is far superior to most live versions. The general information and the personnel data of this version are listed in detail in the following table (Table 3).

[7]Ibid., disc 2, track 7.

Table 3. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Three

Source of Transcription		Information of Session	
Source	Savoy 92911-2	Date of Session	November, 26, 1945
Source Format	Compact disc	Recording Studio	WOR Studios
Release Year	2000	Location	New York
Running Time	3:07	Recording Attempt	Take three
Condition	Studio recording	Supervisor	Herman Lubinsky
Status	Complete	Producer	Teddy Reig
Original Label	Savoy Records	Engineer	Doug Hawkins
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Miles Davis		
Piano	Dizzy Gillespie		
Bass	Curly Russell		
Drum	Max Roach		
General Treatments			
Introduction	Gillespie, Russell, and Roach (8 mm. = 4 mm. formula x 2)		
Theme	Parker and Davis (12 mm. x 1)		
Order of Improvisation	Parker and Davis, and the rhythm section		
Trade Four	NA		
Reentrance of the Theme	Parker and Davis (12 mm. x 1)		

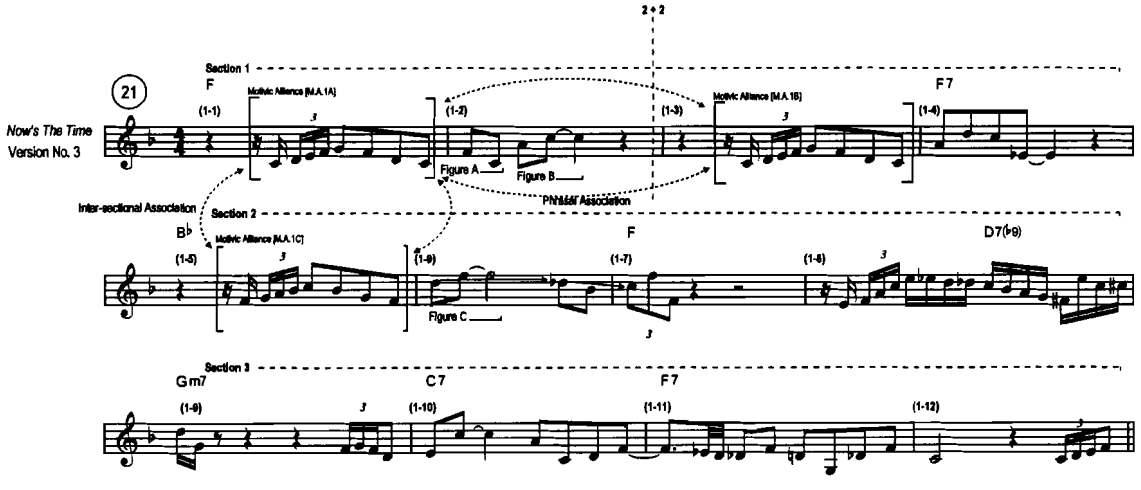
Annotation of the Performance

The thematic treatment of this version of *Now's the Time* is comparable to the previous version. One chorus of the theme is employed after eight measures of the

introduction performed by the rhythm section. Parker performs the first two thematic sections of this *aab* blues as a solo, while trumpeter Miles Davis joins in the last section to reinforce the punch line of the theme. It is noted that the last measure of the theme, an one-measure long silence, has not yet evolved into the customary treatment employed in the later versions. In later versions, Parker frequently repeats the thematic material in the eleventh measure to formulate the last measure of the theme. It is noted that this treatment was originally employed as the ending in the complete versions of *Now's the Time* recorded on November 26, 1945.

The first chorus of Parker's improvisation is initiated with figures in the first set of motivic alliance (Example 103). As illustrated in the example, the M.A.1A and M.A.1B divide the first section of the first chorus into a double two-measure phrasing construction in the symmetrical formation.

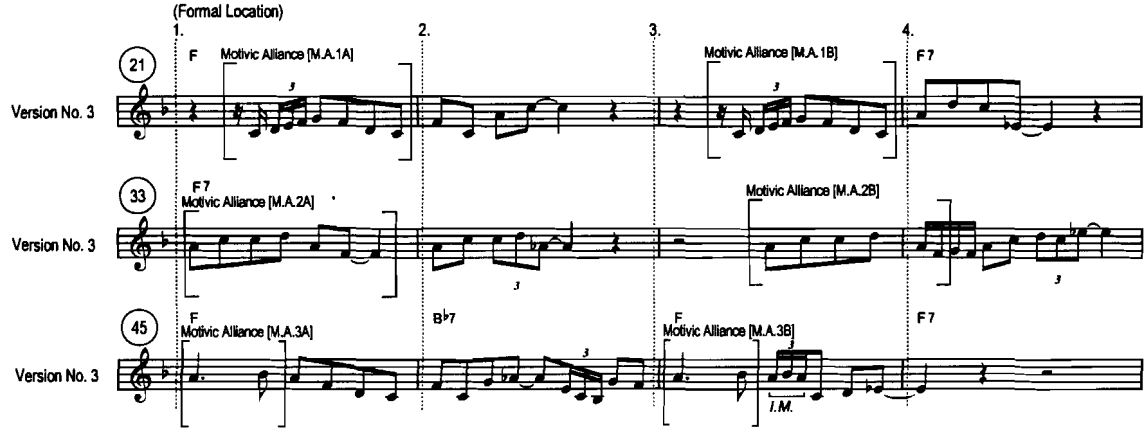
Example 103. The construction of motivic alliance M.A.1 class in the third version of *Now's the Time*.



The M.A.1C, a transposed version of the initiating figure, is employed in the fifth measure of the chorus which is linked to the M.A.1A to generate the inter-sectional association between the first and the second section. It is noticeable that the extension of the M.A.1A is partially adopted in the M.A.1C. Figure A is omitted in the latter, while figure C is a transposed version of figure B. Additionally, the linear descending linkage, from the pitch D5 to C5 as indicated, can be observed in the sixth measure of the chorus.

The consecutive employment of phrasal motivic alliance in this three-chorus improvisation is most noticeable (Example 104). Parker first employs the M.A.1A and M.A.1B in the first section of the first chorus, generating a double two-measure phrasing structure with a symmetrical phrasing balance. This linear construction is adopted in the same formal location of the second and the third chorus. In the second chorus, Parker utilizes motive M.19C to construct a semi-symmetrical balance with the M.A.2A and M.A.2B.

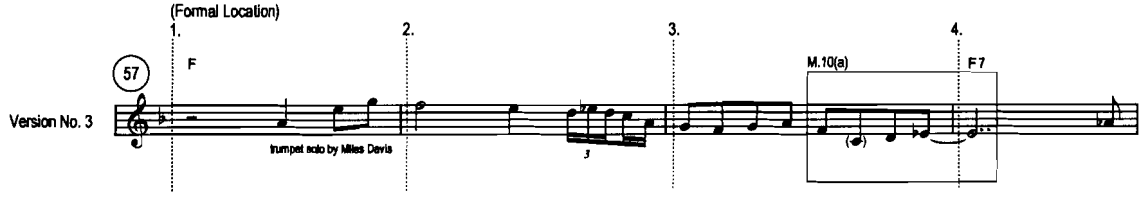
Example 104. The comparison of Charlie Parker's employments of phrasal motivic alliance in the third version of *Now's the Time*.



In the third chorus, the M.A.3A and M.A.3B create symmetrical divisions within a continuous line. As all three choruses of this improvisation are initiated with similar phrasing constructions, the unity of the improvisation is reinforced.

Miles Davis' two-chorus improvisation is also noteworthy and is "indicative of the spare style for which he was to become famous in the late 1950s and early 1960s."[8] The employment of motive M.10(a) in the fourth measure of the first chorus is most striking (Example 105). This employment indirectly suggests Parker's influence upon young Davis as the same treatment can be frequently found in Parker's improvisations of *Now's the Time*. Noticeably, Davis' pitch selections conclude a chorus differing from Parker's treatment in this version. He avoids the stable chord tones and repeatedly emphasizes the ninth of the tonic chord at the end of the first chorus. A similar treatment can be observed at the end of the second chorus. Thomas Owens comments on this employment, citing that Davis "overworks a phrase ending on the ninth of the tonic chord."[9]

Example 105. The opening statement of Miles Davis' two-chorus improvisation in the third version of *Now's the Time*.



[8]Koch, *Yardbird Suite*, 71.

[9]Owens, *Bebop*, 114.

It is noted that the rhythm section atypically performs one chorus of the accompaniment before the reentrance of the theme without a soloist. The justification for this treatment is unaccountable. However, it is possible that Dizzy Gillespie, a distinguished trumpeter, who provided the piano accompaniment in this version, did not process sufficient pianistic skills to execute an improvisation of acceptable quality. Additionally, drummer Max Roach contributed to the simplistic ending by accenting the down beat of the fourth beat during the last two measures of the thematic reentrance.

Selected Motives

Parker employs a substantial amount of selected motives in this three-chorus improvisation (Table 4). Ten motives are enumerated in the graphic analysis, including M.1A + M.4(a), M.2B [diminution], M.3A(c), M.5C(a), M.8(e), M.10(a), M.16A(a), and M.19C. The sole occurrence of motive M.1A + M.4(a), used as an initiating figure of an improvisational line, is followed by an occurrence of motive M.3A(c), which is utilized to outline the secondary dominant chord V^7/ii in the eighth measure of the first chorus. The occurrence of motive M.2B [diminution] is employed in the ninth measure of the third chorus as an interior figure within an improvisational line. The independent occurrence of motive M.5C(a), located in the tenth measure of the second chorus, is not followed by figures from motive M.3A and M.2B classes to form the signature line. It is noticeable that this occurrence is employed one octave lower than the usual register. The sole occurrence of motive M.8(e) is employed in the sixth and seventh measure of the third

Table 4. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Three

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 28	1
M.1A + M.6A(a)	NA	0
M.2B	NA	0
M.2B [cell motive]	NA	0
M.2B [diminution]	mm. 53	1
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	NA	0
M.3A(c)	mm. 28	1
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	mm. 42	1
M.6A(c)	NA	0
M.8(e)	mm. 50-51	1
M.10(a)	mm. 37, 47	2
M.12A(a)	NA	0
M.16A(a)	mm. 39-40, 49	2
M.20(b) [partial fraction]	NA	0
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	NA	0
M.19C	mm. 33-36	1
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	10

chorus. As motive M.8(e) commonly implies an altered dominant chord, this formal location is somewhat unusual.

Motive M.10(a) occurs twice in this improvisation. The first occurrence, located in the fifth measure of the second chorus, is employed to outline the subdominant chord. The second occurrence, located in the third and the fourth measure of the third chorus, is embellished with an inverted mordent and emphasizes on the flatted seventh scale degree, which is one of the blue notes. Motive M.16A(a) also occurs twice. The first occurrence, preceded by a figure categorized as motive M.16B by Thomas Owens, can be observed in the seventh and the eighth measure of the second chorus. This combination of motives occurs occasionally in Parker's *Now's the Time*. The second occurrence of motive M.16A(a), located in the fifth measure of the third chorus, constitutes the common employment of this motive in *Now's the Time*. The employment of the large-scale motive M.19C in the first section of the second chorus is significant as it is the first appearance of this large-scale motive in performances of *Now's the Time*.

Figurations and Improvisatory Elements

Nineteen figurations and improvisatory elements are identified in the graphic analysis (Table 5). The predominance of the inverted mordent is noticeable in this version. The occurrence of 3-♭9 melodic motion, located in the eighth measure of the first chorus, is employed as the linear structure of motive M.3A(c) to outline the secondary dominant chord V^7/ii. The inverted mordent occurs five time in this improvisation as the primary embellishing figure. The sole employment of the enclosure,

Table 5. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Three

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 28	1
T.S.	NA	0
I.M.	mm. 28, 40, 47, 49, 53	5
E.C.	mm. 50	1
D.E.C.	mm. 28, 42, 42, 55	4
P.N.		0
L.C.	mm. 28, 55	2
A.T.	NA	0
D.R.	NA	0
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 21/23/25, 33/35, 45/47	3
H.S.	mm. 28	1
H.G.	mm. 49	1
D.G.	mm. 52-55	1
	Total	19

located in the sixth measure of the third chorus, temporarily delays the resolution to the chord tone of the subdominant chord. Two single decorated enclosures can be found. The first, located in the eighth measure of the first chorus, is employed as an embellishment for the occurrence of motive M.3A(c). A set of double decorated enclosures can be observed in the tenth measure of the second chorus as a part of motive M.5C(a). Two occurrences of figures derived from the linear chromaticism can be

located in measure twenty-eight and fifty-five, emphasizing the chromatic descending tendency.

Three occurrences of the motivic alliance in this version illustrate Parker's concept of phrase formation in the twelve-bar blues form. In the first occurrence, an instance of allied motives with phrasal and inter-sectional function, the M.A.1A is introduced as a part of the opening statement of the improvisation which is restated as the M.A.1B, the third measure of the blues form, formulating a double two-measure structure. The M.A.1C, a transposed figure of M.A.1A, is employed in the fifth measure of the first chorus, delivering the harmonic motion while unifying the first two sections. The second and the third occurrence, instances of allied motives with phrasal function, share the same characteristic as the first motivic alliance. The employment of the large-scale motive M.19C divides the first section of the second chorus into two semi-symmetrical subsections, while the M.A.3A and M.A.3B imply two symmetrical phrases within a continuous line in the first section of the third chorus. It is remarkable that all three choruses in this improvisation are initiated with a set of allied motives with the phrasal function.

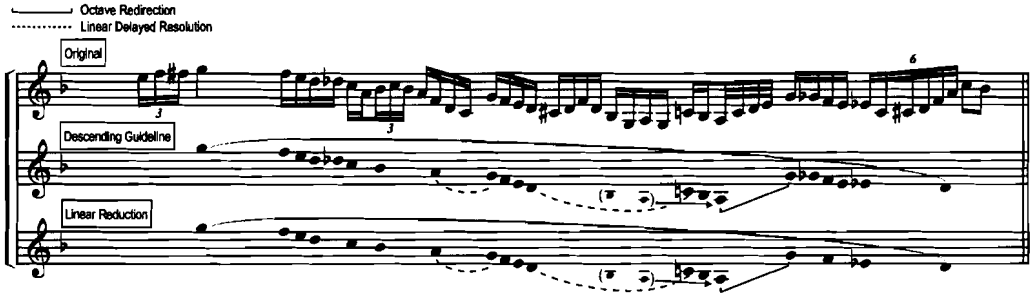
One occurrence of harmonic superimposition can be seen in the eighth measure of the first chorus. Parker employs motive M.3A(c) to outline the secondary dominant chord V^7/ii which resolves to the supertonic chord in the ninth measure.

One occurrence of harmonic generalization can be observed. The occurrence, illustrating one of most common praxises of Parker's harmonic generalization technique, occurs in the fifth measure of the third chorus where Parker employs a figuration derived

from the F blues scale against the B-flat dominant seventh chord of subdominant function. The emphasis on the tritone and the blue notes can be observed as motive M.16A(a) is utilized in this employment.

One occurrence of the descending guideline, the D.G.1, can be observed as the linear structure of the melodic culmination of this version of *Now's the Time* from measure fifty-two to fifty-five. The construction of D.G.1 displays a double linear delayed resolution and single octave redirection to prolong the phrase (Example 106).

Example 106. The construction of the D.G.1: The single descending guideline with double linear delayed resolution and single octave redirection.



It is noticeable that there is a linear gap between the first structural note, the pitch G5, and the second structural note, the pitch F5. As the former is the highest pitch in this improvisation, the descending tendency is strong enough to establish a linear connection with the second structural note. It is noted that the second occurrence of the linear delayed resolution is somewhat ambiguous.

Pitch Utilization

As illustrated in the Pitch Assortment Table, there are 249 attacks in this improvisation (Table 6). Parker employs pitch F4, which represents 15.2% of the total attacks, as the dominant pitch in this version of *Now's the Time*. Pitch C4, represents 10.0%, pitch C5, D4, and A4, each of them represent 9.2% of all attacks, serve as pitches of secondary importance.

Table 6. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Three

Pitch Class	Pitch Letter Name	Octave Specification (3)		(4)		(5)		Pitch-Class	
		N	(%)	*N*	(%)	*N*	(%)	*N*	(%)
0	C	NA	NA	25	10.0	23	9.2	48	19.2
1	C♯/D♭	0	0.0	7	2.8	4	1.6	11	4.4
2	D	0	0.0	23	9.2	10	4.0	33	13.2
3	D♯/E♭	0	0.0	8	3.2	4	1.6	12	4.8
4	E	0	0.0	11	4.4	3	1.2	14	5.6
5	F	1	0.4	38	15.2	5	2.0	44	17.6
6	F♯/G♭	0	0.0	2	0.8	1	0.4	3	1.2
7	G	6	2.4	14	5.6	1	0.4	21	8.4
8	G♯/A♭	0	0.0	7	2.8	0	0.0	7	2.8
9	A	6	2.4	23	9.2	NA	NA	29	11.6
10	A♯/B♭	9	3.6	16	6.4	NA	NA	25	10.0
11	B	0	0.0	2	0.8	NA	NA	2	0.8
							Total	249	

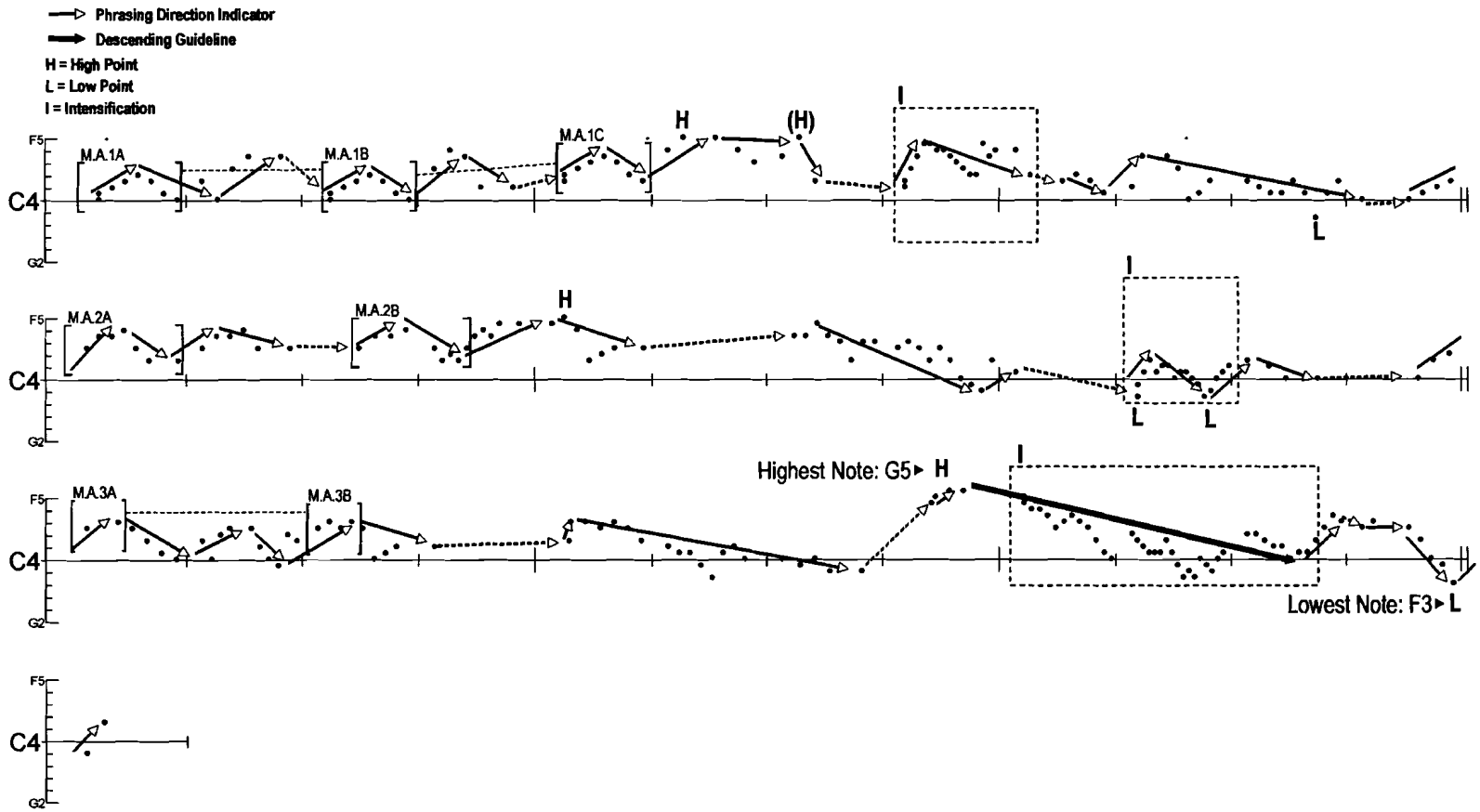
The dominant pitch of the blue notes is pitch E♭4, which represents 3.2%. The lowest pitches, D♭3 to E3, which demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, which demand the change of the left hand position, are employed occasionally, representing 2.8% of the total attacks. The lowest pitch, F3, and the highest pitch, G5, comprise a range of twenty-six semitones.

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 19.2% of all 249 attacks. The pitch-class integer of the secondary importance are pitch-class 5, which represents 17.6% of total attacks. Pitch-class 3, represents 4.8%, pitch-class 8, represents 2.8%, and pitch-class 11, which represents 0.8%, collectively display 8.7% of all 249 attacks and help to enhance the total color through their quality as blues notes.

Phrasing Structure

The models of phrasing direction demonstrate Parker's proficiency in constructing a coherent improvisation with formulas that process the inter-chorus association (Graph 1). In the first chorus, the model is initiated with the employment of the M.A.1A, M.A.1B, and the M.A.1C to create some undulating lines in the first half of the chorus. The phrasing direction escalates to the high point in the fifth measure of the chorus and is restated in the subsequent measure. The restated high point is noticeably followed by an abrupt change of register. The intensification segment that is culminated in the Golden Mean of the chorus is initiated at the eighth measure of the chorus. The low point is

Graph 1. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated November 26, 1945, take three.



reached near the end of the chorus in the eleventh measure and is followed by a transitory redirection of phrasing.

In the second chorus, the model initiates with a diminutive ascending motion of the phrase employed as the linear turnaround at the end of the previous chorus. The employment of M.A.2A and M.A.2B are found in the first section of the chorus, generating a semi-symmetrical phrasing subdivision. The phrasing direction ascends to the high point in the fifth measure of the chorus and swiftly rebounds back to the middle register. After one measure of long silence in the sixth measure, the phrasing direction continues to display a general tendency to descend toward the target low point at the beginning of the ninth measure. The intensification segment, which is employed in a comparatively low register, is introduced with the low point located at the beginning of the tenth measure. The low point is restated again within the same measure and the phrasing direction is stabilized in the eleventh measure to conclude the chorus.

In the third chorus, the model is initiated with the employment of M.A.3A and M.A.3B to construct an unbroken double two-measure phrasing structure, corresponding to the employments found in the same formal location in the pervious choruses. After a clear conclusion of the phrase in the fourth measure of the chorus, the phrasing direction reactivates in the fifth measure of the chorus and quickly readjusts the linear altitude to reach the pitch C♭5, which is followed by an overall descending line toward the targeted low point in the seventh measure as the preparatory sector for the culmination of this improvisation. After an abrupt change of the register, the high point, the pitch G5, which also serves as the highest note of this improvisation, is introduced marginally before the

intensification segment that is implemented at the end of the third chorus to reinforce the animation of the linear climax. The phrasing motion reaches its lowest point, the pitch F3, at the end of the improvisation and is followed by a transitory redirection of phrasing as the conclusion.

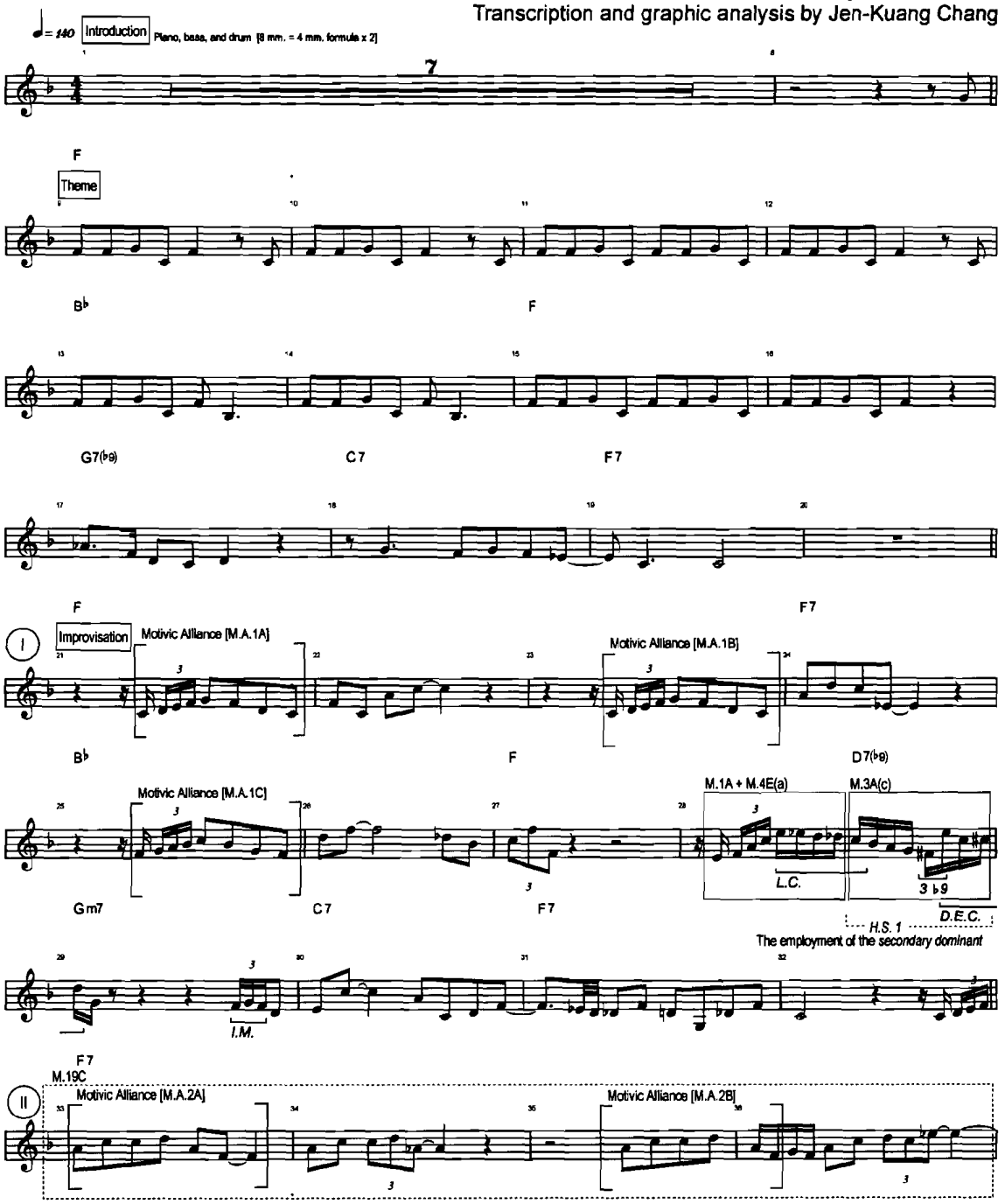
Information of the Graphic Analysis

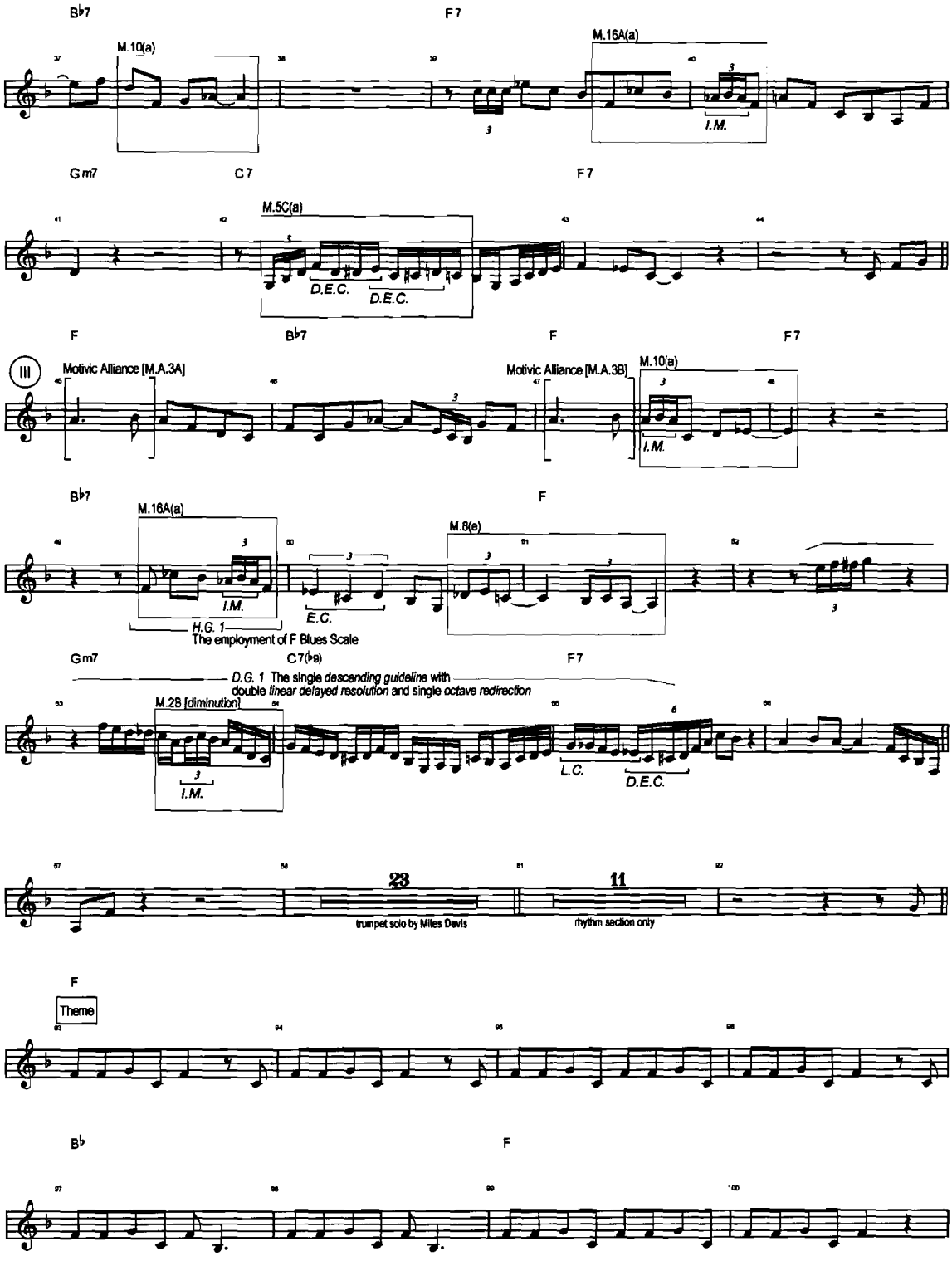
The graphic analysis contains a complete transcription of Parker's performance of the theme and the improvised lines of *Now's the Time* recorded on November 26, 1945 in the concert key. The entire version comprises 104 measures of Parker's first complete recorded example of *Now's the Time* with thirty-nine measures, approximately three choruses, of his improvisation.

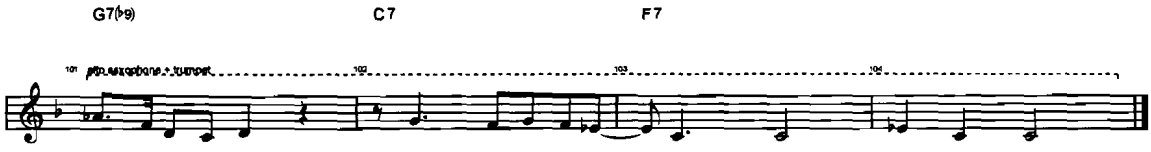
NOW'S THE TIME

November 26, 1945 WOR Studios New York City Take Three

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang




B♭7
F7
M.10(a)
M.16A(a)
I.M.
Gm7
C7
F7
M.5C(a)
D.E.C.
D.E.C.
F
B♭7
F
F7
III
Motivic Alliance [M.A.3A]
Motivic Alliance [M.A.3B]
M.10(a)
I.M.
B♭7
F
M.16A(a)
I.M.
H.G. 1
The employment of F Blues Scale
M.8(e)
E.C.
Gm7
C7(♭9)
F7
D.G. 1 The single descending guideline with
double linear delayed resolution and single octave redirection
M.28 [diminution]
I.M.
L.C.
D.E.C.
23
trumpet solo by Miles Davis
11
rhythm section only
F
Theme
B♭
F


G7(♭9)
C7
F7
101
102
103
104

Version 4: November 26, 1945, Take Four

A marginally slower tempo than pervious takes was employed in this version. The same treatments as the take two and take three of the same date were applied to the introduction and the theme. Gillespie played the dominant note twice in the duration of the quarter-note at the first two beats in the fourth measure of Parker's improvisation as a responsive accompaniment. This particular figure, described as "mop-mop" lick, was also used considerably by Parker, who inherited it from improvisors such as Coleman Hawkins.[10] After the trumpet improvisation, the rhythm section performed one chorus of the accompaniment before the reentrance of the theme as used in the third take. During the chorus performed by the rhythm section, Gillespie employed variations of the two-measure chordal motive used in the introduction to reinforce the thematic reference.

Historical Data of the Session

On account of its status as the first commercial version of *Now's the Time*, this take exhibits a historical significance that cannot be overemphasized. It was released in an album titled as *Charley Parker's Ree Boppers*, which was under attack by reviewers who accused it of being detrimental to the development of jazz. Nonetheless, *Now's the Time*, in conjunction with other tracks recorded on the same date, gradually became a musical landmark, exemplifying the innovative approach of the new jazz style. Teddy Reig, the producer of the *KoKo* session, recalled the sales of *Charley Parker's Ree*

[10]Koch, *Yardbird Suite*, 49.

Boppers, stating that "it started slowly but it built. In maybe six months it was like The Bible."[11]

Information about the Track

This complete version of *Now's the Time* preserves approximately three minutes and fourteen minutes of Parker's music.[12] The track is initiated with the eight-measure introduction. The thematic section of one chorus is introduced by both Parker and Davis at the point of fourteen minutes on the track. Parker's three-chorus improvisation is initiated at the point of thirty-six seconds on the track and is followed by Davis' two-chorus improvisation started at the point of one minute and forty-four seconds. The chorus performed by the rhythm section starts at the point of two minutes and thirty-one seconds on the track. The one-chorus thematic reentrance, performed by both Parker and Davis, is initiated at the point of two minutes and fifty-one seconds on the track. The audio quality of the track, comparable to the previous version, is superior due to the professional recording method and environment. The general information and the personnel data of this version are listed in detail in the following table (Table 7).

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[11]Porter, "Talking with Teddy," 82.

[12]Parker, *The Complete Savoy and Dial Studio Recordings*, disc 1, track 22.

Table 7. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Four

Source of Transcription		Information of Session	
Source	Savoy 92911-2	Date of Session	November, 26, 1945
Source Format	Compact disc	Recording Studio	WOR Studios
Release Year	2000	Location	New York
Running Time	3:15	Recording Attempt	Take four
Condition	Studio recording	Supervisor	Herman Lubinsky
Status	Complete	Producer	Teddy Reig
Original Label	Savoy Records	Engineer	Doug Hawkins

Musicians	
Alto Saxophone	Charlie Parker
Trumpet	Miles Davis
Piano	Dizzy Gillespie
Bass	Curly Russell
Drum	Max Roach

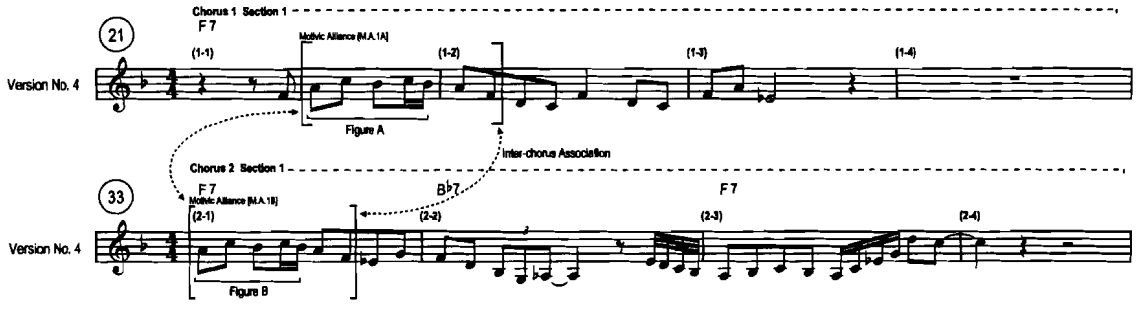
General Treatments	
Introduction	Gillespie, Russell, and Roach (8 mm. = 4 mm. formula x 2)
Theme	Parker and Davis (12 mm. x 1)
Order of Improvisation	Parker, Davis, and the rhythm section
Trade Four	NA
Reentrance of the Theme	Parker and Davis (12 mm. x 1)

Annotation of the Performance

Parker's three-chorus improvisation differs in terms of linear organization when compared with the previous version recorded on the same date. The construction of the motivic alliance M.A.1 class, an instance of allied motives with inter-chorus linkage, is most notable (Example 107). The M.A.1A is employed as a part of the opening statement

in the first chorus, while the M.A.1B is employed in the similar formal location at the beginning of the second chorus, generating an inter-chorus association between the first two choruses of the improvisation. This set of motivic alliance also features a modified version of motive M.2B as the principal figure. The first two notes in figure A and B are employed in the reversed arrangement when compared with the construction of motive M.2B. For example, in figure A, the arrangement of the pitch A4, C5, and B♭4 can be considered as the lower neighboring tone, the upper neighboring tone, and the object tone, respectively. In a typical employment of motive M.2B, however, the lower neighboring tone, which resolves upwardly to the object tone, is preceded by the upper neighboring tone.

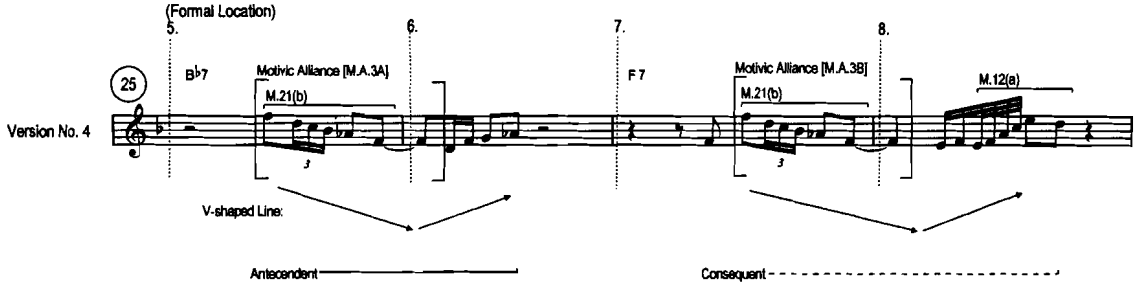
Example 107. The construction of inter-chorus motivic alliance M.A.1 class in the fourth version of *Now's the Time*.



The employment of the motivic alliance M.A.3 class divides the second section of the first chorus into two symmetrical subsections (Example 108). The principal formulaic element in this set of motivic alliance, motive M.21(b), which is a rapid descending figure, is followed by a rebounding figure to create a V-shaped phrasing. The

linear contrast can be easily observed in M.A.3B in which the occurrence of motive M.21(b) is followed by the motive M.12A(a), an ascending arpeggiated figure in diminution. Furthermore, the M.A.3A and the M.A.3B also generate an antecedent and consequent effect.

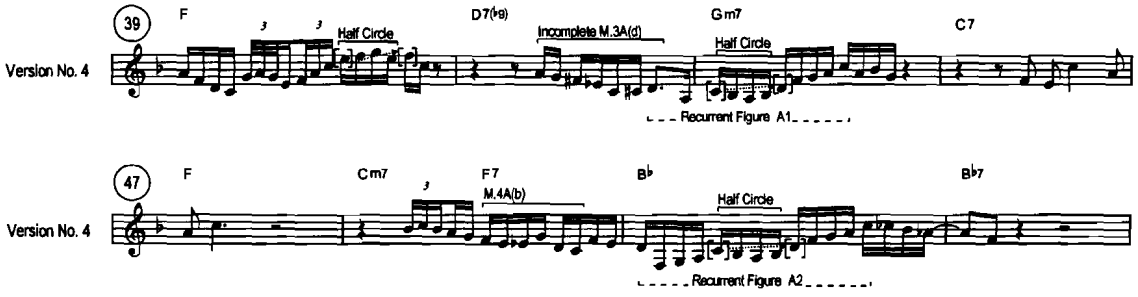
Example 108. The construction of phrasal motivic alliance M.A.2 class in the fourth version of *Now's the Time*.



Noticeably, a rapid sixteenth-note figure occurs twice in this improvisation (Example 109). The first appearance, located in the ninth measure of the second chorus, is preceded by an incomplete motive M.3A(d). The second appearance, found in the fifth measure of the third chorus, is preceded by the motive M.4A(b). The harmonic implication of this figure is somewhat ambiguous as it is employed against both the supertonic chord and the subdominant chord. Consequently, the extensions of this recurrent figure function as the crucial elements in defining the underlying harmony. It is noted that a minor modification is applied to this set of recurrent figures. The recurrent figure A1 is initiated with the pitch D4 and leaps to the pitch A3, while the pitch F3 and G3 fill in the leap in the recurrent figure A2. Additionally, the principal tones in the half-

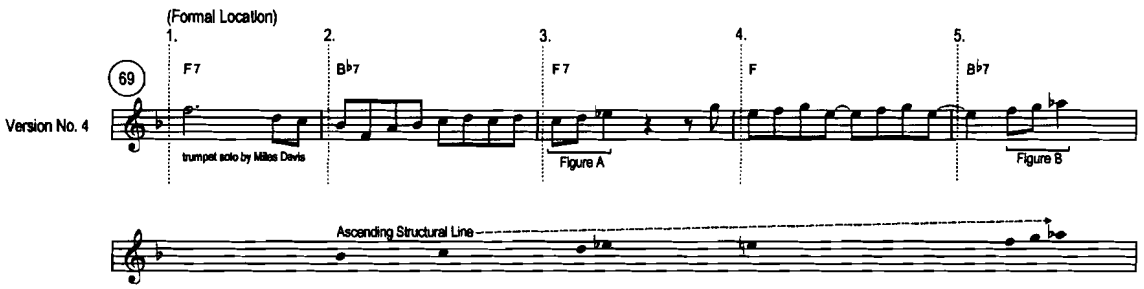
circle figures, discussed in the construction of motive M.1A + M.6A, maintain the tendency of upward resolution.

Example 109. The employment of the recurrent figure by Charlie Parker in the fourth version of *Now's the Time*.



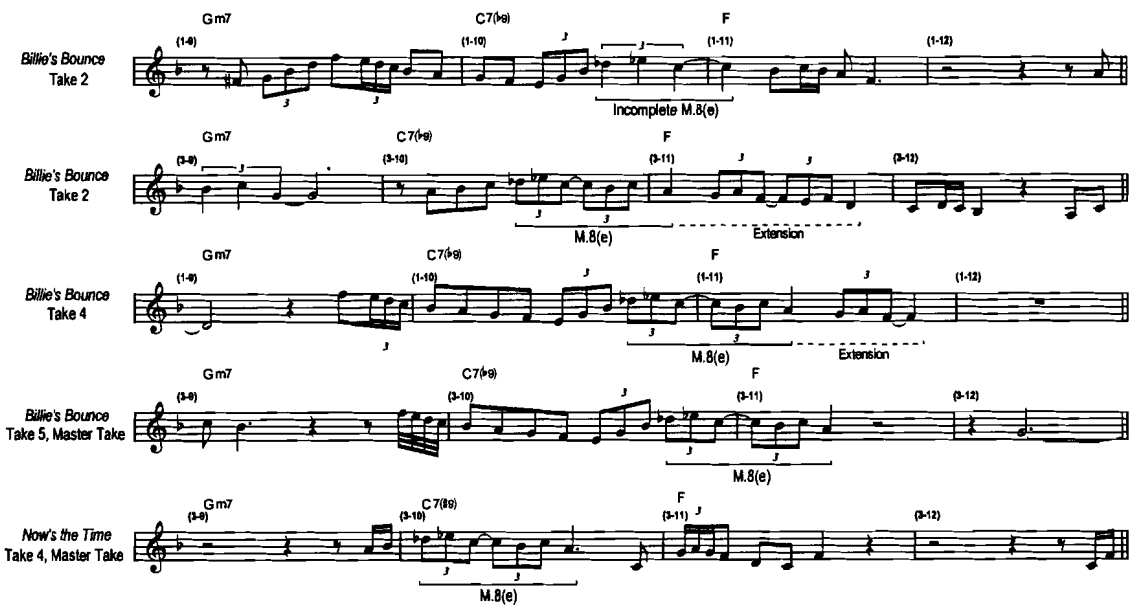
Similar to the previous take, young trumpeter Miles Davis improvises for two choruses (Example 110). Remarkably, an ascending structural line can be observed in the first half of the second chorus. The employment of a recurrent figure is also noticeable. This simple three-note figure first appears in the third measure of the second chorus labeled as figure A. Davis continues to incorporate this figure, often in its transposed format such as figure B, throughout the chorus. Additionally, an enclosure with the object tone on the tonic can be observed at the end of Davis' improvisation.

Example 110. The employment in the second chorus of Miles Davis' improvisation in the fourth version of *Now's the Time*.



The comparison of Parker's treatments on *Billie's Bounce* and *Now's the Time* provides a consequential platform to examine the rudimentary regulation of formulaic improvisation as both compositions are based upon the harmonic syntax of the twelve-bar blues form in the key of F. One of the most striking employments is the use of motive M.8(e) in both compositions (Example 111).

Example 111. The comparison of treatments on motive M.8(e) in *Billie's Bounce* and *Now's the Time* recorded in the *KoKo* session.

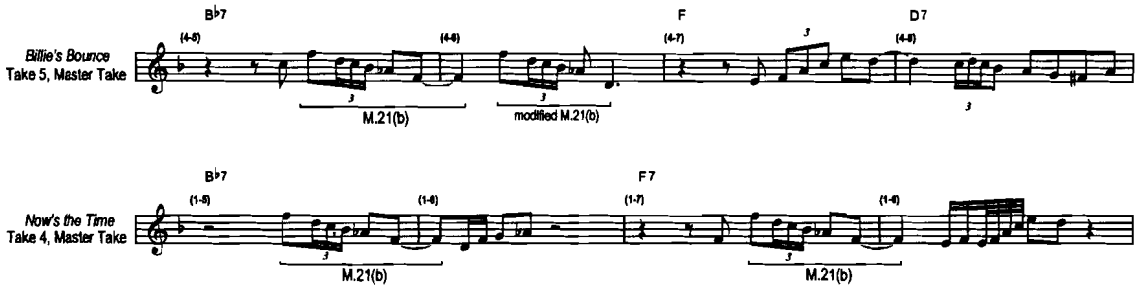


The first occurrence in take two of *Billie's Bounce*, an incomplete version of motive M.8(e), appears in the tenth measure of the first chorus. The second occurrence of the same motive, employed in the same formal location of the third chorus, is immediately followed by a figure constructed with the basic melodic contour of motive M.8(e). In takes four and five of *Billie's Bounce*, the occurrences of motive M.8(e) are accompanied by the comparable linear treatments in the same formal location. In the master take of *Now's the Time*, the motive M.8(e) also occurs in the identical formal location. In conclusion, motive M.8(e) is commonly employed in the tenth measure of the blues form with the implication of the altered dominant chord, suggesting that treatments of motives in Parker's improvisations are contextual. Unsurprisingly, the result of contextual analysis is not an absolute tenet. It merely presents the inclination in using a particular motive in Parker's improvisations. Alternate treatments of a motive can be frequently found. For example, an occurrence of motive M.8(e) can be examined in the sixth and seventh measure of the third chorus in the third version of *Now's the Time*.

Comparable to the contextual treatment of motive M.8(e), a similar regulation can be observed in Parker's employments of motive M.21(b) (Example 112). In the master take of *Billie's Bounce*, motive M.21(b) is first employed in the fifth measure of the chorus and is immediately followed by a modified version of it. In the master take of *Now's the Time*, Parker first uses the same motive in the same formal location and restates the motive in the seventh measure of the chorus to create the antecedent and consequent effect. In general, motive M.21(b) is commonly found in the fifth measure of

the chorus in Parker's performances of *Now's the Time*. As expected, some alternate treatments can be observed. For example, Parker employs this motive in the first measure of the second chorus in *Now's the Time* recorded on January 23, 1954.

Example 112. The comparison of treatments on motive M.21(b) in *Billie's Bounce* and *Now's the Time* recorded in the *KoKo* session.



Remarkably, during the *KoKo* session, Parker skillfully incorporates a quotation derived from *High Society* in several performances (Example 113). This particular quotation, derived from "the clarinet part from the New Orleans jazz stable *High Society*,"[13] is commonly used as an initiating figure to start an improvisational line. The occurrence in *Thrivin' from a Riff*, take one, displays Parker's proficiency at modifying a quotation. Carl Woideck comments on this quotation, citing that it is "unusual in part of its source; new Orleans jazz was not part of Parker's early listening sphere. In 1945, 'traditional' jazz was experiencing a revival, and Parker may have picked up this lick from the revivalists rather than from an early recording."[14]

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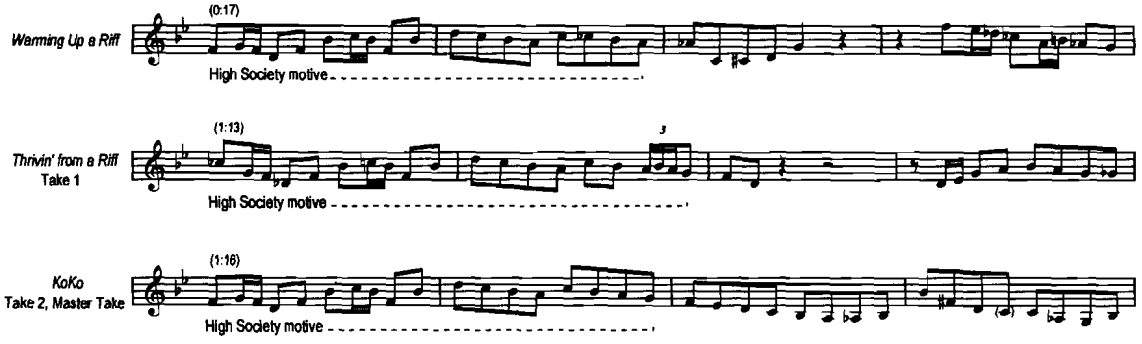
[13]Woideck, *Charlie Parker*, 116.

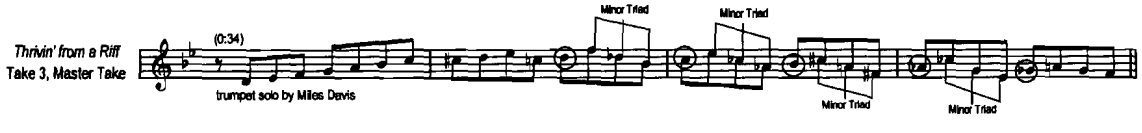
[14]Ibid.

Example 113. The comparison of *High Society* quotation in *Warming Up a Riff*, *Thrivin' from a Riff*, and *KoKo* in the *KoKo* session.



One of Miles Davis' improvisational patterns in *Thrivin' from a Riff*, master take, although not directly associated with *Now's the Time*, is noteworthy (Example 114). This sophisticated pattern, listed as the pattern 626 in Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns*,[15] is constructed of principal tones that are one whole-tone apart with three notes inserted between them and is categorized in the Infra-Inter-Ultrapolation section of the Whole-Tone Progression. Parker also incorporated patterns based on this linear design in his improvisations as early as January 1946.[16] This pattern will be further discussed in the analysis of the nineteenth version of *Now's the Time*.

Example 114. The identical figure to the pattern no. 626 in*Thesaurus of Scales and Melodic Patterns* in Miles Davis' 1945 solo in *Thrivin' from a Riff*.



[15]Slonimsky, *Thesaurus of Scales*, 81.

[16]Woideck, *Charlie Parker*, 188.

Selected Motives

A total of twelve selected motives can be found in this improvisation, including M.2B, M.2B [cell motive], M.2B [diminution], M.3A(b), M.3A(d), M.4A(b), M.8(e), M.12A(a), and M.21 (b) (Table 8). The occurrence of motive M.2B is marginally modified and is employed as a part of the opening statement. The occurrence of motive M.2B [cell motive] also appears to be modified and is employed in the first measure of the second chorus. The appearance of motive M.2B [diminution] is found in the sixth and the seventh measure of the second chorus as an interior figure. The motive M.3A(b) is employed to outline the dominant chord in the tenth measure of the third chorus, while an incomplete version of motive M.3A(d) is used to outline the secondary dominant chord V^7/ii in the eighth measure of the second chorus. The motive M.4A(b), employed in the fourth measure of the third chorus, is used to outline the secondary dominant chord V^7/IV. One occurrence of motive M.8(e) is employed in the tenth measure of the first chord to outline the altered dominant chord. Two occurrences of motive M.20(b) [partial fraction] can be found in this improvisation. The second occurrence, located in the eighth measure of the third chorus, is employed as a rebounding figure to change the phrasing direction. Two occurrences of motive M.21(b) are employed in the second section of the first chorus in antecedent and consequent format. Additionally, a figure, labeled as motive M.19A(a) by Thomas Owens, can be observed in the third measure of the third chorus.

Table 8. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Four

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	mm. 21-22	1
M.2B [cell motive]	mm. 33	1
M.2B [diminution]	mm. 38-39	1
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	mm. 53-54	1
M.3A(c)	NA	0
M.3A(d)	mm. 40	1
M.4A(b)	mm. 48	1
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	mm. 30	1
M.10(a)	NA	0
M.12A(a)	mm. 28	1
M.16A(a)	NA	0
M.20(b) [partial fraction]	mm. 35, 52	2
M.21(b)	mm. 25, 27	2
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	NA	0
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	12

Figurations and Improvisatory Elements

Twenty-six figurations and elements of the improvisation are identified in the graphic analysis (Table 9). The inverted mordent also exhibits its predominance in this version. Two occurrences of 3-♭9 melodic motion, associated with motive M.3A class, can be observed. Ten occurrences of inverted mordent can be found in this improvisation as the predominant embellishing figure and half of them are employed in the third chorus. The ninth occurrence, located in the ninth measure of the third chorus, is especially notable as it is used to embellish the motive M.3A(b). An decorated enclosure is found in the eighth measure of the second chorus as the linear embellishment of the motive M.3A(b). The occurrence of a pedal note, located in the last two measures of the second chorus, is employed as the connecting device to link the last two choruses with the emphasis on the dominant. The occurrence of a figure based on linear chromaticism can be found in the sixth measure of the second chorus, outlining a chromatic descending passage toward the motive M.2B [diminution]. An occurrence of anticipation is found in the sixth measure of the second chorus, anticipating the tonic chord by two beats. The harmonic implication of the chromatic descending passage is somewhat ambiguous. However, the employment of motive M.2B [diminution], which is commonly used over the tonic chord, is one beat ahead of the underlying harmony. The employment of cross rhythm and repetitive rhythmic patterns, located in the second and third measure of the third chorus, is interweaving. The three-beat rhythmic figure, initiated with an inverted mordent, is repeated and consequently generates a moderate rhythmic tension against the underlying meter.

Table 9. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Four

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 40, 54	2
T.S.	NA	0
I.M.	mm. 21, 31, 33, 38, 39, 46, 46, 48, 53, 56	10
E.C.	NA	0
D.E.C.	mm. 40	1
P.N.	mm. 43-45	1
L.C.	mm. 38	1
A.T.	mm. 38	1
D.R.	NA	0
C.R.	mm. 46-47	1
R.P.	NA	0
R.R.P.	mm. 46/47	1
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 21-22/33, 22/31, 25/27	3
H.S.	mm. 40, 51-52	2
H.G.	mm. 25	1
D.G.	mm. 37-39, 51-56	2
	Total	26

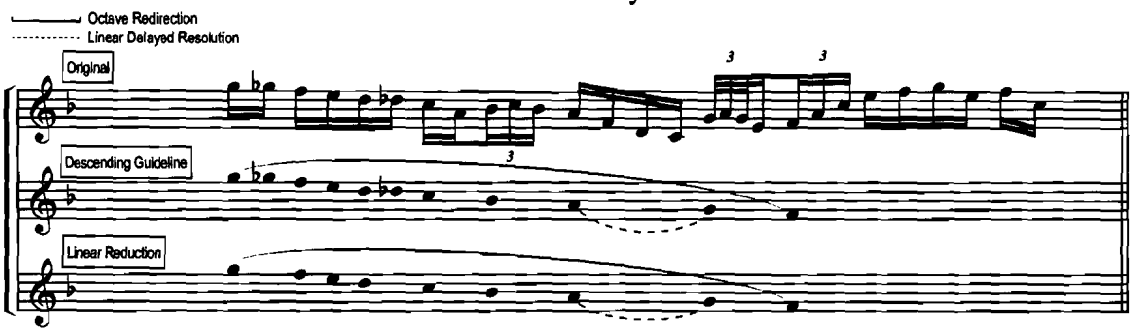
Three occurrences of motivic alliance can be found in this version of *Now's the Time*. In the first occurrence, an instance of allied motives with the inter-chorus association, the M.A.1A is employed as a part of the opening statement in the first chorus which is recalled by the M.A.1B in the same formal location in the second chorus. The second occurrence is an instance of allied motives with the inter-sectional connection. The M.A.2A, located in the middle of the first section in the first chorus, is linked to the

M.A.2B in the third section of the same chorus. The linear construction of the latter is not an exact duplication of the former. However, the elemental figure, constructed with pitch D4, C4, and C4, can be found in both figures. Additionally, this elemental figure is modified and extended and attached to the M.A.2A, reinforcing the linear importance of this figure. The third occurrence is a set of allied motives with the phrasal function of generating an antecedent and consequent effect as discussed in the section of the annotation of the performance.

Two occurrences of harmonic superimposition can be observed. The first occurrence, appeared in the eighth measure of the second chorus, outlines the secondary dominant chord V^7/ii with the motive M.3A(d). The second occurrence, located in the seventh and eighth measure of the third chorus, is used to outline the superimposed chord progression based on chromatic parallelism. It is noted that the last two beats of this occurrence display side-slipping technique in the descending format.

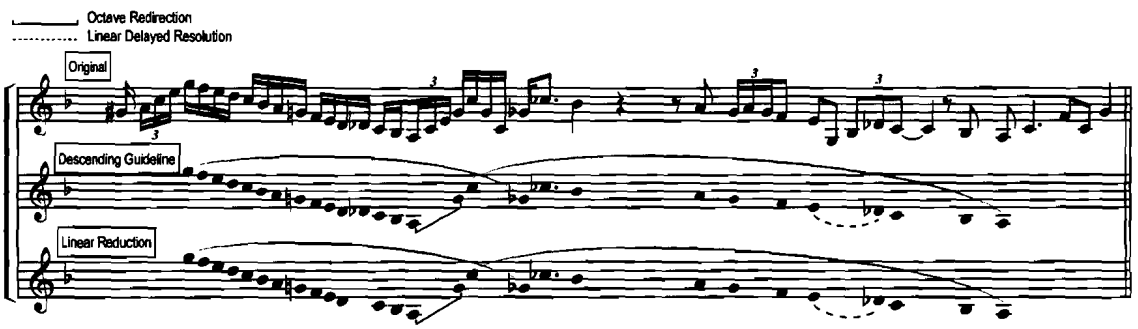
Two occurrences of the descending guideline can be observed in this improvisation. The first occurrence, the D.G.1, is initiated with the pitch A♭5 (Example 115). As the pitch A♭5 is the highest note in this improvisation, the descending tendency is sufficient to sustain the linear gap to reach the next structural note, the pitch G5.

Example 115. The construction of the D.G.1: The single descending guideline with double linear delayed resolution.



The construction of the D.G.2 demonstrates the construction of the double descending guideline (Example 116). The first descending structural line, initiated with the pitch G5, descending toward the pitch A3 in the scalar formation.

Example 116. The construction of the D.G.2: The double descending guideline with single octave redirection and single linear delayed resolution.



The occurrence of octave redirection slightly prolongs the construction of the first line, extending it to include to the pitch G4 and G♭4. At the same time, the second descending structural line is initiated with the pitch C5, descending toward the pitch A3.

It is noted that most descending guidelines in performances of *Now's the Time* exhibit some degree of structural independency. In some cases, two guidelines that are located closely to each other might display some considerable linear associations. In those cases, the subsequent guideline often functions as the direct or indirect structural extension of the preceding line.

Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employs pitch F4, which represents 13.0% of 246 attacks, as the dominant pitch in this version of *Now's the Time* (Table 10). Pitch A4, which represents 10.9% of all attacks, serves as the pitch of secondary importance. The dominant pitch of the blue notes is pitch A♭4, which represents 3.2%. The lowest pitches, D♭3 to E3, which demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, which demand the change of the left hand position, are employed occasionally, representing 4.4% of the total attacks. The lowest pitch, F3, and the highest pitch, A♭5, generate a range of twenty-seven semitones. The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 19.1% of all 246 attacks. The pitch-class integer of secondary importance is pitch-class 5, which represents 15.8% of total attacks. Pitch-class 3, represents 2.8%, pitch-class 8, represents 4.0%, and pitch-class 11, which represents 0.8%, collectively display 7.7% of all 246 attacks and help to enhance the tonal color through their quality as blues notes.

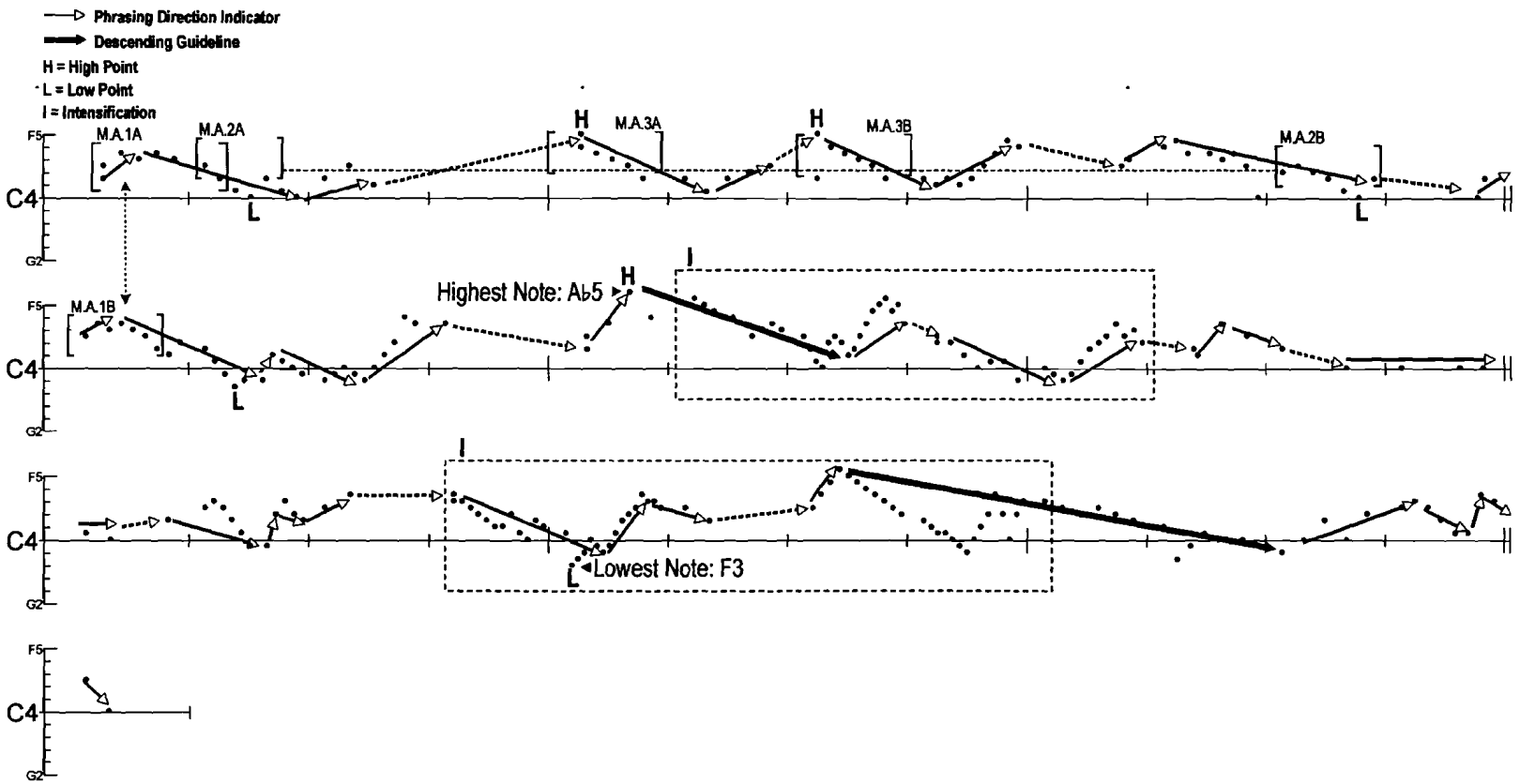
Table 10. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated November 26, 1945, Take Four

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		-3		-4		-5			
		N	(%)	*N*	(%)	*N*	(%)	*N*	(%)
0	C	NA	NA	23	9.3	24	9.7	47	19.1
1	C♯/D♭	0	0.0	4	1.6	2	0.8	6	2.4
2	D	0	0.0	16	6.5	7	2.8	23	9.3
3	D♯/E♭	0	0.0	6	2.4	1	0.4	7	2.8
4	E	0	0.0	9	3.6	6	2.4	15	6.0
5	F	1	0.4	32	13.0	6	2.4	39	15.8
6	F♯/G♭	0	0.0	2	0.8	1	0.4	3	1.2
7	G	3	1.2	21	8.5	3	1.2	27	10.9
8	G♯/A♭	1	0.4	8	3.2	1	0.4	10	4.0
9	A	8	3.2	27	10.9	NA	NA	35	14.2
10	A♯/B♭	12	4.8	20	8.1	NA	NA	32	13.0
11	B	0	0.0	2	0.8	NA	NA	2	0.8
							Total	246	

Phrasing Structure

Three models can be found in this version of *Now's the Time* (Graph 2). The first model extensively employs motivic alliance, initiates with M.A.1A and descends to the low point in the second measure the chorus. The high point is reached twice in the second section of the chorus with an employment of M.A.3A and M.A.3B, establishing a W-shaped phrasing structure. At the end of the ninth measure of the chorus, the phrasing direction continues to descend around the linear altitude established at the end of the

Graph 2. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated November 26, 1945, take four.



eighth measure toward the low point again around the eleventh measure, concluding the chorus with the employment of M.A.2B which recalls M.A.2A in the beginning measures of the chorus. A transitory redirection of phrasing is employed after the low point at the end of the first chorus. A diminutive ascending motion of phrase is then employed as the linear turnaround in anticipating the following chorus.

The second model is initiated with the employment of the M.A.1B to generate a formulaic correspondence with the M.A.1A located in the same formal location of the first chorus. The phrasing direction descends to the low point of the chorus in the second measure of the chorus and rebounds afterward. The highest point, the pitch A♭5, which is also the highest note of the entire improvisation, is swiftly introduced in the fifth measure of the chorus to initiate the intensification segment that occupies approximately 30% of the chorus. A pedal note, pitch C4, is employed at the end of the chorus and extended into the subsequent chorus. Consequently, the separation between the second and the third chorus becomes some what ambiguous.

After the employment of imitative figures as the opening statement in the second measure of the third chorus, the phrasing direction is quickly led into the intensification segment as the culmination of the improvisation. The lowest point of the improvisation, the pitch F3, is reached in the fifth measure of the chorus and the phrasing direction is redirected to reach the high point of the chorus in the seventh measure. The dramatic leap, between the lowest point of the improvisation and the high point of the third chorus, is accompanied by the intensification segment to reinforce the linear intensity. After the introduction of the high point, the phrasing direction gradually descends toward the targeted low point at the beginning of the eleventh measure. The phrasing direction rebounds to achieve linear balance at the end of the chorus.

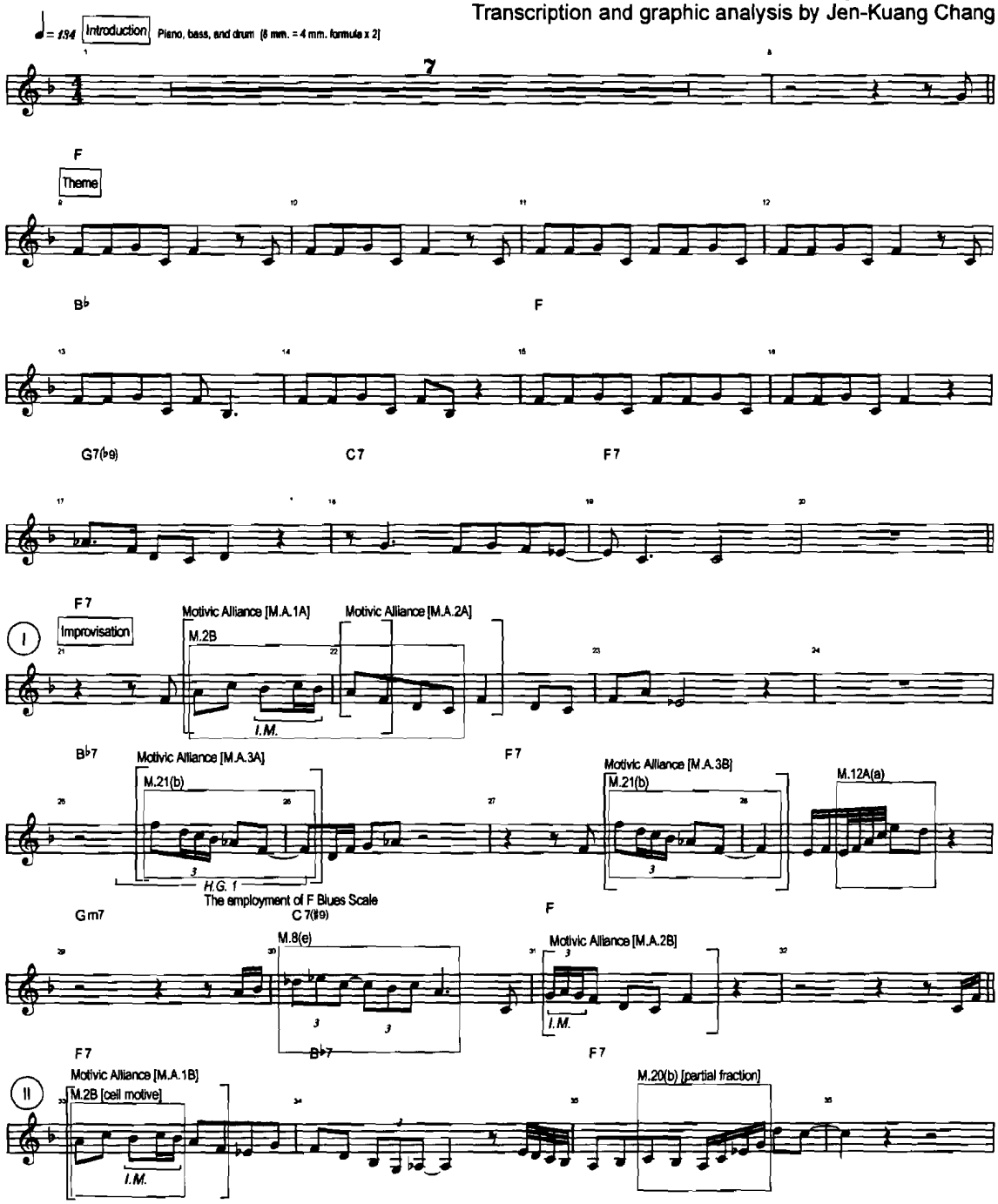
Information of the Graphic Analysis

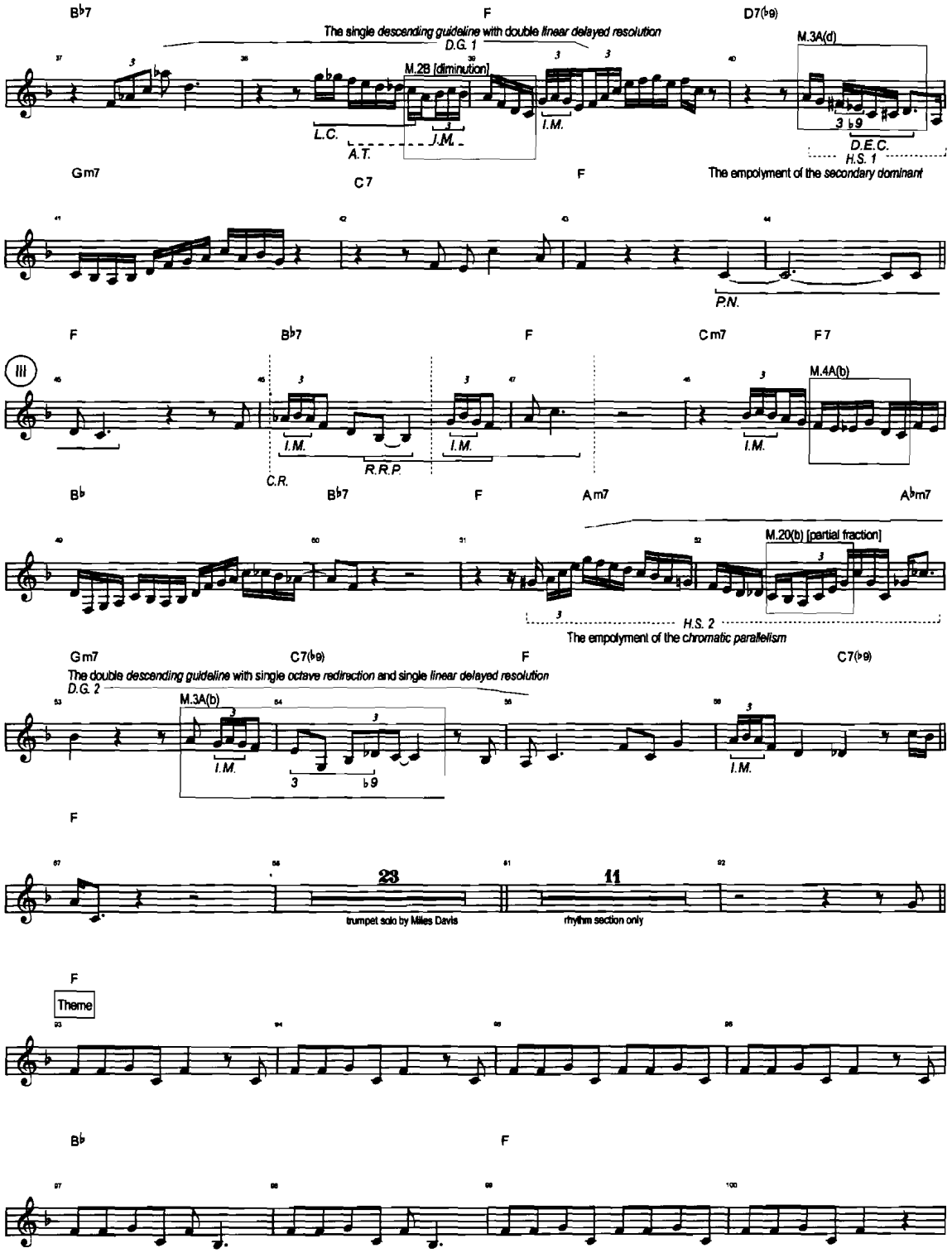
The graphic analysis encloses a complete transcription of Parker's performance of the theme and improvisation of *Now's the Timed* recorded on November 26, 1945 in the concert key. The entire take comprises 104 measures of Parker's first commercial version of *Now's the Time* with thirty-nine measures, approximately three choruses, of his improvisation. As the treatment of the introduction and Gillespie's comping style are identical to the treatments employed in previous takes, the detailed discussions concerning these aspects are omitted in this analysis and the graphic analysis to avoid duplication.

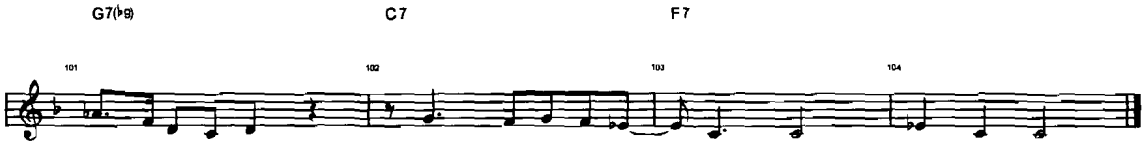
NOW'S THE TIME

November 26, 1945 WOR Studios New York City Take 4 Master Take

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang




B♭7
F
D7(♭9)
The single descending guideline with double linear delayed resolution
D.G. 1
M.3A(d)
M.28 [diminution]
L.C.
A.T.
J.M.
I.M.
3 ♭9
D.E.C.
H.S. 1
Gm7
C7
F
The empolyment of the secondary dominant
P.N.
F
B♭7
F
Cm7
F7
III
M.4A(b)
I.M.
C.R.
R.R.P.
B♭
B♭7
F
Am7
A♭m7
M.20(b) [partial fraction]
H.S. 2
The empolyment of the chromatic parallelism
Gm7
C7(♭9)
F
C7(♭9)
The double descending guideline with single octave redirection and single linear delayed resolution
D.G. 2
M.3A(b)
3
♭9
F
23
trumpet solo by Miles Davis
11
rhythm section only
F
Theme
B♭
F


G7(♭9)
C7
F7
101
102
103
104

Version 5: March 6, 1947

This version is the first performance of Parker's *Now's the Time* recorded by Dean Benedetti during the Hi-De-Ho club engagement. As the result of Benedetti's persistence, a large collection of Charlie Parker's improvisations in the live performance setting has survived. Among the newly discovered original blanks and the dubbed tapes, discographiers have found six identified versions of *Now's the Time*, labeled as version five to ten in this thesis, recorded by amateur recordist Dean Benedetti during the Hi-De-Ho club engagement. Despite the audio deficiency of some of the tracks, Benedetti's recording still enables researchers to examine the subtle development of Parker's improvisation technique during the engagement that lasted for two weeks. Some improvisational lines and the linear designs seem to be replicas of the performance of previous day, while new ideas and approaches have been gradually experimented with and adopted.

Historical Data of the Session

On March 1, 1947, with Charlie Parker's permission, Dean Benedetti started to record Parker's performances in the Hi-De-Ho club with a portable paper cutter, made by Wells-Gardner of Chicago, that he purchased from Sears Roebuck in February 1947.[17] As an amateur recordist, Benedetti's earliest attempts were less satisfying as the quality of the blanks that were used to record Parker's improvisations were substandard. Under these conditions, Benedetti recorded a track on March 2 which was later labeled by

[17]Schaap, "Discography," 24.

discographiers as *Blues in F.* The track preserves only twelve measures of Parker's improvisations based on the harmonic syntax of the twelve-bar blues form in the key of F and is one of the surviving blues improvisations in *The Complete Dean Benedetti Recordings of Charlie Parker* project without "surviving themes to help identify them."[18] *Blues in F* displays the same tonal center and harmonic syntax as *Now's the Time*, which was the only F blues in the repertory of the Hi-De-Ho club engagement.[19] However, as the author of this study could not present conclusive evidence to attest the association between *Blues in F* and *Now's the Time*, the analysis of the former is included as the Appendix C of this study as the supplementary material. On March 6, 1947, after receiving some advice, Benedetti started to use 10" Soundcraft acetates, which were recording blanks of superior quality, to record Parker's improvisations.[20] The first of six surviving versions of *Now's the Time* from the Hi-De-Ho club engagement was recorded on these blanks. As Benedetti "seldom recorded complete opening or closing themes,"[21] only a fragment of the thematic material can be observed in this version. Additionally, this track is also the first surviving version of *Now's the Time* after Parker's historical recording date in the WOR Studio for Savoy Records on November 26, 1945, approximately fifteen months prior the Hi-De-Do club engagement.

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[18]Patrick, "Benedetti Recordings," 18.

[19]Ibid., 17-18.

[20]Schaap, "Discography," 24.

[21]Patrick, "Benedetti Recordings," 16.

Information about the Track

The general information and the personnel data of this version are listed in detail in the following table (Table 11). This incomplete version of *Now's the Time* contains two cuts, preserving fifty-three seconds of Parker's music.[22] The first cut begins in the middle of the improvisational chorus and continues with two full choruses of Parker's improvisation. Trumpeter Howard McGhee's improvisation can be observed briefly before the termination of the recording. The second cut, which begins at the point of forty-five seconds of the track, contains a fragment of the thematic reentrance section performed by both Parker and McGhee, providing a valid confirmation concerning the thematic material. The audio quality of this track is poor. Several instances of audio deficiency can be observed, generating undesirable factors when attempting to transcribe the improvisation. For example, deficient audio quality occurs at the point of fourteen seconds of the track and might affect the precision of the transcription and consequently influence the overall analysis. Furthermore, the rhythm section is barely audible and the raucous noise persists throughout the track. These disadvantageous aspects complicate the transcription process.

[22]Schaap, "Discography," 27.

Table 11. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated March 6, 1947

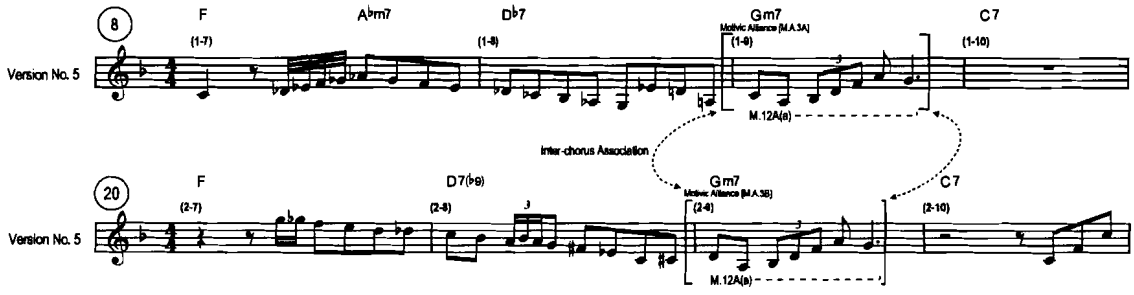
Source of Transcription		Information of Session	
Source	MD7-129	Date of Session	March 6, 1947
Source Format	Compact disc	Recording Site	Hi-De-Ho club
Release Year	1990	Location	Los Angeles
Running Time	0:53	Recordist	Dean Benedetti
Condition	Live recording	Equipment	Portable disc cutter
Status	Incomplete		
Label	Mosaic Records		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Howard McGhee (leader)		
Piano	Hampton Hawes		
Bass	Addison Farmer		
Drum	Roy Porter		
General Treatments			
Introduction	NA		
Theme	NA		
Order of Improvisation	Parker followed by McGhee		
Trade Four	NA		
Reentrance of the Theme	Parker and McGhee		

Annotation of the Performance

The construction of the motivic alliance M.A.3 class is worth mentioning. Motive M.12A(a), the principal figure in this motivic alliance, is employed in the ninth measure

of the first and the second chorus as the M.A.3A and the M.A.3B, formulating an inter-chorus association to reinforce the improvisatory coherence by means of formulaic consistency (Example 117). The construction is further fortified as the M.A.3A and the M.A.3B are not only employed in the same formal location, but also share the identical phrasing functionality as the concluding figure of the associated improvisational lines.

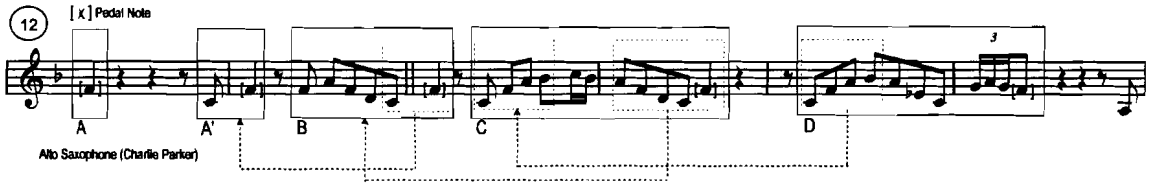
Example 117. The construction of motivic alliance M.A.3 class in the fifth version of *Now's the Time*.



Parker's improvisation in this version illustrates a remarkable usage of motivic mutation technique. Starting from measure twelve, the eleventh measure of the first chorus, Parker employs a series of short phrases mutated and expanded from the original pitch cell (Example 118). The figure A, employed as the initiating pitch cell of the series, is followed by figure A' which functions as the linear reinforcement. The figure B is developed from figure A, while the figure C is the expansion of figure B. The figure D prolongs the series by utilizing the first part of the phrase from figure C. Pitches F4 serve as the pedal notes of the series and provide linear linkages between each figure. This

technique differs from the common motivic development, as the initiation is only a single pitch cell and the association between figure A, the initiative figure, and figure D, the last figure in this series, is not rectilinear.

Example 118. The motivic mutation technique illustrated in Charlie Parker's *Now's the Time* in the version dated March 6, 1947, mm. 12-17.



Selected Motives

Four selected motives are identified in the graphic analysis, including motive M.2B, M.3A(d), and M.12A(a) (Table 12). The occurrence of motive M.2B can be found in the beginning of the second chorus. The sole occurrence of motive M.3A(d) is employed in the eighth measure of the second chorus to outline the secondary dominant chord V^7/ii. Motive M.12A(a) occurs twice in the ninth measure of the first and second choruses. Additionally, motives that are not included in the list of the selected motives can also be observed. For example, a figure, located in the last beat of measure nine and the first beat of the following measure, can be examined as motive M.11A as categorized by Thomas Owens.

Table 12. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated March 6, 1947

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	mm. 14-15	1
M.2B [cell motive]	NA	0
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	NA	0
M.3A(c)	NA	0
M.3A(d)	mm. 21	1
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	NA	0
M.12A(a)	mm. 10, 22	2
M.16A(a)	NA	0
M.20(b) [partial fraction]	NA	0
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	NA	0
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	4

Figurations and Improvisatory Elements

A total of eighteen figurations and improvisatory elements can be found in the graphic analysis (Table 13). The sole occurrence of the 3-♭9 melodic motion is found in the eighth measure of the second chorus and is accompanied by a decorated enclosure. Additionally, it also functions as the linear outline of the motive M.3A class as anticipated.

Table 13. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated March 6, 1947

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 21	1
T.S.	NA	0
I.M.	mm. 7, 14, 17, 21, 24, 25	6
E.C.	NA	0
D.E.C.	mm. 21	1
P.N.	mm. 12-15	1
L.C.	mm. 20	1
A.T.	mm. 9	1
D.R.	NA	0
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 2/3-4/5-6, 7/25-26, 10/22, 14-15/16/23-245	4
H.S.	mm. 8-9, 21	2
H.G.	NA	0
D.G.	mm. 20-22	1
	Total	18

The inverted mordent is predominant in this version, functioning as the principal linear embellishment. The fourth occurrence of the inverted mordent serves as the embellishment for the motive M.3A(d) in measure twenty-one. The occurrence of the pedal note can be observed from the eleventh measure of the first chorus to the second measure of the second chorus, generating the fundamental pitch reference in the aforementioned motivic mutation technique. In the occurrence of anticipation, located in the eighth measure of the first chorus, Parker resolves to the supertonic chord one beat ahead of the underlying harmony. Additionally, the improvisational line in measure twenty and twenty-one is heavily embellished as it contains three occurrences of ornaments.

Four occurrences of motivic alliance in this version of *Now's the Time* demonstrate Parker's proficiency in using interconnected motives to generate a high degree of musical unity. In the first occurrence, an instance of allied motives with the amalgamative association, the M.A.1A, introduced as a part of the opening figure of the chorus, is restated as the M.A.1B in the third measure of the chorus. The M.A.1C, employed in the fourth measure of the same chorus, formulates a connection that is close to the inter-sectional association. This set of allied motives displays Parker's usage of motivic development technique to create a coherent improvisational line. The second occurrence, an instance of allied motives with reminiscent function, illustrated in measure seven and twenty-five, is somewhat disguised. M.A.2B is employed one octave lower than M.A.2A and its last note, the pitch C4, is treated with octave displacement technique. The third occurrence, an instance of allied motives with the inter-chorus

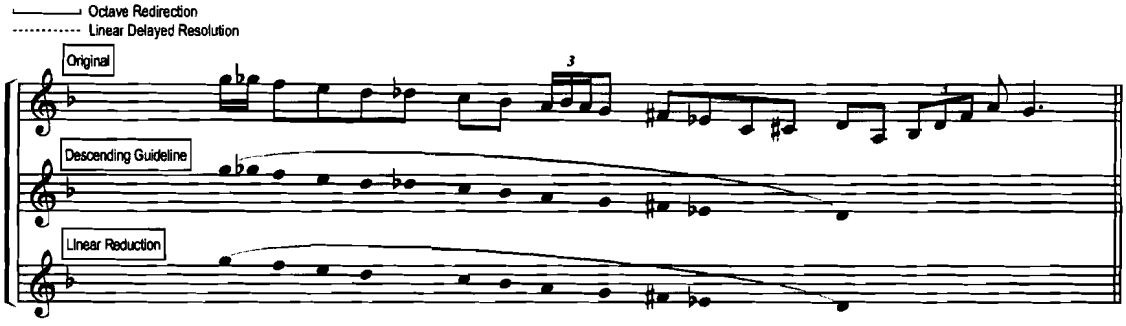
connection, displays Parker's ability to employ the same motive in the same formal location in the blues form to generate the inter-chorus reference. Motive M.12A(a), the principal figure of this motivic alliance, is employed in the ninth measure of the first and the second chorus as M.A.3A and M.A.3B. In the fourth occurrence, an instance of allied motives with both the phrasal and reminiscent function, M.A.4A is introduced as a part of the opening figure of the second chorus and is restated as M.A.1B in the third measure, partitioning the first four measures into a phrase formation of double two-measure structure. The figure M.A.4C is employed in the tenth and the eleventh measure of the same, recalling M.A4A and M.A.4B as a formulaic reinforcement.

Two occurrences of harmonic superimposition can be observed in this version of *Now's the Time.* The first occurrence, located in the seventh and eighth measure of the first chorus, illustrates a common employment of tritone substitution of the secondary dominant chord V^7/V and its related secondary supertonic chord, indirectly resolving to the dominant chord in the tenth measure. The second occurrence, located in measure twenty-one, the eighth measure of the blues form, displays a melodic figure with the implication of the secondary dominant chord V^7/ii.

One occurrence of the descending guideline, D.G.1, can be observed as the linear structure of the improvisational line from measure twenty to twenty-two. The construction of D.G.1 exhibits Parker's ability to employ various embellishing figures, including figurations of linear chromaticism, the inverted mordent, and decorated enclosure, to achieve linear prolongation (Example 119). The guideline is initiated with

the pitch G5, the highest note of this improvisation. The guideline is noticeably prolonged with the aforementioned figures based on linear chromaticism in the first half.

Example 119. The construction of D.G.1: The single descending guideline.



Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employs pitch F4 as the most prevalent pitch in this version (Table 14). Pitch F4 represents 18.6% of all 134 attacks in this improvisation, displaying the anticipated proportion in the scheme of the twelve-bar blues form in the key of F as the tonal emphasis. Pitch A4, which represents 11.9%, and pitch C4, which represents 9.7% of all 134 pitches, are the pitches of secondary importance. The employment of this pitch group also displays the expected emphasis in establishing the tonal attribute. Collectively, the three most dominant pitches, pitch F4, A4, and C4, outline the tonic triad. The most dominant pitch of the blue notes is pitch E♭4, which represents 5.2% of the total attacks. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkie, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left

hand position, are employed more frequently and represent 5.2% of the total attacks. The lowest pitch, F3, and the highest pitch, G5, generate a range of twenty-seven semitones. The predominant pitch-class integer in this improvisation is pitch-class 5, which represents 23.1% of the total attacks. The pitch-classes of secondary importance include pitch-class 0 and 9, both representing 16.4% of all 134 attacks. Pitch-class 3, which represents 8.2%, pitch-class 8, which represents 2.9%, and pitch-class 11, which represents 0.7%, collectively represent 11.9% and help to enhance the tonal color through their quality as blues notes.

Table 14. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated March 6, 1947

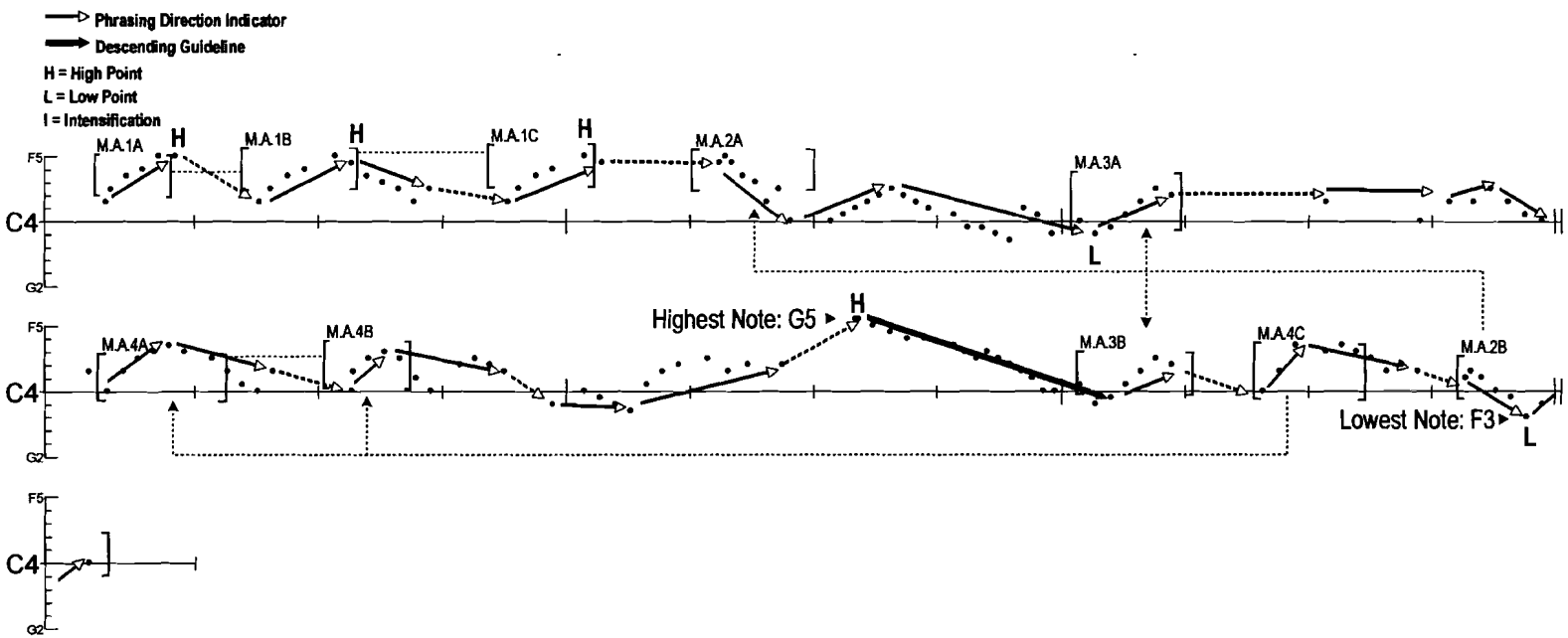
Pitch Class	Pitch Letter Name	Octave Specification (3)		(4)		(5)		Pitch-Class	
		N	(%)	*N*	(%)	*N*	(%)	*N*	(%)
0	C	NA	NA	13	9.7	9	6.7	22	16.4
1	C♯/D♭	0	0.0	3	2.2	1	0.7	4	2.9
2	D	0	0.0	7	5.2	4	2.9	11	8.2
3	D♯/E♭	0	0.0	7	5.2	4	2.9	11	8.2
4	E	0	0.0	0	0.0	2	1.4	2	1.4
5	F	1	0.7	25	18.6	5	3.7	31	23.1
6	F♯/G♭	0	0.0	2	1.4	1	0.7	3	2.2
7	G	2	1.4	6	4.4	1	0.7	9	6.7
8	G♯/A♭	1	0.7	3	2.2	0	0.0	4	2.9
9	A	6	4.4	16	11.9	NA	NA	22	16.4
10	A♯/B♭	5	3.7	9	6.7	NA	NA	14	10.4
11	B	1	0.7	0	0.0	NA	NA	1	0.7
							Total	134	

Phrasing Structure

The models of phrasing direction illustrate Parker's facility at constructing a coherent improvisation with inter-chorus association (Graph 3). In the first chorus, the model is initiated with the employment of the figure M.A.1A, escalating to the high point at the beginning of the chorus. The high point is repeatedly attacked in the third and the fifth measure of the chorus as Parker develops the same formula based on the principle of motivic improvisation. Starting from the sixth measure, the phrasing direction gradually descends to the low point of the chorus in the ninth measure followed by a transitory redirection of the phrasing direction. The ending of the first chorus and the beginning of the second chorus is connected with a monotonous phrasing direction.

In the second chorus, the model begins with the employment of the figure M.A.4A and M.A4B, generating a double two-measure phrasing structure and recalling the similar structure constructed with the figure M.A1A and M.A.1B in the first chorus. The phrasing motion ascends to the linear climax in the seventh measure of the chorus. The high point, the pitch G5, which also serves as the highest note of this improvisation, occurs in this climax and is followed by a gradual descending phrase direction. The employment of the figure M.A.3B illustrates an inter-chorus relationship with M.A.3A in the first chorus. The phrasing motion reaches its lowest point, the pitch F3, at the end of the improvisation and is followed by a transitory redirection of the phrasing as the linear conclusion of this improvisation. The concluding figure M.A.2B indirectly recalls the figure M.A.2A in the sixth measure of the first chorus.

Graph 3. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated March 6, 1947.



A visual comparison between the phrasing directions of these two choruses is remarkable. The choruses launch with phrase directions of similar motion then move to contrary motion. In the middle of the formal structure, the phrasing direction of the two choruses shifts back to similar motion. In the last part of the formal structural, an oblique motion between the phrasing directions of the two choruses can be observed. The alterations between similar, contrary, and oblique motion in the inter-chorus investigation of the phrasing directions illustrate Parker's awareness of balancing the phrasing directions to achieve both unity and variation at the same time.

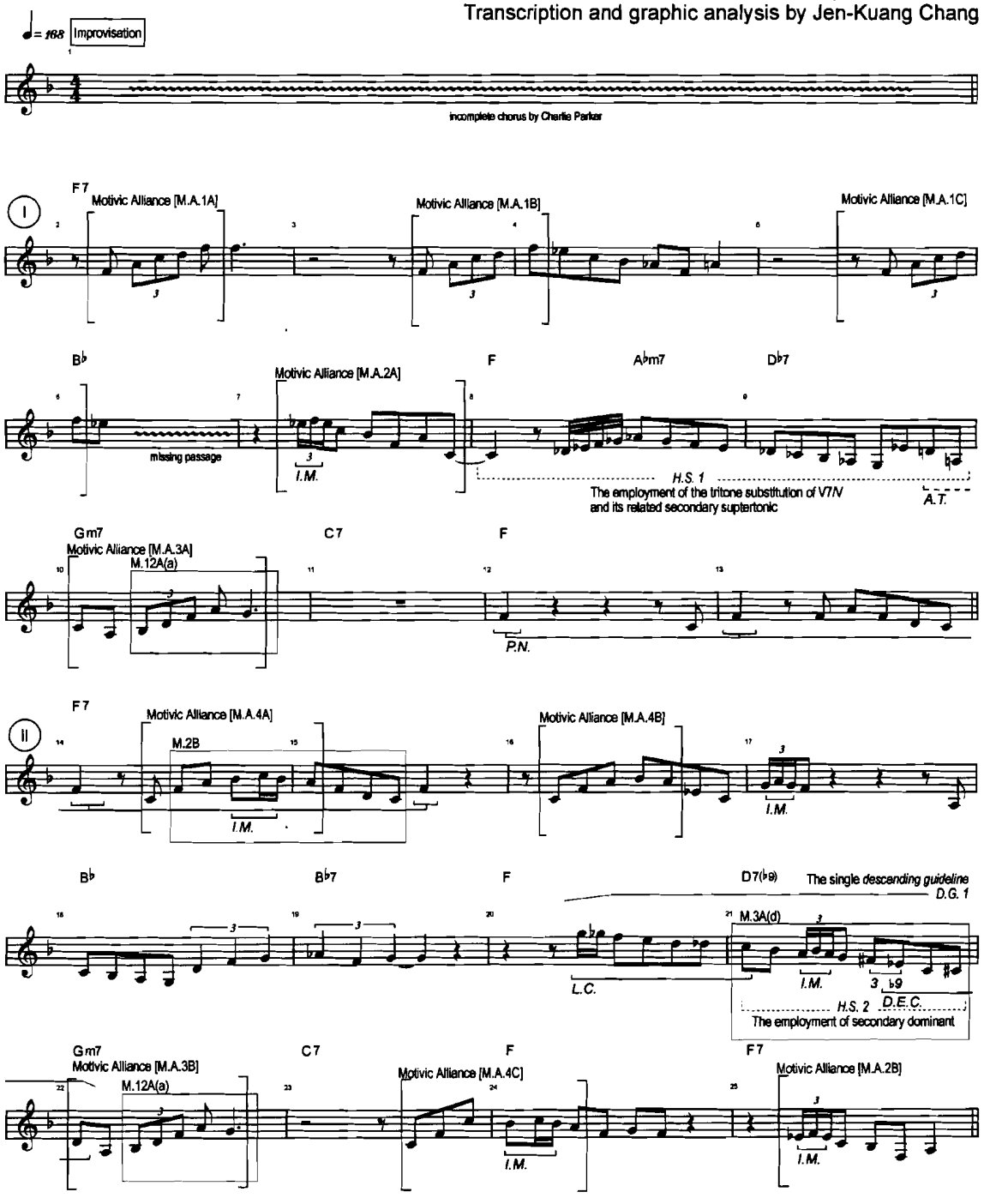
Information of the Graphic Analysis

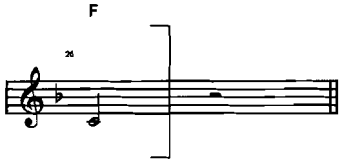
The graphic analysis contains the transcription of Parker's performance of *Now's the Time* privately recorded by Dean Benedetti on March 6, 1947 notated in the concert key. The surviving measures from the incomplete chorus at the beginning of the track are omitted, as the partial chorus does not provide adequate information for comprehensive analysis. The surviving portion of the reentrance of the theme is also omitted due to similar considerations. The entire transcription comprises twenty-five measures, approximately two choruses, of Parker's improvisation of *Now's the Time*.

NOW'S THE TIME

March 6, 1947 Hi-De-Ho Club Los Angeles

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang

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Version 6: March 7, 1947

This version is the second performance of Parker's *Now's the Time* recorded by Dean Benedetti during the Hi-De-Ho club engagement. The discs that were used to record Parker's improvisations were "dated by Dean Benedetti but numbered by someone else,"[23] consequently contributing to the difficulty of sequencing the tracks. Additionally, because of the duplicated data, the information concerning the historical and sessionological aspect of the Hi-De-Ho club engagement, which has been discussed in the analysis of version five, is omitted in this section.

Information about the Track

The general information and the personnel data of this version are listed in detail in the following table (Table 15). This incomplete version of *Now's the Time* contains two cuts, preserving one minute and fifty-two seconds of Parker's music.[24] The first cut begins at the last four measures of the thematic chorus and continues with four full choruses of Parker's improvisation. Trumpeter Howard McGhee's improvisation can be observed briefly before the termination of the first cut. The second cut begins at the point of one minute and eighteen seconds of the track, containing two choruses of trade four section between Parker and McGhee. The reentrance of the theme, performed by both Parker and McGhee, occurs at the point of one minute and forty-eight seconds of the track, and is terminated after three measures. The audio quality of this track is superior to

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[23]Ibid., 28.

[24]Ibid.

Table 15. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated March 7, 1947

Source of Transcription		Information of Session	
Source	MD7-129	Date of Session	March 7, 1947
Source Format	Compact disc	Recording Site	Hi-De-Ho club
Release Year	1990	Location	Los Angeles
Running Time	1:52	Recordist	Dean Benedetti
Condition	Live recording	Equipment	Portable disc cutter
Status	Incomplete		
Label	Mosaic Records		

Musicians	
Alto Saxophone	Charlie Parker
Trumpet	Howard McGhee (leader)
Piano	Hampton Hawes
Bass	Addison Farmer
Drum	Roy Porter

General Treatments	
Introduction	NA
Theme	Parker and McGhee
Order of Improvisation	Parker followed by McGhee
Trade Four	NA
Reentrance of the Theme	Parker and McGhee

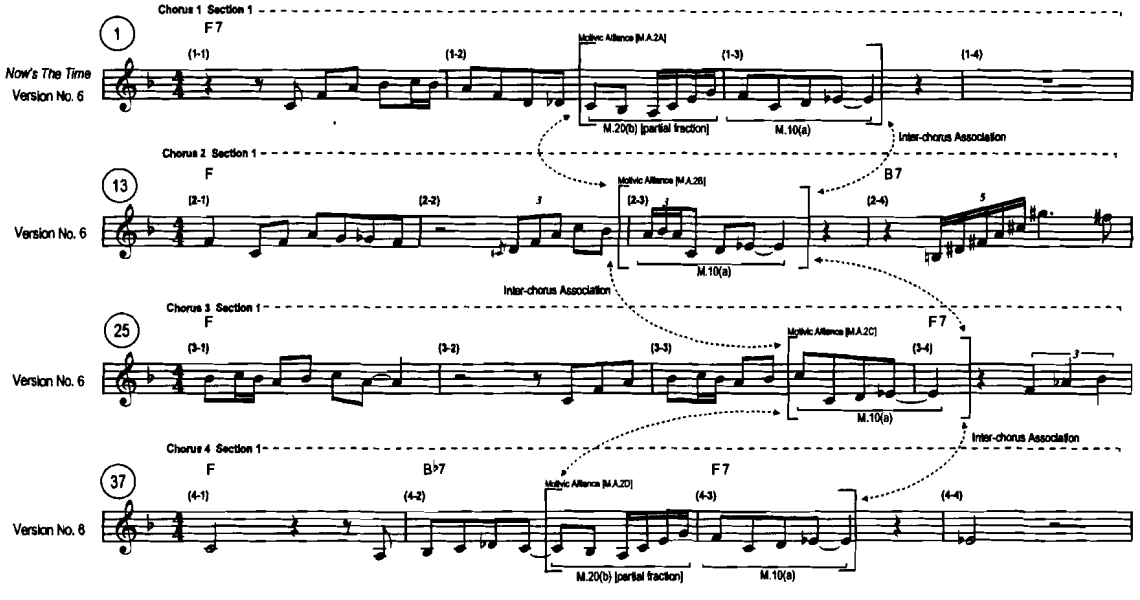
the version recorded on the previous day and is one of the better tracks among the six surviving versions of *Now's the Time* from the Hi-De-Ho club engagement as far as the

audio quality is concerned. Perceptible nosie can be observed throughout the track. However, it does not affect the process of the transcription.

Annotation of the Performance

The construction of the motivic alliance M.A.2 class occupies an important role in generating the structural linkage throughout this four-chorus improvisation (Example 120). In M.A.2A, the motive M.10(a), which is the principal figure in this set of allied motives with inter-chorus association, is preceded by the motive M.20(b) [partial fraction] in the second and the third measure of the first chorus. This combination of motives is iterated in the same formal location of the fourth chorus.

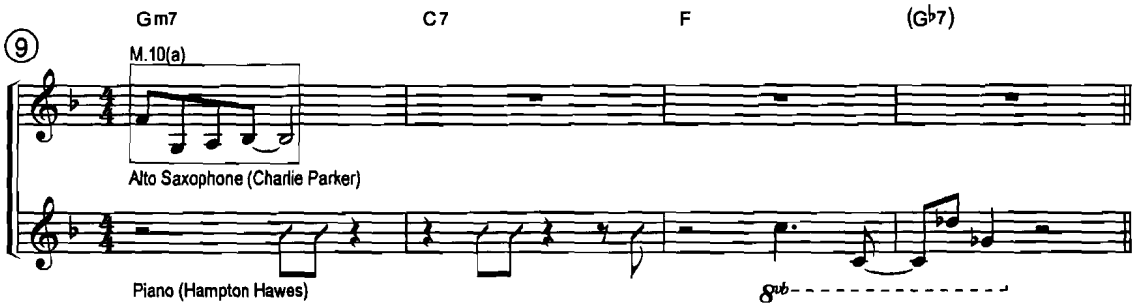
Example 120. The construction of the motivic alliance M.A.2 class in the sixth version of Charlie Parker's *Now's the Time.*



M.A.2B and M.A.2C display embellished and modified versions of the motive M.10(a), prolonging the linear association between the formulas initiated by M.A.1A. As the allied motives occur successively in all four choruses in this improvisation, the construction of this motivic alliance is therefore reinforced and can be easily observed.

The interplay between Parker and pianist Hampton Hawes in this version is remarkable. The first instance of the interplay between Parker and Hawes occurs in measure nine to twelve (Example 121). Parker employs a three-measure long silence at the end of the first chorus. Hawes, who quickly shifted from the chordal accompany, employs a single line melodic figure to fill the space in measure eleven and twelve. The melodic figure that is employed by Hawes also implies the tritone substitution of the dominant chord in measure twelve.

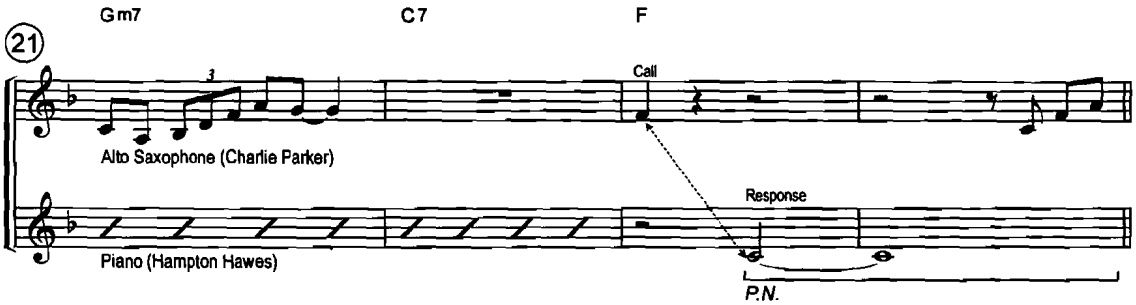
Example 121. The interplay between Charlie Parker and Hampton Hawes in *Now's the Time* in the version dated March 7, 1947, mm. 9-12.



The second instance of the interplay can be observed in measure twenty-three (Example 122). Parker employs a short attack on pitch F4 on the first beat of measure twenty-three which was responded to by Hawes's long sustained note on pitch C4.

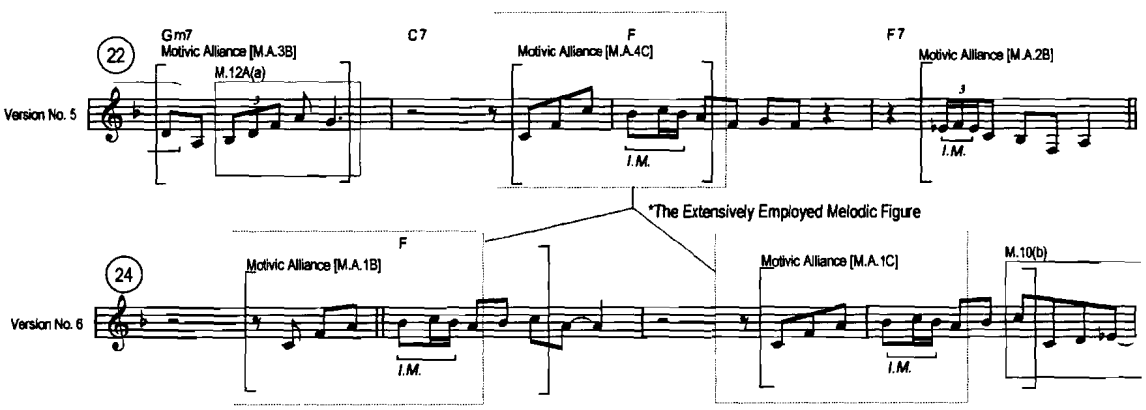
Hawes' single line accompaniment can also be analyzed as the linear emphasis on the dominant note to create a sense of a superimposed dominant chord as the turnaround.

Example 122. The Interplay between Charlie Parker and Hampton Hawes in *Now's the Time* in the version dated March 7, 1947, mm. 21-24.



The similarity between this version and the fifth version, recorded one day earlier, is notable. An identical melodic figure that is employed extensively as the motivic alliance can be observed in both versions (Example 123).

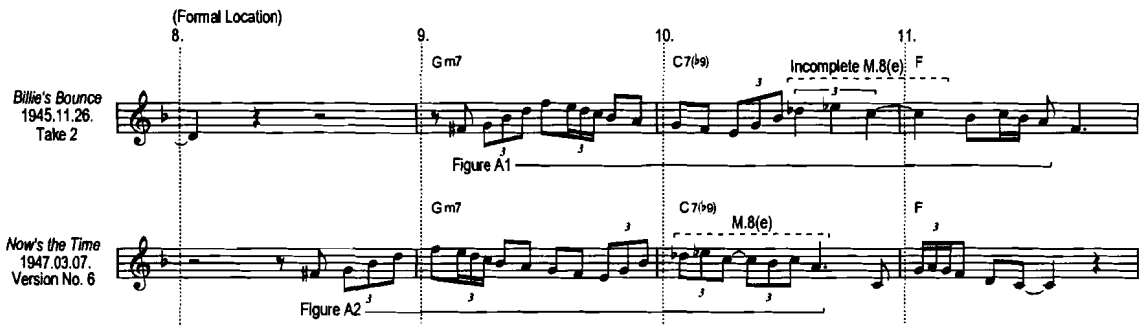
Example 123. The extensively employed melodic figure found in both fifth and sixth version of Charlie Parker's *Now's the Time*.



In the fifth version of *Now's the Time*, this melodic figure was employed three times as allied motives, including M.A.3A, MA.3B, and M.A.3C. In the sixth version, the figure was employed four times as allied motives, including M.A.1A, MA.1B, M.A.1C, and M.A.1D.

The improvisational line in the third section of the fourth chorus can be traced back to the performance in the *KoKo* session (Example 124). As illustrated in the example, Parker employs an identical phrase in the similar formal location in the first chorus of *Billie's Bounce*, take two, recorded on November 26, 1945. In the figure A1, an incomplete version of motive M.8(e) is employed. Parker skillfully replaces the second half of motive M.8(e) with an inverted mordent, retaining pitches, B♭4, C5, and A4, that are originally used in the second half of motive M.8(e). In the figure A2, the improvisational line is one beat ahead of the underlying harmonic syntax.

Example 124. The comparison of the identical improvisational lines in *Billie's Bounce*, take 2, and the sixth version of *Now's the Time*.



Selected Motives

Parker's treatment of motive employment in this version of *Now's the Time* displays no occurrence of the large-scale motives. A total of fourteen selected motives are examined in the graphic analysis, including M.3A(b), M.8(e), M.10(a), M.12A(a), and M.20(b) [partial fraction] (Table 16). One modified version of the motive M.2B occurs in measure one and two as a part of the opening statement. Motive M.10A(a) occurs six times as the predominant motive in this version as the preferred phrase concluding formula. Remarkably, two of them are preceded by the motive M.20(b) [partial fraction]. Motives M.3A(b) and M.12A(a) occur as a pair twice in the same formal location, the seventh to the ninth measure of the twelve-bar blues form, as the conscious or unconscious application of the inter-chorus motivic alliances. These recurrent paired motives can be considered as the large-scale motive in this version. Motives that are not included in the list of selected motives can also be observed. A motive, located in measure eight, can be examined as motive M.9(a) as categorized by jazz scholar Thomas Owens. A motive, identified as motive M.11A, can be observed as the linear linkage between motive M.3A(b) and M.12A(a) in measure twenty to twenty-one and thirty-two to thirty-three.

Table 16. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated March 7, 1947

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	mm. 1-2	1
M.2B [cell motive]	NA	0
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	mm. 19-20, 31-32	2
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	mm. 46	1
M.10(a)	mm. 3, 9, 15, 17, 27, 39	6
M.12A(a)	mm. 21, 33	2
M.16A(a)	NA	0
M.20(b) [partial fraction]	mm. 2, 38	2
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	NA	0
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	14

Figurations and Improvisatory Elements

A total of twenty-six figurations and elements of the improvisation are investigated in the graphic analysis (Table 17). Eight occurrences of the inverted mordent are found in this version. The third occurrence functions as the linear embellishment of the motive M.10(a) in measure fifteen, while the sixth occurrence serves as the ornamentation for the motive M.3A(b) in measure thirty-one.

Table 17. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated March 7, 1947

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 20, 32	2
T.S.	NA	0
I.M.	mm. 1, 5, 15, 25, 27, 31, 43, 47	8
E.C.	NA	0
D.E.C.	mm. 20, 32	2
P.N.	mm. 41-42	1
L.C.	NA	0
A.T.	mm. 44	1
D.R.	mm. 7	1
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 1/24-25/26-27, 2-3/38-39, 19-21/31-33	3
H.S.	mm. 8, 16, 20, 32	4
H.G.	mm. 5, 29	2
D.G.	mm. 19-21, 31-33	2
	Total	26

Two occurrences of 3-♭9 melodic motion, employed in measure twenty and thirty-two, are accompanied by decorated enclosures. One occurrence of anticipation can be observed in measure forty-four, shifting the expected harmonic placement one beat earlier than expected. One occurrence of delayed resolution can be found in measure seven. The occurrence of a pedal note in measure forty-one to forty-two displays Parker's employment of the sustained tonic note against the underlying subdominant chord. This employment shares a similar function to harmonic generalization technique, de-emphasizing the anticipated harmonic motion in the fifth and sixth measure of the blues form. The improvisational line in measure thirty-one and thirty-two is considerably embellished as it contains two occurrences of decorating figures.

Three occurrences of motivic alliance can be observed in this version. In the first occurrence, an instance of allied motives with inter-chorus and phrasal functions, the figure M.A.1A is introduced as the opening figure of the first chorus and is linked to M.A.1B in the similar formal location of the third chorus. The association between figure M.A.1B and M.A.1C generates the phrase formation of double two-measure structure. A pedal note, employed in measure forty-one to forty-two, generates the declarative function for M.A.1D. Additionally, the figure also occurs in the sixth and the seventh measure of the fourth chorus, generating a semi-reminiscent association. In the second occurrence, an instance of allied motives with the inter-chorus function, the figure M.A.2A in the first chorus is affiliated with the figure M.A.2B in the same formal location of the last chorus to generate linear coherence. In the third occurrence, also an instance of allied motives with inter-chorus function, the figure M.A.3A in the second

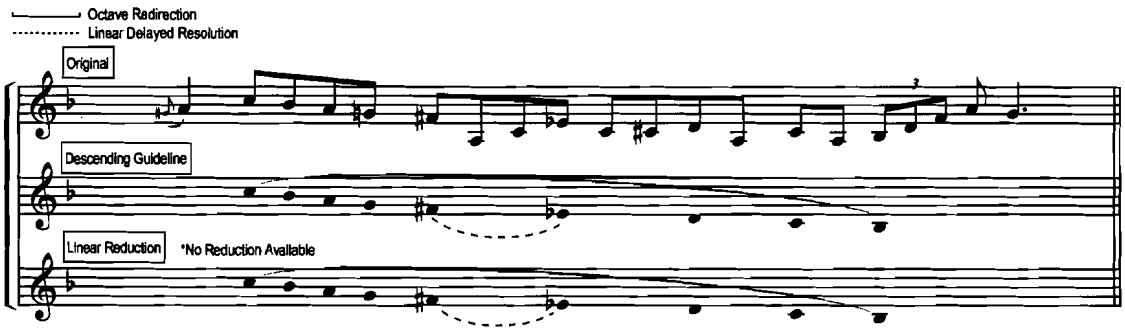
chorus is linked with M.A.3B in the same formal location of the third chorus. Additionally, M.A.3A and M.A.3B also function as the large scale motive in this version as shown in the aforementioned discussion.

Four occurrences of harmonic superimposition can be identified in this version of *Now's the Time*. The first occurrence, employed in measure eight, illustrates a standardized employment of adopting chromatic parallelism in the eighth measure of the twelve-bar blues form. The second occurrence, located in measure sixteen, the fourth measure of the blues form, exhibits a melodic figure with the implication of tritone substitution of the secondary dominant chord V^7/VI. In the third and fourth occurrences, found in the eighth measure of the second and third chorus, Parker employs the same melodic figure with the implication of the secondary dominant chord V^7/ii.

Two occurrences of harmonic generalization can be found in the version. Both occurrences, employed in measure five and twenty-nine, illustrate Parker's concept of using the F blues scale to add color in the fifth and sixth measure of the blues form, instead of delivering the expected harmonic motion.

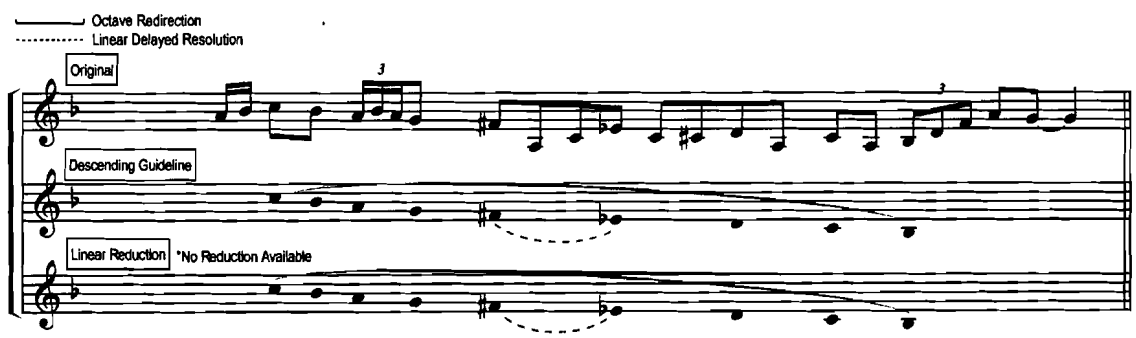
Two occurrences of the descending guideline can be found in this performance of *Now's the Time*. The first occurrence, D.G.1, functions as the linear structure of the improvisational line from measure nineteen to twenty-one (Example 125). It is noted that this guideline essentially functions as the linear structural line for the paired formulas of motive M.3A(b) and M.12A(a).

Example 125. The construction of D.G.1: The single descending guide line with single linear delayed resolution.



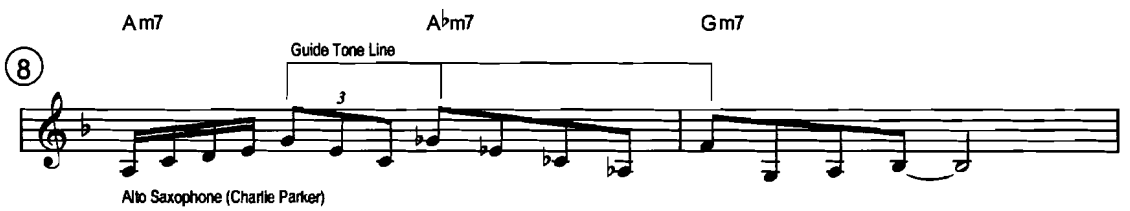
The second occurrence, D.G.2, functions as the linear structure of the comparatively more embellished improvisational line in this version (Example 126). Although the initiations of the improvisational lines are marginally different, D.G.2 is fundamentally identical to D.G.1. Both descending guidelines serve as the underlying linear structure to the paired formulas of motive M.3A(b) and M.12A(a). A figuration of the inverted mordent is added to the latter as a linear embellishment.

Example 126. The construction of D.G.2: The single descending guide line with single linear delayed resolution.



A descending guideline of smaller scale can also be observed in this version. In measure eight to nine, the improvisational line that is constructed with a short guide tone line can be found (Example 127). This guide tone line links the chromatic parallelism chord sequence and creates a smooth linear descending line.

Example 127. The construction of the guide tone line in Charlie Parker's *Now's the Time* in the version Dated March 7, 1947, mm. 8-9.



Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employs pitch F4, which represents 13.1% of the 244 attacks, as the predominant pitch in this performance of *Now's the Time* (Table 18). Pitch F4, which represents 11.8%, and pitch A4 and B♭4, both representing 10.6% of all 244 attacks, serve as the pitches of secondary importance. The most dominant pitch of the blue notes is pitch E♭4, which represents 3.6% of the total attacks. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed infrequently and

represent only 1.6% of the total attacks. The lowest pitch, G3, and the highest pitch, A♭5, generate a range of twenty-five semitones.

Table 18. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated March 7, 1947

Pitch Class	Pitch Letter Name	Octave Specification (3)		(4)		(5)		Pitch-Class	
		N	(%)	*N*	(%)	*N*	(%)	*N*	(%)
0	C	NA	NA	32	13.1	13	5.3	45	18.4
1	C♯/D♭	0	0.0	7	2.8	2	0.8	9	3.6
2	D	0	0.0	16	6.5	3	1.2	19	7.7
3	D♯/E♭	0	0.0	9	3.6	2	0.8	11	4.5
4	E	0	0.0	9	3.6	1	0.4	10	4.0
5	F	0	0.0	29	11.8	2	0.8	31	12.7
6	F♯/G♭	0	0.0	6	2.4	1	0.4	7	2.8
7	G	2	0.8	18	7.3	0	0.0	20	8.1
8	G♯/A♭	1	0.4	6	2.4	1	0.4	8	3.2
9	A	14	5.7	26	10.6	NA	NA	40	16.3
10	A♯/B♭	11	4.5	26	10.6	NA	NA	37	15.1
11	B	3	1.2	4	1.6	NA	NA	7	2.8
							Total	244	

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 18.4% of all 244 attacks, displaying the emphasis of the dominant note. The pitch-class integers of secondary importance include pitch-class 9, which represents 15.1%, and pitch-class 10, which represents 15.1%, and pitch-class 5, which represents 12.7% of all 244 attacks. Pitch-class 8, which represents 3.2%, pitch-class 3, which

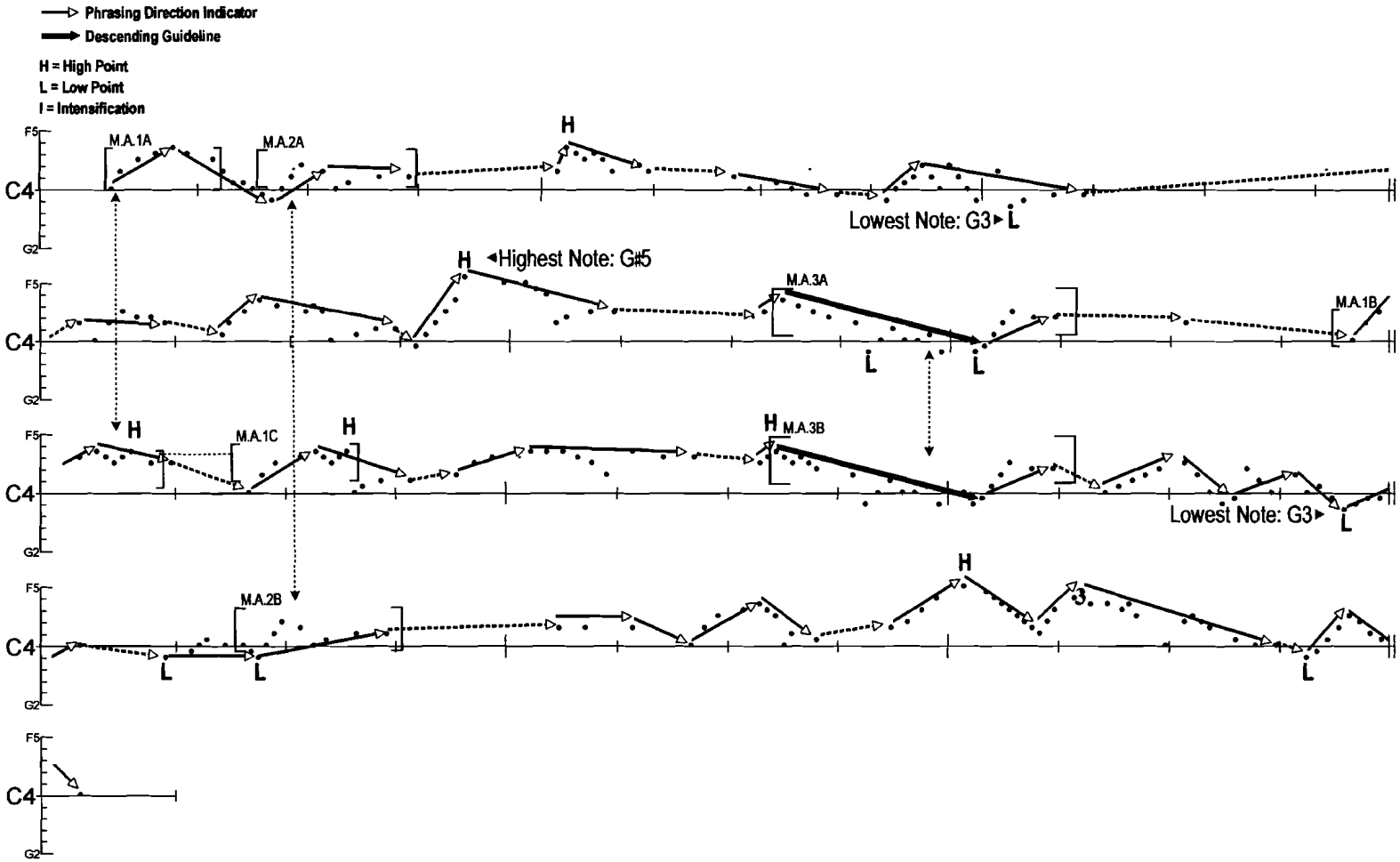
represents 4.5%, and pitch-class 11, which represents 2.8%, collectively display 10.6% of all 244 attacks and help to enhance the tonal color through their quality as blues notes. Analyses on both octave specified pitches and pitch-classes show the predominance of the subdominant note. It is also notable that Parker did not employ notes lower than pitch G3 in this improvisation.

Phrasing Structure

In this version of *Now's the Time,* the models of the phrasing direction illustrate various devices to enhance the correspondence between each chorus (Graph 4). In the first chorus, the model initiates with a phrase that contains two essential melodic figures M.A.1A and M.A.2A. The phrasing direction attacks the high point at the middle of the chorus and gradually descends to the low point, the pitch G3, which also serves as the lowest note, at the ninth measure of the blues form. The phrase motion pauses for three measures at the end of the first chorus due to the prolonged silence.

In the second chorus, the model initiates with a phrase of average linear altitude but climbs dramatically toward the high point, the pitch G♯5, which is also the highest note of the improvisation, in the fourth measure of the blues form. The phrasing direction, comparable to the first chorus, descends gradually with the employment of M.A.3A from the seventh measure of the chorus and concludes with the targeted low point at the ninth measure. The model is concluded with a monotonous motion, which is also identical to the phrasing direction in the same formal location of the first chorus.

Graph 4. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated March 7, 1947.



In the third chorus, the model initiates marginally ahead of the underlying harmonic syntax with the employment of M.A.1B, which is linked with M.A.1A in the beginning of the first chorus. M.A.1C is employed immediately after M.A.1B and the high point of the chorus, which exhibits a relatively low linear altitude, is consequently restated. The phrasing direction reaches the high point again in the seventh measure of the chorus with the employment of M.A.3B, which is the parallel repetition of M.A.3A in the second chorus. The low point, the pitch G3, which is also the lowest note, is reached at the end of the chorus followed by a transitory redirection of phrasing.

In the fourth chorus, the model initiates with the employment of the low point and M.A.2B to establish a linear reference of M.A.2A in the same formal location of the first chorus. The employment of a pedal note in the middle of the chorus generates a monotonous phrasing as the preparation for the employment of the formula, a short but declarative figure to recall allied motives of the M.A.1 class employed in this improvisation. The high point is reached in the ninth measure of the blues form and descends toward the low point at the last measure of the chorus.

In the first three choruses, the attack of the high point occurs in the first half of the chorus while the low point is reached during the second half. However, in the fourth chorus, the low point is attacked during the initiation of the chorus to prepare for the climax in the ninth measure, generating an interesting contrast when compared with the previous choruses. A visual comparison reveals that the first two choruses are associated with the similar phrasing direction at the end of the chorus. The employment of M.A.3A

and M.A.3B effectively connects the second and the third chorus. Phrases that follow M.A.3A and M.A.3B are divergent, generating the needed linear variations.

Information of the Graphic Analysis

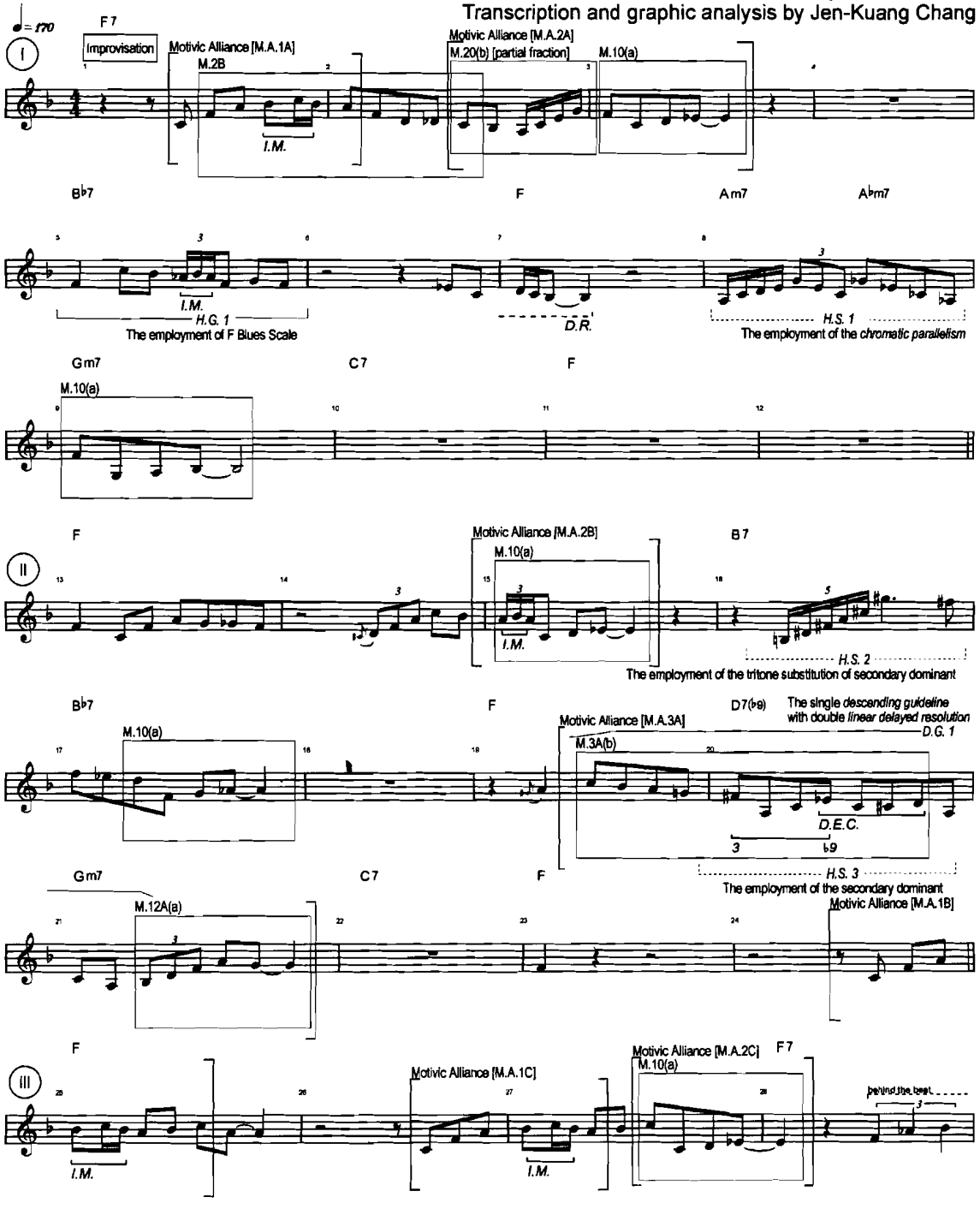
The graphic analysis contains the transcription of Parker's *Now's the Time* privately recorded by Dean Benedetti on March 7, 1947 in the concert key. The surviving measures from the trade four section and the incomplete reentrance of the theme are omitted. The entire transcription comprises forty-nine measures, approximately four choruses, of Parker's improvisation of *Now's the Time*.

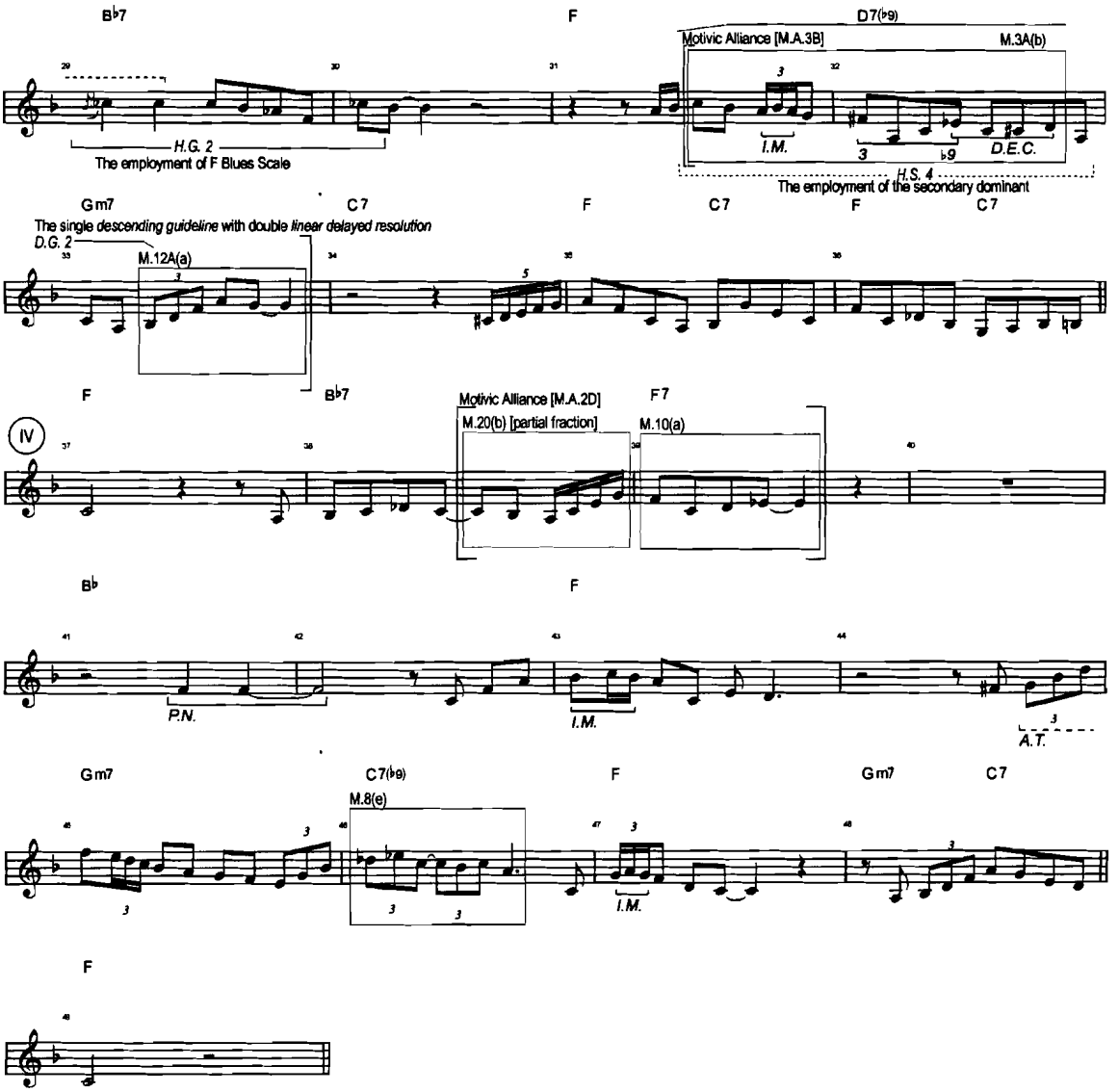
NOW'S THE TIME

March 7, 1947 Hi-De-Ho Club Los Angeles

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang




B♭7
F
D7(♭9)
Motivic Alliance [M.A.3B]
M.3A(b)
H.G. 2
The employment of F Blues Scale
I.M.
D.E.C.
H.S. 4
The employment of the secondary dominant
Gm7
C7
F
C7
F
C7
The single descending guideline with double linear delayed resolution
D.G. 2
M.12A(a)
F
B♭7
Motivic Alliance [M.A.2D]
M.20(b) [partial fraction]
F7
M.10(a)
IV
B♭
F
P.N.
I.M.
A.T.
Gm7
C7(♭9)
M.8(e)
F
Gm7
C7
I.M.
F

Version 7: March 8, 1947

This version is the third performance of Parker's *Now's the Time* recorded by Dean Benedetti during the Hi-De-Ho club engagement. Benedetti placed a check mark on this particular track. The intention of the mark is "unclear, but the check-marked performances are usually lengthy and exceptional."[25] The mark might also indicate that the improvisation "has been dubbed and/or transcribed rather than just a rave for the solo."[26] It is noted that, because of the duplicated data, the information concerning the historical and sessionological aspect of the Hi-De-Ho club engagement, which has been discussed in the analysis of the version five, is omitted in this section.

Information about the Track

The general information and the personnel data of this version are listed in detail in the following table (Table 19). This incomplete version of *Now's the Time* contains two cuts, preserving one minute and thirty-three seconds of Parker's music.[27] The first cut begins at the last two measures of the thematic chorus and continues with two full choruses of Parker's improvisation. The initiation of trumpeter Howard McGhee's improvisation can be observed briefly before the termination of the first cut. The second cut begins at the point of forty-seven seconds of the track, containing two choruses of the trade four section between Parker and McGhee. The reentrance of the theme, performed

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[25]Ibid., 24.

[26]Ibid., 26.

[27]Ibid., 29.

Table 19. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated March 8, 1947

Source of Transcription		Information of Session	
Source	MD7-129	Date of Session	March 8, 1947
Source Format	Compact disc	Recording Site	Hi-De-Ho club
Release Year	1990	Location	Los Angeles
Running Time	1:33	Recordist	Dean Benedetti
Condition	Live recording	Equipment	Portable disc cutter
Status	Incomplete		
Label	Mosaic Records		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Howard McGhee (leader)		
Piano	Hampton Hawes		
Bass	Addison Farmer		
Drum	Roy Porter		
General Treatments			
Introduction	NA		
Theme	Parker and McGhee		
Order of Improvisation	Parker followed by McGhee		
Trade Four	NA		
Reentrance of the Theme	Parker and McGhee		

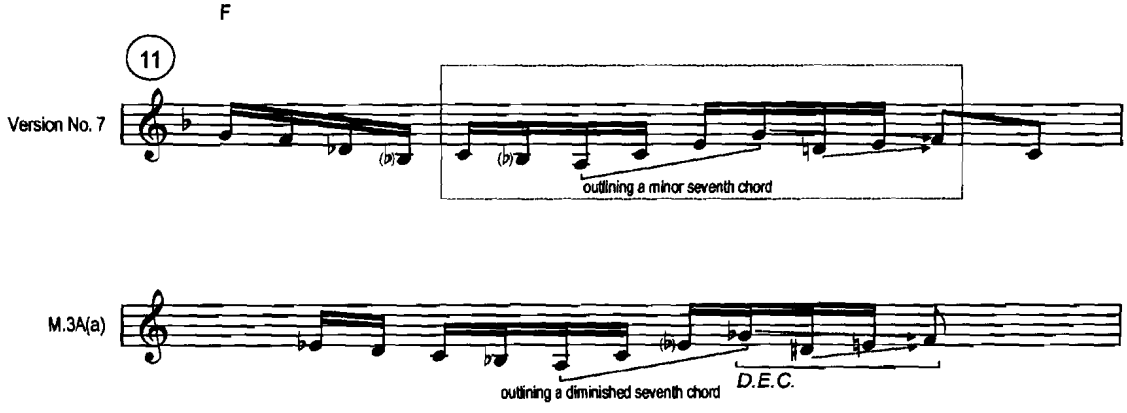
by both Parker and McGhee, which occurs at the point of one minute and twenty-seven seconds of the track, is terminated at the fourth measure of the theme. The audio quality

of this track is above average. Audible noise can be heard throughout the track. However, it is not loud enough to disturb the process of the transcription.

Annotation of the Performance

In this improvisation, Parker performed a double-time melodic figure in measure eleven which is frequently employed in other improvisations (Example 128). For example, an identical employment can be observed in measure seventy-nine in the fourteenth version of *Now's the Time.*

Example 128. The comparison between motive M.A3(a) and the melodic figure employed by Charlie Parker in *Now's the Time* in the version dated March 8, 1947, mm. 11.

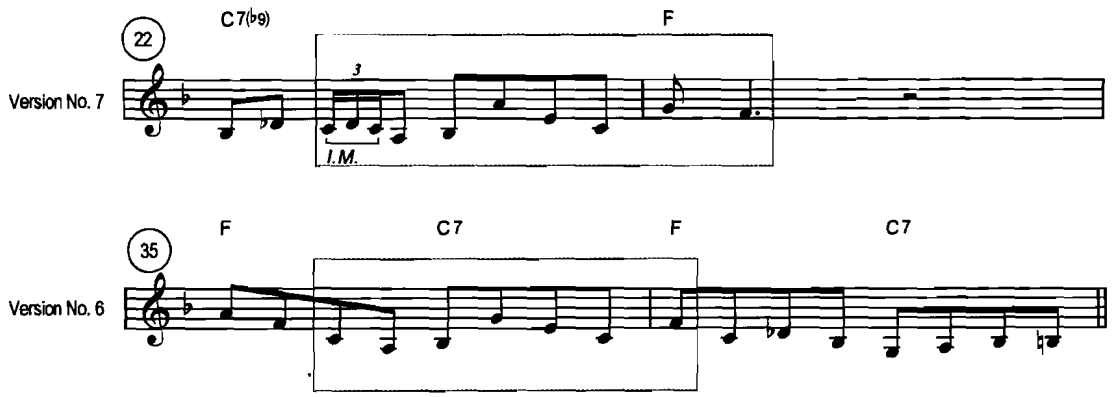


This melodic figure, although it is not included in the list of motives complied by Thomas Owens, is remarkable as it shares similar characteristics with motive M.3A(a). The figure outlines a minor seventh chord instead of the diminished seventh chord found in the motive M.3A(a). The figuration of the decorated enclosure in the motive M.3A(a)

is replaced with an identical melodic figure in diatonic fashion. It is noted that motives of M.3A class are often employed to outline the primary dominant and secondary dominant chords. However, the figure that Parker employs in measure eleven of the seventh version of *Now's the Time* can be analyzed as a modified version of the motive M.3A(a) that is agreeable with the tonic triad of the underlying harmonic syntax.

Parker also employed some melodic figures that were employed in earlier versions. The melodic figure that was employed as the initiation of the opening statement in this version was used extensively in both version five and six. The melodic figure that occurs in measure twenty-two in this version closely resembles the melodic figure found in measure thirty-five of the sixth version (Example 129).

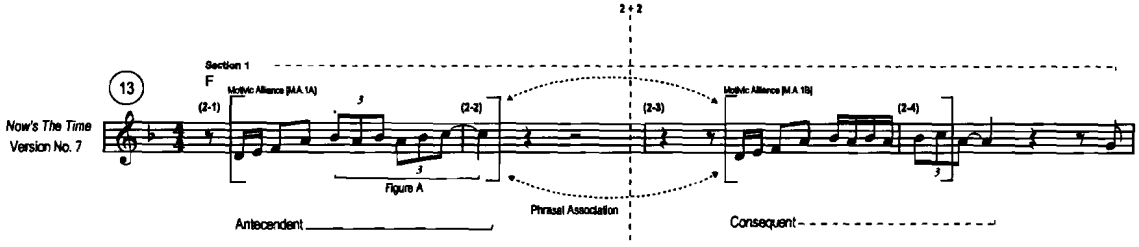
Example 129. The melodic figure found in both the sixth and seventh version of Charlie Parker's *Now's the Time*.



In the first section of the second chorus, Parker employs a set of allied motives a the phrasal function, dividing the section into two semi-symmetrical subsections (Example 130). This employment of motivic alliance also exhibits an antecedent and

consequent effect as illustrated. Additionally, figure A, the principal figure of the M.A.1 class, can be associated with the supplementary motive S.M.3.

Example 130. The construction of motivic alliance M.A.1 class in the seventh version of Charlie Parker's *Now's the Time*.



Selected Motives

Four selected motives are labeled in the graphic analysis, including motive M.1A + M.4E(a), M.3A(b), M.10(a), M.5C(a) + M.3A(a) + M.2B (Table 20). The motive M.1A + M.4E(a), found in measure four to five, is paired with one occurrence of the motive M.10(a). Motive M.10(a) functions as the phrase concluding figure in measure five as expected. The occurrence of motive M.3A(b) is located in the ninth and ten measure of the second chorus, marginally ahead of the underlying harmonic syntax. The employment of the large-scale motive M.5C(a) + M.3A(a) + M.2B in measure nine to ten, the ninth to tenth measure of the blues form, displays Parker's characterization technique by utilizing the complete signature line. Additionally, this employment marks the earliest instance of motive M.5C(a) + M.3A(a) + M.2B utilized by Parker in *Now's the Time*. Motives that are not included in the list of the selected motives can also be observed. A

Table 20. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated March 8, 1947

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 4-5	1
M.1A + M.6A(a)	NA	0
M.2B	NA	0
M.2B [cell motive]	NA	0
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	mm. 21-22	1
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 5-6	1
M.12A(a)	NA	0
M.16A(a)	NA	0
M.20(b) [partial fraction]	NA	0
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	mm. 9-10	1
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	4

melodic figure, which functions as the conclusive motive at the end of measure three, can be examined as motive M.19A(a) as categorized by jazz scholar Thomas Owens.

Figurations and Improvisatory Elements

A total of fifteen figurations and elements of the improvisation are identified in the graphic analysis (Table 21). The inverted mordent, which occurs five times, is the predominant linear embellishment.

Table 21. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated March 8, 1947

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 10, 21	2
T.S.	NA	0
I.M.	mm. 10, 12, 17, 20, 22	5
E.C.	NA	0
D.E.C.	mm. 9, 9	2
P.N.	NA	0
L.C.	mm. 5, 24-25	2
A.T.	NA	0
D.R.	NA	0
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 13/15	1
H.S.	mm. 20	1
H.G.	NA	0
D.G.	mm. 9-11, 19-22	2
	Total	15

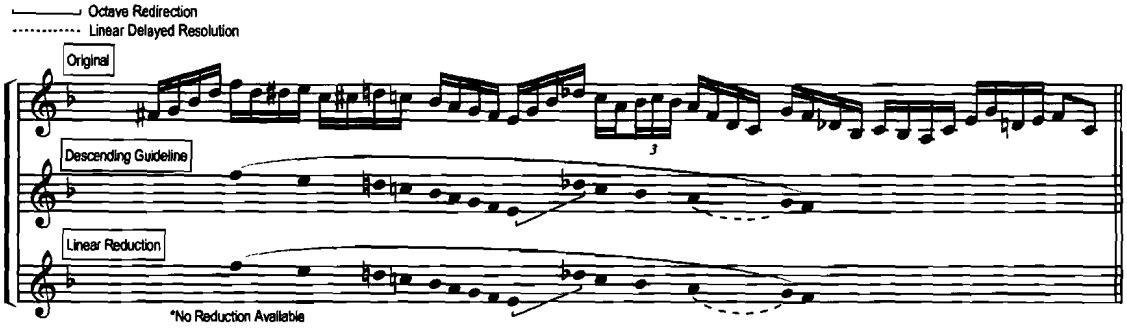
Both occurrences of the 3-♭9 melodic motion serves as the linear structure of the motive M.3A class. Two occurrences of the linear chromaticism improvisational line, found in measure five and twenty-four, illustrate the importance of the descending chromatic scale in Parker's improvisation. The second occurrence is especially noteworthy as it is employed as the concluding phrase of this improvisation. One occurrence of the double decorated enclosure can be observed in measure nine as the linear characteristic of motive M.5C(a). The improvisational line from measure nine to ten is heavily ornamented as it contains three occurrences of decorative figures.

One occurrence of motivic alliance can be found in this version. In this occurrence, an instance of allied motives with phrasal function, the figure M.A.1A is employed at the beginning of the second chorus and is followed by the figure M.A.1B employed in the third measure of the same chorus, generating the phrase formation of double two-measure structure.

One occurrence of harmonic superimposition technique can be examined in this version of *Now's the Time.* The occurrence, employed in measure twenty, the eighth measure of the blues form, illustrates the common employment of the melodic figure with the implication of the secondary dominant chord V^7/ii.

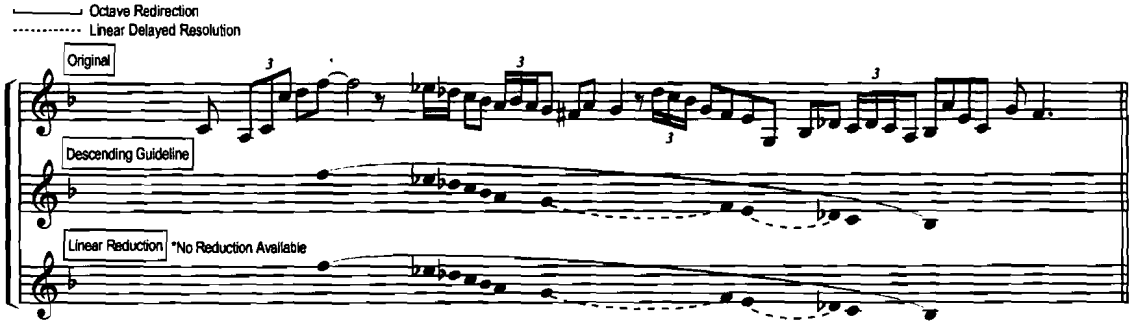
Two occurrences of descending guideline can be observed. The occurrence, D.G.1, functions as the linear structure of Parker's signature line from measure nine to eleven (Example 131).

Example 131. The construction of D.G.1: The single descending guideline with single linear delayed resolution and single octave redirection.



The second occurrence, D.G.2, serves as the underlying linear structure of descending tendency for the improvisational line from measure nineteen to twenty-two (Example 132). The guideline is initiated with the pitch F5, the high point of the chorus, and gradually descends toward the pitch B♭3.

Example 132. The construction of the D.G.2: The single descending guideline with double linear delayed resolution.



The first occurrence of linear delayed resolution, located around the midpoint of the line, shows the prolonged structural pitch G4 resolving to the next structural pitch F4.

The second occurrence of linear delayed resolution, typified by the delayed resolution of the 3-♭9 motion within motive M.3A(b), is immediately employed. As a consequence of linear delayed resolution being employed successively, the strength of this descending structural line is marginally weakened.

Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employs pitch B♭4, which represents 11.6%, pitch C4, which represents 10.9%, and pitch A4, which represents 10.9% of the 146 total attacks, as the dominant pitches in this version (Table 22). Pitch F4, which represents 8.9%, and G4, which represent 8.2% of total attacks, serve as the pitches of secondary importance. The most dominant pitch of the blue notes is pitch E♭4, which represents 2.7% of total attacks. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed infrequently and represent only 1.3% of the total attacks. The lowest pitch, F3, and the highest pitch, F5, generate a range of twenty-four semitones. The predominant pitch-class integers in this improvisation are pitch-class 10, which represents 17.8% , and pitch-class 0, which represents 17.1% of all 146 attacks. The pitch-class integer of secondary importance is pitch-class 9, which represents 14.3%. Pitch-class 3, which represents 4.1%, pitch-class 8, which represents 2.0%, and pitch-class 11, which represents 0.6%, collectively display 6.8% of all 146 attacks and help to enhance the tonal color through their quality as blues notes. Analyses of both octave

Table 22. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated March 8, 1947

Pitch Class	Pitch Letter Name	Octave Specification (3) *N*	(%)	(4) *N*	(%)	(5) *N*	(%)	Pitch-Class *N*	(%)
0	C	NA	NA	16	10.9	9	6.1	25	17.1
1	C♯/D♭	0	0.0	5	3.4	4	2.7	9	6.1
2	D	0	0.0	8	5.4	6	4.1	14	9.5
3	D♯/E♭	0	0.0	4	2.7	2	1.3	6	4.1
4	E	0	0.0	7	4.7	1	0.6	8	5.4
5	F	2	1.3	13	8.9	2	1.3	17	11.6
6	F♯/G♭	0	0.0	2	1.3	0	0.0	2	1.3
7	G	2	1.3	12	8.2	0	0.0	14	9.5
8	G♯/A♭	2	1.3	1	0.6	0	0.0	3	2.0
9	A	5	3.4	16	10.9	NA	NA	21	14.3
10	A♯/B♭	9	6.1	17	11.6	NA	NA	26	17.8
11	B	0	0.0	1	0.6	NA	NA	1	0.6
							Total	146	

specified pitches and pitch-classes show the predominance of the subdominant note. It is also notable that Parker did not employ notes higher than pitch F5 in this improvisation, resulting in a comparatively restricted linear dynamic due to the limited linear multitude.

Phrasing Structure

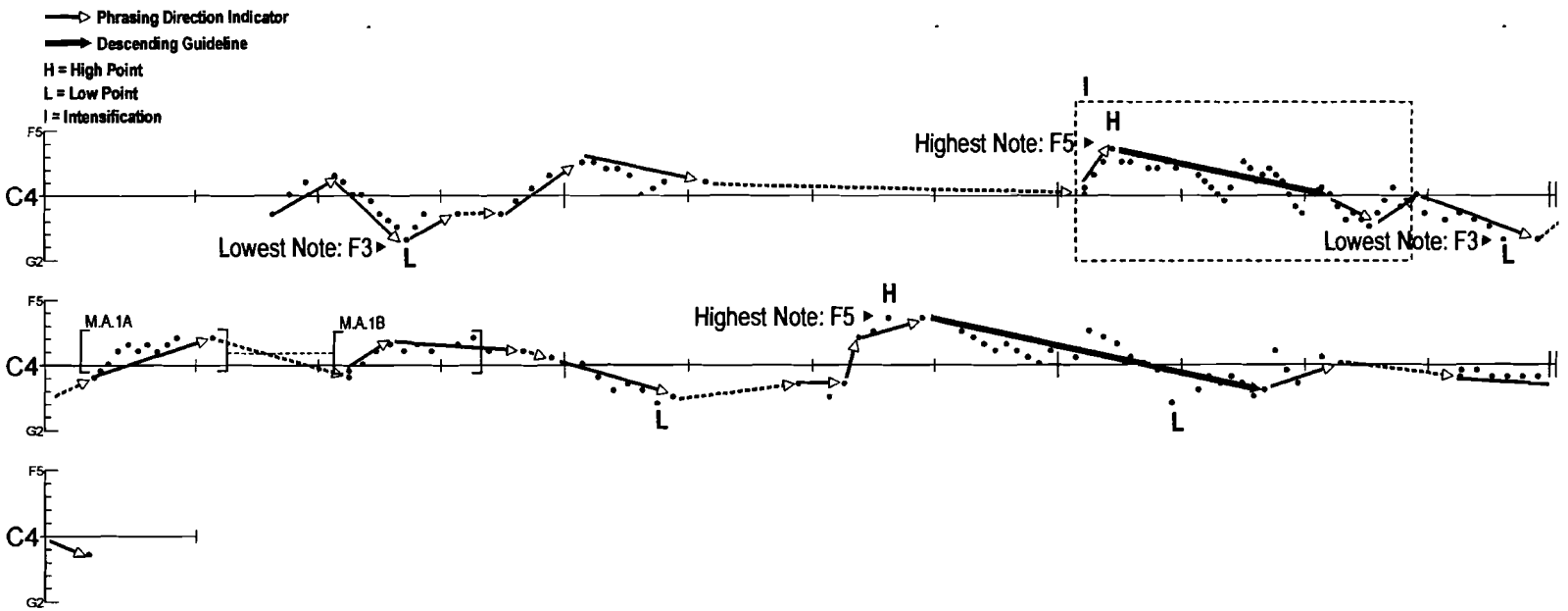
The models of the phrasing direction in this version, although lacking the employment of inter-chorus motivic alliance to achieve the unification of the

improvisation, still demonstrate Parker's ability to vary the phrasing directions in each chorus in order to generate musical interest (Graph 5). In the first chorus, the model initiates with the introduction of the low point, the pitch F3, which is also the lowest note in this improvisation. The employment of silence in the middle of the chorus generates a monotonous phrasing line as the preparation for the linear climax starting at the ninth measure of the chorus. The high point, the pitch F5, which is also the highest note in this version, occurs at the beginning of the intensification section. The phrasing direction drops to the lowest point again at the last measure of the chorus.

In the second chorus, the model is initiated with the employment of allied motives, M.A.1A and M.A.1B, establishing a double two-measure phrasing structure. The low point is reached in the fifth measure of the chorus and swiftly ascends to the high point, the pitch F5, which is also the highest note in this version, in the seventh measure of the chorus. The low point, which is unaccented, is reached again in the ninth measure of the chorus. The conclusive phrase at the end of the second chorus displays a chromatic descending motion to reach the last note of the improvisation located at the beginning of the third chorus.

These two models are comparable concerning the relationships between the high point and the low point. However, visual comparison reveals different directional designs. The phrasing directions between the first and the second chorus are contrary to each other at the beginning of the chorus. In the middle of the chorus, the phrasing directions illustrate oblique motion. Similar motion can be observed at the end of the chorus between these two models. Varied phrasing directions in both choruses

Graph 5. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated March 8, 1947.



effectively avoid monotonous improvisational constructions when considering both choruses as one improvisational unit.

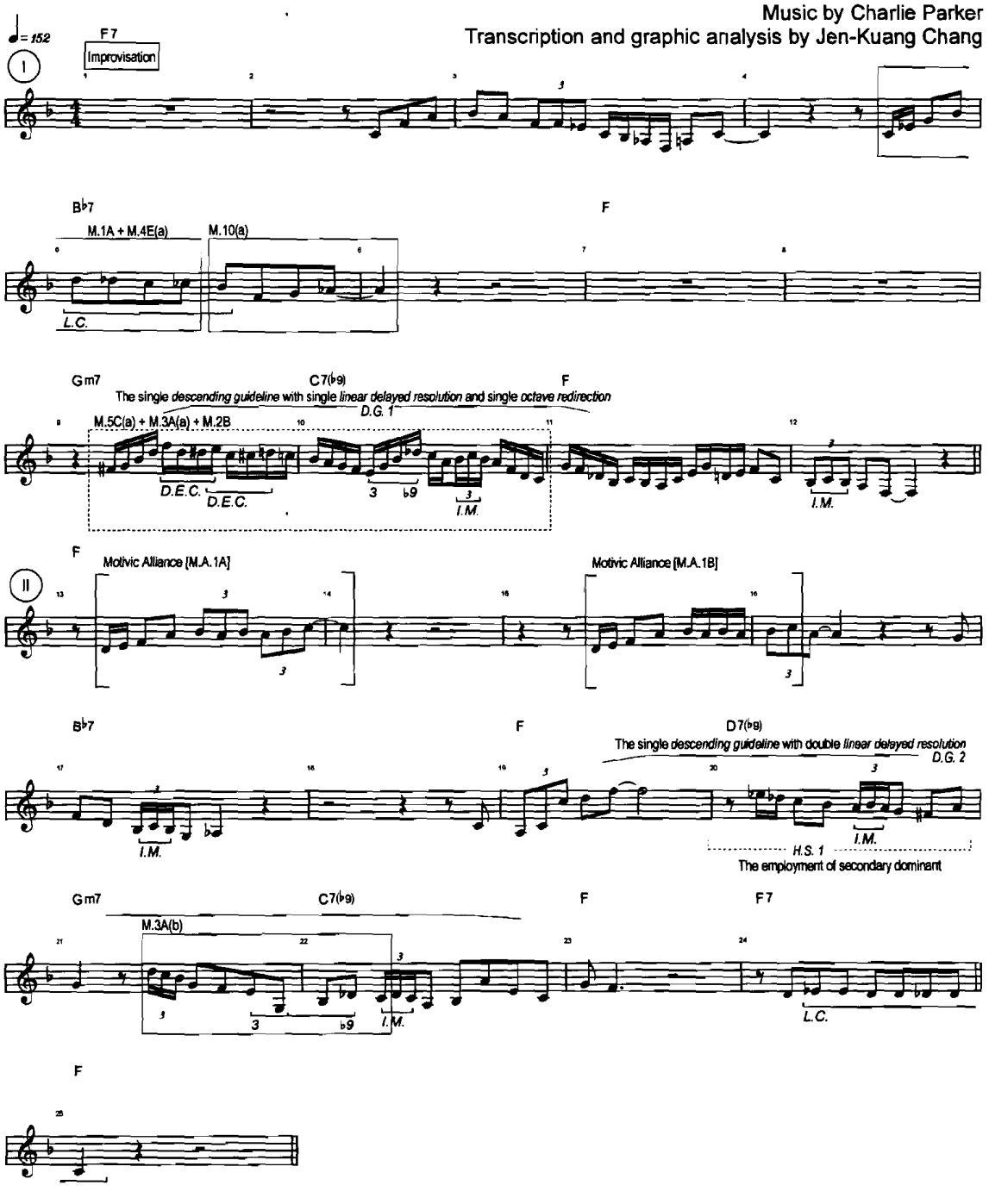
Information of the Graphic Analysis

The graphic analysis contains the transcription of Parker's *Now's the Time* privately recorded on March 8, 1947 in the concert key. The surviving measures from the section of the trade four section and the incomplete reentrance of the theme are omitted. The entire transcription comprises twenty-five measures, approximately two choruses, of Parker's improvisation on *Now's the Time*.

NOW'S THE TIME

March 8, 1947 Hi-De-Ho Club Los Angeles

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang



Version 8: March 9, 1947

This version is the fourth performance of Parker's *Now's the Time* recorded by Dean Benedetti during the Hi-De-Ho club engagement. Similar to the version recorded on March 8, a check mark that was placed by Benedetti can be observed on the disc.[28] It is noted that, because of the duplicated data, the information concerning the historical and sessionological aspect of the Hi-De-Ho club engagement, which has been discussed in the analysis of the version five, is omitted in this section.

Information about the Track

The general information and the personnel data of this version are listed in detail (Table 23). This incomplete version of *Now's the Time* contains two cuts, preserving one minute and fifty-two seconds of Parker's music.[29] The first cut begins with the initiation of Parker's solo and continues with three full improvised choruses by Parker. The initiation of trumpeter Howard McGhee's improvisation can be observed briefly before the termination of the first cut. The second cut begins at the point of the fifty-eighth second of the track, containing two choruses of the trade four section between Parker and McGhee. The reentrance of the theme, performed by both Parker and McGhee, occurs at the point of one minute and thirty-three seconds of the track. This track preserves the entire body of the closing theme, making it the only recorded version of *Now's the Time* from the Hi-De-Ho club engagement with the complete thematic reentrance. The audio

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[28]Ibid.

[29]Ibid.

Table 23. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated March 9, 1947

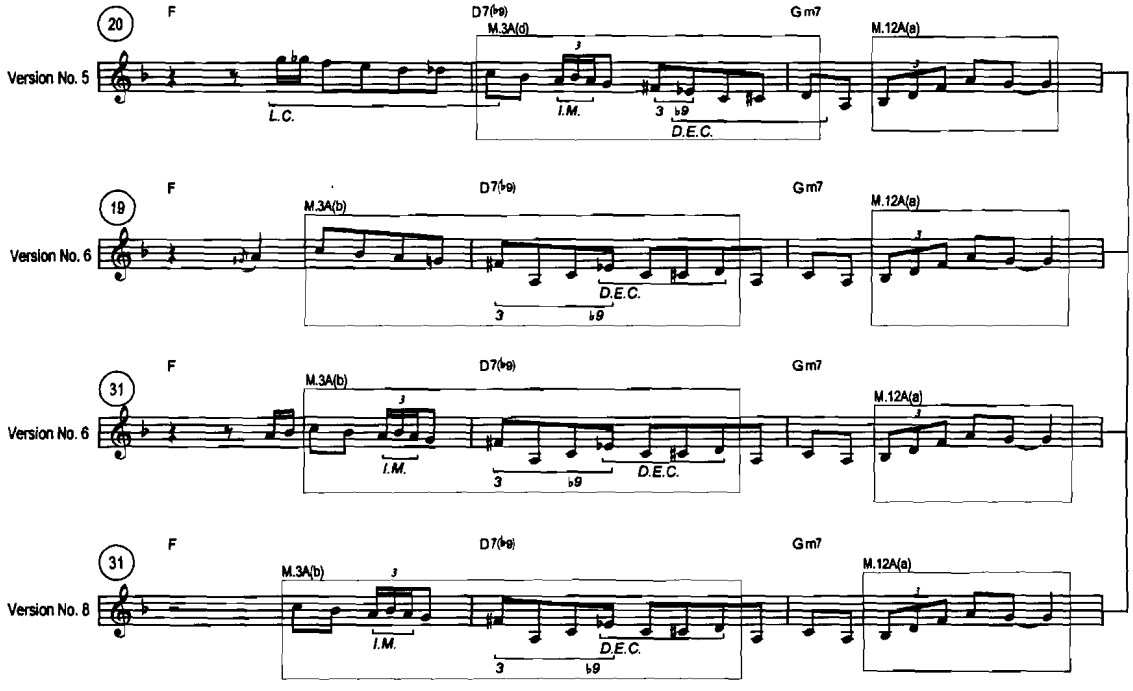
Source of Transcription		Information of Session	
Source	MD7-129	Date of Session	March 9, 1947
Source Format	Compact disc	Recording Site	Hi-De-Ho club
Release Year	1990	Location	Los Angeles
Running Time	1:52	Recordist	Dean Benedetti
Condition	Live recording	Equipment	Portable disc cutter
Status	Incomplete		
Label	Mosaic Records		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Howard McGhee (leader)		
Piano	Hampton Hawes		
Bass	Addison Farmer		
Drum	Roy Porter		
General Treatments			
Introduction	NA		
Theme	Parker and McGhee		
Order of Improvisation	Parker followed by McGhee		
Trade Four	Parker and McGhee		
Reentrance of the Theme	Parker and McGhee (12 mm. x 1)		

quality of this track is generally good. The noticeable noise can be perceived throughout the track. It increases at the end of the track and the audio quality consequently decreases at the reentrance of the theme. The inferior audio quality notwithstanding, the transcription process was not affected.

Annotation of the Performance

Parker employed a remarkable improvisational line, which has occurred repeatedly in the previous versions of *Now's the Time* from the same engagement, from measure thirty-one to thirty-three in this version (Example 133). This particular improvisational line is constructed with the motive M.3A class and the motive M.12A(a), which functions as the concluding figure of the phrase.

Example 133. The comparison of the recurrent improvisational line in the fifth, sixth, and eighth version of Charlie Parker's *Now's the Time*.

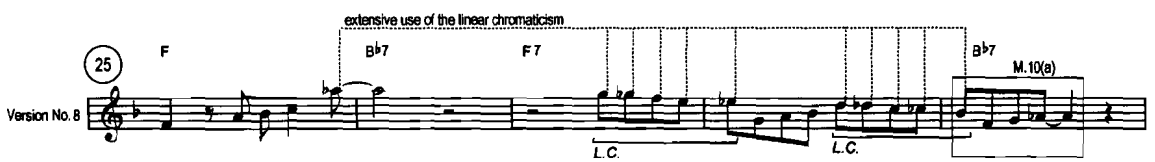


The instance that is found in the fifth version contains the motive M.3A(d) instead of the motive M.3A(b) identified in other instances. Occurrences that are found in the sixth and eighth version of *Now's the Time* display minor alterations concerning the

initiation of the phrase. Significantly, these improvisational lines are employed in the identical formal location, occupying the seventh to ninth measure of the twelve-bar blues form. Additionally, a comparable improvisational line can also be observed in measure sixty to sixty-one in the version dated February 21, 1949.

Noticeably, Parker employs figure derived extensively from linear chromaticism to construct a prolonged improvisational line structured with the descending chromatic scale as its underlining linear outline (Example 134). This descending chromatic structural line is initiated with the pitch A♭5, the highest pitch in this improvisation, in measure twenty-six, and descends chromatically toward B♭4 in measure twenty-nine. The descending chromatic line discontinues as the improvisational line approaches its concluding figure, the motive M.10(a), in measure twenty-nine. The pitch A♭4 is employed as the closing pitch of the line, avoiding linear emphasis on the pitch A4 to achieve a suitable correspondence with the underlying harmonic motion.

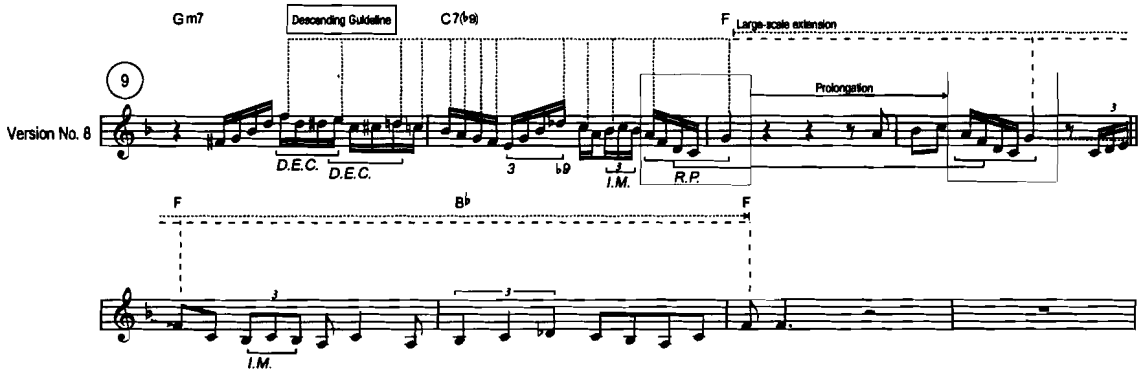
Example 134. The improvisational line based upon the extended *linear chromaticism* in Charlie Parker's *Now's the Time* in the version Dated March 9, 1947, mm. 25-29.



Figurations of the repetitive pattern contribute to the sophisticated phrasing structure of this improvisation. The first instance of the repetitive pattern, found at the end of the first chorus, illustrates Parker's ability to utilize repetitive patterns to prolong

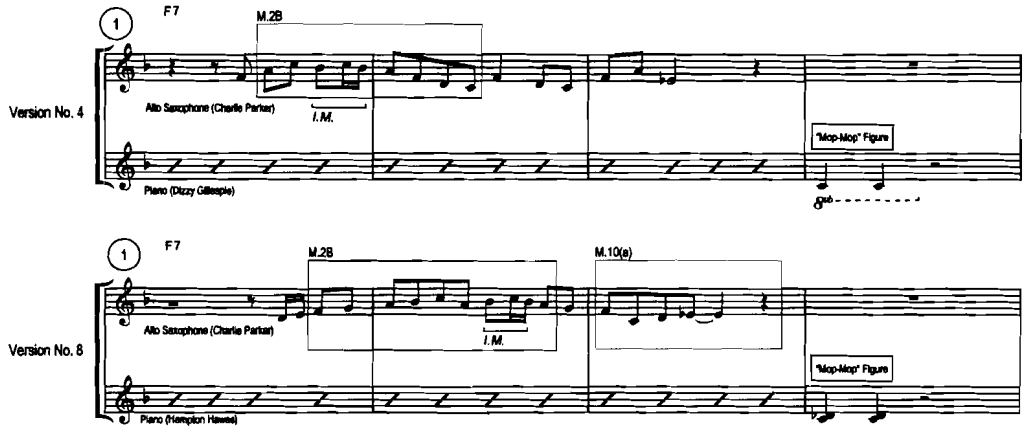
the improvisational line (Example 135). The figure, which occurs in measure twelve, functions as a replica of the closing figure of Parker's signature line in measure nine to eleven. The employment of this repetitive pattern contributes to the flowing transmutation of the first and second chorus and the construction of the chord partition is consequently weakened. The suspended pitch G4 in the repetitive pattern in measure twelve is distantly resolved to the pitch F4 in the subsequent measure, initiating a short undulating line with a limited linear multitude before returning to the stabilized pitch F4 again in measure fifteen.

Example 135. The prolongation by utilizing the *repetitive pattern* in Charlie Parker's *Now's the Time* in the version Dated March 9, 1947, mm. 9-16.



Pianist Hampton Hawes contributed to the interactive performance with the "mop-mop" figure in measure four of Parker's improvisation. This particular employment closely resembles Dizzy Gillespie's single-line accompaniment in the fourth take of *Now's the Time* recorded on November 26, 1945 (Example 136).

Example 136. The comparison of the "mop-mop" figure in the fourth and eighth version of Charlie Parker's *Now's the Time*.



In both versions, the "mop-mop" figure occurs at the first two down beats of the fourth measure in the first chorus, responding to Parker's opening statement. Parker's initiating improvisational lines in both versions are identical, holding pitch E♭4 in the last part of the phrase. The employments of both "mop-mop" figures share the same formal location, while Hawes' version generates a greater dissonance. Hawes may have employed this particular figure to demonstrate his familiarity with Parker's works.

Selected Motives

Nine selected motives are identified in the graphic analysis, including M.1A + M.4E(a), M.2B, M.3A(b), M.10(a), M.12A(a), M.20(b) [partial fraction], M.5C(a) + M.3A(a) + M.2B (Table 24). Two occurrences of motive M.2B are found in this improvisation. The first occurrence, found in the first section of the first chorus, functions as a part of the opening statement. The second occurrence, found in the third

Table 24. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated March 9, 1947

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 20	1
M.1A + M.6A(a)	NA	0
M.2B	mm. 2, 21-22	2
M.2B [cell motive]	NA	0
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	mm. 31-32	1
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 3, 29	2
M.12A(a)	mm. 33	1
M.16A(a)	NA	0
M.20(b) [partial fraction]	mm. 23	1
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	mm. 9-10	1
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	9

section of the second chorus, is somewhat unusual as it is used against the II-V harmonic syntax in the ninth and tenth measure of the twelve-bar blues form. The occurrence of motive M.3A(b) is paired with the motive M.12A(a) in measure thirty-one to thirty-three. Motive M.10(a), which occurs twice in this version, functions as the concluding figure of improvised line in measure three and twenty-nine as anticipated. The employment of the large-scale motive M.5C(a) + M.3A(a) + M.2B in measure nine to ten is remarkable, as Parker employs the same signature line at the same formal location in the opening chorus of the previous version. Motives that are not included in the list of the selected motive can also be located. A motive, occurring in measure six, is the equivalent of the motive M.16A(a). A motive, which functions as the melodic linkage between the motive M.3A(b) and M.12A(a) in measure thirty-one to thirty-three, can be labeled as motive M.11A. Furthermore, this improvisation is concluded with a figure that can be labeled as the motive M.19A(a) in measure thirty-seven.

Figurations and Improvisatory Elements

A total of twenty-three figurations and elements of the improvisation are examined in the graphic analysis (Table 25). Eight occurrences of the inverted mordent are found in this version as the predominant linear embellishment. The second occurrence of 3-♭9 melodic motion, located in measure thirty-two, is accompanied with an occurrence of decorated enclosure. A double decorated enclosure, which is the characteristic of motive M.5C(a), can be observed in measure nine. One occurrence of a single decorated enclosure is found in the eighth measure of the third chorus as the linear

Table 25. List of Selected Figures and Elements in Charlie Parker's *Now's the Time* in the Version Dated March 8, 1947

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 10, 32	2
T.S.	NA	0
I.M.	mm. 2, 7, 10, 13, 18, 31, 35, 36	8
E.C.	NA	0
D.E.C.	mm. 9, 9, 32	3
P.N.	mm. 17-20	1
L.C.	mm. 20, 27, 28	3
A.T.	NA	0
D.R.	NA	0
C.R.	NA	0
R.P.	mm. 10-11/12, 18/19	2
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	NA	0
H.S.	mm. 32	1
H.G.	NA	0
D.G.	mm. 9-11, 27-29, 31-33	3
	Total	23

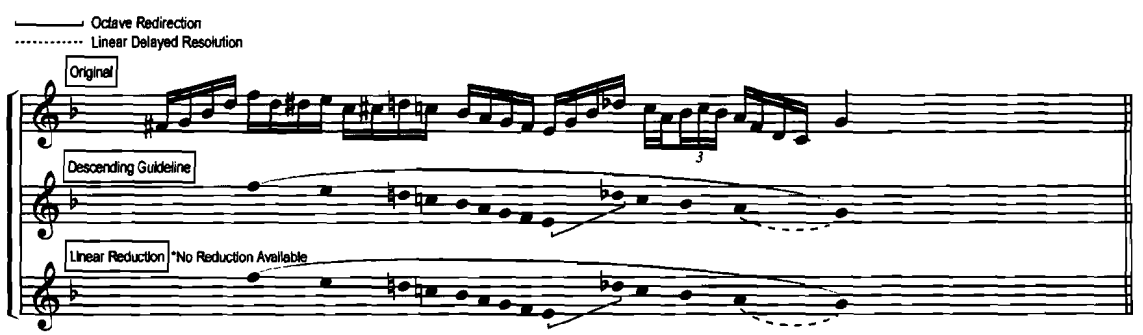
embellishment used to prolong the motive M.3A(b). The occurrence of a pedal note is constructed with repetitive emphasis on the tonic in the second section of the second chorus. Three occurrences of linear chromaticism in the improvisational line, employed in measure twenty, twenty-seven, and twenty-eight, illustrate the importance of the descending chromatic scale in Parker's improvisation. The first occurrence of the repetitive emphasis is somewhat indirect, while the second occurrence displays the

common construction of the repetitive pattern with the immediate recurrence of the initiating figure.

One occurrence of harmonic superimposition technique can be observed in this version of *Now's the Time.* The occurrence, employed in measure thirty-two, the eighth measure of the blues form, displays the common employment of the melodic figure constructed with the motive M.3A class with the implication of the secondary dominant chord V^7/ii.

Three occurrences of the descending guideline are identified in this version. The first occurrence, D.G.1, functions as the linear structure of Parker's signature line from measure nine to eleven (Example 137).

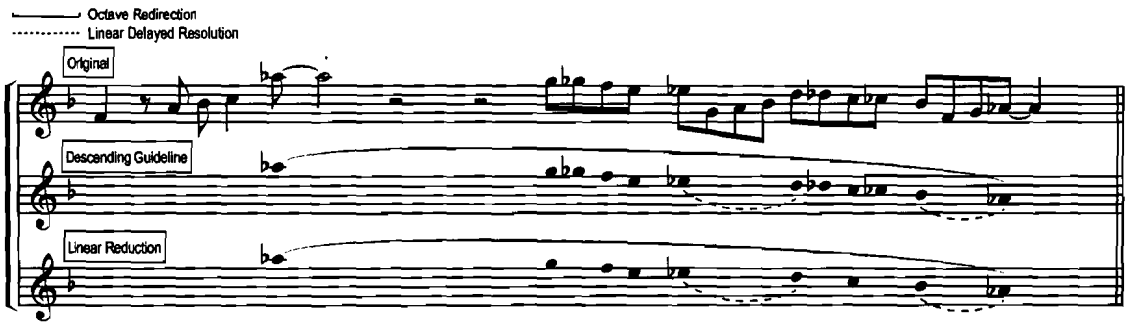
Example 137. The construction of D.G.1: The single descending guideline with single linear delayed resolution and single octave redirection.



The second occurrence, D.G.2, functions as the linear structure from measure twenty-five to twenty-nine (Example 138). The guideline is initiated from the pitch A♭5 in measure twenty-five and descends chromatically until the pitch B♭4 is reached. The

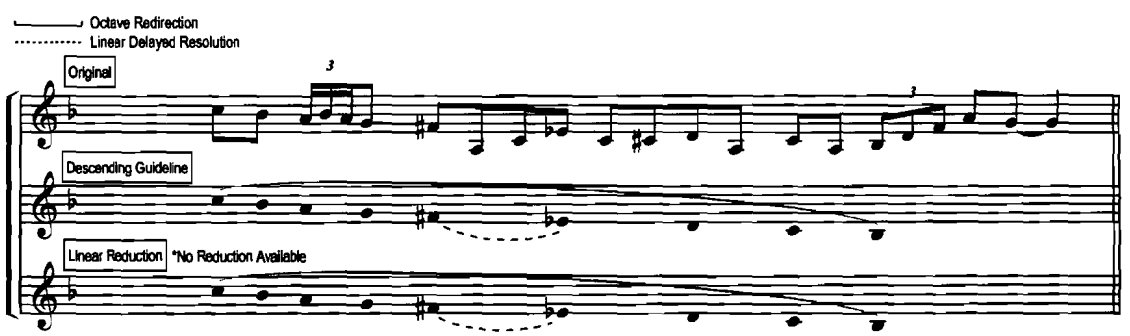
pitch A♭5, the highest note in this improvisation, delivers a sufficient linear altitude to sustain the linear connection and reach the pitch G5 in measure twenty-seven.

Example 138. The construction of D.G.2: The single descending guideline with double linear delayed resolution.



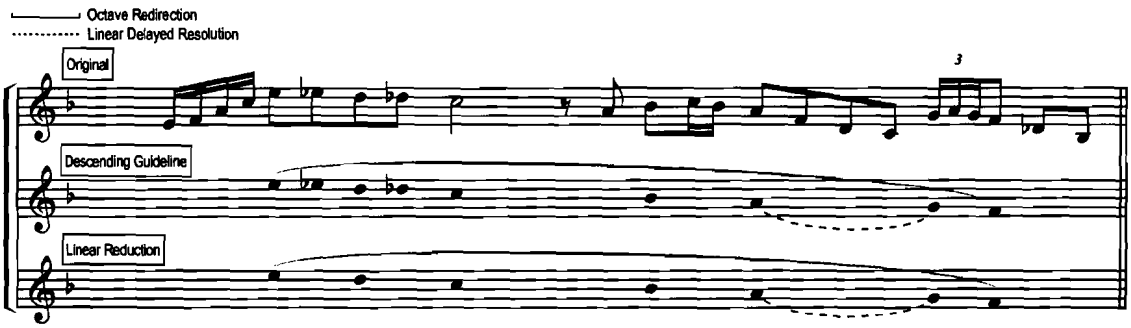
The third occurrence, D.G.3, functions as the linear structure from measure thirty-one to thirty-three (Example 139). This structural line, which connects the motive M.3A(b) and M.12A(a), can also be considered as the extension of D.G.3.

Example 139. The construction of the D.G.3: The single descending guideline with single linear delayed resolution.



Additionally, a structural line that is the equivalent of the descending guideline can be found in measure twenty to twenty-two (Example 140). The preceding employment of the pedal note functions as the preparative device of the structural line to generate linear contrast and activity. The figuration of linear chromaticism initiates the structural line and is followed by the motive M.2B with two occurrences of the inverted mordent as linear embellishments. The pitch C5 in the middle of the structural line, which can be analyzed as a part of the motive M.2B, exhibits a strong tendency to resolve to the pitch B♭4.

Example 140. The construction of the structural line with single linear delayed resolution, mm. 20-22.



Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employs pitch F4, which represents 13.6% of the 198 tonal attacks, as the dominant pitch in this version (Table 26). Pitch C4, representing 11.1%, pitch B♭4, representing 10.1%, and pitch A4, which represents 9.0% of the total attacks, serve as the pitches of secondary importance. The most dominant pitch of the blue notes is pitch A♭4, which represents 4.0% of the total

Table 26. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated March 9, 1947

Pitch Class	Pitch Letter Name	Octave Specification (3) *N*	(3) (%)	(4) *N*	(4) (%)	(5) *N*	(5) (%)	Pitch-Class *N*	Pitch-Class (%)
0	C	NA	NA	22	11.1	15	7.5	37	18.6
1	C♯/D♭	0	0.0	4	2.0	4	2.0	8	4.0
2	D	0	0.0	12	6.0	5	2.5	17	8.5
3	D♯/E♭	0	0.0	2	1.0	3	1.5	5	2.5
4	E	0	0.0	6	3.0	3	1.5	9	4.5
5	F	1	0.5	27	13.6	2	1.0	30	15.1
6	F♯/G♭	0	0.0	2	1.0	1	0.5	3	1.5
7	G	4	2.0	16	8.0	1	0.5	21	10.6
8	G♯/A♭	0	0.0	8	4.0	1	0.5	9	4.5
9	A	10	5.0	18	9.0	NA	NA	28	14.1
10	A♯/B♭	10	5.0	20	10.1	NA	NA	30	15.1
11	B	0	0.0	1	0.5	NA	NA	1	0.5
							Total	198	

attacks. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed infrequently and collectively represent only 2.5% of the total attacks. The lowest pitch, F3, and the highest pitch, A♭5, generate a range of twenty-seven semitones.

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 18.6% of all 198 attacks. The pitch-class integers of secondary importance are pitch-class 5, representing 15.1%, pitch-class 10, representing 15.1%, and pitch-class 9,

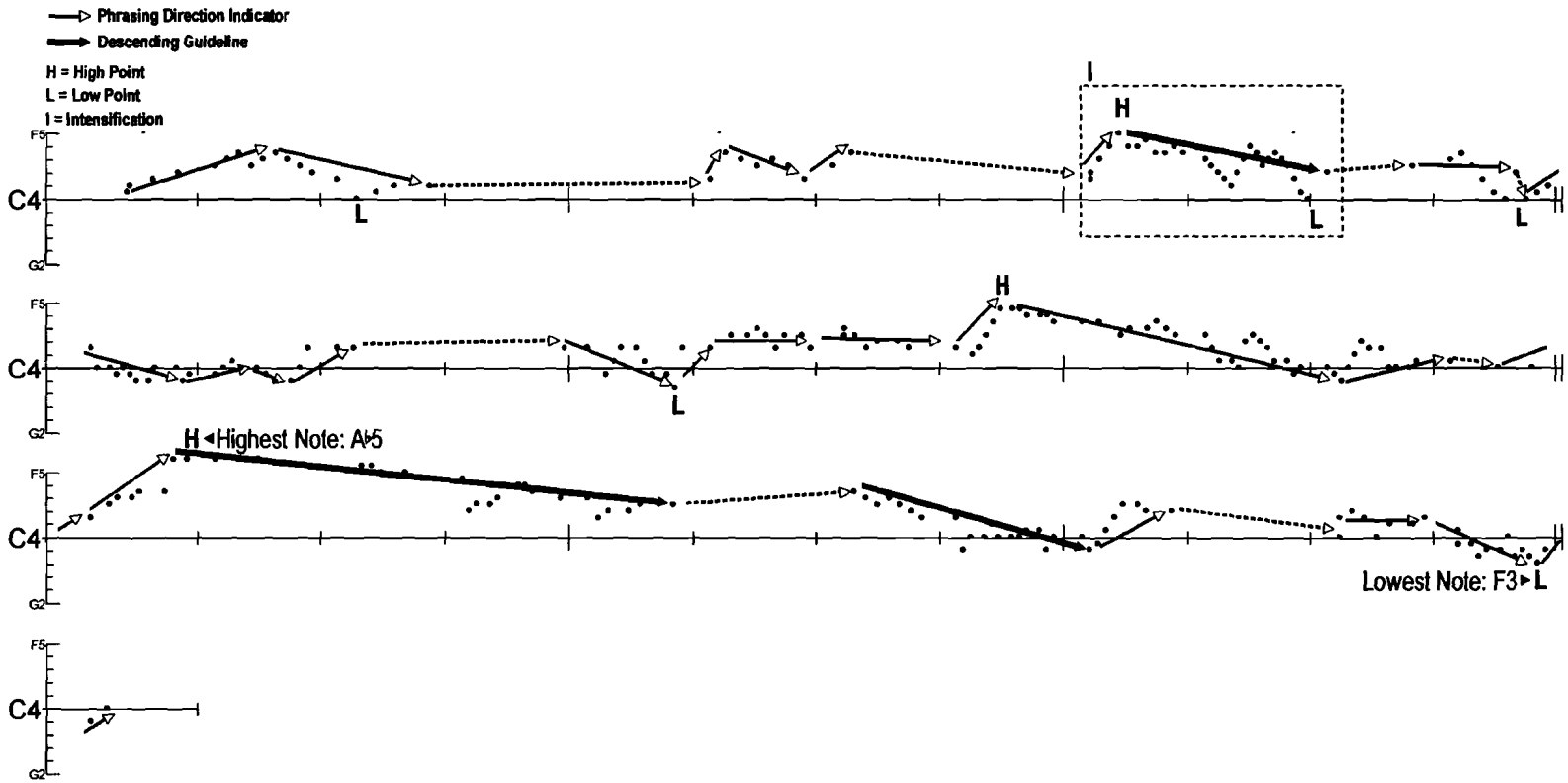
which represents 14.1% of the total attacks. Pitch-class 3, which represents 2.5%, pitch-class 8, which represents 4.5%, and pitch-class 11, which represents 0.5%, collectively display 7.5% of all 198 attacks and help to enhance the tonal color through their quality as blues notes.

Phrasing Structure

Three models of the phrasing direction are examined in the Illustration of Phrasing Directions (Graph 6). In the first chorus, the model initiates with the introduction of the low point. The employment of silence and the phrase derived form the motive M.16A(a) in the middle of the chorus generates a monotonous phrasing line as the preparation for the linear climax starting at the ninth measure of the chorus. The high point occurs at the beginning of the intensification section and the phrasing direction drops to the low point again at the end of the chorus to release the linear altitude established by the high point. Additionally, this model is identical to the model employed in the first chorus of *Now's the Time* recorded on March 8, 1947.

In the second chorus, the model is initiated with the phrasing employment that is extended from the last portion of the first chorus and, consequently, an ambiguous chord partition is found. The linear independence of the model starts at the fifth measure of the chorus with the introduction of the low point. The high point is reached in the eighth measure which is followed by the descending phrasing direction and the transitory redirection of phrasing at the end of the chorus to conclude the model.

Graph 6. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated March 9, 1947.



The third model begins with an abrupt leap to introduce the high point, the pitch A♭5, which is also the highest note of the improvisation. The phrasing direction displays a gradual descending motion toward the lowest point, the pitch F3, located at the end of the chorus. The phrasing direction first descends toward the pitch A♭4 in the fifth measure of the chorus and continues the descending tendency from the seventh measure to reach the targeted low point pitch B♭3 in the ninth measure. After a short rebounding phrase after the targeted low point, the phrasing direction continues to descend toward the lowest point, the pitch F3, which is also the lowest note of the improvisation, in the twelfth measure of the chorus. The transitory redirection of phrasing is employed after the lowest point to conclude the model.

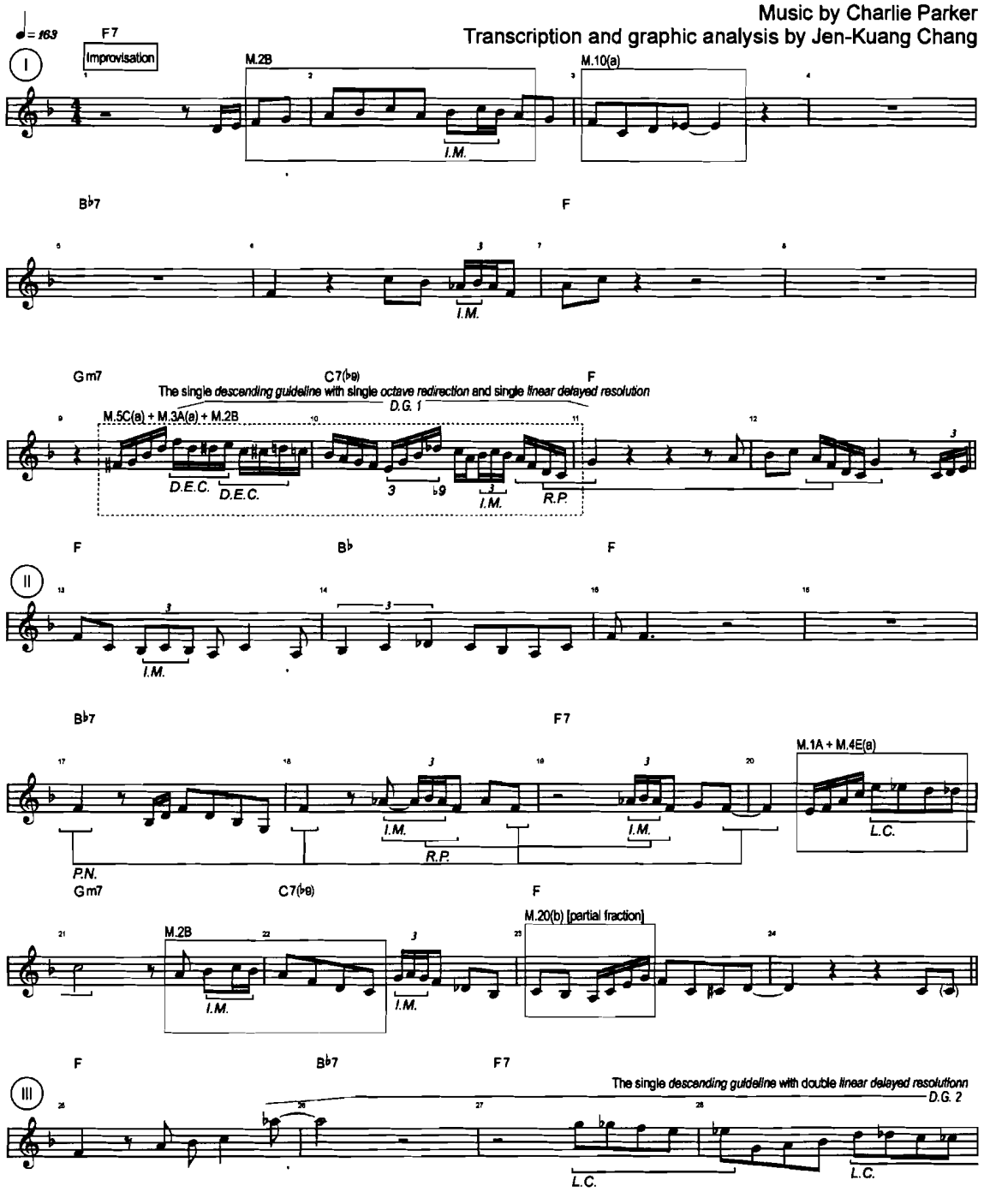
Information of the Graphic Analysis

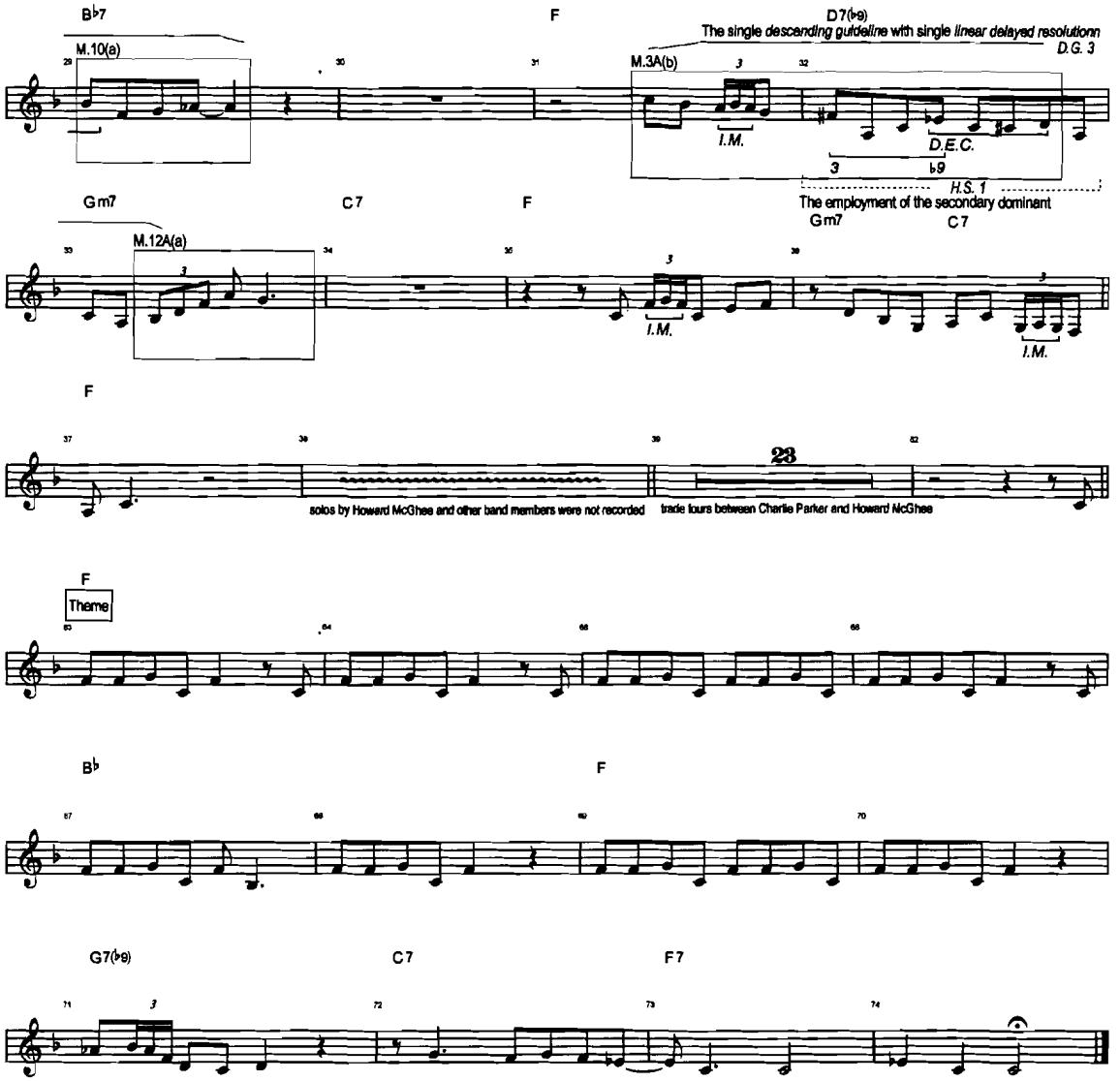
The graphic analysis contains the transcription of Parker's *Now's the Time* privately recorded by Dean Benedetti on March 9, 1947 in the concert key. The surviving measures from the section of trading fours are omitted. This transcription also contains the only surviving thematic material of *Now's the Time* from the Hi-De-Ho club engagement. The entire transcription comprises thirty-seven measures, approximately three improvised choruses, of Parker's improvisation of *Now's the Time*.

NOW'S THE TIME

March 9, 1947 Hi-De-Ho Club Los Angeles

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang




B♭7
M.10(a)
F
D7(♭9)
The single descending guideline with single linear delayed resolutionn
D.G. 3
M.3A(b)
I.M.
D.E.C.
H.S. 1
The employment of the secondary dominant
Gm7
C7
F
M.12A(a)
I.M.
Gm7
C7
I.M.
F
23
solos by Howard McGhee and other band members were not recorded
trade fours between Charlie Parker and Howard McGhee
F
Theme
B♭
F
G7(♭9)
C7
F7

Version 9: March 11, 1947

This performance is the fifth performance of Parker's *Now's the Time* recorded by Dean Benedetti during the Hi-De-Ho club engagement. It signifies the first performance of *Now's the Time* in the second half of the engagement, as the date "begins a new week for Howard McGhee's combo featuring Bird at the Hi-De-Ho."[30] Similar to the versions recorded on March 8 and 9, a check mark, placed by Benedetti, can be found on the blank disc.[31] It is noted that, because of the duplicated data, the information concerning the historical and sessionological aspect of the Hi-De-Ho club engagement, which has been discussed in the analysis of version five, is omitted in this section.

Information about the Track

The general information and the personnel data of this version are listed in detail (Table 27). This incomplete version of *Now's the Time* contains only one cut, preserving one minute and two seconds of Parker's music.[32] It begins at the last measure of the thematic chorus and is followed by three improvised choruses by Parker. The initiation of trumpeter Howard McGhee's improvisation can only be nebulously observed before the termination of the track. The audio quality of this track is superior to most versions of *Now's the Time* recorded by Benedetti. The level of the noise is minimized and the sound of Parker's alto saxophone is full and clear. It is notable that Benedetti also recorded only

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[30]Ibid., 31.

[31]Ibid.

[32]Ibid.

Table 27. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated March 11, 1947

Source of Transcription		Information of Session	
Source	MD7-129	Date of Session	March 11, 1947
Source Format	Compact disc	Recording Site	Hi-De-Ho club
Release Year	1990	Location	Los Angeles
Running Time	1:02	Recordist	Dean Benedetti
Condition	Live recording	Equipment	Portable disc cutter
Status	Incomplete		
Label	Mosaic Records		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Howard McGhee (leader)		
Piano	Hampton Hawes		
Bass	Addison Farmer		
Drum	Roy Porter		
General Treatments			
Introduction	NA		
Theme	Parker and McGhee		
Order of Improvisation	Parker followed by McGhee		
Trade Four	NA		
Reentrance of the Theme	NA		

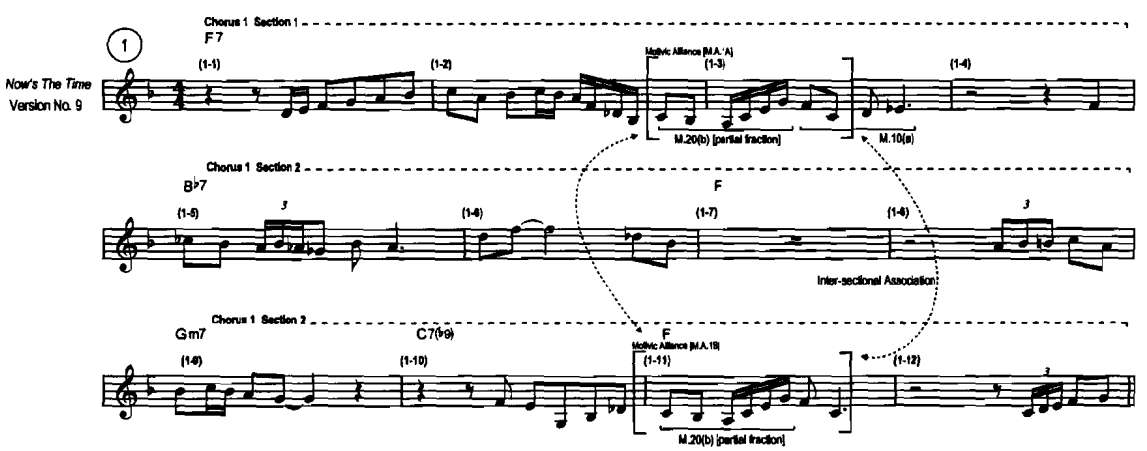
one cut of *Now's the Time* on March 12, 1947, omitting the trade four section by Parker and McGhee that was customarily recorded in the earlier versions. The justification for this atypical practice is unclear as the surviving documents written by Benedetti are

limited. Furthermore, both Jimmy Knepper and Russ Freeman, Benedetti's musician friends, offer no specific recollection pertaining to this practice.[33]

Annotation of the Performance

The construction of the motivic alliance M.A.1 class exhibits an infrequent inter-sectional association, linking the first and the third section of the first chorus (Example 141). In M.A.1A, the motive M.20(b) [partial fraction], employed as the principal figure of the M.A.1 class, is followed by the motive M.10(a), which is often used as the concluding figure. In M.A.1B, only the first two notes of the motive M.10(a) are attached to the allied figure, concluding the chorus on the dominant note, the fifth of the tonic chord, to achieve linear stability.

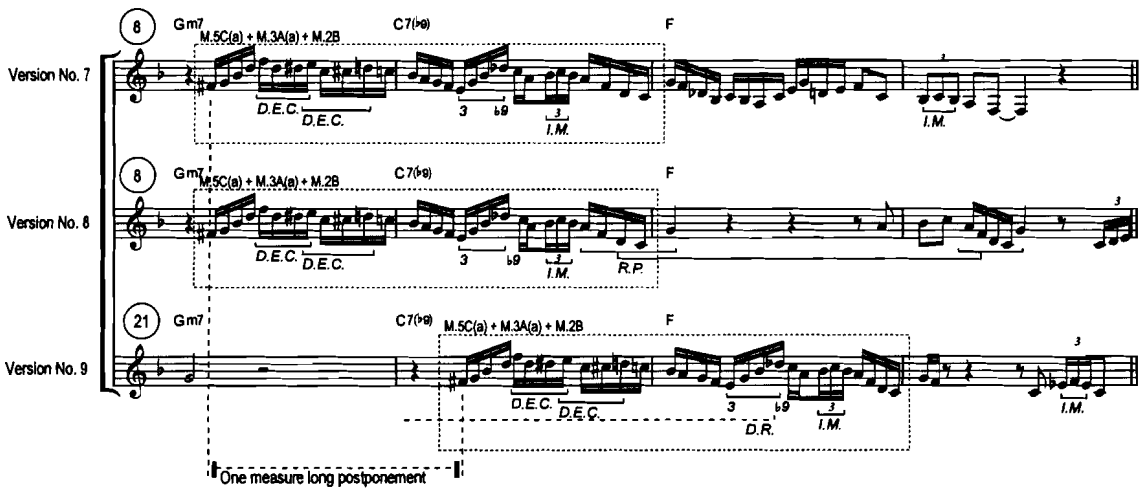
Example 141. The construction of the motivic alliance M.A.1 class in the ninth version of *Now's the Time*.



[33]Ibid.

The placement of the signature line in this version is considerably delayed (Example 142). Parker frequently initiated his signature line on the second beat of the ninth measure in the blues form as illustrated in the instances found in the seventh and eighth version. In the ninth version, however, the initiation of the signature line starts on the second beat of the tenth measure of the chorus, generating a postponement of one-measure when compared with the common employment. Consequently, the postponement delays the harmonic resolution, affecting the correspondence between the improvisational lines and the underlying harmonic syntax of the twelve-bar blues form.

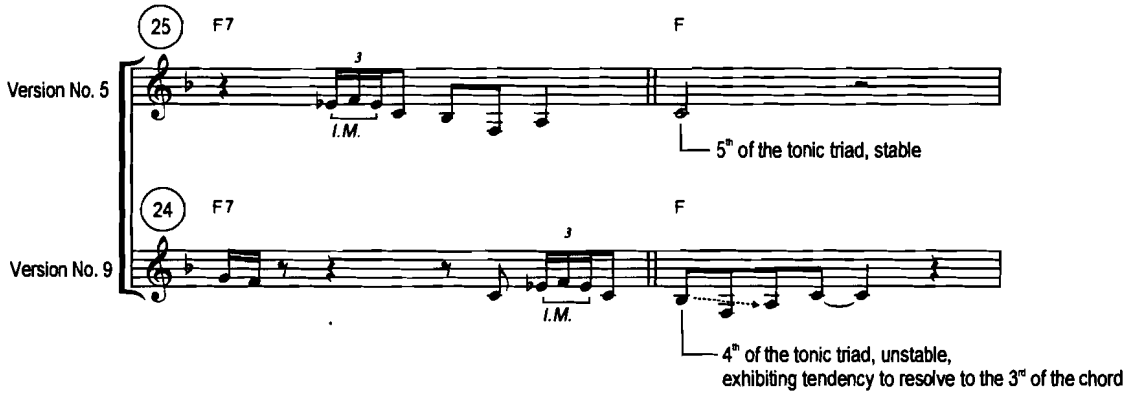
Example 142. The placement comparison of Charlie Parker's signature line employed in the seventh, eighth, and ninth version of *Now's the Time*.



This postponement also marginally affects the entrance of the improvisational line of the subsequent chorus. The concluding figure of the second chorus, which begins at the third beat of measure twenty-four, extends into measure twenty-five, the first measure of the next chorus. The pitch B♭3 is placed on the down beat of measure twenty-five,

generating a transitory impression of delayed resolution. The comparison between this instance and Parker's employment of an identical figure in its representative installment in the fifth version of the same formal location elucidates the distinction (Example 143). Additionally, because of Parker's tendency to conclude an improvised chorus before the end of the chorus to create a chorus partition, the employment of linear extension across two improvised choruses as demonstrated in the example are comparatively infrequent in performances of *Now's the Time*.

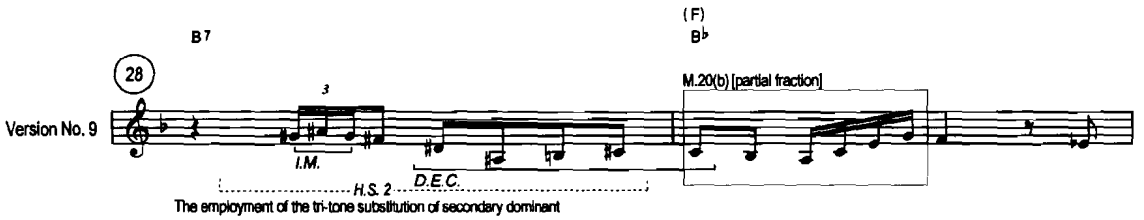
Example 143. The placement comparison of the concluding figure in the fifth and ninth version of Charlie Parker's *Now's the Time*.



In measure twenty-eight and twenty-nine, Parker employed a melodic line with an ambiguous harmonic implication (Example 144). A melodic figure is employed in measure twenty-eight with the implication of B^7, the tri-tone substitution of the secondary dominant chord F^7, the chord with the functionality of V^7/IV. This melodic figure is followed by the motive M.20(b) [partial fraction] in measure twenty-nine which is typically employed to outline the tonic triad. The ambiguity contributes to the dual-

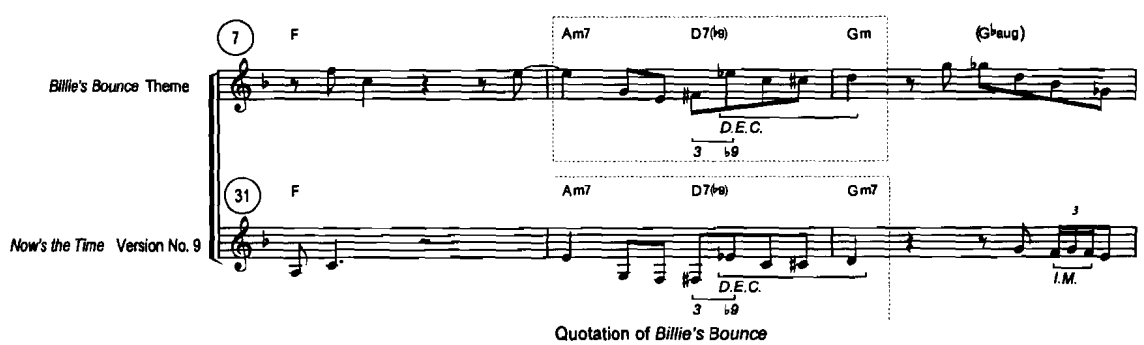
perception in relation to the harmonic implication, as the improvisational line in measure twenty-eight to twenty-nine may also be perceived with the harmonic implication of $G\flat^7$ chromatically resolving to F.

Example 144. The improvisational line with ambiguous harmony implication in Charlie Parker's *Now's the Time* in the version dated March 11, 1947, mm. 28-29.



A brief instance of music quotation can be observed in this version. Parker quotes a portion of the thematic material from *Billie's Bounce*, his own composition based upon the same harmonic syntax and the same key as *Now's the Time*, from measure thirty-two to thirty-three in this improvisation (Example 145).

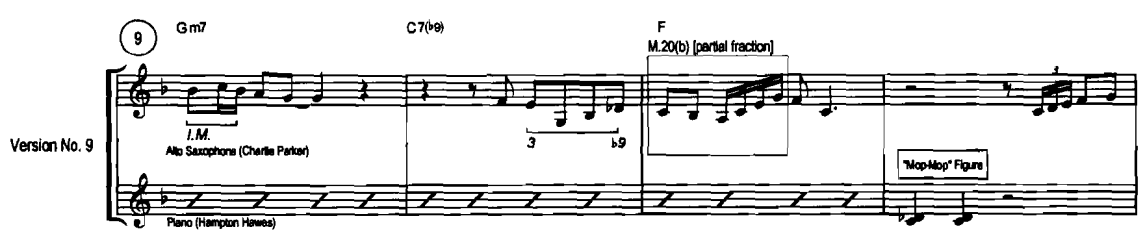
Example 145. The quotation of *Billie's Bounce* in Charlie Parker's *Now's the Time* in the version dated March 11, 1947, mm. 31-33.



The quotation occurs in the same formal location as the original material, the eighth to ninth measure of the twelve-bar blues form. It is noteworthy that *Billie's Bounce* was not included in the repertory of the Hi-De-Ho club engagement. However, Parker might have performed it regularly before he was confined to California's Camarillo State Hospital in August 1946, as a radio broadcast version of *Billie's Bounce* that was recorded in the early 1946 has survived.

Comparable to the eighth version, the "mop-mop" figure performed by pianist Hampton Hawes can be found as a part of the interplay in this improvisation. Instead of its typical placement in the fourth measure of the chorus, Hawes employs this figure in the first two beats in measure twelve, the twelfth measure of the twelve-bar blues form, changing the figure's original usage as the responding figure of the opening statement to the accompaniment for the concluding line of the improvised chorus (Example 146).

Example 146. The comparison of the "mop-mop" figure performed by Hampton Hawes in the ninth version of Charlie Parker's *Now's the Time.*



Selected Motives

Nine selected motives are identified in the graphic analysis, including M.2B, M.2B [cell motive], M.10(a), M.20(b) [partial fraction], and M.5C(a) + M.3A(a) + M.2B

(Table 28). One occurrence of motive M.2B is employed as the initiation of the opening statement in the first two measures of the improvisation. The formal location of the sole occurrence of motive M.2B [cell motive] in this improvisation, found in the eighth to ninth measure of the first chorus, is somewhat unusual. Four occurrences of the motive M.20(b) [partial fraction] can be observed in this improvisation and all of them are employed in the same register. The first occurrence of the motive M.20(b) [partial fraction] is customarily paired with the motive M.10(a), which functions as the concluding figure for the opening statement. The employment of the large-scale motive M.5C(a) + M.3A(a) + M.2B in measure twenty-two to twenty-three is remarkable; it is initiated one measure later than the typical formal location as aforementioned. Motives that are not included in the list of the selected motives can also be located. For example, a motive, which occurs in the last two beats of measure seventeen and the first beat of the following measure, can be labeled as motive M.6A(a) as categorized by Thomas Owens. Motive M.19A(a) can be found in the first beat of measure eighteen and the first two beats of measure thirty-one. In measure nine to eleven, an elongated and divided version of motive M.3A(b) can be observed. Additionally, the figure in the seventh and the eighth measure of the second chord resembles the linear construction of the second half of the large-scale supplementary motive S.M.5.

Table 28. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated March 11, 1947

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	mm.1-2	1
M.2B [cell motive]	mm. 8-9	1
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	NA	0
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 3	1
M.12A(a)	NA	0
M.16A(a)	mm. 5	1
M.20(b) [partial fraction]	mm. 2-3, 11, 19, 29	4
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	mm. 22-23	1
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	9

Figurations and Improvisatory Elements

A total of thirty-one figurations and elements of the improvisation are identified in the graphic analysis (Table 29). The inverted mordent is frequently employed in this version, as Parker's improvisational lines are heavily decorated with thirteen occurrences of it in this three-chorus improvisation. The third occurrence of 3-♭9 melodic motion, located in measure thirty-two, is accompanied with a decorated enclosure.

Table 29. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated March 11, 1947

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 10, 23, 32	3
T.S.	NA	0
I.M.	mm..2, 5, 9, 16, 18, 23, 24, 28, 30, 33, 34, 35, 36	13
E.C.	NA	0
D.E.C.	mm. 22, 22, 28, 32	4
P.N.	NA	0
L.C.	mm. 30	1
A.T.	NA	0
D.R.	mm. 22-23	1
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	NA	0
R.S.P	mm. 35/36	1
C.R.S.P	NA	0
M.A.	mm. 3/11, 12-13/14	2
H.S.	mm.·20, 28, 32	3
H.G.	NA	0
D.G.	mm. 8-11, 22-24, 28-31	3
	Total	31

One double decorated enclosure can be observed in measure ten of the second chorus. The single decorated enclosure in the eighth measure of the third chorus is a part of the quote from *Billie's Bounce*. The linear construction of the figure that is derived from the linear chromaticism found in the sixth measure of the third chorus can be marginally extended to include the pitch E♭4 and D4 prior the designated employment. The delayed resolution in measure twenty-two to twenty-three is attributable to the aforementioned postponement of the signature line. The sole occurrence of the real sequential pattern occurs at the end of the improvisation in measures thirty-five and thirty-six.

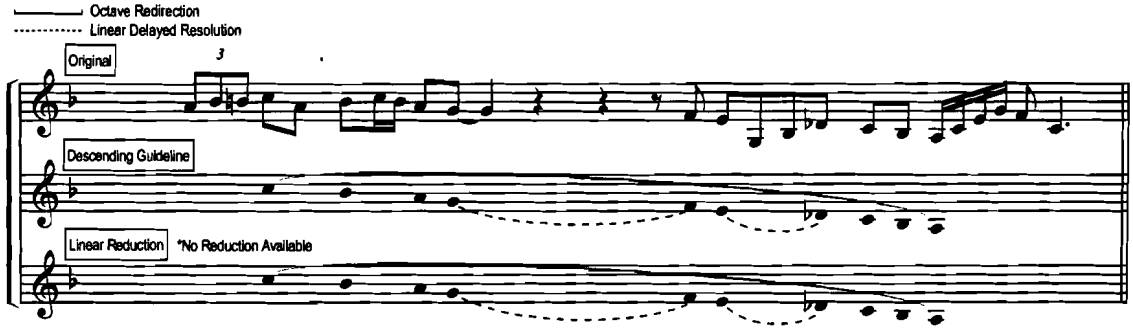
Two occurrences of the motivic alliance can be found in this version. In the first occurrence, an instance of allied motives with inter-sectional function, the figure M.A.1A occurs as the concluding figure of the opening statement in the second and third measure of the first chorus and is recalled by the figure M.A.1B at the same formal location of the third section. In the second occurrence, an instance of allied motives with phrasal function, the figure M.A.2A is accompanied by the figure M.A2B, generating the phrase formation of double two-measure structure with a slight displacement of formal location.

Three occurrences of harmonic superimposition technique are found in this improvisation. The first occurrence, employed in measure twenty, the eighth measure of the blues form, displays the common employment of the melodic figure with the implication of the secondary dominant chord V^7/ii and its related secondary supertonic. The second occurrence, found in measure twenty-eight, the fourth measure of the blues form, illustrates an employment of tritone substitution of the secondary dominant chord

V^7/IV. The third occurrence, employed in the measure thirty-two, is theoretically comparable to the first occurrence.

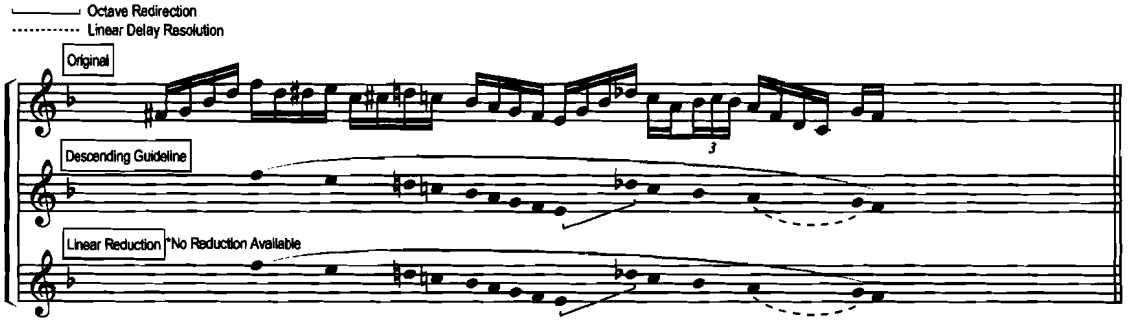
Three occurrences of the descending guideline are identified in this improvisation. The first occurrence, D.G.1, functions as the linear structure of the improvisational line from measure eight to eleven (Example 147). This guideline is linearly reinforced by a disjointed version of motive M.3A(b), one of Parker's most frequently employed motives, from measure nine to ten to distantly link the linear interruption between the pitch G4 and F4 in the middle of the guideline.

Example 147. The construction of D.G.1: The single descending guideline with double linear delayed resolution.



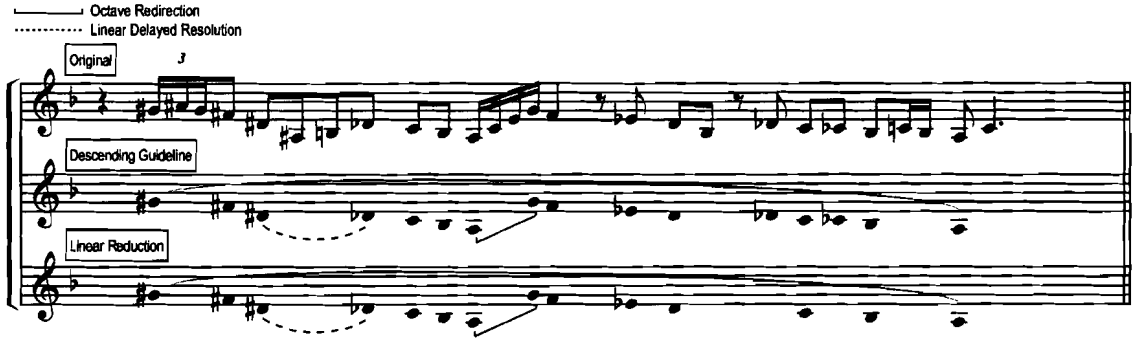
The second occurrence, D.G.2, functions as the linear structure of Parker's signature line from measure twenty-two to twenty-four (Example 148). The delayed placement of Parker's signature line does not affect the overall function of this guideline.

Example 148. The construction of D.G.2: The single descending guideline with single octave redirection and single linear delayed resolution.



The third occurrence, D.G.3, functions as the linear structure from measure twenty-eight to thirty-one (Example 149). The eighth rest that is found in measure twenty-nine does not affect the continuity of this guideline. It is noted that the second half of the guideline is constructed with the chromatic descending figure derived from linear chromaticism.

Example 149. The construction of D.G.3: The single descending guideline with single linear delayed resolution and single octave redirection.



Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employed pitch C4 and F4, both represent 13.1% of 229 attacks, as dominant pitch choices in this version (Table 30). Pitch G4, occurs twenty-three times, which represents 10.0% of the total attacks, serves as the pitch of secondary importance.

Table 30. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated March 11, 1947

Pitch Class	Pitch Letter Name	Octave Specification (3) *N*	(%)	(4) *N*	(%)	(5) *N*	(%)	Pitch-Class *N*	(%)
0	C	NA	NA	30	13.1	12	5.2	42	18.3
1	C♯/D♭	0	0.0	6	2.6	2	0.8	8	3.4
2	D	0	0.0	13	5.6	4	1.7	17	7.4
3	D♯/E♭	0	0.0	10	4.3	1	0.4	11	4.8
4	E	0	0.0	12	5.2	1	0.4	13	5.6
5	F	2	0.8	30	13.1	1	0.4	33	14.4
6	F♯/G♭	1	0.4	4	1.7	0	0.0	5	2.1
7	G	4	1.7	23	10.0	0	0.0	27	11.7
8	G♯/A♭	0	0.0	8	3.4	0	0.0	8	3.4
9	A	10	4.3	15	6.5	NA	NA	25	10.9
10	A♯/B♭	18	7.8	18	7.8	NA	NA	36	15.7
11	B	2	0.8	2	0.8	NA	NA	4	1.7
							Total	229	

The most dominant pitch of the blue notes is pitch E♭4. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-

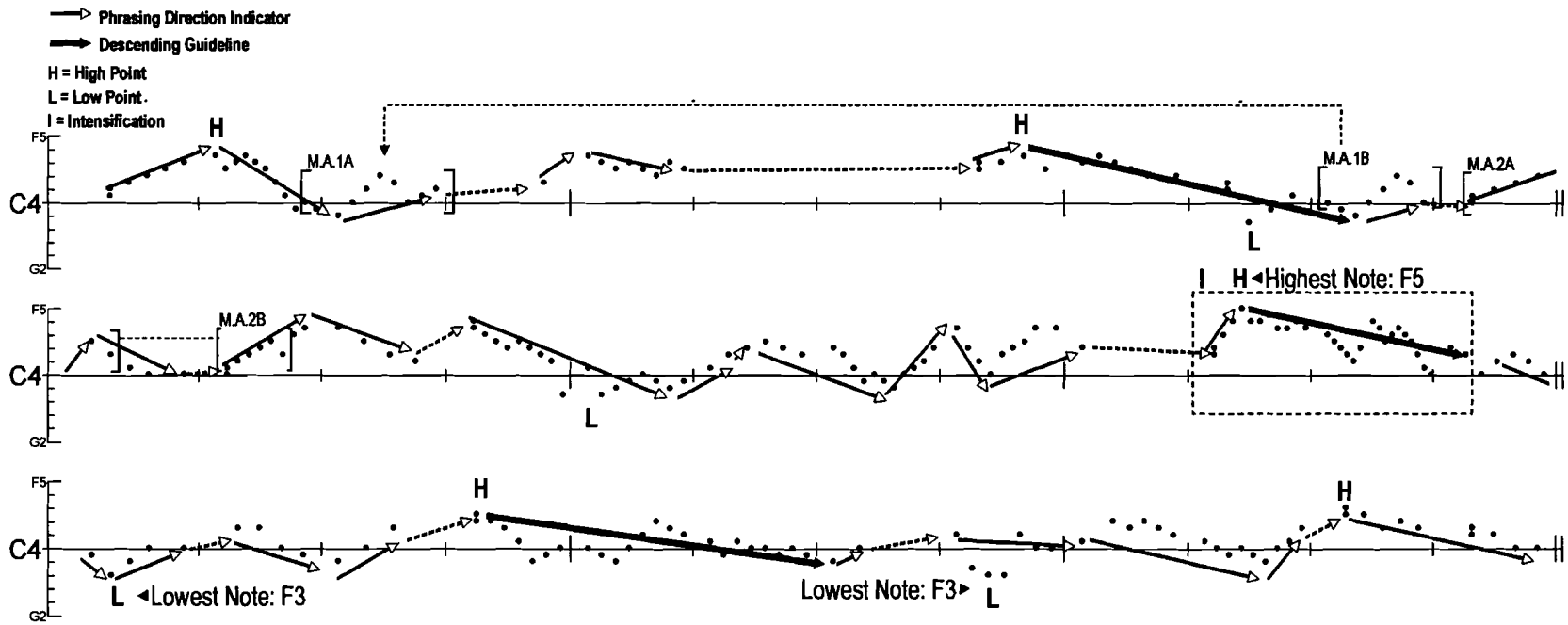
hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed infrequently and represent only 0.5% of the total attacks. The lowest pitch, F3, and the highest pitch, F5, generate a range of twenty-four semitones.

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 18.3% of all 229 attacks. The pitch-class integers of secondary importance are pitch-class 10, which represents 15.7%, and pitch-class 5, which represents 14.4% of the total attacks. Pitch-class 3, which represents 4.8%, pitch-class 8, which represents 3.4%, and pitch-class 11, which represents 1.7%, collectively display 10.0% of all 229 attacks and help to enhance the tonal color through their quality as blues notes.

Phrasing Structure

Three models of the phrasing direction are found in this version (Graph 7). In the first chorus, the model is initiated with the introduction of the high point in the middle of the opening statement, which is followed by the employment of M.A.1A. The silence that is employed in the middle of the chorus generates a monotonous phrasing line. The high point is again reached in the eighth measure of the chorus and gradually descends to the low point two measures later, following by the employment of M.A.1B to recall the allied motive at the beginning of the chorus. It is noted that the absolute vertical distance between the high point and low point in this chorus is comparatively small, suggesting that the chorus exhibits a limited linear dynamic.

Graph 7. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated March 11, 1947.



In the second chorus, the model begins with the employment of M.A.2A and M.A.2B, descending to the low point at the fourth and fifth measure of the chorus. An undulating line is employed in the second section of the chorus. The high point, the pitch F5, which also stands as the highest note of the improvisation, is reached at the beginning of the intensification section in the tenth measure as the climax of the chorus. The phrasing direction extends to the beginning of the third chorus and descends to the low point, the pitch F3, which is also the lowest note of the improvisation. Transitory redirection of the phrasing is employed to conclude the model.

In the third chorus, the model starts to display linear independence at the second measure of the chorus after the occurrence of the chorus partition found in the beginning of the chorus and ascends to the high point two measures later. A prolonged descending line is employed in the second section of the chorus. The second high point, found at the tenth measure of the chorus, occurs with the closing figurations in a comparatively low linear altitude.

A visual comparison of the models illustrates the distinct differences of the first two models with their contrary phrasing. The exception occurs in the middle of the chorus as the undulating line of the second chorus is employed against the stationary line generated by the long silence. Furthermore, the linear multitude between the first two choruses exhibits a sharp contrast. The improvisational lines in the third chorus are employed in the comparatively lower register.

Information of the Graphic Analysis

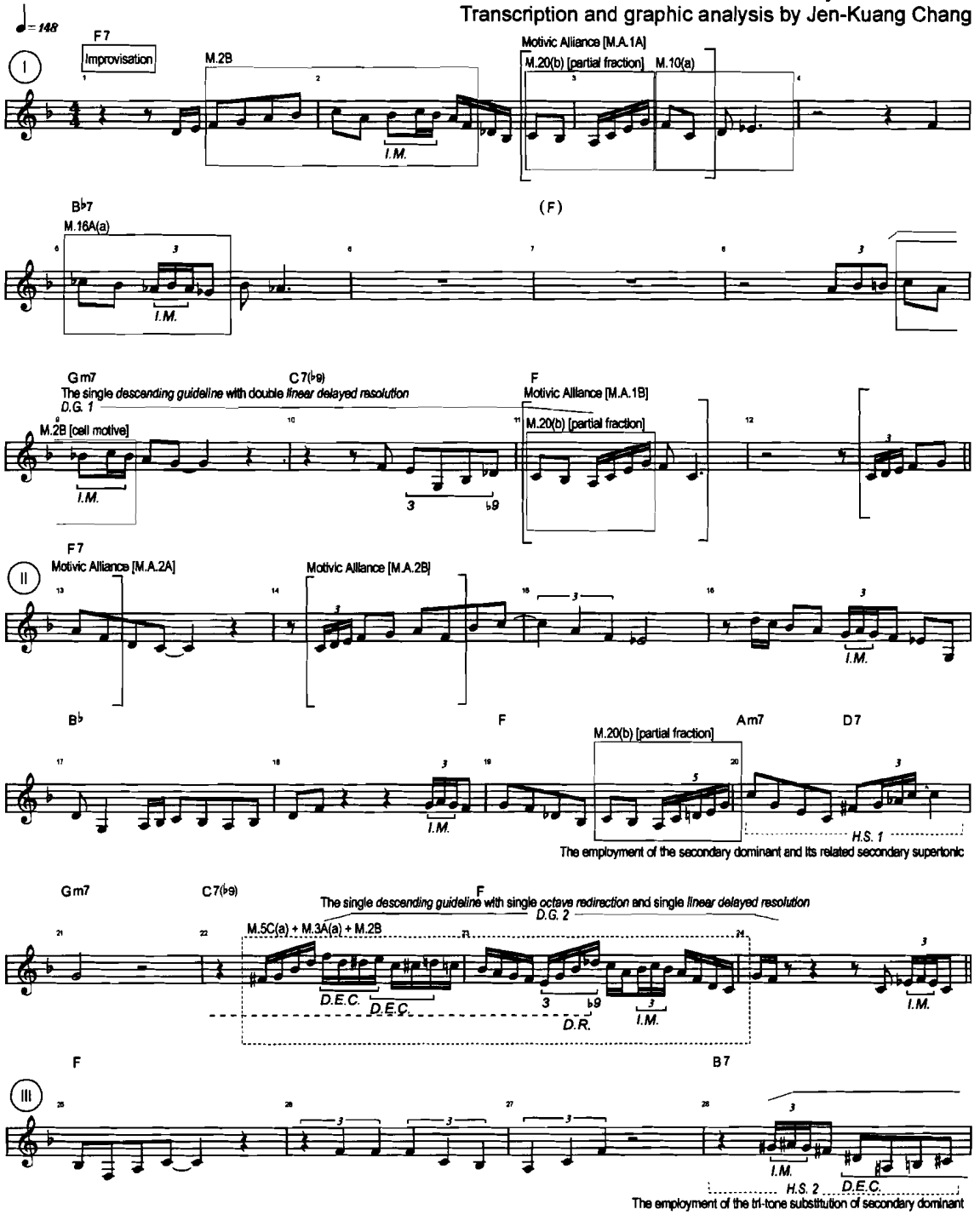
The graphic analysis contains the transcription of Parker's *Now's the Time* privately recorded by Dean Benedetti on March 11, 1947 in the concert key. The last measure of the theme that was recorded by Benedetti as the musical reference as to the thematic material is omitted. It is noted that the prolonged silence in the second section of the first chorus is somewhat unusual. The entire transcription comprises thirty-six measures, approximately three choruses, of Parker's improvisation of *Now's the Time*.

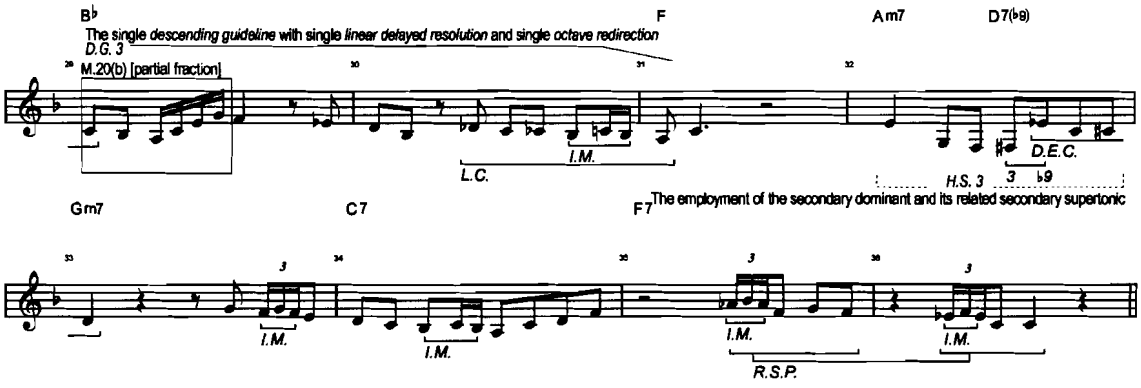
NOW'S THE TIME

March 11, 1947 Hi-De-Ho Club Los Angeles

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang




B♭
F
Am7
D7(♭9)
The single descending guideline with single linear delayed resolution and single octave redirection
D.G. 3
M.20(b) [partial fraction]
I.M.
L.C.
D.E.C.
H.S. 3
3
♭9
Gm7
C7
F7
The employment of the secondary dominant and its related secondary supertonic
I.M.
I.M.
I.M.
R.S.P.
I.M.

Version 10: March 12, 1947

This version is the sixth and the last performance of Parker's *Now's the Time* recorded by Dean Benedetti during the Hi-De-Ho club engagement. On this date, the perceiving distance between Parker's alto saxophone and the microphone varies as either "Bird is moving around a lot or Dean is changing his microphone position."[34] Similar to the versions recorded on March 8, 9, and 11, a check mark, placed by Benedetti, can be found on the blank disc.[35] It is noted that, because of the duplicated data, the information concerning the historical and sessionological aspect of the Hi-De-Ho club engagement, which has been discussed in the analysis of version five, is omitted in this section.

Information about the Track

The general information and the personnel data of this version are listed in detail in the following table (Table 31). This incomplete version of *Now's the Time* contains only one cut, preserving thirty-nine seconds of Parker's music.[36] The cut begins with the last measure of the thematic chorus, which is followed by two full choruses of Parker's improvisation. At the end of the cut, the pitch A♭4 can be heard. However, as the note can only be briefly observed, it is difficult to determine whether it belongs to the initiation of trumpeter Howard McGhee's improvisation or the extended concluding line performed by Parker. Phil Schaap, the discographer of *The Complete Dean Benedetti*

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[34]Ibid., 31.

[35]Ibid.

[36]Ibid., 32.

Table 31. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated March 12, 1947

Source of Transcription		Information of Session	
Source	MD7-129	Date of Session	March 12, 1947
Source Format	Compact disc	Recording Site	Hi-De-Ho club
Release Year	1990	Location	Los Angeles
Running Time	0:39	Recordist	Dean Benedetti
Condition	Live recording	Equipment	Portable disc cutter
Status	Incomplete		
Label	Mosaic Records		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Howard McGhee (leader)		
Piano	Hampton Hawes		
Bass	Addison Farmer		
Drum	Roy Porter		
General Treatments			
Introduction	NA		
Theme	Parker and McGhee		
Order of Improvisation	NA		
Trade Four	NA		
Reentrance of the Theme	NA		

Recordings of Charlie Parker project, marks this track as "NoHM," which signifies "items on which McGhee is not audible, but on which it is likely he played on."[37]

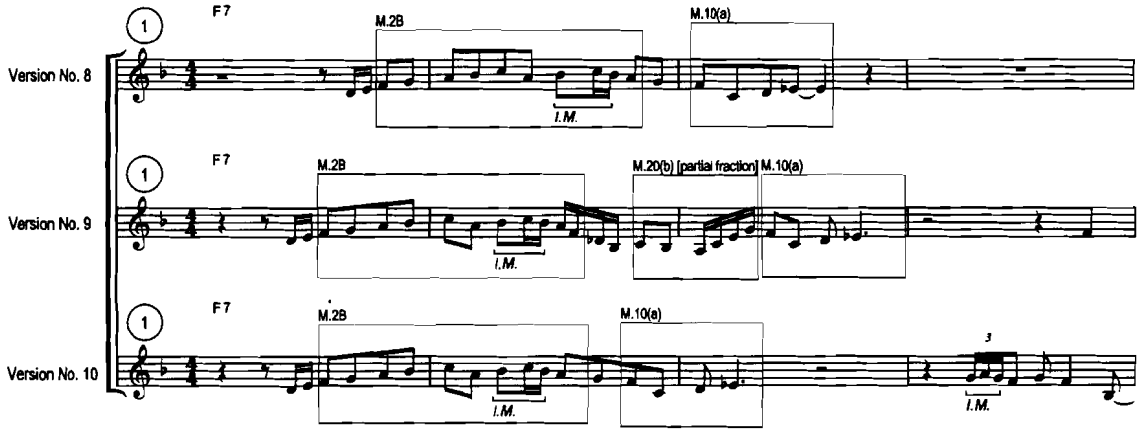
[37]Ibid., 24.

Presuming Schaap's observation is correct, Benedetti might only have recorded a partial improvisation of Parker's *Now's the Time* on March 12, 1947, missing the extension of the concluding improvised line or, more improbably, the third chorus. The audio quality of this track is acceptable. Compared to other versions of *Now's the Time* recorded by Benedetti during the Hi-De-Ho club engagement, the preserved audio exhibits an ameliorated balance among instruments in the quintet.

Annotations of the Performance

The opening statement that was employed by Parker in this version occurred successively from the eighth version to the tenth version of *Now's the Time* (Example 150). Some slight modifications are found in these installments without affecting the basic linear construction.

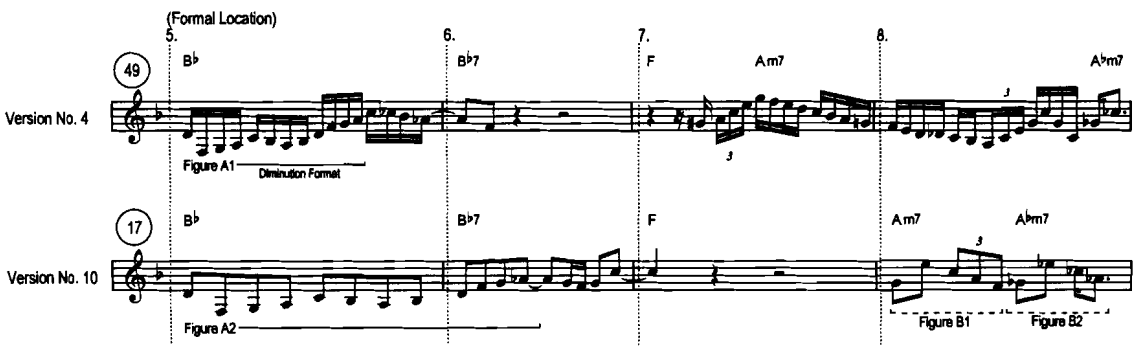
Example 150. The comparison of Charlie Parker's opening statement employed in the eighth, ninth, and tenth version of *Now's the Time*.



Instances that occurred in the eighth and tenth version are nearly indistinguishable, with only a minor displacement of the formal location. Both instances begin with the motive M.3B and conclude with the motive M.10(a). The instance that occurred in the ninth version, in addition to sharing similar characteristics with other instances, contains the motive M.20(b) [partial fraction] that is inserted in the middle of the phrase. Motive M.20(b) [partial fraction] and M.10(a) are frequently paired in the opening statement. Such instance can be observed in the opening statement of the sixth version of Parker's *Now's the Time*.

Parker's improvisational line in the fifth measure of the second chorus can be traced back to the fourth version of *Now's the Time* (Example 151). The figures A1 and A2 are employed in the identical formal location.

Example 151. The comparison of Charlie Parker's improvisational employed in the fifth and tenth version of *Now's the Time*.

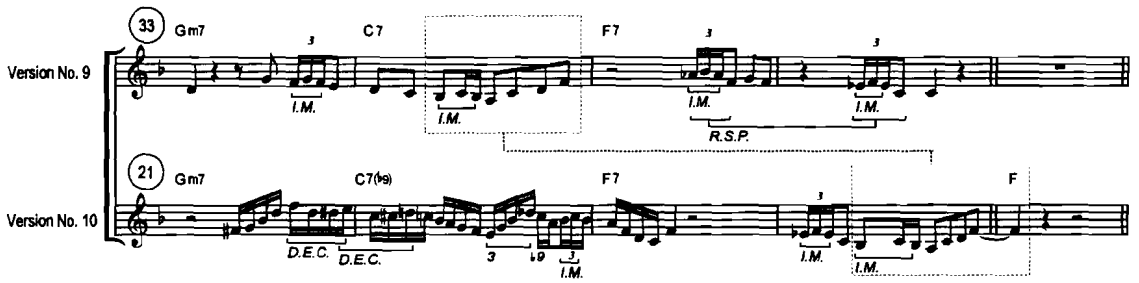


The former appears in the diminution format, while the latter, constructed with the eighth notes as the principal units, targets the pitch A♭4 in the sixth measure of the chorus. Additionally, a side-slipping technique can be observed in measure twenty of the

tenth version of *Now's the Time.* Parker transposes the figure B1, a simple arpeggiated figure, down one half-step to formulate the figure B2, outlining a harmonic superimposition based on chromatic parallelism.

In measure twenty-four to twenty-five, Parker employed a melodic figure that occurred in the ninth version of *Now's the Time* (Example 152). These two installations of the same figure do not share the same formal location, illustrating Parker's flexibility and fluent command of the improvisational vocabulary. The instance that occurs in this version takes place at the twelfth measure of the blues form, functioning as the concluding figure of the improvisation, while the instance in the ninth version occurs in the tenth measure of the chorus.

Example 152. The placement comparison of the recurrent figure in the ninth and tenth version of Charlie Parker's *Now's the Time.*



Selected Motives

Six selected motives are identified in the graphic analysis, including motive M.2B, M.3A(b), M.10(a), M.20(b) [partial fraction], and M.5C(a) + M.3A(a) + M.2B (Table 32). The motive M.2B in measure one is paired with the motive M.10(a), which functions as the concluding figure as anticipated. The motive M.3A(b) in measure ten is

Table 32. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated March 12, 1947

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	mm. 1-2, 12-13	2
M.2B [cell motive]	NA	0
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	mm. 10	1
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 2-3	1
M.12A(a)	NA	0
M.16A(a)	NA	0
M.20(b) [partial fraction]	mm. 11	1
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	mm. 21-23	1
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	6

paired with the motive M.20(b) in the following measure. The employment of the large-scale motive M.5C(a) + M.3A(a) + M.2B in measure twenty-one to twenty-three functions as the linear climax of the improvisation. It also marks as the fourth consecutive version of *Now's the Time* with the installation of Parker's signature line. Motives that are not included in the list of selected motive can also be observed. A motive, found in the last two beats of measure seventeen and the first beat of the following measure, can be labeled as the motive M.6A(a) as categorized by Thomas Owens. Remarkably, the same motive can be observed in the same formal location in the ninth version of *Now's the Time.*

Figurations and Improvisatory Elements

A total of seventeen figurations and elements of the improvisation are labeled in the graphic analysis (Table 33). The inverted mordent occurs seven times as the predominant embellishing figuration. The last two occurrences are employed consecutively in the twelfth measure of the second chorus. Two occurrences of 3-♭9 melodic motion can be observed. Both occurrences serve as the linear structure within the occurrences of motive M.3A class. The double decorated enclosure, the linear characteristic of motive M.5C(a), can be found in measure twenty-one to twenty-two. The occurrence of a chromatic real sequential pattern occurs at the eighth measure of the second chorus, functioning as the melodic outline of the chromatic parallelism chord sequence. The linear resolution of this figuration is indistinct to some extent as the concluding pitch A♭4 distantly leads into the subsequent phrase.

Table 33. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated March 12, 1947

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 10, 22	2
T.S.	NA	0
I.M.	mm. 2, 4, 13, 16, 22, 24, 24	7
E.C.	NA	0
D.E.C.	mm. 21, 22	2
P.N.	NA	0
L.C.	NA	0
A.T.	NA	0
D.R.	NA	0
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	mm. 20/20	1
M.A.	mm. 1-2/12-13	1
H.S.	mm. 7-8, 15-16, 20	3
H.G.	NA	0
D.G.	mm. 21-23	1
	Total	17

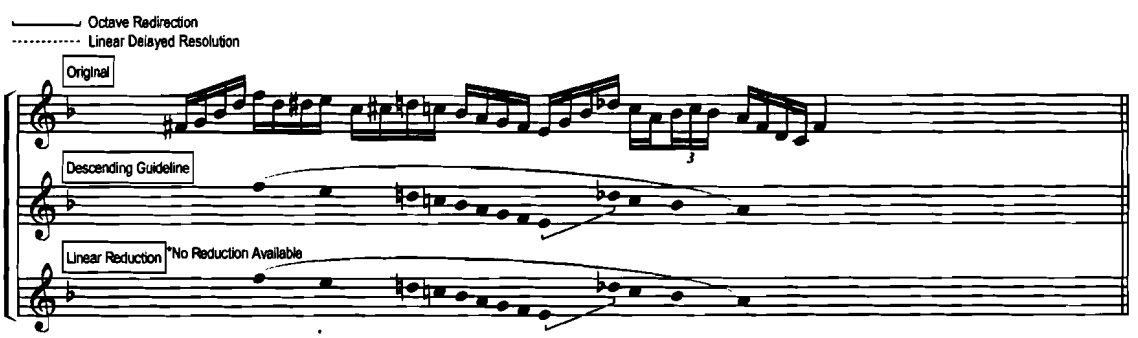
One occurrence of motivic alliance can be observed in this version. In this occurrence, an instance of allied motives with inter-chorus functionality, the figure M.A.1A occurs as the initiating figure of the opening statement in measure one to two, establishing a linear association with the figure M.A.1B in the beginning of the second chorus with a slight displacement as to the formal location.

Three occurrences of harmonic superimposition technique can be found in this improvisation. The first occurrence, employed in measure seven to eight, the seventh and

eighth measure of the blues form, illustrates Parker's acquaintance with chromatic harmony. The second occurrence, located in measure fifteen to sixteen, the third and fourth measure of the blues form, functions as the common superimposition of the secondary dominant chord V^7/IV and its related secondary supertonic chord. The third occurrence, employed in measure twenty, is analytically identical to the first occurrence. However, this occurrence is constructed with the figuration of the chromatic real sequential pattern. The resolution of this superimposition is not as well-defined as the treatment found in the first occurrence.

One occurrence of the descending guideline is found in this improvisation. The occurrence, D.G.1, functions as the linear structure of Parker's signature line from measure twenty-one to twenty-three (Example 153). This guideline displays a remarkable contrast to the rising improvisational line employed in measure seventeen to nineteen and functions as a structural outline for the linear culmination of this improvisation.

Example 153. The construction of D.G.1: The single descending guideline with single octave redirection.



Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employed pitch G4, which represents 14.3%, and F4, which represents 13.7% of all 153 attacks, as dominant pitch choices in this improvisation (Table 34). The pitches of secondary importance include pitch A4 and B♭4, both representing 9.8%, pitch C5, representing 8.4%, and pitch C4, which represents 7.8% of the total attacks.

Table 34. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated March 12, 1947

Pitch Class	Pitch Letter Name	Octave Specification (3)		(4)		(5)		Pitch-Class	
		N	(%)	*N*	(%)	*N*	(%)	*N*	(%)
0	C	NA	NA	12	7.8	13	8.4	25	16.3
1	C♯/D♭	0	0.0	1	0.6	3	1.9	4	2.6
2	D	0	0.0	6	3.9	4	2.6	10	6.5
3	D♯/E♭	0	0.0	5	3.2	2	1.3	7	4.5
4	E	0	0.0	6	3.9	2	1.3	8	5.2
5	F	1	0.6	21	13.7	1	0.6	23	15.0
6	F♯/G♭	0	0.0	3	1.9	0	0.0	3	1.9
7	G	2	1.3	22	14.3	0	0.0	24	15.6
8	G♯/A♭	1	0.6	3	1.9	0	0.0	4	2.6
9	A	4	2.6	15	9.8	NA	NA	19	12.4
10	A♯/B♭	8	5.2	15	9.8	NA	NA	23	15.0
11	B	1	0.6	2	1.3	NA	NA	3	1.9
							Total	153	

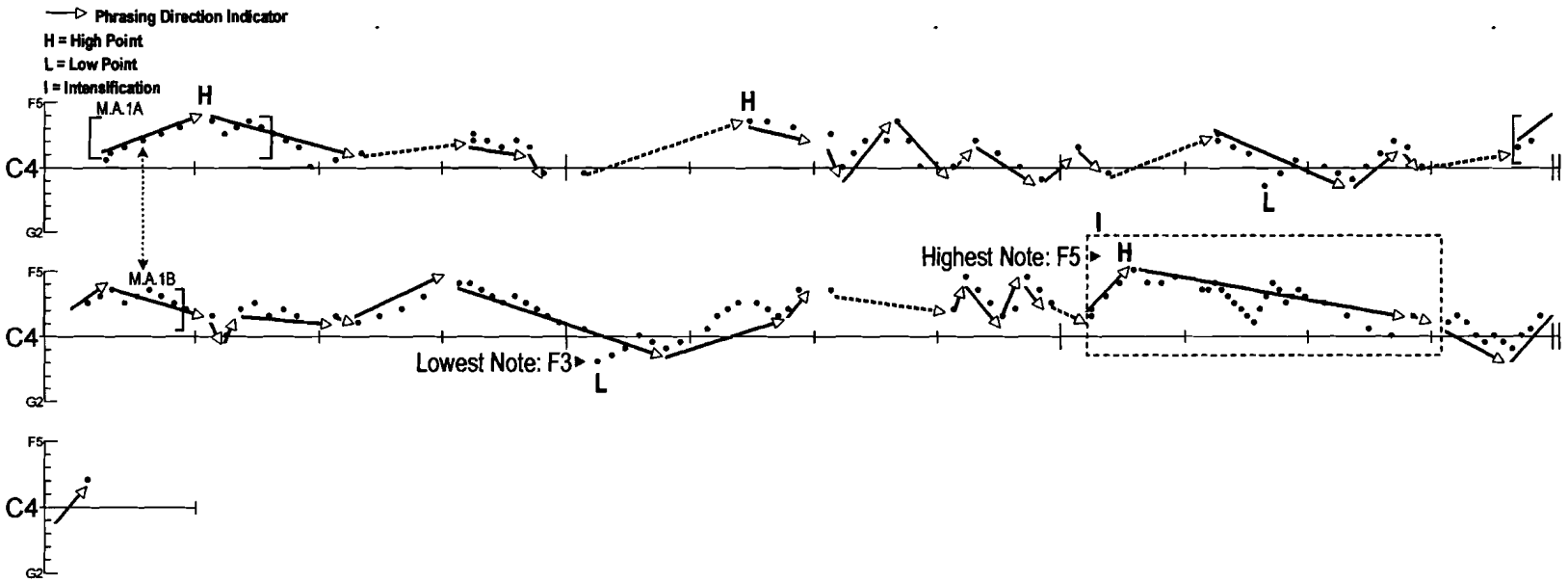
The dominant pitch of blue notes is pitch E♭4, which represents 3.2% of the total attacks. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed infrequently and represent only 0.6% of the total attacks. The lowest pitch, F3, and the highest pitch, F5, generate a range of twenty-four semitones.

The predominant pitch-class integers in this improvisation are pitch-class 0, representing 16.3%, pitch-class 7, representing 15.6%, and pitch-class 5 and 10, both representing 15.0% of all attacks. The pitch-class integer of secondary importance is pitch-class 9, which represents 12.4% of the total attacks. Pitch-class 3, representing 4.5%, pitch-class 8, representing 2.6%, and pitch-class 11, which represents 1.9%, collectively occupy 9.1% of all 153 attacks and help to enhance the tonal color through their quality as blues notes. The predominant group of pitch-classes comprises four pitch-class integers, suggesting that there is no centralized dominance of one pitch-class integer in this improvisation.

Phrasing Structure

Two distinct models of the phrasing direction are employed in this version (Graph 8). In the first chorus, the model is initiated with the figure M.A.1A, introducing the high point in the middle of the opening statement. One measure of silence is employed in the fifth and sixth measure of the chorus which is followed by the employment of the high

Graph 8. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated March 12, 1947.



point. Following the high point in the sixth measure, the phrasing direction displays an undulating structure. The low point is reached in the tenth measure of the chorus and is followed by a transitory redirection of phrasing as the conclusion of the chorus.

In the second chorus, the model starts with the employment of M.A.1B, establishing the inter-chorus association with the first chorus. The low point, the pitch F3, which also functions as the lowest pitch in the improvisation, is reached in the fifth measure of the chorus. The undulating line can be observed before the intensification section, which is introduced with the high point, the pitch F5; this pitch also functions as the highest pitch of the chorus. The phrasing direction descends gradually until the end of the chorus, concluding with the transitory redirection of phrasing.

A visual comparison illustrates the similar treatment of the concluding phrasing in these two models. The intensification section, occurring in the last portion of the second chorus, serves as an effective culmination for this improvisation.

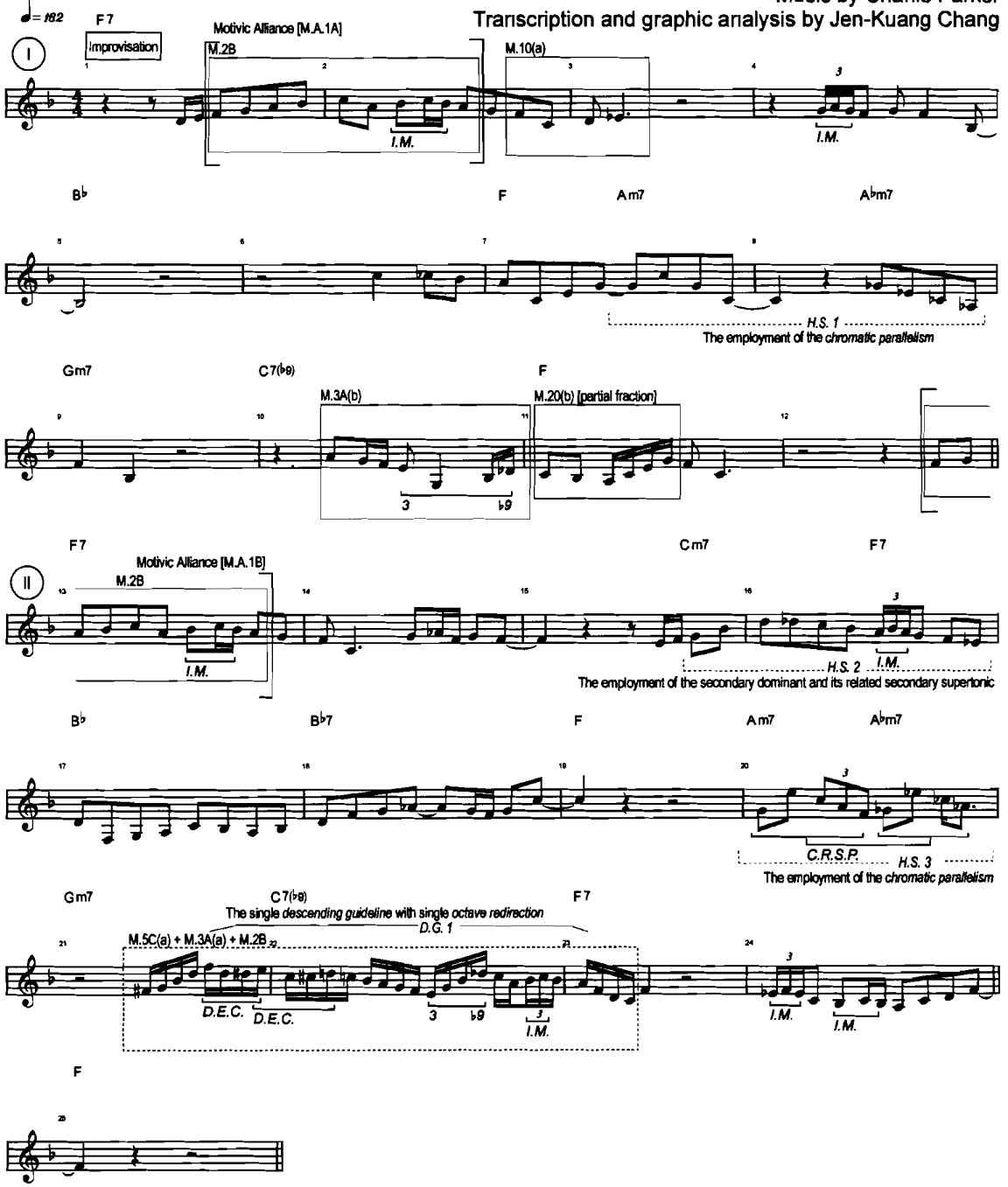
Information of the Graphic Analysis

The graphic analysis contains the transcription of Parker's *Now's the Time* privately recorded by Dean Benedetti on March 12, 1947, in the concert key. The last measure of the theme that was recorded by Benedetti as the musical reference for the thematic material is omitted. The entire transcription comprises twenty-five measures, approximately two choruses, of Parker's improvisation of *Now's the Time*.

NOW'S THE TIME

March 12, 1947 Hi-De-Ho Club Los Angeles

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang



Version 11: February 21, 1949

This version, recorded in 1949, displays a higher degree of instrumental proficiency and advanced improvisational treatments when compared with Charlie Parker's earlier works on *Now's the Time*. In comparison with Parker's 1947 performances of *Now's the Time* during the Hi-De-Ho club engagement, the overall improvisational design of this version shows an increased complexity that is not found in the first ten versions of *Now's the Time*. The length of the improvisation is comparatively longer, the tempo faster, and the occurrence of the combinatorial motivic alliance in this version is most remarkable.

Historical Data of the Session

On February 21, 1949, Parker appeared on his first televised program, the Metronome Magazine Awards, in the WPIX-TV studio in New York to accept the award of the *Metronome's* annual reader's poll from French critic Charles Delaunay.[38] Given Parker's honor as the top alto saxophone player, a greater acceptance and the recognition of Parker's musical achievement in this period is discernible.

A brief conversation between Parker, Delaunay, and bassist Chubby Jackson can be observed prior to the performance. Jackson, who praised Parker's accomplishment, won second place in the bass category of the same poll.[39] The transcription of the conversation shows that Jackson regards Parker highly:

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[38]Vail, *Bird's Diary*, 33.

[39]Koch, *Yardbird Suite*, 166.

> Delauney: . . . the second . . . uh . . . winner of the jazz poll, [incomprehensible, somebody is laughing in the background, possibly Chubby Jackson], Jackson, [incomprehensible], Charlie . . . but, now I think that better than any words, the music will speak for itself. Parker: Thanks a lot, Charlie. Jackson: Charlie, I don't want to interrupt, you know, believe me, it's not an interruption, but, I'd like to add to that. I not only think that you're the greatest altoist, but the greatest instrumentalist . . . right now, well, Mr. Music, Charlie Parker, okay? Parker: Chubby, thank you. Jackson: I mean it from here, okay? Parker: All right. Jackson: Well, hey, uh, would you like to play, uh, a little thing you played at the Roost last Saturday night, little thing called *Now's the Time*? Parker: Let's try it, Chubby. Jackson: I'll take four, huh? Parker: Okay.[40]

Jackson's remark as to Parker's performance of *Now's the Time* during the live-broadcast from the Royal Roost suggests the popularity of Parker's long-term engagement during this period. However, the version of *Now's the Time* that was mentioned by Jackson did not survive.

Information about the Track

The general information and the personnel data of this version are listed in the following table (Table 35). This complete version of *Now's the Time* preserves three minutes and twenty-four seconds of Parker's music.[41] The track begins with fifty seconds of the conversation between Parker, Delaunay, and Jackson. The performance starts with a four measure unaccompanied bass solo as the introduction with the entrance of the thematic material starting at the point of fifty-four seconds of the track. Parker improvises for five choruses and leads directly back to the thematic material at the point

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[40]Parker, *Bird's Eyes Vol. 21*, transcribed from track one.

[41]Ibid.

Table 35. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated February 21, 1949

Source of Transcription		Information of Session	
Source	Philology W 851.2	Date of Session	February 21, 1949
Source Format	Compact disc	Recording Site	WPIX-TV studio
Release Year	1996	Location	New York
Running Time	3:24	Award Presenter	Charles Delaunay
Condition	TV broadcast	Host	Chubby Jackson
Status	Complete		
Label	Philology		
Musicians			
Alto Saxophone	Charlie Parker		
Piano	Joe Bushkin		
Bass	Chubby Jackson		
Drum	George Wettling		
General Treatments			
Introduction		Bass (4 mm.)	
Theme		Parker (12 mm. x 1)	
Order of Improvisation		Parker	
Trade Four		NA	
Reentrance of the Theme		Parker (12 mm. x 2)	

of two minutes and twenty-five seconds of the track. The treatment of omitting improvisations of other musicians might be due the limited time allowed by the program, as noted by Robert Bregman that "*Now's the Time* is given brief space as TV time is

premium."[42] The performance ends at the point of two minutes and fifty-eight seconds of the track which is followed by an audible applause. Someone's voice, likely Jackson's, shouts with encouragement, and it can be observed throughout Parker's improvisation. For example, "yeah" can be heard at the point of one minute and twenty-four seconds of the track and "hey" can be observed at the point of one minute and fifty-four seconds of the track. The wire recording technology was utilized to record this track and produced a fair audio quality.[43]

Annotation of the Performance

Comparing improvisational characteristics in this version of *Now's the Time* with earlier attempts in the broad-spectrum basis, one can easily detect the increased complexity of Parker's improvisational lines. An increased tempo can also be observed. The tempo is approximately 190 quarter-notes per minute in this version. Comparing to the average tempo, 160 quarter-notes per minute, employed during the Hi-De-Ho club engagement, Parker seems to be prefer a faster tempo. The increased tempo might also reflect the advancement of Parker's proficiency on his chosen instrument. Parker's signature line, one of the most observable indicators of Parker's instrumental proficiency, is employed in this version without any compensation as to the execution.

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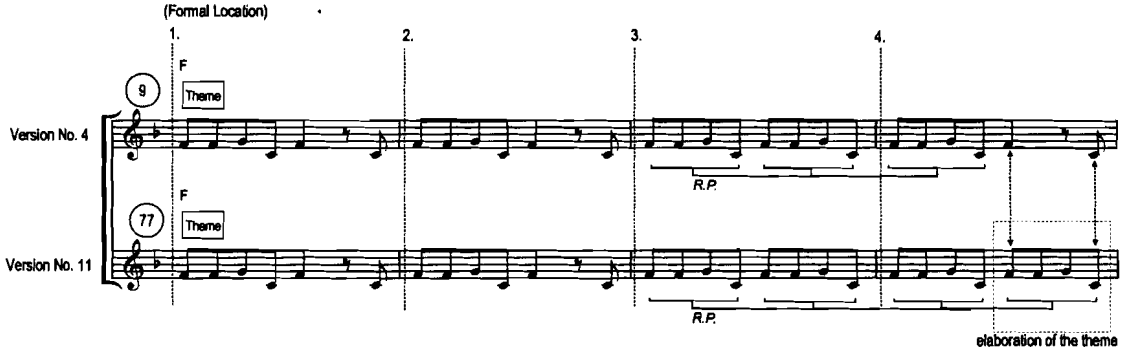
[42]Robert Bregman, "Bird on TV," liner note in *Charlie Parker Bird's Eyes: Last Unissued, Vol. 21*, Philology W 851.2, 1996, compact disc.

[43]Ibid.

This version of *Now's the Time* also ranks significantly among twenty-two versions of *Now's the Time*, as it is the first recorded example of Parker's elaborated treatment of the theme that became a standardized embellishment for later versions. Two elaborations of the theme can be observed in the reentrance of the theme. The first elaboration occurs in measure eighty, the fourth measure of the theme (Example 154).

Example 154. The comparison of Charlie Parker's treatment of the theme in the fourth and the eleventh version of *Now's the Time.*

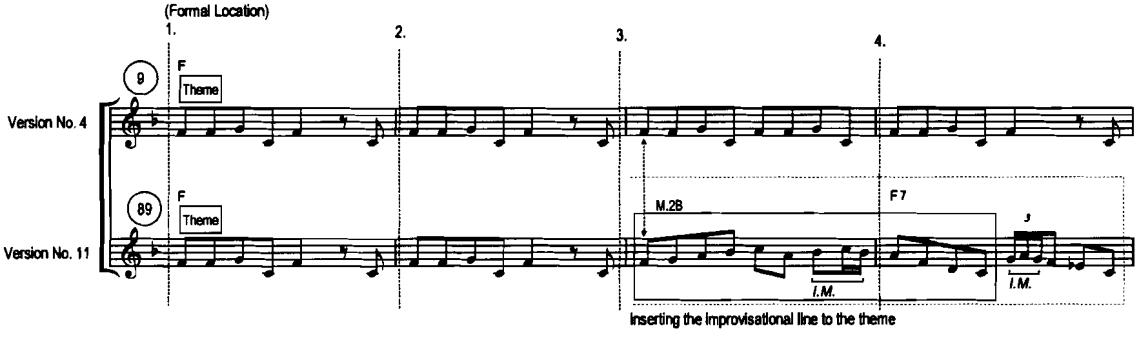


Compared to the treatment of the same formal location in the fourth version, the first commercial release of *Now's the Time*, the first phrase of the theme in the eleventh version is not concluded in the fourth measure of the blues form. The elemental motive of the theme, comprised of F4, G4, and C4, is employed in the last two beats of measure eighty, connecting the first and the second phrase of the theme with a minimum alteration.

The second occurrence of the elaboration of the theme occurs in measure ninety-one to ninety-two, the third to the fourth measure of the thematic chorus (Example155). This elaboration of the theme differs significantly from the previous installment in the

same formal location, as an improvisational line, containing an occurrence of motive M.2B, is inserted into the theme. The pitch F4 in the first beat of measure ninety-one is employed as a pivot note to spin the improvisational line off the melodic structure of the theme. Additionally, this is the first instance of this type of thematic elaboration technique used in performances of *Now's the Time*. In subsequent versions, Parker formularizes this type of thematic elaboration and frequently inserts the same improvisational line into the same formal location in the thematic chorus.[44] This improvisational line is sometimes employed in the improvised chorus; however, its primary usage is closely associated with the elaboration of the thematic chorus in *Now's the Time*.

Example 155. The comparison of Charlie Parker's treatment of the theme in the fourth and the eleventh version of *Now's the Time*.

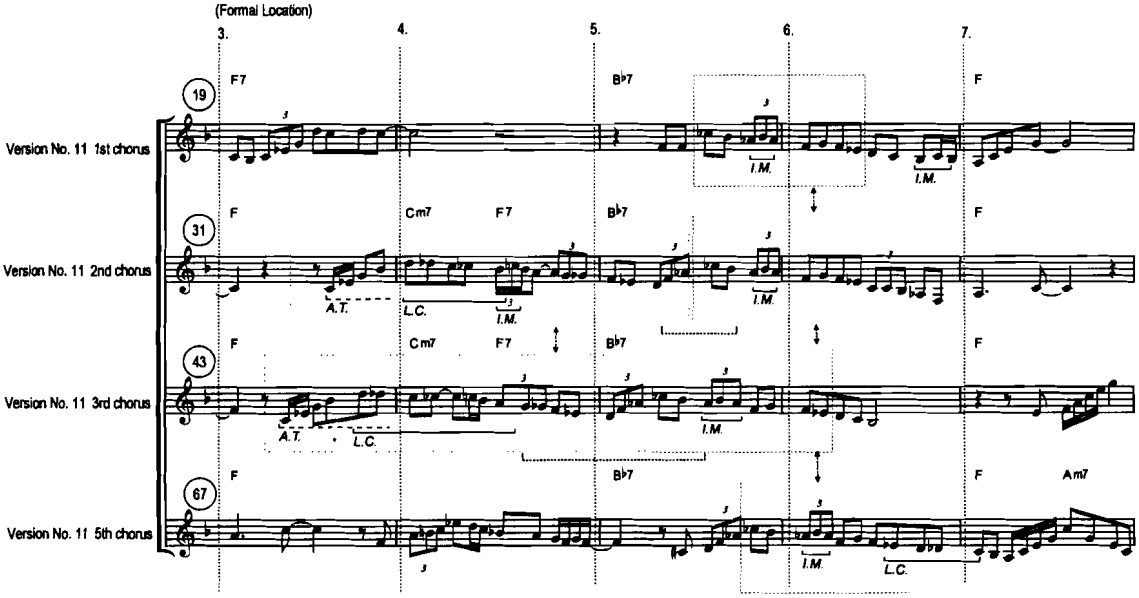


In this five-chorus improvisation, Parker effectively utilizes recurrent melodic figures in the same formal location to generate inter-chorus correlations (Example 156).

[44]It is noted that Parker occasionally inserts different improvisational lines in different formal locations in the thematic chorus. However, the rate of occurrence for those employments is comparatively subordinate.

In the fifth and the sixth measure of the first chorus, the first instance of this motivic alliance occurs. This particular melodic figure reoccurs in the second, third, and the fifth chorus of the same formal location, generating a strong formulaic consistency throughout the improvisation. It is also noteworthy that this recurrent melodic figure is paired with another recurrent phrase to construct a large-scale linear structure, which occurs successively in the second and the third chorus, to generate an occurrence of the combinatorial motivic alliance.

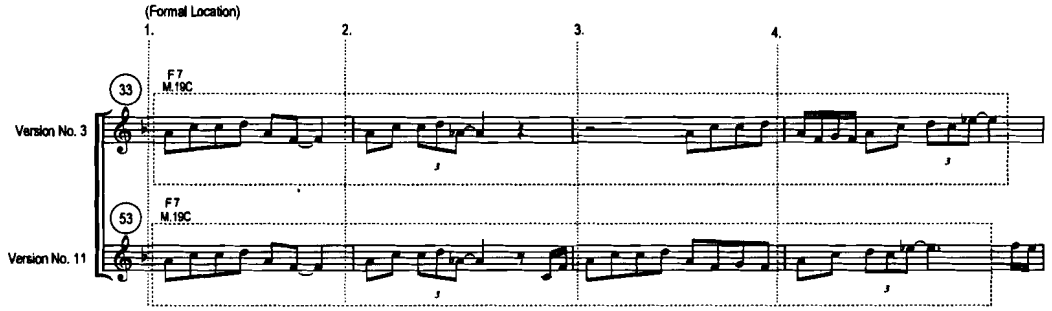
Example 156. The recurrent melodic figures as the linear structure to generate inter-chorus correspondence in the eleventh version of Charlie Parker's *Now's the Time*.



In the fourth chorus of this improvisation, the inter-chorus organization that is based upon the recurrent melodic figures is interrupted with an employment of a large-scale motive M.19C. This is the second complete instance of motive M.19C in Parker's

twenty-two recorded versions of *Now's the Time*, displaying minor dissimilarities when compared with the first occurrence in the third version (Example 157). Motive M.19C generates a double two-measure phrasing structure and this characteristic that can be observed in both versions. The instance in the third version of *Now's the Time* shows the delayed employment of the second two-measure phrase accompanied with slight modifications, while the occurrence of motive M.19C in the eleventh version elucidates the standard employment.

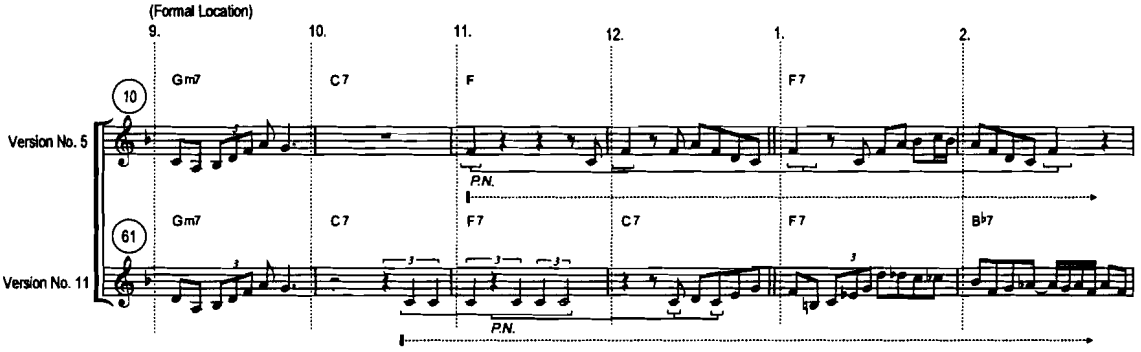
Example 157. The comparison of Charlie Parker's employment of motive M.19C in the third and the eleventh version of *Now's the Time*.



One of the most astonishing improvisational schemes occurs at the end of the fourth chorus in this version of *Now's the Time* where pedal notes are utilized as the connecting device between the choruses. A comparable employment can be observed in the fifth version of the same formal location (Example 158). The concluding melodic phrases are replaced by the employments of the pedal notes with the preparatory attribute in both installments. The grounding begins approximately two measures before the entrance of the next chorus with occurrences of pedal notes, generating an inarticulate

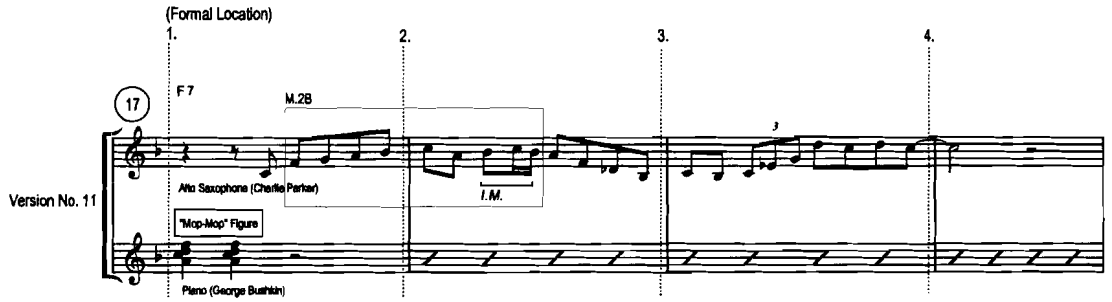
separation of choruses. It.is noteworthy that the tonic is utilized as the pedal note in the fifth version, while the dominant is employed in the eleventh version.

Example 158. The comparison of Charlie Parker's employment of the pedal note as the connecting device in the fifth and the eleventh version of *Now's the Time*.



The "mop-mop" figure performed by pianist Joe Bushkin, who expanded the original single note figuration to the chordal installment, can be examined as a part of the interplays in this version. The placement of the "mop-mop" figure is also modified in this version. Bushkin employed it at the first two beats of the first measure in the blues form to introduce Parker's opening statement (Example 159).

Example 159. The "mop-mop" figure performed by Joe Bushkin in the eleventh version of Charlie Parker's *Now's the Time*, mm. 17-20.



Some interesting performances can be observed in the selections recorded in the same television program. The arrangement of having Teddy Hale's tap dancing as an accompaniment in *Lover* is attention-grabbing. Parker does not seem to be affected by the presence of the tap dancer and still executes some excellent improvisational treatments. Additionally, Parker paraphrases his own composition, *Cool Blues*, first recorded in 1947, at the point of twenty-two seconds of *Lover*.

Selected Motives

Parker employed twenty-two selected motives in this improvisation, including M.1A + M.4E(a), M.2B, M.2B [cell motive], M.3A(a), M.3A(b), M.10(a), M.12A(a), M.16A(a), S.M.2, M.5C(a) + M.3A(a) + M.2B, M.19C, and S.M.5 (Table 36). Five occurrences of motive M.1A + M.4E(a) in this improvisation display its primary function as the initiating figure of improvisational lines. The exception is the fifth occurrence, located in measure sixty-five, in which the motive M.1A + M.4E(a) appears as an interior figure in an improvisational line. It is noticeable that Parker flexibly transposes this motive to satisfy the harmonic syntax in different formal locations. One occurrence of motive M.2B can be observed, functioning as the initiation of the opening statement in the first section of the first chorus. Motive M.3A(a) occurs once in measure seventy-four with the its similitude occurs in measure forty-nine. Two occurrences of motive M.3A(b) can be identified as the partial portion of the concluding phrase in the second and the fifth chorus. Motive M.10(a) and M.12A(a) function as the concluding figures of the phrase in this improvisation. One exception is the third occurrence of motive M.10(a) in measure

Table 36. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated February 21, 1949

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 24, 31-32, 36, 43, 65	5
M.1A + M.6A(a)	NA	0
M.2B	mm. 17-18	1
M.2B [cell motive]	mm. 75	1
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 74	1
M.3A(b)	mm. 38, 60	2
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 25, 37, 66	3
M.12A(a)	mm. 39, 61	2
M.16A(a)	mm. 21, 33, 45	3
M.20(b) [partial fraction]	NA	0
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	mm. 40	1
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	mm. 26-27	1
M.19C	mm. 53-56	1
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	mm. 69-72	1
	Total	22

sixty-six where the extension of the phrase can be observed. Motive M.16A(a) occurs three times, excluding the occurrence embedded in the large-scale motive S.M.5. The first occurrence is employed as the initiating figure of the improvisational line, while the remaining occurrences are used as the interior figure. Motive S.M.2, employed in measure forty, functions as a succinct concluding figure of the second chorus. Parker's signature line, motive M.5C(a) + M.3A(a) + M.2B, occurs at the end of the first chorus in a delayed placement. Motive S.M.5, one of the large-scale motives, can be found in the second section of the fifth chorus. Motives that are not included in the list of the selected motives can also be found. An occurrence of motive M.19A(a) can be observed in measure thirty-five and sixty-seven, while an appearance of motive M.11A can be located in measure fifty-eight to fifty-nine.

Figurations and Improvisatory Elements

A total of forty-three figurations and elements of the improvisation are identified in the graphic analysis (Table 37). Three occurrences of 3-♭9 melodic motion are found in figures from the motive M.3A class. The inverted mordent occurs ten times as the predominant linear embellishment. The double decorated enclosure, the characteristic of motive M.5C(a), can be observed in measure twenty-six. One occurrence of the pedal note is located from measure sixty-two to sixty-four as the preparatory figure of the improvisational line, connecting the fourth and the fifth chorus. Figures that are based upon linear chromaticism are employed extensively in this improvisation. Six appearances of such figure can be observed, while five of them are employed as the core

Table 37. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated February 21, 1949

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 27, 38, 74	3
T.S.	NA	0
I.M.	mm. 18, 21, 22, 27, 32, 33, 45, 58, 70, 75	10
E.C.	NA	0
D.E.C.	mm. 26, 26	2
P.N.	mm. 62-64	1
L.C.	mm. 24, 32, 36, 43-44, 65, 70	6
A.T.	mm. 72	1
D.R.	mm. 27	1
C.R.	NA	0
R.P.	mm. 62/63	1
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 17-18//28-29, 21-22/33-34/45-46/69-70, 24/36, 31-32/43-44, 53/55	5
H.S.	mm. 31-32, 44, 60, 71-72	4
H.G.	mm. 21	1
D.G.	mm. 21-23, 26-27, 32-35, 36-40, 43-46, 47-51, 59-61, 69-71	8
	Total	43

melodic material in occurrences of motive of M.1A + M.4E(a). The sixth occurrence, located in measure seventy to seventy-one, illustrates the employment of the bebop note. One occurrence of linear anticipation can be found in measure seventy-two, advancing the supertonic chord one beat earlier than its common formal location. One occurrence of delayed resolution can be observed in measure twenty-seven as the placement of the motive M.5C(a) + M.3A(a) + M.2B is considerably delayed. An occurrence of repetitive

melodic pattern is located in measure sixty-two and sixty-three, displaying its dual-functionality as both the pedal note and repetitive pattern.

Five occurrences of motivic alliance can be found in this improvisation. In the first occurrence, an instance of allied motives with inter-chorus association, the M.A.1A occurs as the initiative figure of the opening statement in measure seventeen to eighteen, the first and the second measure of the first chorus. The M.A.1B, located at the beginning of the second chorus, provides an inter-chorus linkage between the first two choruses. In the second occurrence, an instance of allied motives with inter-chorus association, the M.A.2A first occurs in the fifth measure of the first chorus and reoccurs in its modified format in the second, third, and the fifth chorus of the same formal location. In the third occurrence, an instance of allied motives with the inter-chorus relationship, the M.A.3A, located in the eighth and the ninth measure of the is first, is linked to the M.A.3B in the same formal location of the second chorus. In the fourth occurrence, an instance of allied motives with inter-chorus association, the M.A.4A, located in the third and the fourth measure of the second chorus, is linked to M.A.4B in the third chorus of the same formal location. In the fifth occurrence, an instance of allied motives with the phrasal function, M.A.5A is allied with M.A5B, constructing a phrase formation of the double two-measure phrasing structure. Parker remarkably pairs the M.A.2 class and the M.A.4 class in the second and the third chorus, illustrating an employment of combinatorial motivic alliance.

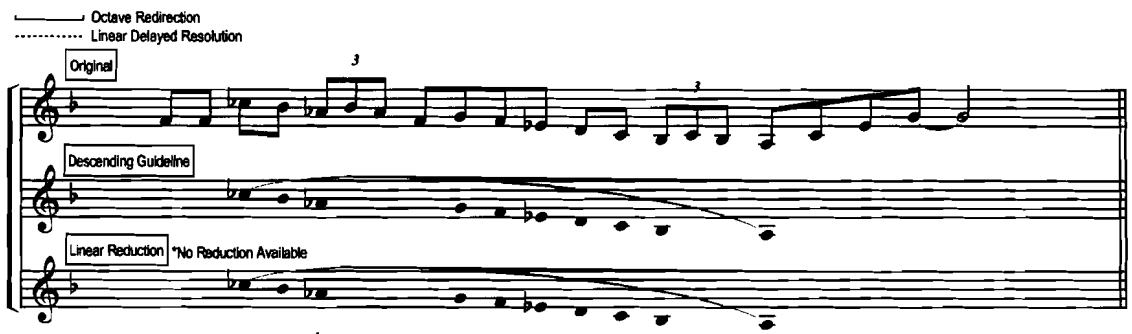
Four occurrences of harmonic superimposition technique can be observed in this version. The first occurrence, employed in measure thirty-one to thirty-two, the third and the fourth measure of the blues form, displays the employment of the melodic figure with

the implication of the secondary dominant chord V^7/IV and its related secondary supertonic. The second occurrence, found in measure forty-three to forty-four, shares the same harmonic function with the previous occurrence. The third occurrence, located in measure sixty, the eighth measure of the blues form, illustrates the employment of the secondary dominant chord and its related secondary supertonic, targeting the supertonic chord as the harmonic resolution. The fourth occurrence, located in measure seventy-one to seventy-two, the seventh and the eighth measure of the chorus, shows one of Parker's melodic treatments to outline the chord sequence based upon chromatic parallelism. Additionally, it is noticeable that the placements of the first two occurrences of harmonic superimposition vary marginally. It consequently affects the placement of the following improvisational lines slightly without generating distorted harmonic placements.

One occurrence of harmonic generalization can be found in measure twenty-one to twenty-two, the fifth and the sixth measure of the first chorus. It illustrates the employment of utilizing figures based on F blues scale to generate the harmonic motion against the subdominant chord IV^7.

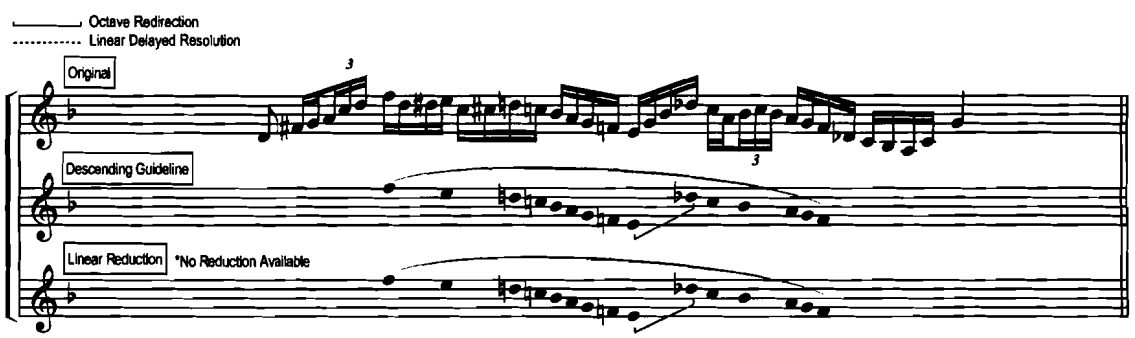
Eight occurrences of descending guideline are identified in this version of *Now's the Time*. The first occurrence, D.G.1, functions as the linear structure of the improvisational line from measure twenty-one to twenty-three (Example 160). This guideline is initiated with the motive M.16A(a) and is concluded with an arpeggiated figure that displays resemblances to the figure located in measure thirty-four of the ninth version of *Now's the Time*. Emphases on the blue notes, and the pitches C♭5 and A♭4 in the beginning of the improvisational line, characterize this guideline.

Example 160. The construction of D.G.1: The single descending guideline.



The second occurrence, D.G.2, occurs in the tenth and the eleventh measure of the first chorus. It serves as the structural line for Parker's authoritative double-time phrase and demonstrates the concept of octave redirection, connecting motive M.5C(a), M.3A(a), and the diminution of M.2B to construct Parker's signature line (Example 161).

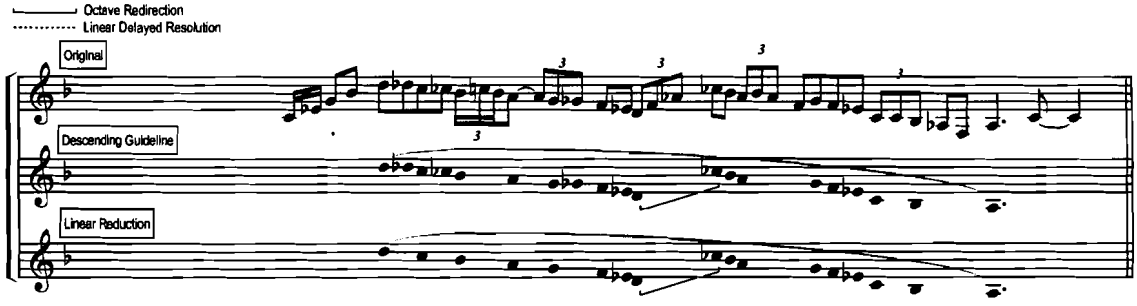
Example 161. The construction of D.G.2: The single descending guideline with single octave redirection.



The third occurrence, D.G.3, functions as the linear structure from measure thirty-two to thirty-five (Example 162). The guideline is initiated with the motive M.1A + M.4E(a) and concludes with the motive M.19A(a), which is not included in the list of

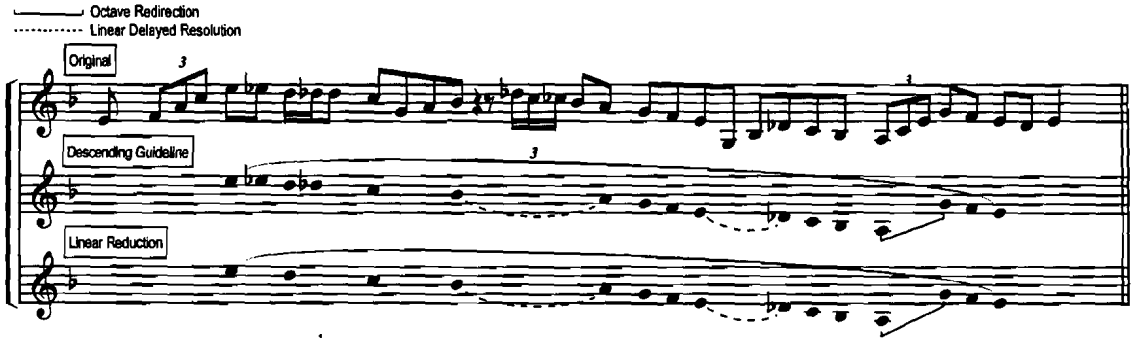
selected motives in this study. The skip between the second and the third beat of measure thirty-four does not affect the tendency of descending motion of the improvisational line. Chromatic passing tones in the beginning of the guideline can be further reduced to reveal the underlying diatonic descending line. The emphasis on the blue note, the pitch C♭5, after the occurrence of the octave redirection is most striking.

Example 162. The construction of D.G.3: The single descending guideline with single octave redirection.



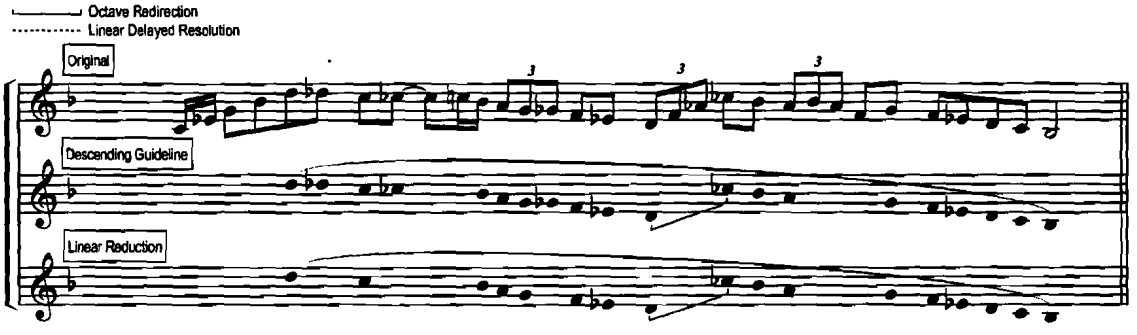
The fourth occurrence, D.G.4, serves as the structural line from measure thirty-six to thirty-nine (Example 163). The phrase is temporarily halted after the employment of the motive M10(a), which is quickly followed by the motive M.3A(b) and M.12A(a). The tendency of the descending motion is nonetheless maintained throughout this large-scale guideline covering Parker's improvisational line of six measures. Comparable to D.G.3, the chromatic passing tone in the beginning of the improvisation can be further reduced, revealing the pitch D♭4, the flatted sixth scale degree, as the only non-diatonic principal note in the guideline.

Example 163. The construction of D.G.4: The single descending guideline with double linear delayed resolution and single octave redirection.



The fifth occurrence, D.G.5, functions as the structural line from measure forty-three to forty-six (Example 164). This guideline is comparable to D.G.3, as the melodic figures and the associated treatments are identical.

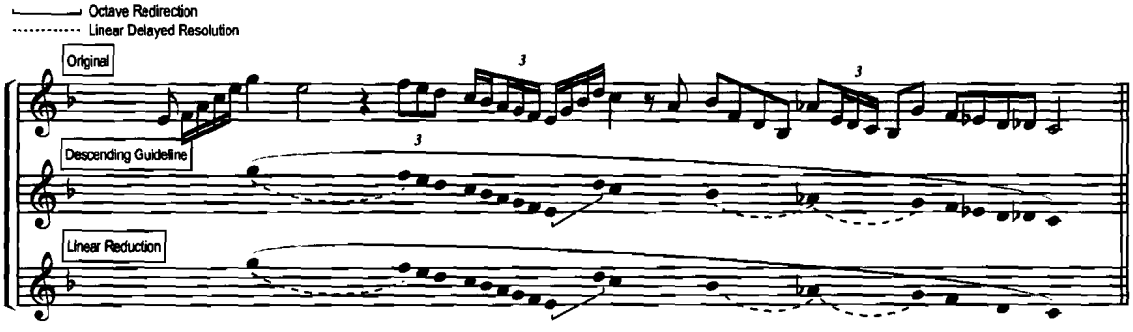
Example 164. The construction of the D.G.5: The single descending guideline with single octave redirection.



Both guidelines, D.G. 3 and D.G.5, begin with a motive M.1A + M.4E(a) in the same formal location and link to a motive M.16A(a) in the fifth measure of choruses with an identical melodic figure. D.G.3 differs from D.G.5 for its extensive concluding melodic phrase that features an occurrence of motive M.19A(a).

The sixth occurrence, D.G.6, functions as the structural line from measure forty-seven to fifty-one (Example 165). This large-scale guideline is initiated with the pitch G5, the highest note of the improvisation, which is followed by the pitch E5 with the duration of half note. Due to the strong descending tendency of the highest pitch G5 in this improvisation, the guideline continues to the pitch F5 at the last beat of measure forty-eight. It is noticeable that the pitch G5 and the pitch E5 can be conveniently considered as the upper and lower neighbor tones of the pitch F5, respectively. The similar design can be found at the end of measure forty-nine as the pitch C5 and A4 distantly resolve to the pitch B♭4.

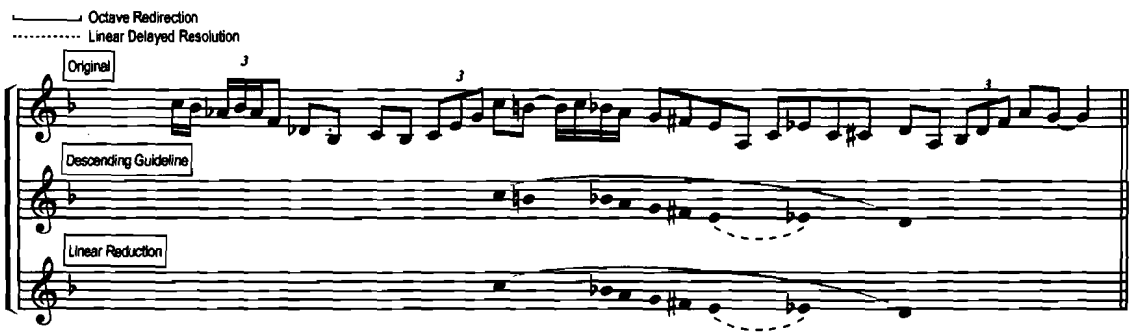
Example 165. The construction of D.G.6: The single descending guideline with single octave redirection and triple linear delayed resolution.



The seventh occurrence, D.G.7, functions as the structural line from measure fifty-nine to sixty-one (Example 166). This guideline connects the motive M.3A(b) and M.12A(a) and also demonstrates Parker's improvisatory tendency to descend to a relatively low linear altitude between the eighth and ninth measure of the chorus in *Now's the Time*. It is noted that the employment of motive M.3A class in the eighth measure is

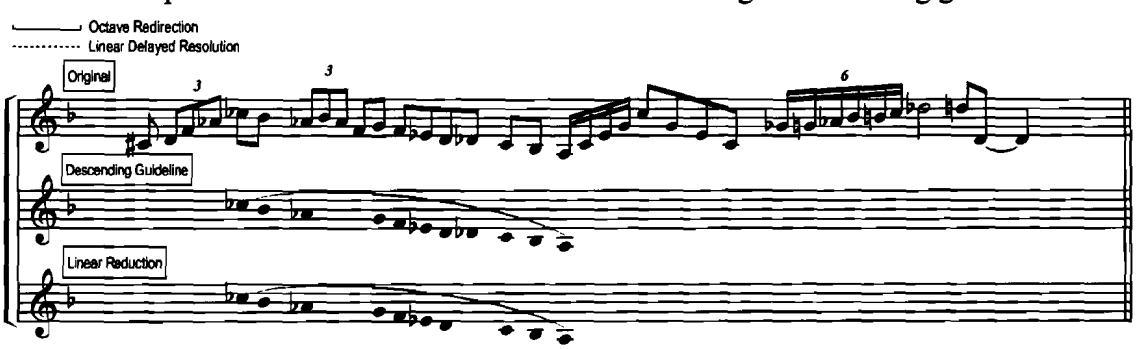
one of the archetypal treatments when Parker superimposes the secondary dominant chord V^7/ii in this specific formal location.

Example 166. The construction of D.G.7: The single descending guideline with single linear delayed resolution.



The seventh occurrence, D.G.8, functions as the structural line from measure sixty-nine to seventy-one (Example 167). This guideline covers the first part of the large-scale motive S.M.5, which is initiated with the motive M.16A(a). It is notable that the blue notes are employed as the principal notes in this guideline.

Example 167. The construction of D.G.8: The single descending guideline.



Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employed pitch F4, which represents 11.4%, and C5, which represents 10.9% of 438 attacks as dominant pitches in this improvisation (Table 38). Pitch C4, which represents 9.8%, G4 and B♭5, both representing 9.3% of all attacks, serves as pitches of secondary importance. The most dominant pitch of the blue notes is pitch A♭4, which represents 4.5% of attacks. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed infrequently and represent only 1.3% of the total attacks. The lowest pitch, F3, and the highest pitch, G5, generate a range of twenty-six semitones. The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 20.7% of all 438 attacks. The pitch-class integers of secondary importance are pitch-class 5 and 10, both represents 12.7% of the total attacks. Pitch-class 3, which represents 4.5%, pitch-class 8, which represents 4.7%, and pitch-class 11, which represents 3.1%, collectively display 12.5% of all 438 attacks and help to enhance the tonal color through their quality as blues notes.

Table 38. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated February 21, 1949

Pitch Class	Pitch Letter Name	Octave Specification (3) *N*	(3) (%)	(4) *N*	(4) (%)	(5) *N*	(5) (%)	Pitch-Class *N*	Pitch-Class (%)
0	C	NA	NA	43	9.8	48	10.9	91	20.7
1	C♯/D♭	0	0.0	8	1.8	11	2.5	19	4.3
2	D	0	0.0	19	4.3	21	4.7	40	9.1
3	D♯/E♭	0	0.0	13	2.9	7	1.5	20	4.5
4	E	0	0.0	21	4.7	7	1.5	28	6.3
5	F	1	0.2	50	11.4	5	1.1	56	12.7
6	F♯/G♭	0	0.0	6	1.3	0	0.0	6	1.3
7	G	1	0.2	41	9.3	1	0.2	43	9.8
8	G♯/A♭	1	0.2	20	4.5	0	0.0	21	4.7
9	A	7	1.5	37	8.4	NA	NA	44	10.0
10	A♯/B♭	15	3.4	41	9.3	NA	NA	56	12.7
11	B	2	0.4	12	2.7	NA	NA	14	3.1
							Total	438	

Phrasing Structure

Five models of phrasing direction can be observed in this improvisation (Graph 9). In the first chorus, the model is initiated with the employment of M.A.1A that initiates the opening statement in the format of the long undulating line. M.A.2A is employed in the middle of the chorus and the phrasing direction gradually descends to the low point, which is followed by the transitory redirection of phrasing. M.A.3A is employed before the intensification section, which is initiated with the introduction of the

high point and concluded with the dramatic descend to the low point of the chorus. The transitory redirection of phrasing is followed to conclude the chorus.

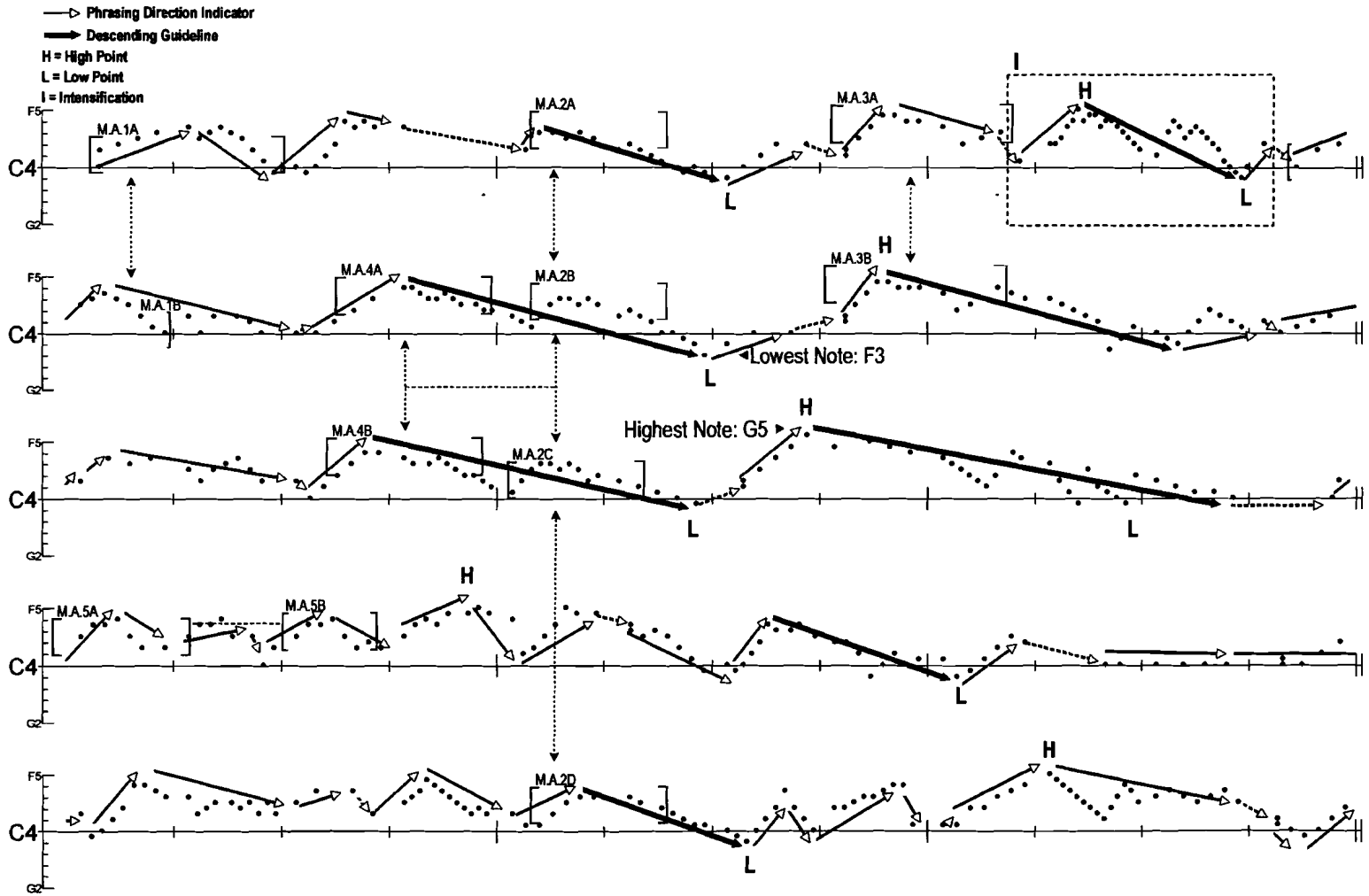
In the second chorus, the model begins with the employment of M.A.2A, following by M.A.4A and M.A.2B. The low point, the pitch F3, which is also the lowest note of the improvisation, is reached at the end of the sixth measure of the chorus. The phrasing direction quickly ascends to the high point, which is followed by a prolonged descending line. The transitory redirection of phrasing can be observed at the end of the descending line as the concluding figure of the chorus.

In the third chorus, identical to the model found in the second chorus, the model is initiated with an independent line and followed by the employment of M.A.4C and M.A.2C. The low point is reached at the end of the sixth measure of the chorus and the phrasing direction dramatically ascends to the high point, the pitch G5, the highest note of the improvisation. Comparable with the second chorus, the stretched descending line is employed in the last section of the chorus.

In the fourth chorus, the model is initiated with the employment of M.A.5A and M.A.5B, generating the double two-measure phrasing structure. The high point is reached in the fourth measure and the phrasing displays the form of a short undulating line until the low point is reached at the ninth measure of the chorus. Stationary phrasing, generated by the employment of the pedal note, can be observed at the end of the chorus.

In the fifth chorus, the model is initiated with the phrasing form of the short undulating line. M.A.2D is employed at the beginning of the middle section which is followed by the introduction of the low point. The short undulating line dominants the

Graph 9. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated February 21, 1949.



chorus until the high point is reached at the tenth measure. The transitory redirection of phrasing can be observed before the reentrance of the theme.

A visual comparison of models displays the remarkable resemblances between models employed in the second and the third chorus. The model in the first chorus is one of the most common treatments as the intensification section and the high point are sandwiched between the two low points. The flat phrasing structure at the end of the four chorus can be observed as the preparatory section used to revitalize the phrasing dynamic, countered by the undulating line at the end of the improvisation.

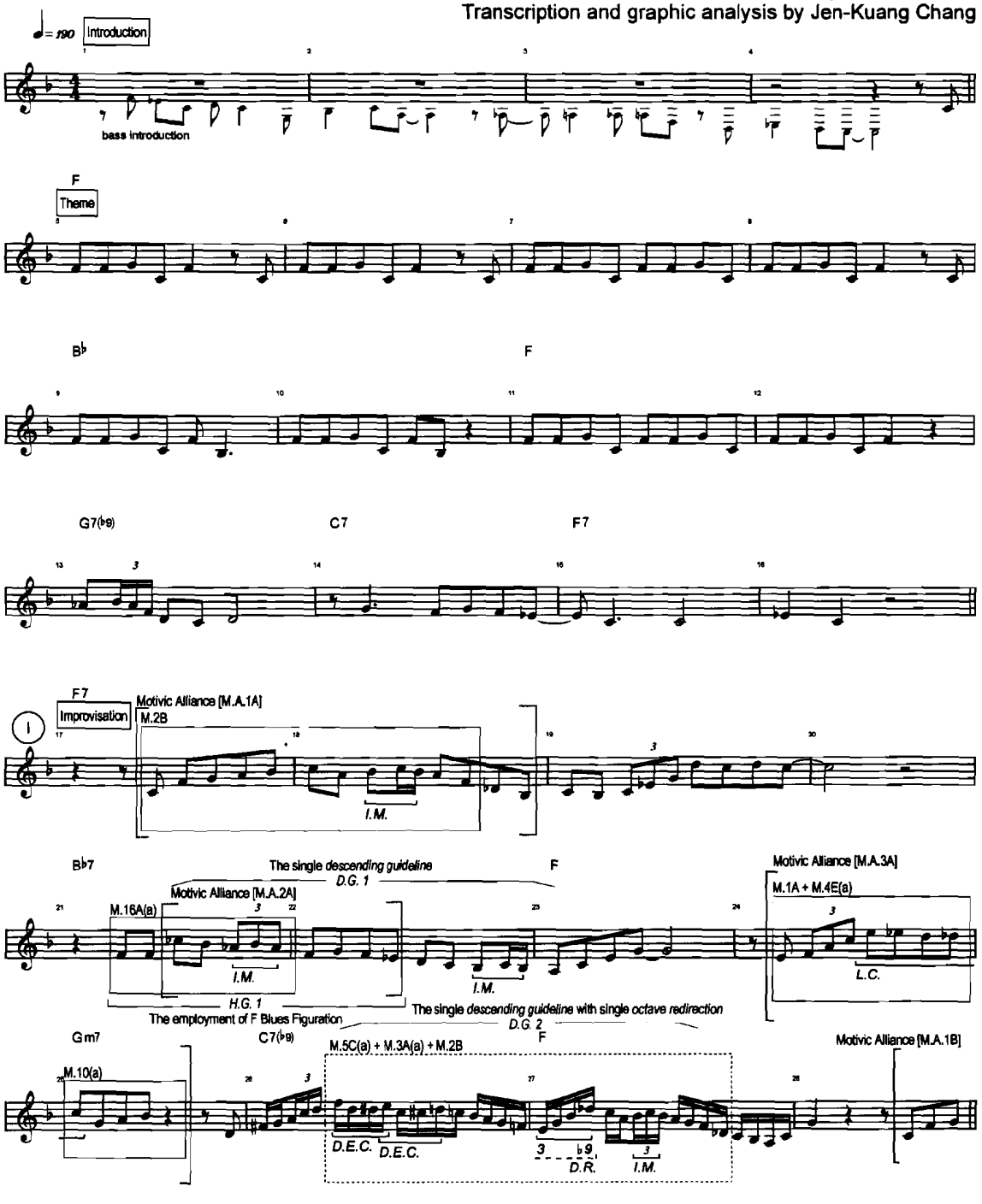
Information of the Graphic Analysis

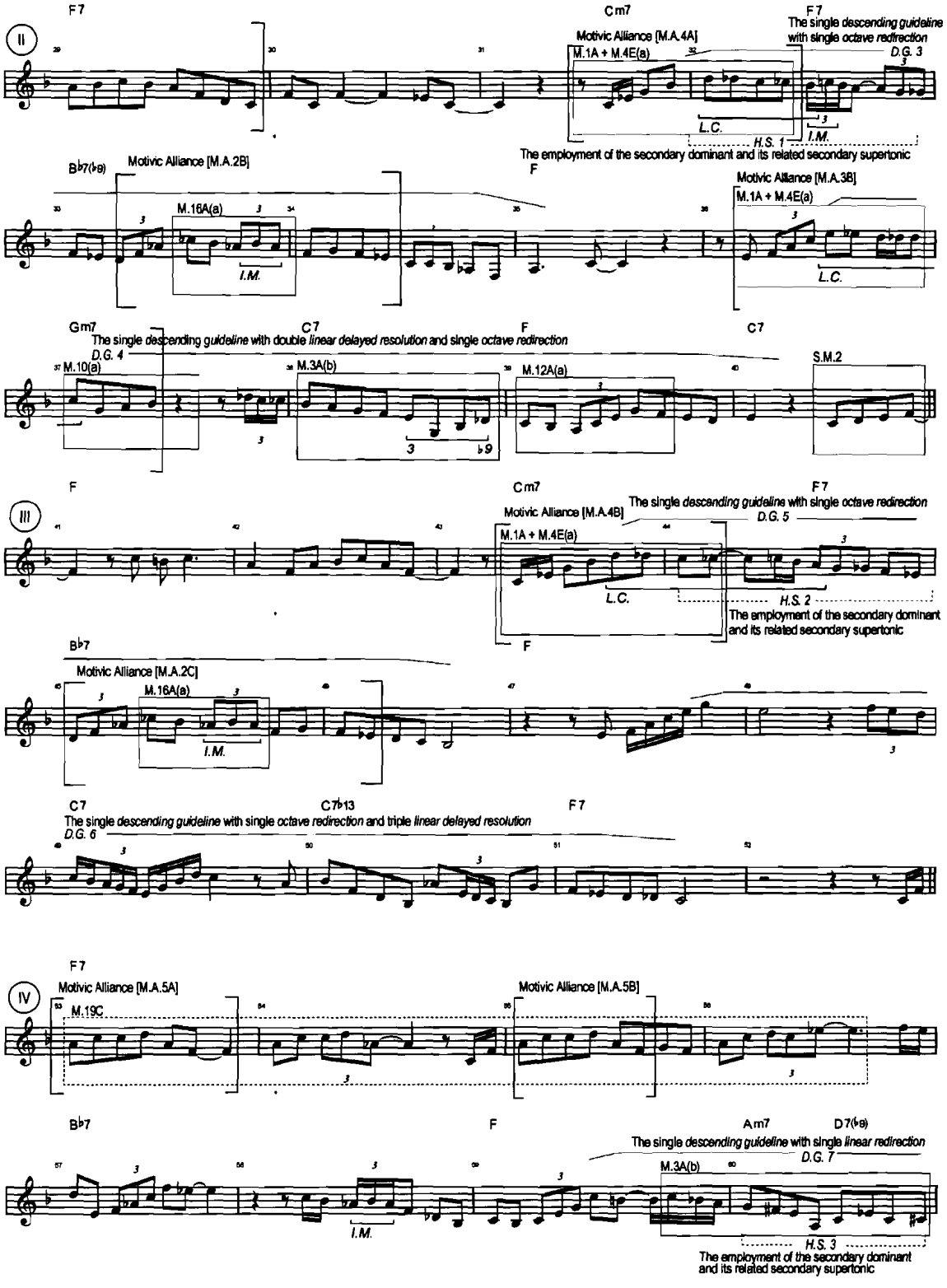
The graphic analysis contains the transcription of the wire recording of Parker's *Now's the Time* performed on February 21, 1949 in the concert key. The unaccompanied bass introduction by Chubby Jackson is included. The entire transcription comprises one hundred measures, approximately three choruses of the theme and five choruses of improvisation, of Parker's treatment of *Now's the Time*.

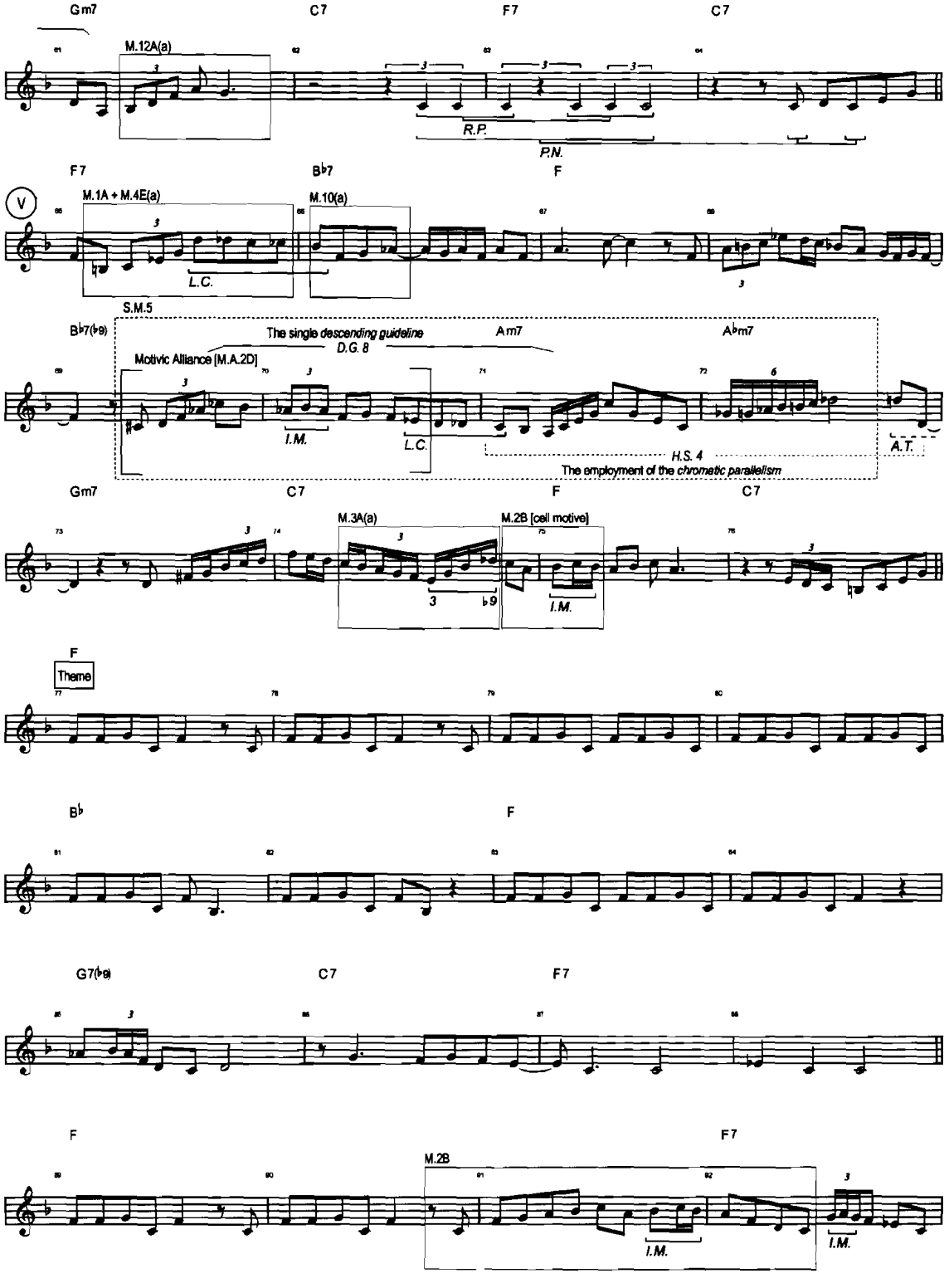
NOW'S THE TIME

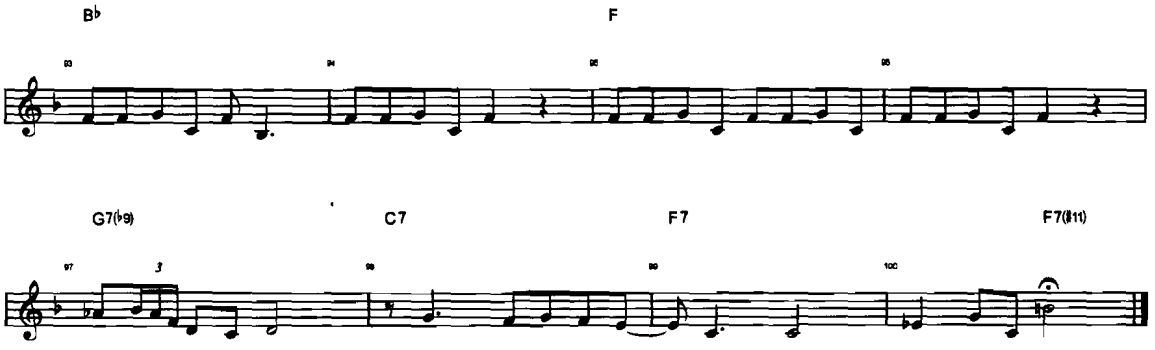
February 21, 1949 WPIX-TV Studio New York

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang




II
F7
Cm7
F7
The single descending guideline with single octave redirection
Motivic Alliance [M.A.4A]
M.1A + M.4E(a)
D.G. 3
L.C.
H.S. 1
I.M.
The employment of the secondary dominant and its related secondary supertonic
B♭7(♭9)
Motivic Alliance [M.A.2B]
F
Motivic Alliance [M.A.3B]
M.16A(a)
M.1A + M.4E(a)
I.M.
L.C.
Gm7
C7
F
C7
The single descending guideline with double linear delayed resolution and single octave redirection
D.G. 4
M.10(a)
M.3A(b)
M.12A(a)
S.M.2
III
F
Cm7
F7
The single descending guideline with single octave redirection
Motivic Alliance [M.A.4B]
D.G. 5
M.1A + M.4E(a)
L.C.
H.S. 2
The employment of the secondary dominant and its related secondary supertonic
F
B♭7
Motivic Alliance [M.A.2C]
M.16A(a)
I.M.
C7
C7♭13
F7
The single descending guideline with single octave redirection and triple linear delayed resolution
D.G. 6
IV
F7
Motivic Alliance [M.A.5A]
Motivic Alliance [M.A.5B]
M.19C
B♭7
F
Am7
D7(♭9)
The single descending guideline with single linear redirection
D.G. 7
M.3A(b)
I.M.
H.S. 3
The employment of the secondary dominant and its related secondary supertonic


Gm7
C7
F7
C7
M.12A(a)
R.P.
P.N.
F7
B♭7
F
V
M.1A + M.4E(a)
M.10(a)
L.C.
S.M.5
B♭7(♭9)
The single descending guideline
D.G. 8
Am7
A♭m7
Motivic Alliance [M.A.2D]
I.M.
L.C.
H.S. 4
A.T.
The employment of the chrometic parallelism
Gm7
C7
F
C7
M.3A(a)
M.2B [cell motive]
3
♭9
I.M.
F
Theme
B♭
F
G7(♭9)
C7
F7
F
F7
M.2B
I.M.
I.M.


B♭
F
G7(♭9)
C7
F7
F7(♯11)

Version 12: November 1949

Despite the unsubstantiated discographical information, this version of *Now's the Time* is significant for having the status of the first recorded performance of *Now's the Time* by Charlie Parker's working quintet. It not only documents the capability of Parker's working quintet in the live performance setting in general, but also preserves the outstanding musical collaboration between Parker and trumpeter Red Rodney. Although Rodney was somewhat frustrated as Parker did not rehearse the band nor add new materials to the repertory,[45] the presence of this young trumpeter did augment the musical horizon of Parker's group as Rodney "adapts better to Parker's style than either Davis or Dorham did and seems to inspire Bird."[46]

Historical Data of the Session

Parker appeared in the ballroom of the Pershing Hotel in Chicago in the late November of 1949. The exact date of this session is undocumented. The nearest engagement prior to the Pershing Ballroom appearance was the job in the Bop City club lasting from November 17 to 23.[47] Parker later participated in his first studio recording with strings, featuring oboist Mitch Miller, on November 30, 1949.[48] The Pershing Ballroom appearance therefore likely took place between November 24 and 29, 1949.

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[45]Woideck, *Charlie Parker*, 164.

[46]Koch, *Yardbird Suite*, 186.

[47]Vail, *Bird's Diary*, 68.

[48]Koch, *Yardbird Suite*, 186.

It is noted that Max Roach is listed as the drummer for the session in the primary source.[49] However, Roy Haynes, the former drummer in Lester Young's band, likely replaced Roach's on this date. Rodney recalled Parker's approval of the new drummer as Parker commented that Haynes "got all the right moves."[50] In discussing the drummer's performance in this session, Jazz scholar Lawrence Koch also affirms that "the tunes have ample evidence of the bombastic outbursts that characterized the Roy Haynes style of the period."[51]

Information about the Track

The general information and the personnel data of this version are listed in the following table (Table 39). The presences of at least two sets of amateur recording equipment to document Parker's performance in the Pershing Ballroom is most remarkable, resulting in two versions of the same performance of *Now's the Time*. The shorter version, preserving two minutes and forty-nine seconds of Parker's music, documents only Parker's improvisation and the trade four section featuring Parker and Rodney. It is noticeable that the unknown recordist of the shorter version displayed similar recording preferences when compared with the method adopted by the amateur recordist Dean Benedetti who regularly recorded Parker's performances during the Hi-De-Ho club engagement in 1947. The complete version, preserving six minutes and

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[49]Parker, *Bird's Eyes Vol. 2/3*.

[50]Woideck, *Charlie Parker*, 164.

[51]Koch, *Yardbird Suite*, 186.

thirty-nine seconds of Parker's music, documents the entire performance and is used as the primary source in this analysis.

Table 39. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated November, 1949

Source of Transcription		Information of Session	
Source	Philology W 12/15-2	Date of Session	November 1949
Source Format	Compact disc	Recording Site	Pershing Hotel
Release Year	1990	Location	Chicago
Running Time	6:39	Recordist	Unknown
Condition	Live performance		
Status	Complete		
Label	Philology		

Musicians	
Alto Saxophone	Charlie Parker
Trumpet	Red Rodney
Piano	Al Haig
Bass	Tommy Potter
Drum	Roy Haynes

General Treatments	
Introduction	NA
Theme	Parker and Rodney (12 mm. x 2)
Order of Improvisation	Parker, Rodney, and Haig
Trade Four	Parker and Rodney
Reentrance of the Theme	Parker and Rodney (12 mm. x 2)

The track begins with two choruses of the theme led by Parker and Rodney. The entrance of Parker's improvisation can be heard at the point of thirty-four seconds of the track and lasts for seven choruses. Rodney's solo starts at the point of two minute and thirty-two seconds of the track and lasts for six choruses. The initiation of pianist Al Haig's five-chorus improvisation can be heard at the point of four minutes and nine seconds of the track. Parker and Rodney returned after Haig's solo for a two-chorus trade four section starting at the point of five minute and twenty-nine second of the track. The audio quality of this track is acceptable. Although Parker's alto saxophone can be observed with a comparatively superior audio quality in the shorter version, the output of the longer version shows a "reduced treble sound that cuts out some crowd noise and allows the bass line and chords to become clearer."[52] Due to the inadequate audio quality, several problematic and ambiguous sections were found when attempting to transcribe the elaborated interplay between Parker and Rodney in the thematic choruses.

Annotation of the Performance

The treatment of the theme in this version of *Now's the Time* signifies the departure from the conventional approach of two horns playing in unison and displays the spontaneous collaboration between Parker and Rodney. In measure four, the fourth measure of the theme, Parker extends the repetition of the elemental motive of the theme to connect the first and the second phrase of the theme. This particular treatment first appears in the eleventh version of *Now's the Time* recorded on February 21, 1949.

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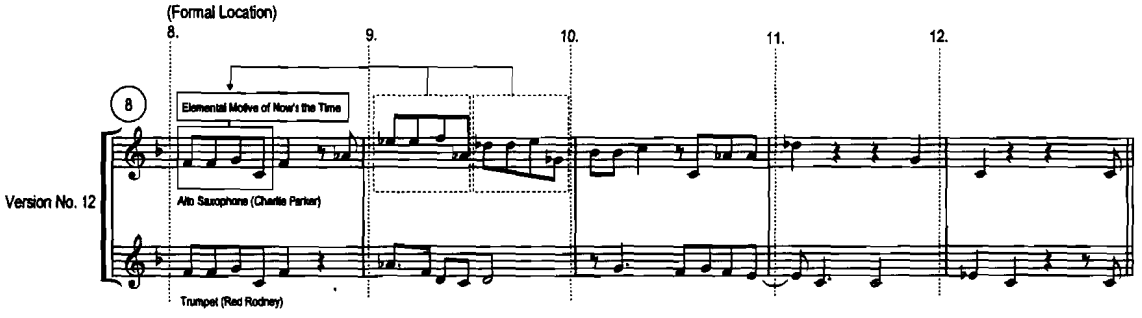
[52]Ibid., 185.

The thematic material is further elaborated. In the last beat of measure eight, the eighth measure of the blues form, Parker initiates an elaborate melodic figure to counter the theme performed by Rodney (Example 168). This countermelody lasts for four measures and is constructed by utilizing the elemental motive of *Now's the Time* as the principal building block. The elemental motive of the thematic material is marginally altered in a sequentially transposed employment in measure nine, the ninth measure of the blues form. An incomplete version of the altered elemental motive, extending the sequential transposition, can be observed in the first two beats of measure ten.

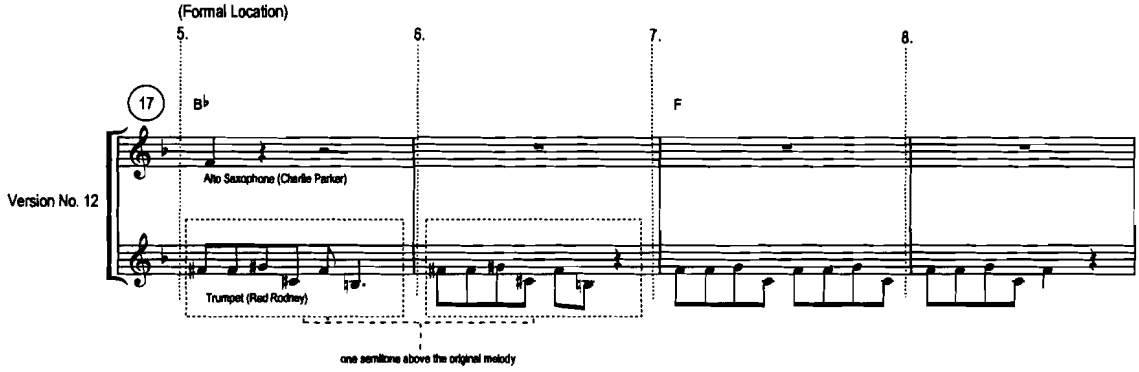
Example 168. The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of *Now's the Time*, mm. 8-12.



Both Parker and Rodney demonstrate their proficiency in chromatic transposition technique by transposing the elemental movie of the theme one semitone higher in the reprise of the theme in measure fourteen, the second measure of the blues form. Rodney employs the same technique in the fifth and the sixth measure of the same chorus while Parker was either resting or inaudible (Example 169). The harmonic implication of Rodney's employment displays his knowledge of chromaticism, as his superimposed

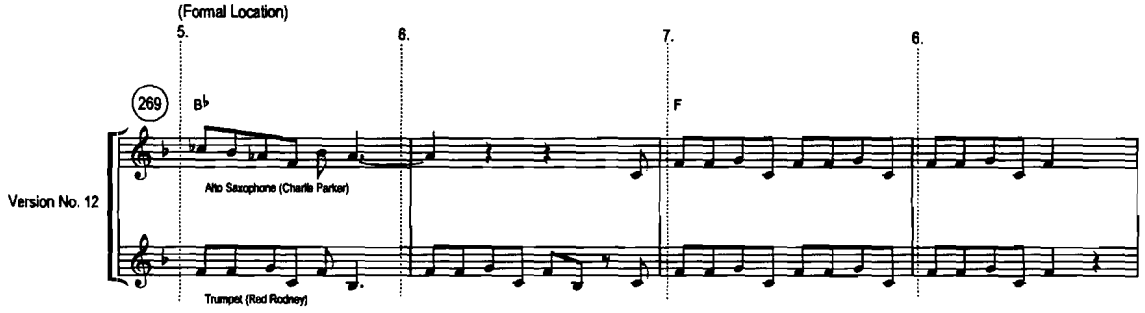
linear construction is one half-step above the original melody line and chromaticizes the underlying harmonic motion I-IV-I in the key of F with a figure that implies of the G-flat dominant chord against the subdominant chord in the fifth and sixth measure of the theme.

Example 169. The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of *Now's the Time*, mm. 17-20.



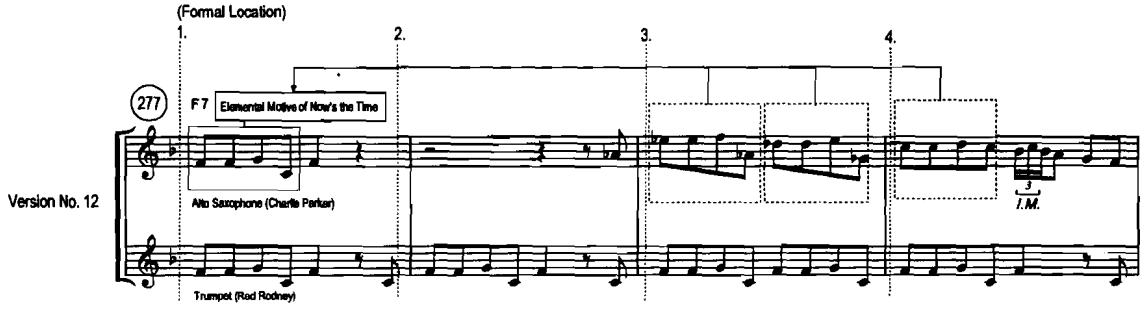
The reentrance of the theme is initiated decisively by Parker in measure 265 with Rodney still lingering on his last improvisational line from the trade four section. Rodney joins Parker, adopting the conventional unison approach in measure 266, the second measure of the theme. Parker employs a countermelody in measure 269, the fifth measure of the blues form, against the original melody performed by Rodney (Example 170). This countermelody emphasizes the blue notes and does not appear to be pre-composed. In measure 271, Parker returns to the original thematic material and adopts the unison approach throughout the chorus.

Example 170. The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of *Now's the Time*, mm. 269-272.



From measure 279, Parker employs a countermelody that closely resembles the treatment in measure nine of the same version (Example 171). The identical sequentially transposed pattern of the elemental motive of the theme with an extended improvisational line, featuring an occurrence of inverted mordant, can be observed.

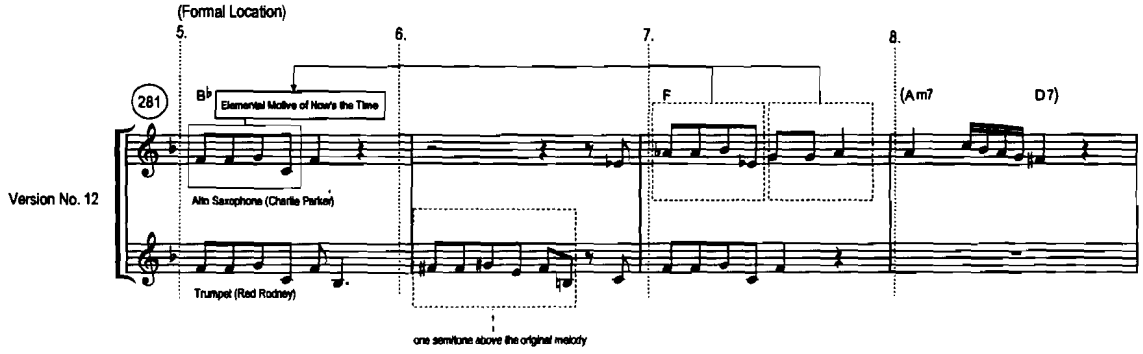
Example 171. The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of *Now's the Time*, mm. 277-280.



In measure 282, Parker drops out while Rodney transposes the original thematic material one semitone higher (Example 172). This treatment can be associated with the aforementioned chromaticism found in measure seventeen and eighteen. Instead of

superimposing the figure to chromaticize the underlying harmony in the first half of the second section, Rodney uses the same treatment in the second measure of the theme. In measure 283, Parker employs a countermelody derived from the elemental motive of the theme which is extended into measure 284, the eighth measure of the blues form, in the format of the improvisational line outlining the secondary dominant chord V^7/ii and its related secondary supertonic. Rodney is either resting or inaudible in measure 284.

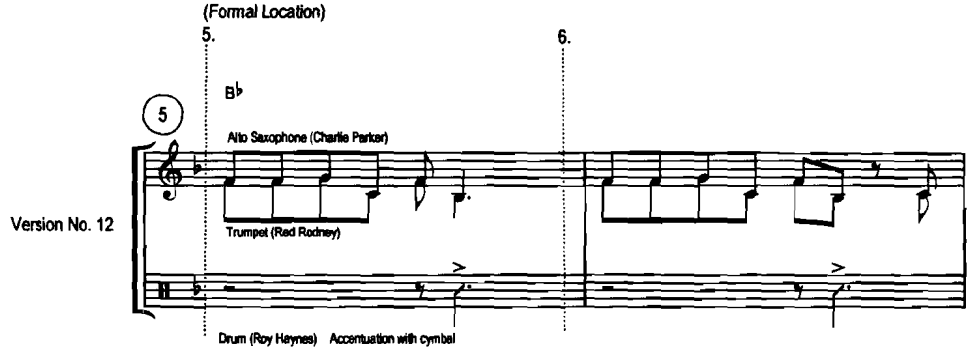
Example 172. The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of *Now's the Time*, mm. 281-284.



Although Rodney recalled that Parker's working quintet did not rehearse during this period,[53] the rhythm section seems to be unified as reflected in the coordinated performance between drummer Roy Haynes and bassist Tommy Potter. Haynes contributes to the musical unification of the theme of *Now's the Time* with cymbal accentuations in the fifth and the sixth measure of the theme (Example 173).

[53]Woideck, *Charlie Parker*, 164.

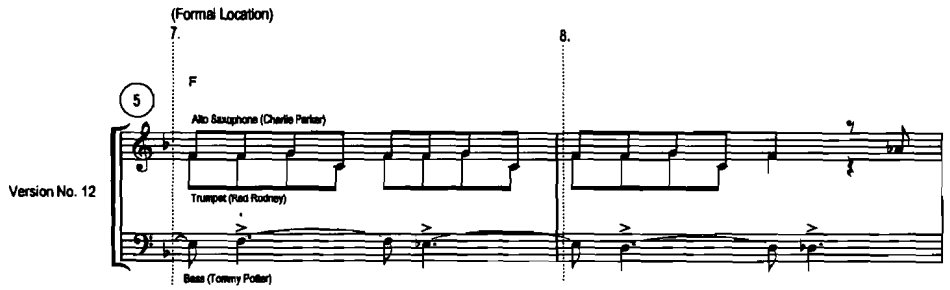
Example 173. The cymbal accentuations performed by Roy Haynes in the twelfth version of *Now's the Time*, mm. 5-6.



The employment of accentuation generates musical contrast to the theme that is principally constructed with repetitive patterns. It is noticeable that this treatment can also be observed in the thematic reentrance section. Furthermore, bassist Tommy Potter also coordinates this particular employment with rhythmic accents.

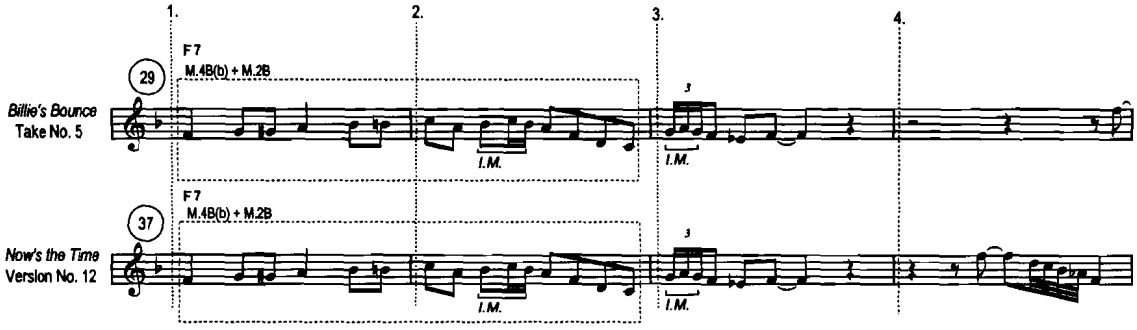
In the seventh and eighth measure of the first thematic chorus, Potter employs a descending bass line with accentuations on the up beats to generate oblique motion against the stationary thematic material performed by Parker and Rodney (Example 174). Similar to Haynes' cymbal accents, Potter consistently employed this descending bass line in the same formal location of all thematic choruses in this version of *Now's the Time*. It is noted that, because of the inadequate audio quality, pianist Al Haig's contributions to the coordinated presentation of the theme cannot be observed.

Example 174. The descending bass line employed by Tommy Potter in the twelfth version of *Now's the Time*, mm. 7-8.



In this improvisation, Parker remarkably quotes the complete opening statement of his *Billie's Bounce* recorded in 1945. This installment can be observed from measure thirty-seven to thirty-nine, the first section of the second improvised chorus, corresponding to the formal location of the original line (Example 175). Parker's *Billie's Bounce* was recorded on November 26, 1945 at the WOR Studios in New York City. Five takes of *Billie's Bounce* survive from that particular recording date. The fifth take, chosen as the master take, was released in the album *Charlie Parker's Reboppers*, the first commercial release to document Parker's ability as a band leader. Parker's *Now's the Time* was also included on the same album. As both compositions are based upon the same harmonic syntax of twelve-bar blues form in the key of F and process the similar level of significance in Parker's musical career, it is plausible that Parker quotes the improvisational line consciously instead of merely reusing the formula. In the same version of *Now's the Time*, pianist Al Haig also quotes the same phrase with minor modifications in his own improvisation, tagging a motive from the theme of *Billie's Bounce* to acknowledge the derivation of Parker's quotation. Haig's quote will be discussed later in this analysis.

Example 175. The comparison of Charlie Parker's improvisational lines in the fifth take of *Billie's Bounce* and the twelfth version of *Now's the Time*.

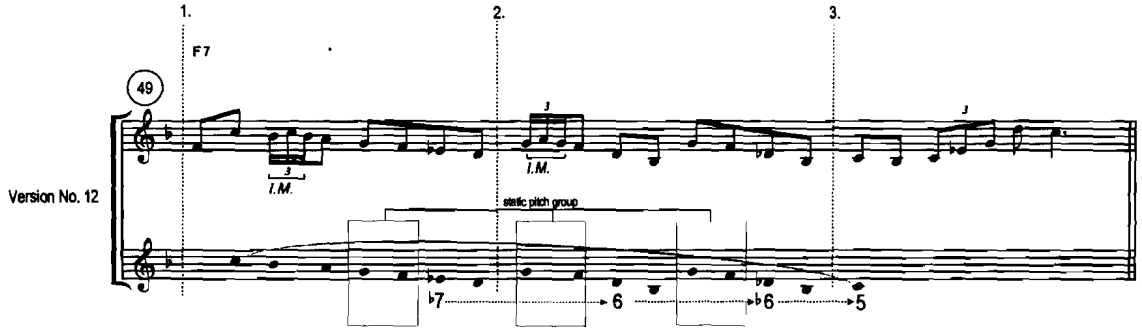


Parker's improvisational line in measure forty-nine to fifty-one, the first to the third measure of the blues form, serves as the linear presentation of the technique that is often referred to as contrapuntal elaboration of static harmony (Example 176). As illustrated in the example, pitch G4 and F4 are included in the static pitch group, while active pitches display a descending motion, targeting the dominant note in measure fifty-one. This improvisational line illustrates the fourth variant of the contrapuntal elaboration of static harmony defined by jazz scholar David Baker.[54] The significance of Parker's line is the employment of the static pitch group instead of a single static pitch, generating a linear contrast against the active pitches. Parker's two employments of the invert mordent create linear emphases on the down beat of the second beat in measure forty-nine and the down beat of the first beat in measure fifty as the means to avoid over-emphasizing the static pitch group. Additionally, the concluding figure of this line is

[54]Baker, *Jazz Language*, 61.

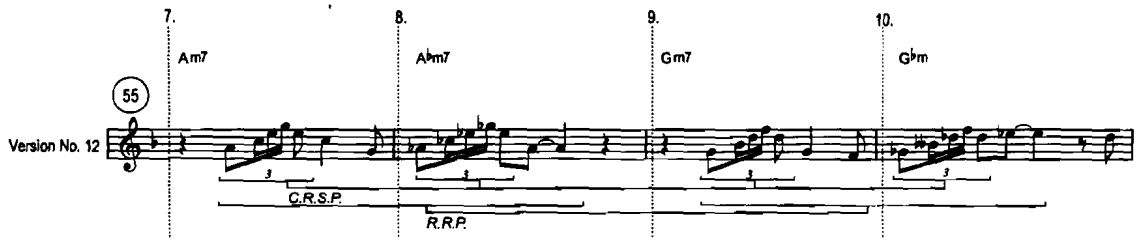
identical to Parker's treatment in measure nineteen in the eleventh version of *Now's the Time*.

Example 176. The organization of Charlie Parker's improvisational line in the twelfth version of *Now's the Time*, mm. 49-51.



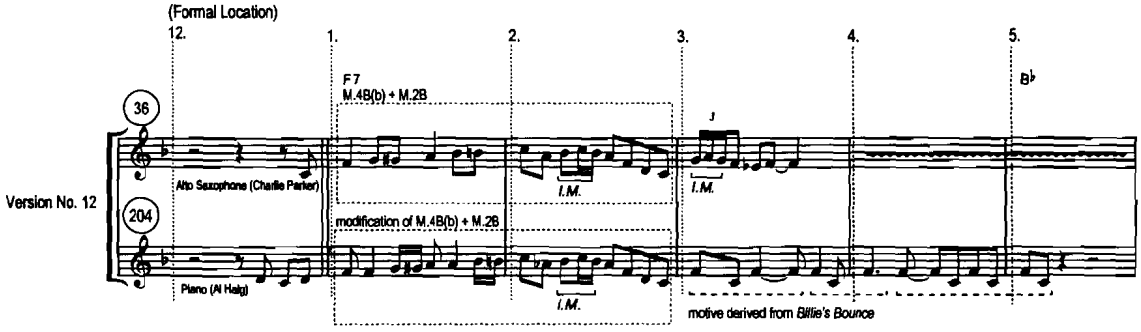
From measure fifty-five to fifty-eight, the seventh to the tenth measure of the third improvised chorus, Parker utilizes a chromatic real sequential pattern as the linear execution of the harmonic superimposition based on the chromatic parallelism (Example 177). The pattern is initiated in measure fifty-five, the seventh measure of the chorus, and systematically descends in the format of chromatic transposition until measure fifty-eight. The phrase is divided into two distinct sections with the installment of rhythmical repetitive pattern to de-emphasize the mechanical effect created by the extended employment of sequential patterns. Furthermore, the concluding figure of these two sections also displays a responsorial design, formulating an antecedent and consequent construction. It is noted that the chromatic real sequential pattern is marginally interrupted in measure fifty-eight, as Parker employs the pitch F4 in the first beat of the measure instead of pitch F♭4.

Example 177. The sequential pattern employed by Charlie Parker in the twelfth version of *Now's the Time*, mm. 55-58.



The interplay between Parker and Haig is worth mentioning. Haig, emulating the piano accompaniment in the first official release of *Now's the Time* recorded in 1945, employs the "mop-mop" figure in measure seventy-two. Remarkably, Haig also quotes Parker's improvisational line in the beginning of the third improvised chorus (Example 178).

Example 178. The comparison of improvisational lines employed by Charlie Parker and Al Haig in the twelfth version of *Now's the Time*.



Haig skillfully modifies Parker's large-scale motive M.4B(b) + M.2B to create his own variation and develops a motive derived from the theme of Parker's *Billie's Bounce*

at the end of the phrase. It is plausible that the combination of motive M.4B(b) + M.2B and the *Billie's Bounce* motive signifies that Haig was articulating his understanding that Parker was quoting his own opening statement from *Billie's Bounce* as discussed earlier.

Other performances from the this particular session also provide some excellent samples of Parker's improvisational treatments.[55] At the point of two minutes and nine seconds of *I Cover the Waterfront*, Parker employs an improvisational line with similar linear design when comparing with the sixteenth-note figure in the upper first violin part prior section C in the overture of *The Nutcracker* by Peter Ilyich Tchaikovsky. The ending of this track demonstrates Parker's usage of the figure from *Country Garden* as the coda. Trumpeter Red Rodney's instantaneous display of the coordinated performance is most striking. Additionally, bassist Tommy Potter employs a figure that resembles the motive M.46 in the motive catalog complied by Thomas Owens. This employment can be observed at the point of one minute and thirty-six seconds of the track. At the point of three minutes and fifty-nine seconds of *Cheryl*, Parker employs a sequential pattern in which the melodic contour is based upon a pair of augmented fourths. A rare instance of Parker's display of his skills in the altissimo register can be observed at the point of four minutes and ten seconds of the track where the pitch C6 can be heard. At the point of one minute and fifty-five seconds of *Wee*, Parker employs a sequential pattern, which is based upon the prime form (0,2,7), in the chromatic descending format.

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[55]All tracks mentioned in the paragraph refer to the long version in *Bird's Eyes: Last Unissued, Vol. 2/3.*

Selected Motives

Parker employed sixteen selected motives in this improvisation, including motive M.1A + M.6A(a), M.2B [cell motive], M.3A(a), M.3A(b), M.4A(b), M.10(a), M.16A(a), M.20(b) [partial fraction], M.21(b), M.4B(b) + M.2B, M.5C(a) + M.3A(a) + M.2B, M.19C, and M.54 (Table 40). One occurrence of motive M.1A + M.6A(a) can be observed in measure 104 as the initiative figure of the phrase. Motive M.2B [cell motive] is morphed into motive M.3A(b) in measure thirty-one and thirty-two. One occurrence of motive M.3A(a) can be found in measure ninety-two to outline the secondary dominant chord V^7/ii. Motive M.3A(b) occurs twice in this improvisation. The second occurrence is paired with a motive M.20(b) [partial fraction] in measure 105 to 106. One occurrence of motive M.4A(b) appears in its diminutive format in measure sixty-one, following the digital pattern in the second and third beat of the measure. Motive M.21(b) occurs twice as the principal figure in the employment of repetitive patterns in measure seventy-nine to eighty-one. The melodic figure in measure eighty-one can be considered an incomplete version of motive M.21(b).

The large-scale motive M.4B(b) + M.2B, employing the conventional formal location, can be observed in the first two measures of the second improvised chorus in measure thirty-seven and thirty-eight. Motive M.5C(a) + M.3A(a) + M.2B, Parker's signature line, occurs twice. The first occurrence is employed as the linear climax of the second improvised chorus, while the second occurrence is found as the concluding figure of the fourth chorus. Both occurrences appear in the conventional formal location. An occurrence of motive M.19C is located in the last chorus which is uncommon to some

Table 40. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated November, 1949

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	mm. 104	1
M.2B	NA	0
M.2B [cell motive]	mm. 31	1
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 92	1
M.3A(b)	mm. 31-32, 105-106	2
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	mm. 61-62	1
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 90	1
M.12A(a)	NA	0
M.16A(a)	mm. 74	1
M.20(b) [partial fraction]	mm. 106	1
M.21(b)	mm. 79, 80	2
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	mm. 37-38	1
M.5C(a) + M.3A(a) + M.2B	mm. 45-47, 69-71	2
M.19C	mm. 97-100	1
M.40B(a)	NA	0
M.54	mm. 86-87	1
S.M.3	NA	0
S.M.4	NA	0
S.M.5	NA	0
	Total	16

extent as motive M.19C is usually employed in an interior chorus in performances of *Now's the Time*. The principal figure of the phrase reappears in measure 101 in the transposed format. Motive M.54 can be observed in measure eighty-six, outlining the dominant chord with raised fifth by utilizing a melodic figure derived from a whole-tone scale. Motives that are not included in the list of the selected motives can also be found. Occurrences of motive M.11A can be observed within the opening statement of this improvisation in measure twenty-six and the fourth beat of measure thirty-two to the first beat of the subsequent measure. The principal figure in the employment of a chromatic real sequential pattern from measure fifty-five to fifty-seven can be associated with motive M.9(c) in Thomas Owens' catalog of Parker's formulas. Motive M.16B can also be found in measure 102 to 103.

Figurations and Improvisatory Elements

A total of forty-four figurations and elements of the improvisation can be found in the graphic analysis (Table 41). Five occurrences of 3-♭9 melodic motion are found with figures in the motive M.3A class. The inverted mordent occurs eleven times as the predominant linear embellishment. The decorated enclosure appears seven times. The first and the second occurrence are closely related. The former, located in measure forty-five, is reprocessed in measure forty-six one octave higher to establish the latter. Two occurrences of double decorated enclosure can be observed in measure forty-six and measure sixty-nine to seventy, displaying the linear characteristic of motive M.5C(a). One occurrence of the pedal note is located in measure eighty-three to eighty-five,

Table 41. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated November, 1949

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 32, 46, 70, 92, 106	5
T.S.	NA	0
I.M.	mm. 31, 35, 38, 39, 47, 49, 50, 71, 89, 93, 105	11
E.C.	NA	0
D.E.C.	mm. 45, 46, 46, 64, 65, 69, 70	7
P.N.	mm. 83-85	1
L.C.	mm. 43, 66, 75	3
A.T.	mm. 4,	1
D.R.	mm. 75, 87	2
C.R.	NA	0
R.P.	mm. 79/80/81, 107-109	2
R.R.P.	mm. 55-56/57-58	1
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	mm. 55/56/57/58	1
M.A.	mm. 45-47/69-71, 97/99/101	2
H.S.	mm. 32, 44, 56-58, 92	4
H.G.	NA	0
D.G.	mm. 31-33, 43-45, 46-47, 69-71	4
	Total	44

prolonging the emphasis of the dominant note to prepare for the melodic figure derived from a whole-tone scale found in the first section of the sixth improvised chorus. Subsequently, the melodic figure concludes in measure eighty-seven, returning to the dominant tone one octave lower. The usage of linear chromaticism can be examined in three associated occurrences in this improvisation. The third occurrence, located in measure seventy-five, differs from the common employment as an ascending chromatic line can be observed. The occurrence of anticipation can be identified in measure forty-

two, shifting the emphasis of the tonic chord two beats earlier. Two occurrences of the delayed resolution can be identified in this improvisation. In the first occurrence, the subdominant note is held against the tonic chord in measure seventy-five. In the second occurrence, the employment of figure derived from a whole-tone scale destabilizes the melodic structure until the pitch C4 is reached. Two occurrences of repetitive patterns can be observed. The second occurrence, located in measure 107 and 109, is separated with a syncopated melodic figure in measure 108. One employment of chromatic real sequential pattern can be examined from measure fifty-five to fifty-eight with the aforementioned organization generated from the employment of a rhythmical repetitive pattern.

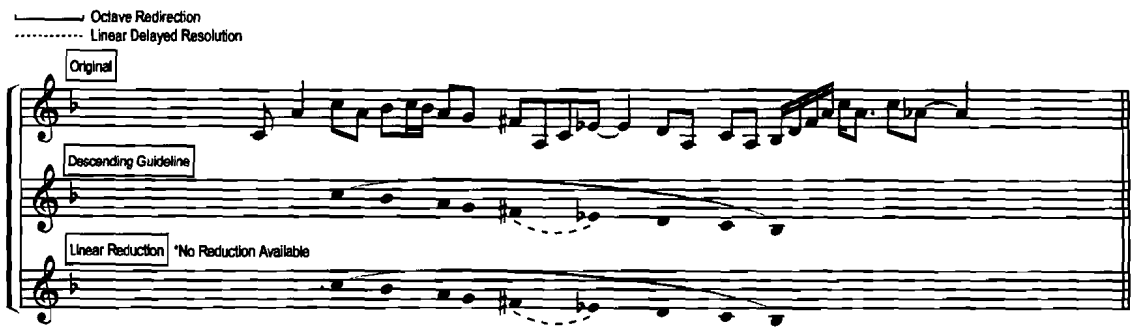
Two occurrences of motivic alliance can be identified in this improvisation. In the first occurrence, an instance of allied motives with the inter-chorus association, M.A.1A occurs as the ending phrase in measure forty-five to forty-seven, the ninth to eleventh measure of the second chorus. In the fourth chorus, M.A.1B occurs in the same formal location as M.A.1A. The association is strong as both figures are Parker's signature line, the large-scale motive M.5C(a) + M.3A(a) + M.2B. In the second occurrence, an instance of allied motives with the phrasal and inter-sectional association, M.A.2A and M.A.2B occupy the first and the third measure of the last chorus, generating a double two-measure phrasing structure. M.A.2C occurs in measure 101, the fifth measure of the chorus, creating an inter-sectional association with M.A.2A.

Four occurrences of harmonic superimposition technique can be identified in this version. The first occurrence, employed in measure thirty-two, the eighth measure of the

blues form, illustrates the employment of the motive M.3A class to imply of the secondary dominant chord V^7/ii. The second occurrence, located in the eighth measure of the second chorus, is somewhat ambiguous. It could be analyzed as the altered secondary dominant chord V^7/ii, the altered secondary dominant chord V^7/V, or the chord sequence based on chromatic parallelism. The third occurrence, found in measure fifty-five to fifty-eight, demonstrates an extended employment of chromatic parallelism as Parker's improvisational line implies a chromatically descending chord progression from an A minor triad to a G-flat minor triad. The fourth occurrence, located in measure ninety-two, shares the similar function with the first occurrence as the melodic line displays the implication of the secondary dominant chord V^7/ii in the eighth measure of the sixth improvised chorus. It is noted that this improvisational line is rhythmically ambiguous and Parker's shifting accents, especially on the pitch E♭5, further contribute to the difficulty of attempting to transcribe this line.

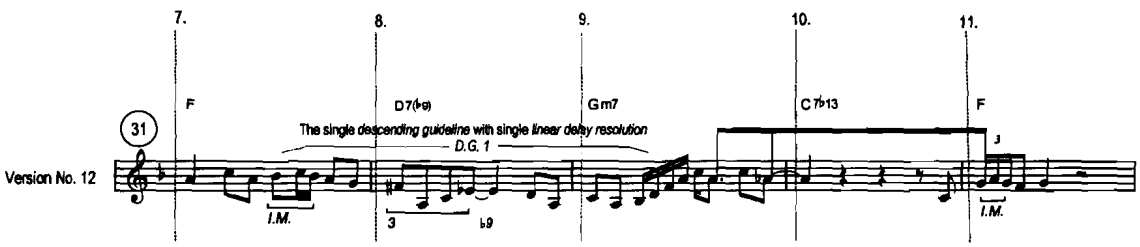
Three occurrences of descending guideline can be observed in this improvisation. The first occurrence, D.G.1, functions as the linear structure of the improvisational line from measure thirty-one to thirty-three (Example 179). This guideline is initiated with the motive M.2B [cell motive] and followed by the motive M.3A(b).

Example 179. The construction of D.G.1: The single descending guideline with single linear delayed resolution.



To further extend the descending structural construction, Parker also employs a short descending linear structure at the end of this improvisational line (Example 180). This short guideline, comprising of the pitch A4, A♭4, and G4, starts at the third beat of measure thirty-three to generate the linear association between this phrase and the melodic figure in measure thirty-five.

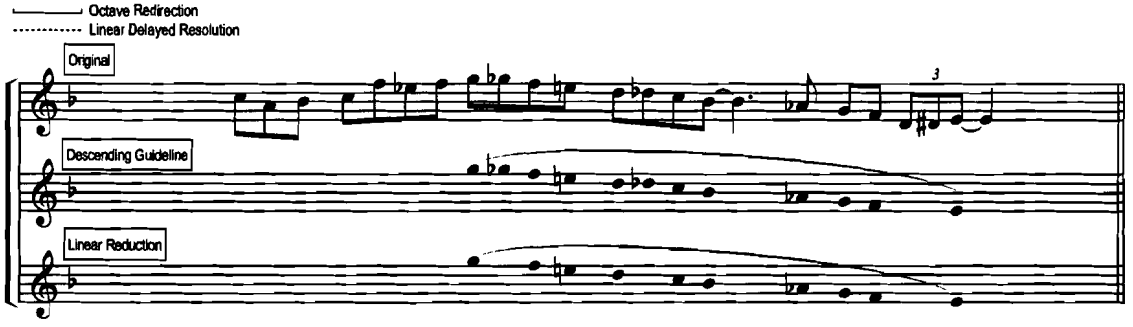
Example 180. The short linear structure line employed by Charlie Parker's in the twelfth version of *Now's the Time*, mm. 31-35.



The second occurrence of descending guideline, D.G.2, functions as the linear structure of the improvisational line from measure forty-three to forty-five (Example

181). This guideline is initiated with a descending chromatic line based upon linear chromaticism and concluded with the employment of decorated enclosure.

Example 181. The construction of D.G.2: The single descending guideline.

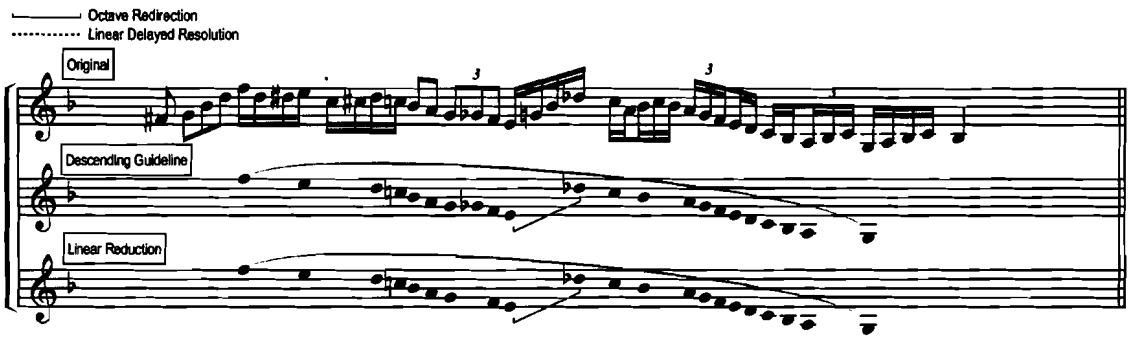


The third occurrence, D.G.3, following D.G.2, functions as the linear structure of the improvisational line from measure forty-five to forty-seven (Example 182). It is noticeable that the ending figure of D.G.2 is altered and employed as the initiative figure in D.G.3 one octave higher, generating the desirable linear coherence.

Example 182. The construction of D.G.3: The single descending guideline with single octave redirection.

The fourth occurrence, D.G.4, functions as the linear structure from measure sixty-nine to seventy-one (Example 183). This guideline is identical to D.G.3 as both guidelines serve as the linear structure for Parker's signature line.

Example 183. The construction of D.G.4: The single descending guideline with single octave redirection.



Shorter descending guidelines can also be found in this improvisation. For example, Parker's double-time melodic figure in measure sixty-four to sixty-five can be identified as a short structural line with decorated enclosure as the initiative figure.

Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employed pitch C5, which represents 13.2% of 549 attacks as the dominant pitch in this improvisation (Table 42). Pitch A4, which represents 10.5%, and F4, which represents 9.6% of all attacks, functions as the pitches of secondary importance. The most dominant pitch of the blue notes is pitch A♭4, which represents 3.2% of all attacks. The lowest pitches, D♭3 to E3, that

Table 42. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated November, 1949

Pitch Class	Pitch Letter Name	Octave Specification (3) *N*	(3) (%)	(4) *N*	(4) (%)	(5) *N*	(5) (%)	Pitch-Class *N*	Pitch-Class (%)
0	C	NA	NA	30	5.4	73	13.2	103	18.7
1	C♯/D♭	0	0.0	8	1.4	11	2.0	19	3.4
2	D	0	0.0	22	4.0	30	5.4	52	9.4
3	D♯/E♭	0	0.0	13	2.3	11	2.0	24	4.3
4	E	0	0.0	19	3.4	9	1.6	28	5.1
5	F	2	0.3	53	9.6	22	4.0	77	14.0
6	F♯/G♭	0	0.0	9	1.6	6	1.0	15	2.7
7	G	3	0.5	51	9.2	9	1.6	63	11.4
8	G♯/A♭	2	0.3	18	3.2	1	0.1	21	3.8
9	A	10	1.8	58	10.5	NA	NA	68	12.3
10	A♯/B♭	22	4.0	49	8.9	NA	NA	71	12.9
11	B	1	0.1	7	1.2	NA	NA	8	1.4
							Total	549	

demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed frequently when compared with Parker's earlier versions, representing 6.9% of the total attacks. The lowest pitch, F3, and the highest pitch, A♭5, generate a range of twenty-seven semitones.

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 18.7% of all 549 attacks. The pitch-class integers of secondary importance

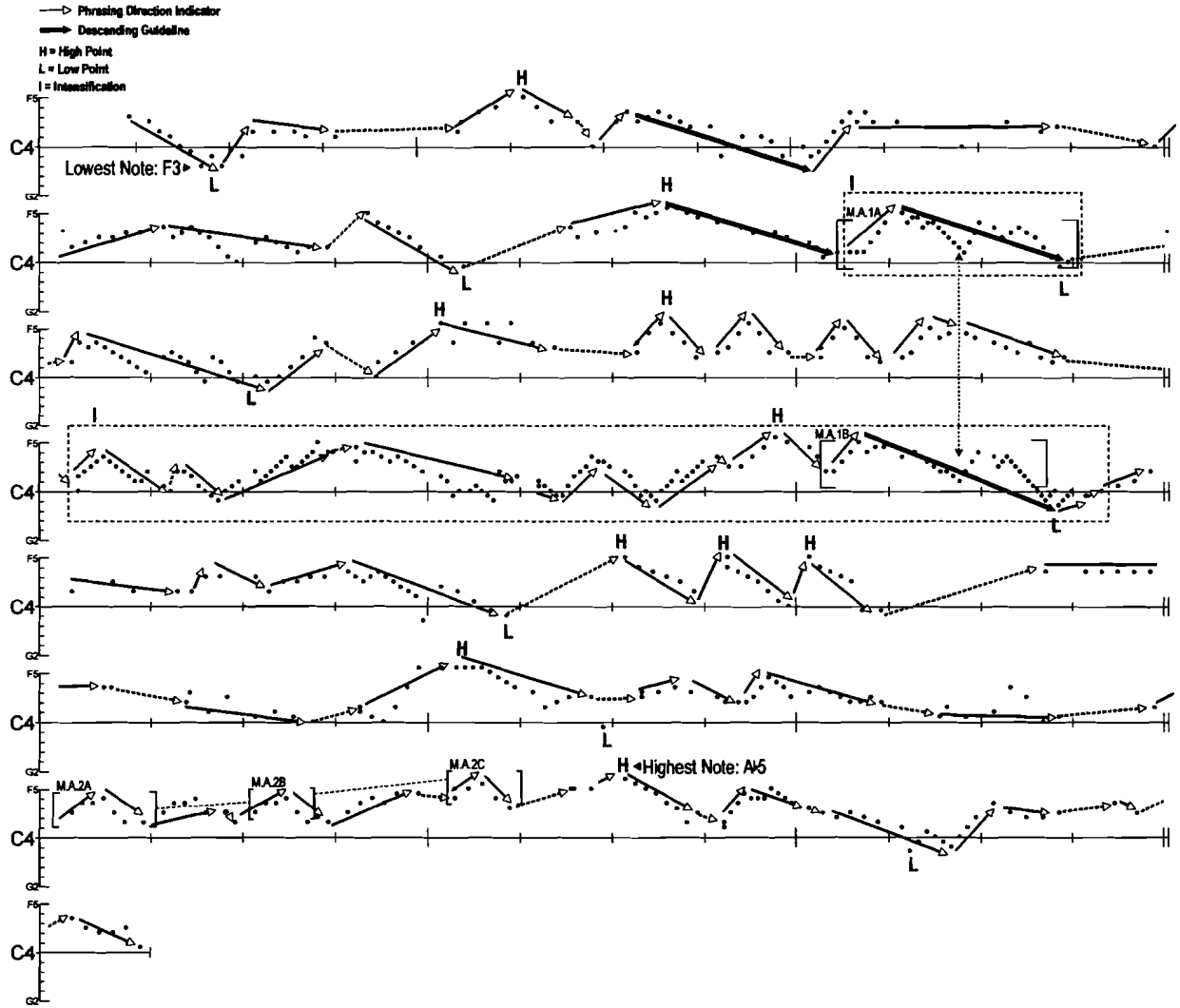
include pitch-class 5, which represents 14.0%, pitch-class 10, which represents 12.9%, and pitch-class 9, which represents 12.3% of total attacks. Pitch-class 3, which represents 4.3%, pitch-class 8, which represents 3.8%, and pitch-class 11, which represents 1.4%, collectively display 9.6% of all 549 attacks and help to enhance the tonal color through their quality as blues notes.

Phrasing Structure

Seven models of phrasing direction can be observed in this improvisation (Graph 10). In the first chorus, the model is initiated with the introduction of the low point, the pitch F3, which is also the lowest note in this improvisation, in the opening statement. The high point is introduced in the middle second of the chorus which is followed by the descending line. The phrasing redirection is found in the ninth measure of the chorus and the horizontal line can be observed in the third section of the chorus

In the second chorus, the model begins with an improvisational line that often functions as the opening statement of improvised sections in *Now's the Time*. The low point is reached in the fifth measure of the chorus with the employment of the high point that can be observed two measures later to generate dynamic change of linear altitude. The intensification section can be found in the last part of the chorus with the employment of M.A.1A which establishes the inter-chorus relationship between the second and the fourth chorus. The low point is reached at the end of the intensification section to conclude the model.

Graph 10. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated November, 1949.



In the third chorus, the model begins with a gradually descending phrasing structure to reach the low point in the third measure of the chorus. The transitory redirection of phrasing can be observed at the end of the phrase. The high point is reached in the fifth measure of the chorus. The undulating phrasing that illustrates chromatic parallelism can be observed from the sixth to the tenth measure of the chorus. This passage, started with the restated high point of the chorus, also displays an observable descending tendency gradually approaching the end of the chorus.

In the fourth chorus, the intensification section in this improvisation, starts with rapid runs and gradually increases the phrasing level until the end of third measure. A descending motion can be observed in the fourth measure which is followed by a long undulating line in the second section of the chorus. The high point is reached in the eighth measure of the chorus and is followed by the employment of M.A.1B. The low point is reached at the end of the intensification section which is followed by the redirected phrasing structure to conclude the model.

In fifth chorus, the model starts with a declamatory phrase. The phrasing direction reaches the low point in the fifth measure of the chorus. It is noted that the pitch G3, one semitone lower than the indicated low point, is employed at the end of the fourth measure. However, it is not perceived as the low point due to its weaker placement and comparably short duration. The phrasing direction rises to the high level abruptly and reaches the high point in the seventh measure. The high point is restated successively in the eighth and the ninth measure. A prolonged silence can be observed in

the last part of the chorus which is followed by the employment of a pedal note as the preparatory treatment for the linear material in the subsequent chorus.

In the sixth chorus, the model continues with the employment of a pedal note initiated from the pervious chorus and displaying a descending phrasing structure in the first part of the chorus. Rapid ascending motion can be observed in the fourth measure of the chorus and the high point is reached at the beginning of the fifth measure. The descending motion dominates the remaining portion of the chorus. It is noted that the pitch G5, located at the end of the ninth measure, processes a descending tendency toward the pitch F4 in the following measure. This descending tendency is prolonged with the pitch E4 and the pitch D4 in the eleventh measure of the chorus.

In the seventh chorus, the model begins with the employment of M.A.2A and M.A.2B, generating a short undulating double two-measure phrasing structure. M.A.2C is employed at the beginning of the second section of the chorus to create inter-sectional association. The high point, the pitch A♭5, which is also the highest note in this improvisation, is reached in the fifth measure of the chorus and is followed by a rapid descending phrasing. The phrasing direction descends to the low point in the tenth measure of the chorus with the redirected phrasing motion as the concluding figure. The employment of repetitive pattern can be found in the eleventh measure of the chorus and is restated in the beginning of the subsequent chorus.

A visual comparison of models displays significant contrasts between the choruses. It is noted that the lowest note and the highest note of the improvisation are employed apart from each other. The model in the second chorus is commonly utilized

by Parker in other versions of *Now's the Time*. The fourth chorus is the most intensified section and is employed in the midpoint of the improvisation. The comparison between the third chorus and the sixth chorus shows similar short undulating lines in the second section of the choruses. It is noticeable that Parker varies his treatments when approaching and departing this particular section to generate musical interest. The short redirected phrasing is found at the end of the improvisation as the effective concluding device.

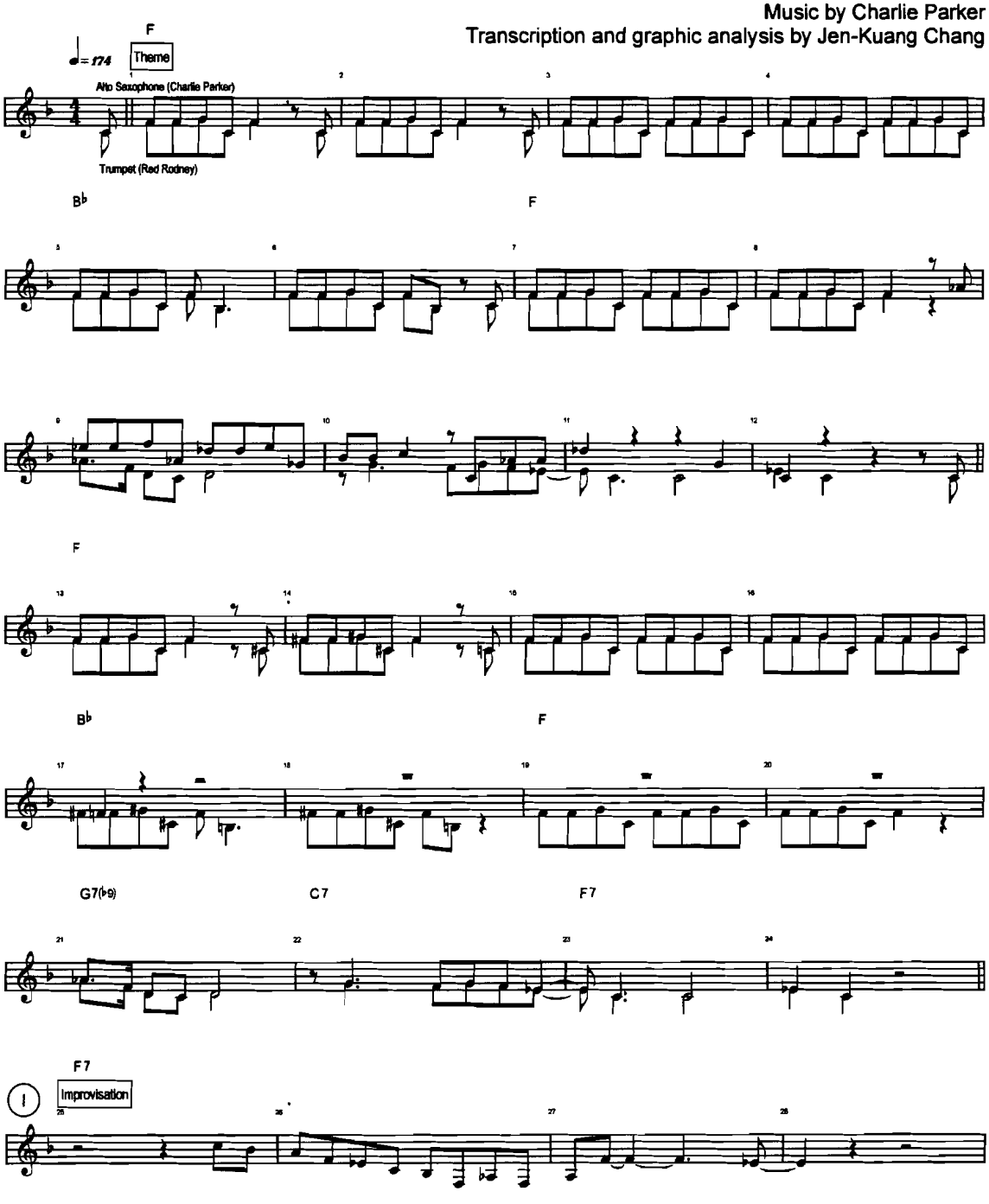
Information of the Graphic Analysis

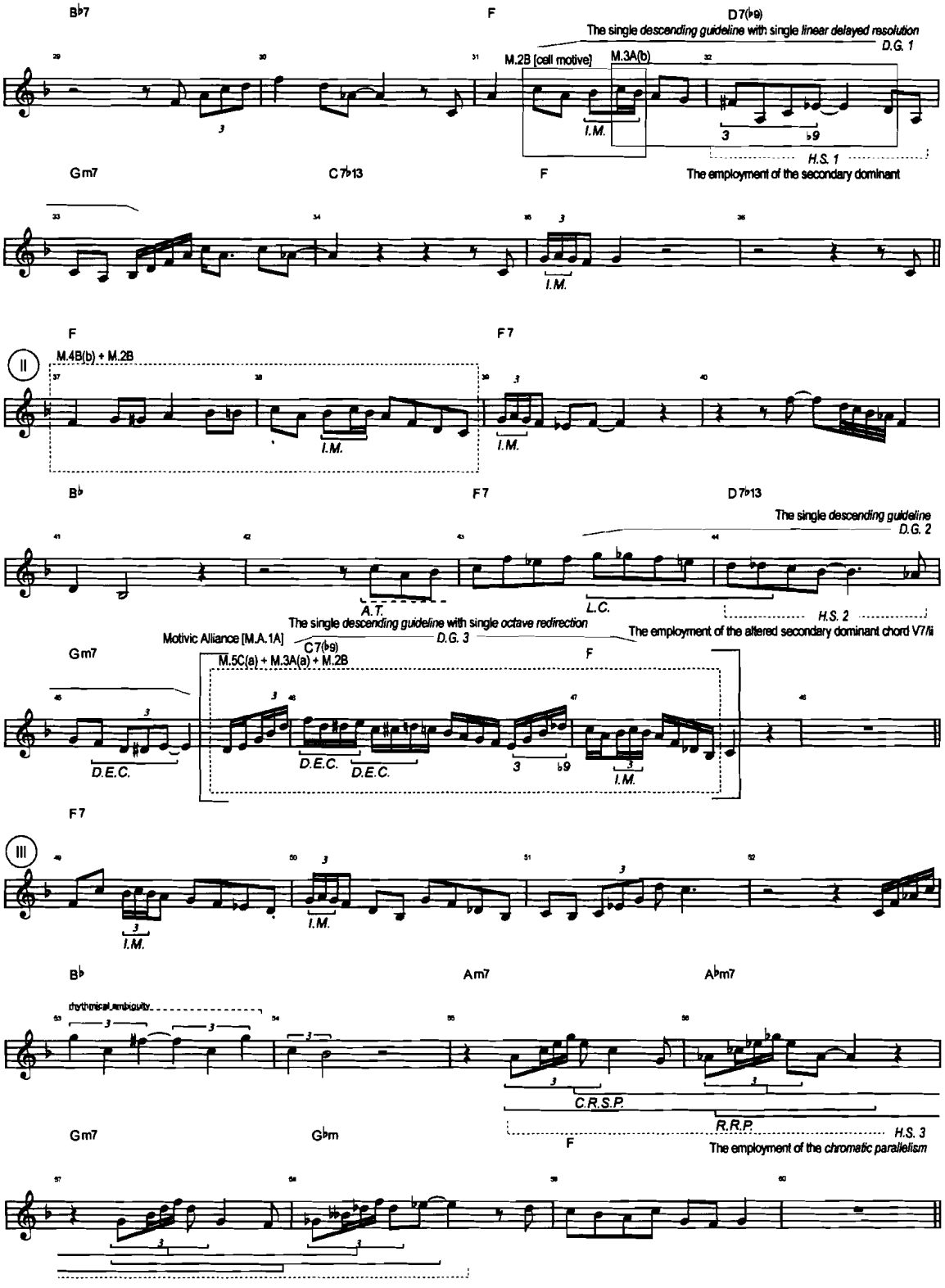
The graphic analysis contains the transcription of the wire recording of Parker's *Now's the Time* performed in November 1949 in the concert key. The treatments of the theme performed by Parker and Rodney are transcribed. The entire transcription comprises 289 measures, containing four choruses of the theme and seven choruses of improvisation, of Parker's treatment of *Now's the Time*.

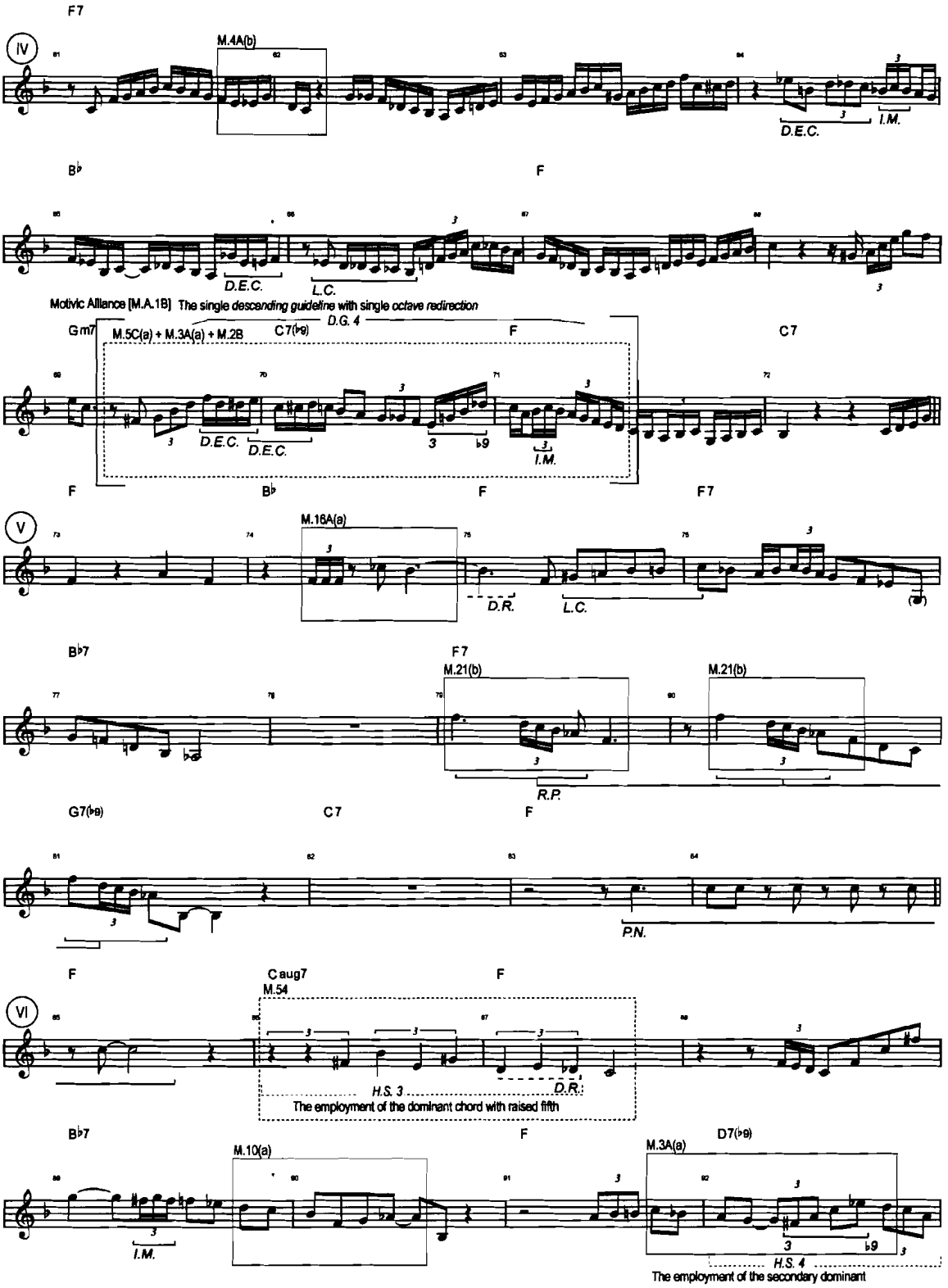
NOW'S THE TIME

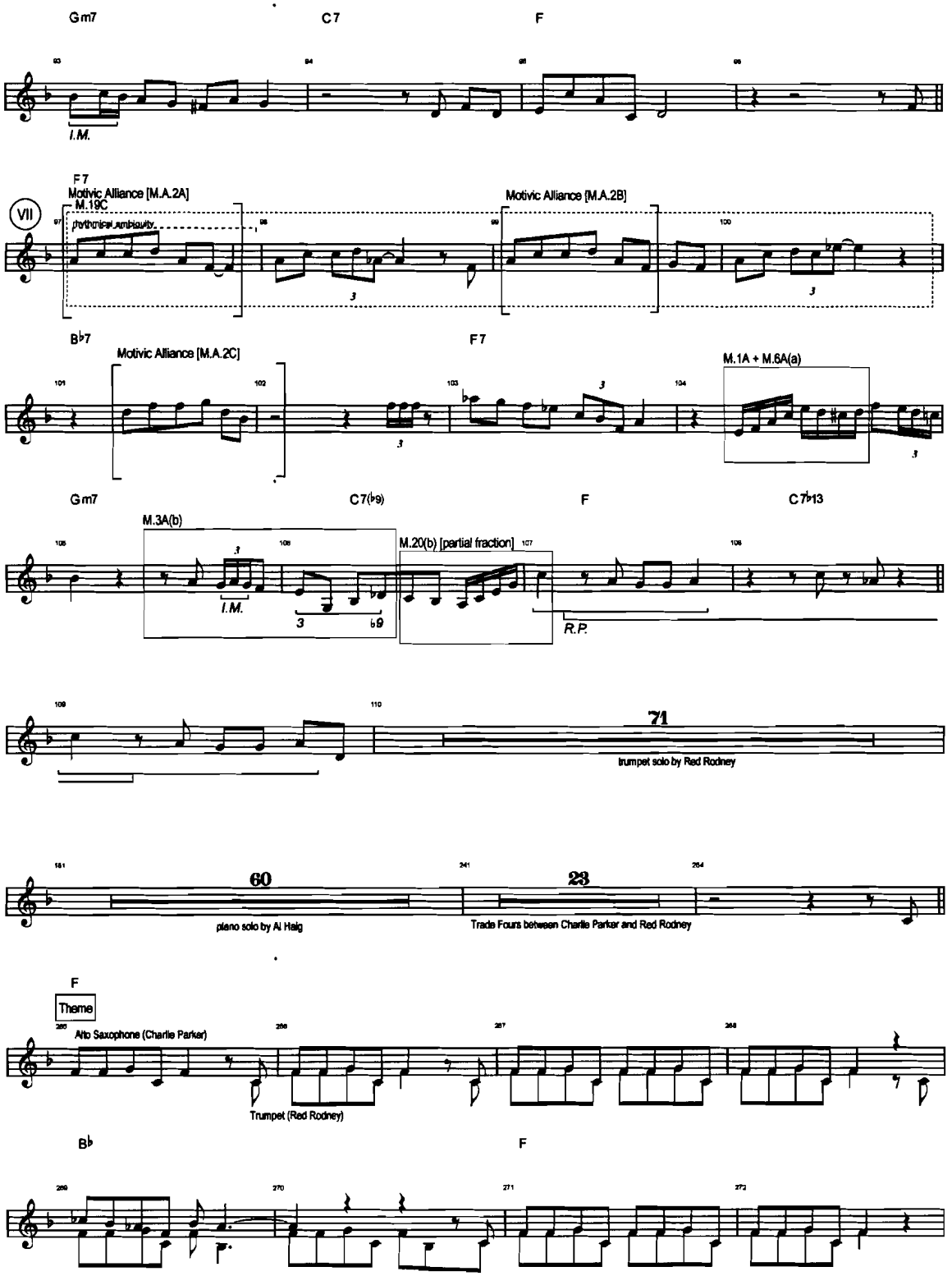
November 1949 (exact date unknown) Pershing Hotel Ballroom Chicago

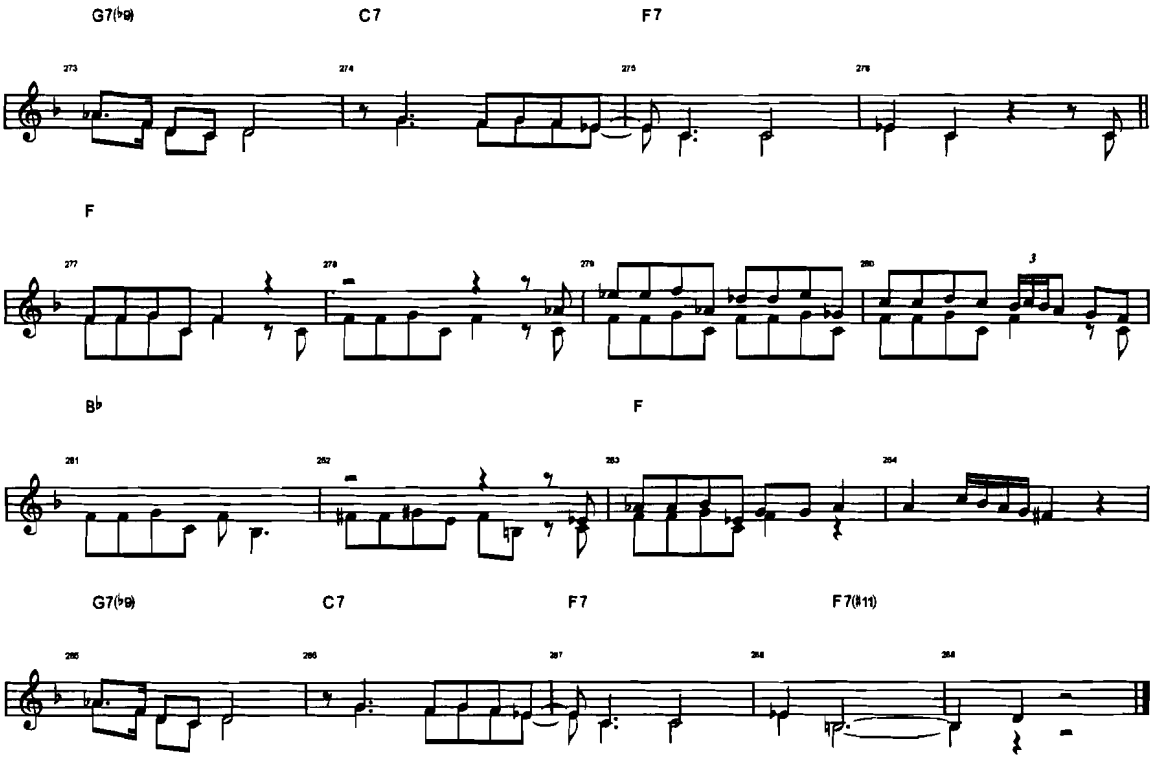
Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang




B♭7
F
D7(♭9)
The single descending guideline with single linear delayed resolution
D.G. 1
M.2B [cell motive]
M.3A(b)
I.M.
H.S. 1
Gm7
C7♭13
F
The employment of the secondary dominant
F
F7
II
M.4B(b) + M.2B
B♭
F7
D7♭13
The single descending guideline
D.G. 2
A.T.
L.C.
H.S. 2
The employment of the altered secondary dominant chord V7/ii
Motivic Alliance [M.A.1A]
C7(♭9)
D.G. 3
The single descending guideline with single octave redirection
Gm7
M.5C(a) + M.3A(a) + M.2B
F
D.E.C.
F7
III
B♭
Am7
A♭m7
rhythmical ambiguity
C.R.S.P.
R.R.P.
H.S. 3
The employment of the chromatic parallelism
Gm7
G♭m
F


F7
IV
M.4A(b)
D.E.C.
I.M.
B♭
F
D.E.C.
L.C.
Motivic Alliance [M.A.1B] The single descending guideline with single octave redirection
Gm7
M.5C(a) + M.3A(a) + M.2B
C7(♭9)
D.G. 4
F
C7
D.E.C.
D.E.C.
3
♭9
I.M.
F
B♭
F
F7
V
M.16A(a)
D.R.
L.C.
B♭7
F7
M.21(b)
M.21(b)
R.P.
G7(♭9)
C7
F
P.N.
F
Caug7
F
VI
M.54
H.S. 3
D.R.
The employment of the dominant chord with raised fifth
B♭7
F
D7(♭9)
M.10(a)
M.3A(a)
I.M.
3
♭9
H.S. 4
The employment of the secondary dominant


Gm7
C7
F
I.M.
F7
Motivic Alliance [M.A.2A]
M.19C
rhythmical ambiguity
Motivic Alliance [M.A.2B]
VII
B♭7
Motivic Alliance [M.A.2C]
F7
M.1A + M.6A(a)
Gm7
C7(♭9)
F
C7♭13
M.3A(b)
M.20(b) [partial fraction]
I.M.
R.P.
71
trumpet solo by Red Rodney
60
piano solo by Al Haig
23
Trade Fours between Charlie Parker and Red Rodney
F
Theme
Alto Saxophone (Charlie Parker)
Trumpet (Red Rodney)
B♭
F


G7(♭9)
C7
F7
F
B♭
F
G7(♭9)
C7
F7
F7(♯11)

Version 13: December 24, 1949

Charlie Parker was in his prime in this version of *Now's the Time*. His instrumental execution and the interplay with the band members are remarkable. It is noted that the thematic treatment of this version is identical to the previous version, illustrating the typical thematic arrangement of *Now's the Time* by Parker's working quintet. The striking improvisational installments include motivic improvisation technique by developing the supplementary motive S.M.1 in the first chorus and the employment of the large-scale motivic alliance labeled as the M.A.4 class.

Historical Data of the Session

Parker and his working quintet were invited to perform in a Christmas concert held at Carnegie Hall on December 24, 1949. Parker was paired with trumpeter Red Rodney as the front line of the band, while pianist Al Haig, bassist Tommy Potter, and drummer Roy Haynes formed the rhythm sections. The repertory included *Ornithology*, *Cheryl*, *KoKo*, *Bird of Paradise*, *Now's the Time*, and possibly *Slat Peanuts*.[56]

The master of ceremonies was Symphony Sid Torin who was a celebrated disc jockey and was noted for his work as an announcer for Parker's quintet during the Royal Roost club broadcasts. This particular concert was also broadcasted over the Voice of America with Leonard Feather serving as host. Overall, the performances of Parker's quintet are outstanding, containing some of best samples showcasing the group.

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[56]Parker's remark at the end of *Now's the Time* seems to indicate the inclusion of *Salt Peanuts*. However, no recording of *Salt Peanuts* from this concert has survived.

Parker worked steadily during this period. The quintet performed a two-week engagement at the Birdland club, which was named in honor of Charlie Parker, from mid December 1949 to January 4, 1950.[57] The quintet soon returned to the Birdland on February 2 and was augmented by adding trombonist J. J. Johnson to form a sextet.

Information about the Track

The general information and the personnel data of this version are listed in detail in the following table (Table 43). This complete version of *Now's the Time* preserves five minutes and seven seconds of Parker's music.[58] The track begins with two choruses of the theme performed by both Parker and Rodney. Parker's improvisation begins at the point of thirty-two seconds of the track and lasts for six choruses. Rodney's six-chorus improvisation starts at the point of two minutes and seven seconds of the track which is followed by Haig's solo that begins at the point of three minutes and forty-two seconds of the track. At the point of four minutes and twenty-two seconds of track, Parker pronounces "*Salt Peanuts* is next" to the combo during the last chorus of Haig's improvisation. His pronouncement might have affected Haig's decision to shorten his improvisation to three-choruses and consequently lead to the omission of trade-four

[57]The Birdland club was opened on December 15, 1949, featuring several distinguished jazz musicians as guest soloists.

[58]Parker, *Jumpin' at the Roost: 1948-1949.*

Table 43. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated December 24, 1949

Source of Transcription		Information of Session	
Source	Cleopatra 1140	Date of Session	December 24, 1949
Source Format	Compact disc	Recording Site	Carnegie Hall
Release Year	2001	Location	New York
Running Time	5:07	Announcer	Symphony Sid Torin
Condition	Live performance	VOA Commentator	Leonard Feather
Status	Complete		
Label	Cleopatra		

Musicians	
Alto Saxophone	Charlie Parker
Trumpet	Red Rodney
Piano	Al Haig
Bass	Tommy Potter
Drum	Roy Haynes

General Treatments	
Introduction	NA
Theme	Parker and Rodney (12 mm. x 2)
Order of Improvisation	Parker, Rodney, and Haig
Trade Four	NA
Reentrance of the Theme	Parker and Rodney (12 mm. x 2)

section. One of the combo members, possibly Al Haig, reacted to Parker's announcement with surprise which suggests that the repertory was not prearranged. Additionally, it is

unclear if the combo performed *Salt Peanuts* after *Now's the Time*, as "no recording of this item has surfaced."[59] The reentrance of the theme can be observed at the point of four minutes and thirty seconds of the track. Additionally, the audio quality of this track is excellent. Jazz scholar Lawrence Koch comments that the performance is "well recorded for a live recording of this period."[60]

Annotation of the Performance

The treatment of the theme in this version is identical to the eleventh version of *Now's the Time*. Parker elaborates the theme with the employment of phrases derived from the elemental motive of the theme and the insertion of the improvisational line, while Rodney provides the unaltered melody as the thematic foundation for most part of the thematic choruses. The first alternation of the theme occurs in measure four, the fourth measure of the theme, as both Parker and Rodney restate the elemental motive of the theme to connect the first and the second section of the theme. In measure eighteen, the sixth measure of the theme, Parker employs a transposed and expanded version of the elemental motive of the theme to generate a linear variation (Example 184). Remarkably, this thematic embellishment is reinforced with the employment of abrupt dynamic change, creating an effective musical contrast. The dynamic level decreases after the last phrase of the first thematic chorus. The reprise of the theme is initiated with a moderately

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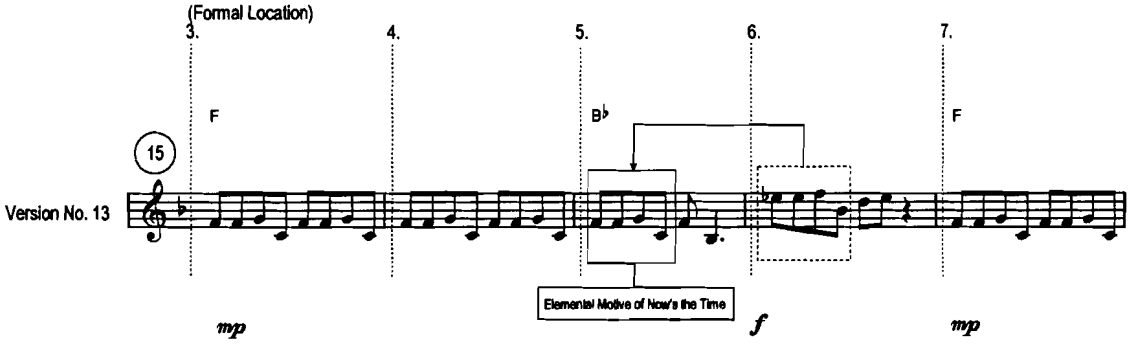
[59]Peter Losin, *Miles Ahead: Charlie Parker Database*, 2003 [on-line] available from http://www.plosin.com/milesAhead; Internet, accessed 14 March 2005.

[60]Koch, *Yardbird Suite*, 190.

soft dynamic level and the same dynamic level is sustained from measure thirteen to seventeen. In measure eighteen, Parker employs an altered version of the elemental motive of the theme with an abrupt escalation of dynamic level that contrasts sharply with the surrounding material. The upward motion at the end of figure also generates a contrasting linear employment as it differs considerably from the melodic treatment of the previous measure, and additionally, the theme performed by Rodney in the same measure. In measure nineteen, the dynamic level returns to the prior scale. It is noticeable that this is not a coordinated employment as band members do not alter the dynamic accordingly, maintaining the dynamic level as a steady platform for Parker's elaborated performance.

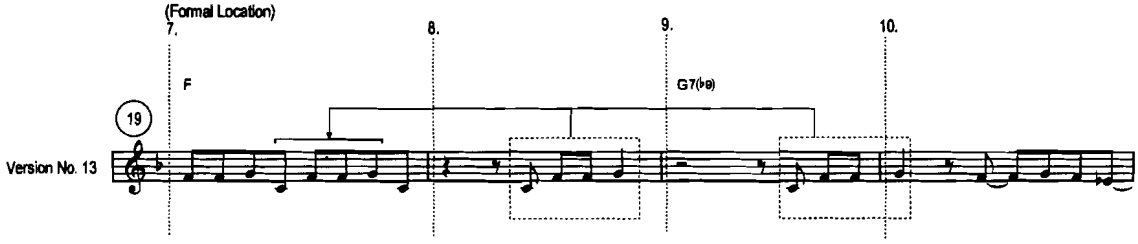
Example 184. The altered elemental motive performed by Charlie Parker's as the elaboration of the them in the thirteenth version of *Now's the Time*, mm. 15-19.



In measure twenty to twenty-two, Parker employs a repeated melodic figure that is derived form the theme, displaying Parker's proficiency of melodic modification with minimal alternation to generate an echo effect against the theme performed by Rodney (Example 185). Overall, Parker's treatment of the theme in this chorus is

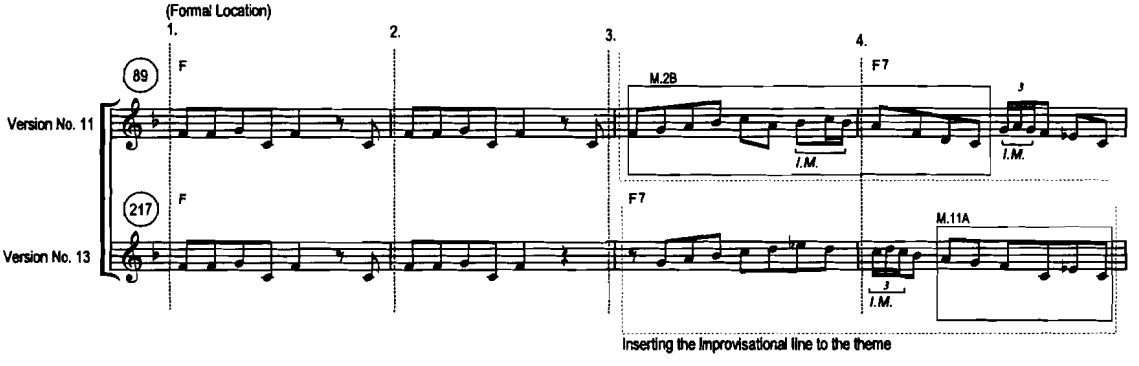
attention-grabbing as jazz scholar Lawrence Koch comments that "on the repeat of the opening statement on *Now's the Time*, Parker treats the line with humorous freedom."[61]

Example 185. The treatment of the theme by Charlie Parker in the thirteenth version of *Now's the Time*, mm. 19-22.



The technique of inserting improvisational lines in the thematic choruses can be observed. In the reentrance of the theme, Parker continues to augment the musical excitement with the insertion of the improvisational line from measure 220 to 221 (Example 186).

Example 186. The comparison of the inserted improvisational line by Charlie Parker in the eleventh and the thirteenth version of *Now's the Time*.



[61]Koch, *Yardbird Suite*, 191.

This line shares the same characteristic of similar treatment performed by Parker in the eleventh version of *Now's the Time*, as both lines display the same arched melodic structure and are derived from F Mixolydian scale. Furthermore, the figuration of inverted mordent can be observed in both lines. It is noted that motive M.11A is employed on the last two beats of measure 220 in this treatment. Motive M.11A, although not a selected motive in this study, exhibits its predominance in Parker's improvisational language as analyzed by Thomas Owens who labels approximately 130 examples among 250 Parker's improvisations.[62]

Trumpeter Red Rodney's treatment of the theme is comparatively conservative. Similar to the previous version, an upward chromatic transposition of the elemental motive of the theme is employed to generate a linear variation which can be observed in measure 209. The overall arrangement of the thematic choruses, the drum licks in the fifth and the sixth measure and the descending bass line in the seventh and the eighth measure of the theme, are also identical to the previous version.

Several remarkable improvisational installations by Parker can be observed in this version of *Now's the Time*. In the improvised section of this version, Parker recurrently employs an improvisational line with minor modifications in the third to the fifth measure of both the third and the sixth chorus as one of the employments of motivic alliances in this improvisation (Example 187). It is noticeable that both improvisational lines occur in the same formal location to generate an inter-chorus association. The line in the third

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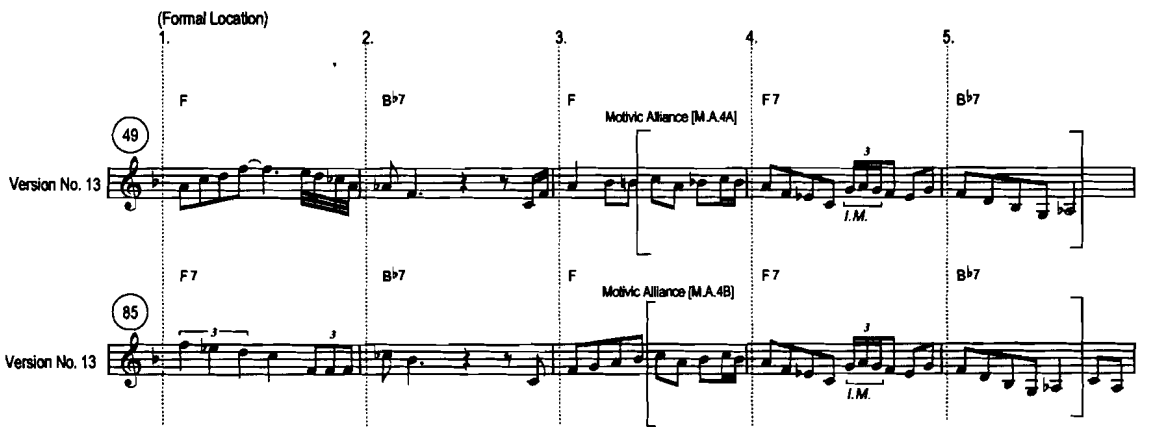
[62]Owens, *Technique of Improvisation*, vol. 2, 3.

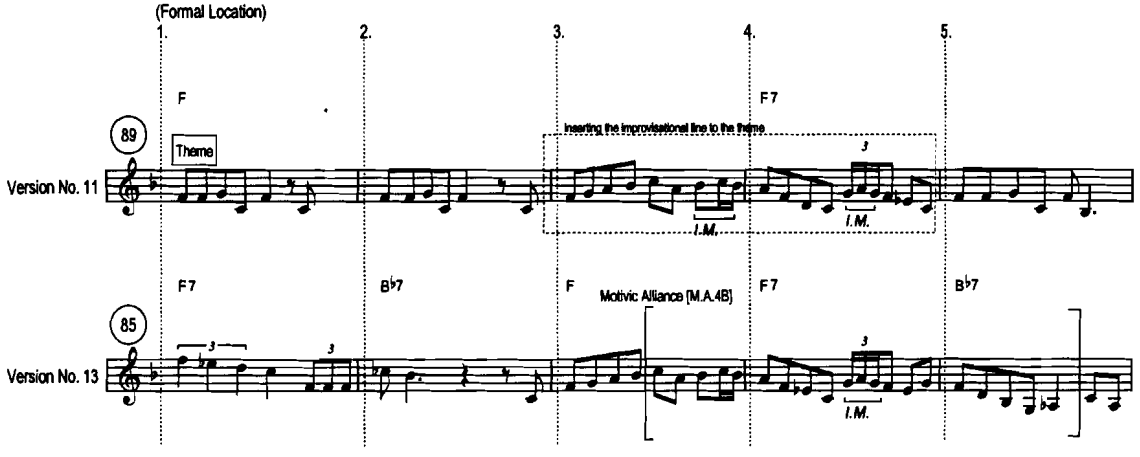
chorus exhibits the employment of an incomplete motive M.4B(b) + M.2B in measure fifty to fifty-one as the initiative melodic figure, while the line in the sixth chorus uses the complete motive M.2B and displays a marginally extended concluding figure. Significantly, Parker approaches the lines with distinctive melodic figurations to outline the harmonic motion from the tonic chord to the subdominant chord in the first two measures of the blues form, extending the parallel construction between the two choruses with the same harmonic implication. In measure eighty-five to eighty-six, the employment of the melodic figuration, characterized with the occurrence of an incomplete motive M.16(a), shows Parker's flexibility regarding the motivic deployment as this type of bluesy figure is often found in the fifth to the sixth measure of the blues form.

Example 187. The comparison of allied improvisational lines by Charlie Parker in the thirteenth version of *Now's the Time*.



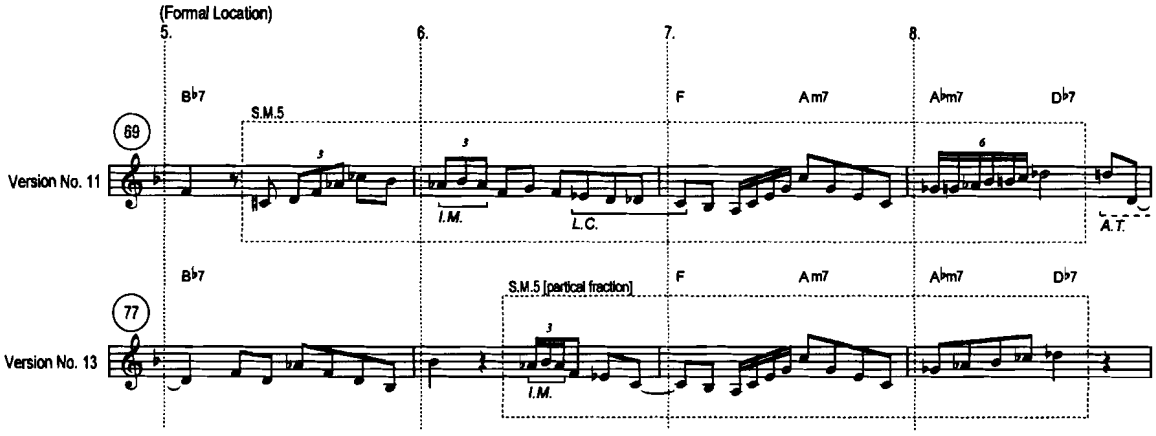
It is notable that the inserted improvisational line as the linear elaboration of the theme in the eleventh version of *Now's the Time* is identical to the improvisational line employed in measure eighty-seven to eighty-eight in this version (Example 188). These two improvisational lines are employed in the same formal location in the third and fourth measure of the chorus. As Parker frequently inserts this improvisational line into the thematic chorus, the employment of the same line in improvised choruses of *Now's the Time* is comparatively rare.

Example 188. The comparison of improvisational lines by Charlie Parker in the eleventh and the thirteenth version of *Now's the Time*.



From measure seventy-eight to eighty, an incomplete version of large-scale supplementary motive S.M.5 can be observed. The comparison between the complete version of motive S.M.5 in the eleventh version and this incomplete installment in the same formal location displays Parker's ability to manipulate the improvisational lines of the same melodic structure (Example 189).

Example 189. The comparison of improvisational lines by Charlie Parker in the eleventh and the thirteenth version of *Now's the Time*.

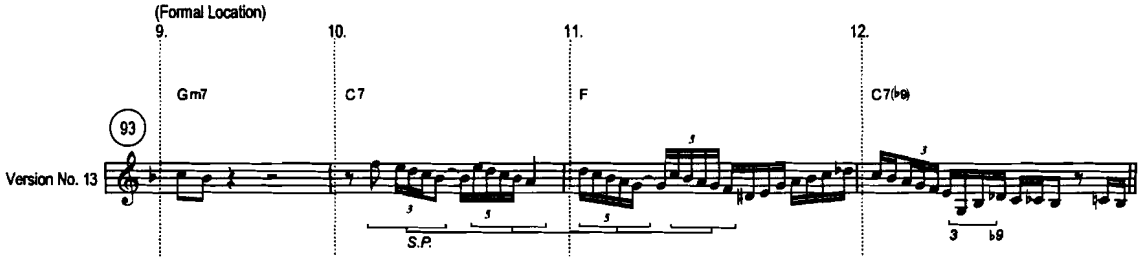


In this version, Parker omits the first portion of motive S.M.5 and initiates the phrase with an employment of an inverted mordent, resembling the middle portion of the complete version. The dissimilarity between the arpeggio in the seventh measure of the chorus and a scalar passage in the following measure is noticeable, outlining the harmonic motion of chromatic parallelism with contrasting linear elements. It is noted that the motive S.M.5 is followed by a M.3A class motive in both versions, suggesting a larger construction of Parker's formulaic approach.

In measure ninety-one and ninety-two, Parker performs a rapid double-time phrase based upon the employment of sequential patterns as a part of the closing section of this improvisation (Example 190). This sequential passage, constructed in the diatonic framework of the F Major scale, is initiated with the pitch F5, the tonic note, and descends to the pitch B♭4 to outline a five-note scalar pattern. Coincidentally, this exercise-like passage resembles the melodic structure of the first two phrases of *Fly Me to*

the Moon, which has redirected phrases between each descending five-note scalar pattern. However, the passage does not sufficiently resemble to *Fly Me to the Moon* to be considered a musical quotation.

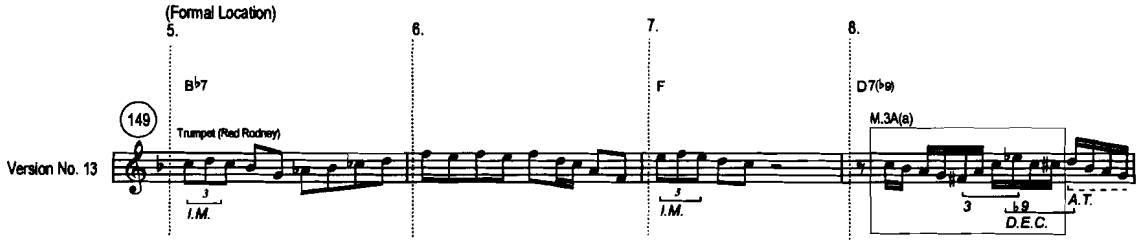
Example 190. The comparison of improvisational lines by Charlie Parker in the eleventh and the thirteenth version of *Now's the Time*.



Rodney's improvisation is stimulating as he "climaxes his chorus with a fantastically clean display of inventive ideas in mercurial double-time."[63] Remarkably, the initiative phrase of the double-time section reflects Parker's influence on the melodic and harmonic aspects of the improvisation. This phrase can be observed in the eighth measure of the sixth chorus of Rodney's improvisation, illustrating the employment of the motive M.3A(a) to outline the secondary dominant chord V^7/ii (Example 191). It is noted that Parker frequently employs the motive M.3A class to outline the same harmonic motion in the identical formal location.

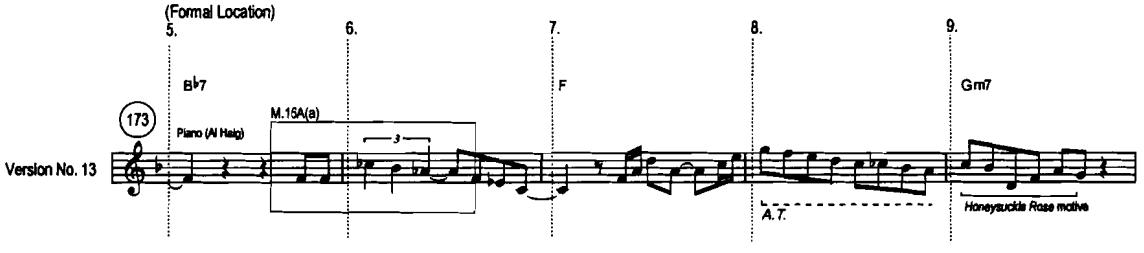
[63]Koch, *Yardbird Suite*, 191.

Example 191. The improvisational lines by Red Rodney in the thirteenth version of *Now's the Time*, mm. 149-152.



Parker's influence can also be observed in Haig's improvisation. In the fifth measure of the first chorus in his improvisation, Haig employs a simplified version of motive M.16A(a) to generate a bluesy feel (Example 192). Comparably, Parker often employs motive M.16A class in the fifth and the sixth measure of the chorus, utilizing figures derived from the F blues scale against the subdominant chord. It is noticeable that Haig utilizes the *Honeysuckle Rose* motive in the ninth measure of the chorus which had become a part of the improvisational language in the jazz community during this period. For example, the same motive can be observed in the fifteenth measure of the theme of *Donna Lee*.

Example 192. The improvisational lines by Al Haig in the thirteenth version of *Now's the Time*, mm. 173-177.



It is noticeable that Haig quotes *Jumpin' with Symphony Sid* at the beginning of the second chorus of his improvisation.[64] As commented by jazz scholar Lawrence Koch, this quotation is "not a literal quote melodically, but rather uses the same rhythm with different notes."[65]

The remarkable interplay of the rhythm section in Parker's improvisation can also be observed. At the last two measures in the first chorus of Parker's solo, bassist Tommy Potter employs the dominant note as the pedal note, while drummer Roy Haynes coordinates Potter's employment with rhythmic support. Additionally, Potter's bass line in the eighth measure of the choruses frequently implies the harmonic motion of chromatic parallelism.

Selected Motives

Parker employs seventeen selected motives in this improvisation, including M.2B, M.3A(a), M.3A(b), M.16A(a), M.20(b) [partial fraction], S.M.1, S.M.2, M.5C(a) + M.3A(a) + M.2B, M.19C, M.54, and S.M.5 (Table 44). Two occurrences of motive M.2B function as a set of allied motives in this improvisation. Two independent occurrences of motive M.3A(a) can be observed. The first occurrence is employed to outline the dominant chord in a rapid double-time formation. The second occurrence outlines the secondary dominant chord V^7/ii in the eighth measure of the sixth chorus.

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[64]Ibid.

[65]Lawrence O. Koch, LOKoch@webtv.net. "Re: *Now's the Time* (1949.12.24)," e-mail to Jen-Kuang Chang, cjk306@yahoo.com, 15 March 2005.

Table 44. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated December 24, 1949

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	mm. 51-52, 87-88	2
M.2B [cell motive]	NA	0
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 58, 92	2
M.3A(b)	mm. 69-70, 81-82, 96	3
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	NA	0
M.12A(a)	NA	0
M.16A(a)	mm. 30, 33	2
M.20(b) [partial fraction]	mm. 82	1
M.21(b)	NA	0
M.34(c)	NA	0
S.M.1	mm. 24-25, 26-27	2
S.M.2	mm. 60	1
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	mm. 45-47	1
M.19C	mm. 36-40	1
M.40B(a)	NA	0
M.54	mm. 73-75	1
S.M.3	NA	0
S.M.4	NA	0
S.M.5	mm. 78-80	1
	Total	17

Motive M.3A(b) occurs three times in this improvisation. The first two occurrences are identical in their formal location and harmonic implication, while the last occurrence functions as a part of the closing phrase of this improvisation in the last measure of the sixth chorus to generate a turnaround. Two occurrences of motive M.16A(a) function as an initiative figure of a set of large-scale allied motives in the first chorus. One occurrence of motive M.20(b) [partial fraction] can be observed in measure eighty-two to eighty-three as the connecting figure in the phrase. Two occurrences of supplementary motive S.M.1 are identified. The first occurrence is located in its common formal location and functions as the principal motive of the first chorus, while the second occurrence occurs as an allied motive. One motive S.M.2 is found in measure sixty, the last measure of third chorus. It is noted that Parker also employs a similar figure at the end of the fourth chorus which is not perceived as an instance of motive S.M.2 due to its function as a pick-up figure to introduce the motive M.54. Two large-scale motives can be examined in the second chorus which is initiated with the employment of motive M.19C and concludes with Parker's signature line, motive M.5C(a) + M.3A(a) + M.2B. The sole occurrence of motive M.54 is located in its common formal location in the first part of the chorus from measure seventy-three to seventy-five. An incomplete version of motive S.M.5 can be found in measure seventy-eight to eighty. Motives that are not included in the list of selected motive can also be found. Motive M.3B(a) occurs in measure forty-four, while motive M.16A(c) can be observed in measure eighty-five to eighty-six.

Figurations and Improvisatory Elements

A total of forty-six figurations and elements of the improvisation can be found in this improvisation (Table 45). Seven occurrences of 3-♭9 melodic motion are located. The first occurrence is paired with a decorated enclosure in measure forty-four. It is also the only instance to be associated with the motive M.3B class, while other occurrences function as the melodic structure of motives of the M.3A class. The inverted mordent occurs nine times as the dominant linear embellishment. One double decorated enclosure can be observed in measure forty-five to forty-six, while two single decorated enclosures can be found in measure forty-four and fifty-nine. One occurrence of a pedal note can be found in measure seventy-three to seventy-four as the introductory figure of motive M.54. Only one occurrence of linear chromaticism is located, outlining a chromatic descending line. An employment of an anticipation can be observed in measure fifty-six, resolving to the supertonic chord one beat prior the common formal location. Three occurrences of delayed resolution can be found in measure thirty-one, thirty-five, and seventy-five. The first two occurrences are less noticeable as Parker shifts from the F blues scale to the F Major scale seamlessly. The third occurrence can be observed in measure seventy-five as the tension generated by the employment of whole-tone scale is not resolved until the pitch C4 is reached. One diatonic sequential pattern occurs in measure ninety-four to ninety-five as part of the concluding phrase of this improvisation. The five-note descending scalar pattern is initiated from the tonic note and the sequential pattern descends diatonically, constructing a rapid passage with a descending structural line similar to the descending guideline.

Table 45. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated December 24, 1949

Abbreviation	Location(s)	Occurrence(s)
3-♭9	mm. 44, 46, 58, 70, 82, 92, 96	7
T.S.	NA	0
I.M.	mm. 30, 33, 46, 51, 69, 78, 87, 88, 91	9
E.C.	NA	0
D.E.C.	mm. 44, 45, 46, 59	4
P.N.	mm. 73	1
L.C.	mm. 69	1
A.T.	mm. 56	1
D.R.	mm. 31, 35, 75	3
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	mm. 94/94/95/95	1
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 24/26/28, 30-31/33-35, 37/39/41, 51-53/87-89, 69-70/81-82	5
H.S.	mm. 32, 44, 55-56, 63, 74-75, 79-80, 92	7
H.G.	mm. 29-30, 33-35	2
D.G.	mm. 45-47, 51-53, 69-70, 81-82, 87-89	5
	Total	46

Five occurrences of motivic alliance are identified in this improvisation. In the first occurrence, an instance of allied motives with a phrasal function, M.A.1A occurs as the principal motive at the beginning of the first chorus and is paired to M.A.1B to generate a double two-measure phrase. It is noticeable that the associated arpeggios, located in measure twenty-six and twenty-eight, are transposed to create the harmonic motion. The principal motive is altered to M.A.1C to generate a sectional linkage. In the

second occurrence, an instance of allied motives with inter-sectional association, M.A.2A is affiliated with M.A.2B, the transformed version of the former. The principal motive is developed into motive M.16A(a) and functions as the initiative figure of the M.A.2 class, integrating the first two employments of motivic alliance. As the M.A.1 and M.A.2 class are based upon and expand the four-note figure introduced at the beginning of the improvisation, the combination of these two sets of allied motives exhibit an amalgamative function that is similar to motivic improvisation technique. In the third occurrence, an instance of allied motives with a phrasal function, M.A.3A reappears in the first and the firth measure of the second chorus as M.A.3B, paralleling the construction of the motivic alliance M.A.1. In the fourth occurrence, an instance of allied motives with inter-chorus association, M.A.4A in the third chorus is linked to M.A.4B in the sixth chorus of the same formal location. In the fifth occurrence, an instance of allied motives with inter-chorus correlation, M.A.5A in the fourth chorus is slightly altered in form to M.A.5B in the fifth chorus of the same formal location.

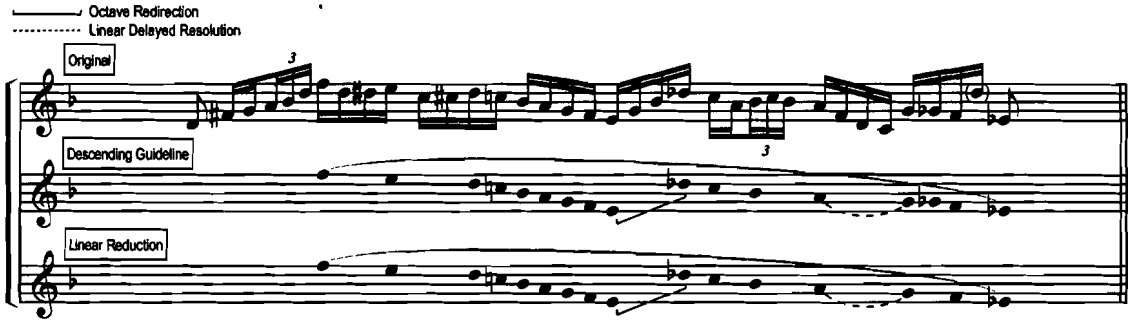
Seven occurrences of harmonic superimposition can be examined in this version of *Now's the Time*. The first occurrence, employed in measure thirty-two, the fourth measure of the blues form, illustrates the employment of the melodic figure with the implication of the chromatic parallelism. The second occurrence, located in measure forty-four, displays Parker's melodic treatment of outlining the secondary dominant chord V^7/ii. The third occurrence, located in measure fifty-five to fifty-six, displays a larger scale chromatic parallelism than the first occurrence. The fourth occurrence is remarkable as Parker outlines a B dominant seventh chord in the third measure of the

chorus which functions as the tritone substitution of the secondary dominant chord V^7/IV. Additionally, the harmonic implication of this occurrence is ambiguious as this linear employment can also be perceived to imply an altered G-flat dominant seventh chord, the tritone substitution of the related secondary supertonic. The fifth occurrence, located in the first measure to the third measure of the fifth chorus, demonstrates Parker's employment of whole-tone scale. The sixth occurrence outlines a chord sequence employing chromatic parallelism from measure seventy-nine to eighty, the seventh and the eighth measure of the fifth chorus. The seventh occurrence, located in the eighth measure of the sixth chorus, is harmonically identical to the second occurrence, implying the secondary dominant chord V^7/ii.

Two occurrences of harmonic generalization are identified in this improvisation and share the similar melodic figuration. The F blues scale is utilized in both occurrences against the expected harmonic motion.

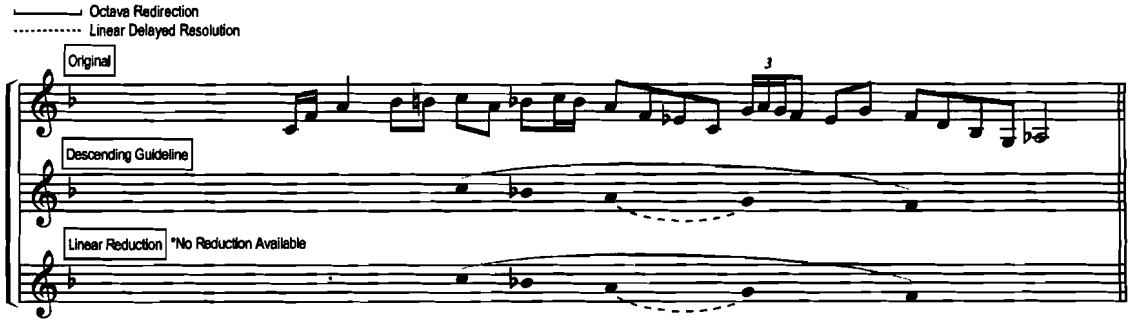
Six occurrences of descending guideline are found in this improvisation. The first occurrence, D.G.1, functions as the linear structure of the double-timed improvisational line, Parker's signature line, from measure forty-five to forty-seven (Example 193). It is noted that a squeak can be heard at the end of the phrase. However, it does not affect the linear descending structure.

Example 193. The construction of D.G.1: The single descending guideline with single octave redirection and single linear delayed resolution.



The second occurrence, D.G.2, occurs from measure fifty-one to fifty-three. It serves as the structural line of M.A.4A, the large-scale motivic alliance in this improvisation, comprising the motive M.2B and inverted mordent (Example 194).

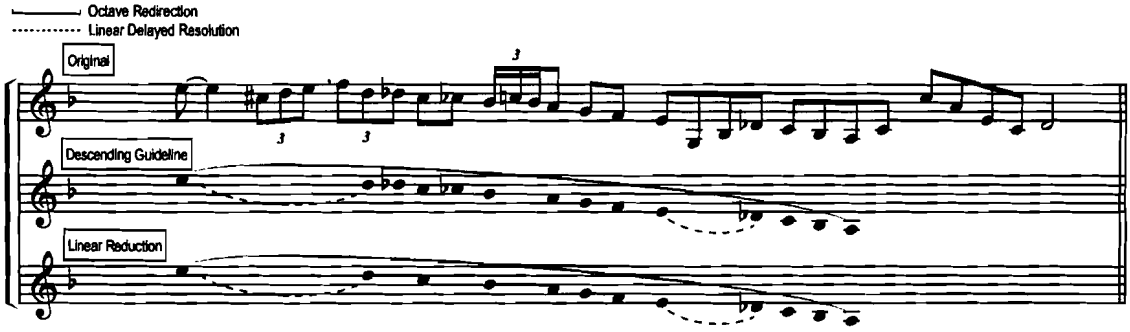
Example 194. The construction of D.G.2: The single descending guideline with single linear delayed resolution.



The third occurrence, D.G.3, functions as the linear structure from measure sixty-eight to seventy (Example 195). This guideline is initiated with the pitch E5 which is followed by linear delayed resolution and distantly resolves to the pitch D5 which starts a

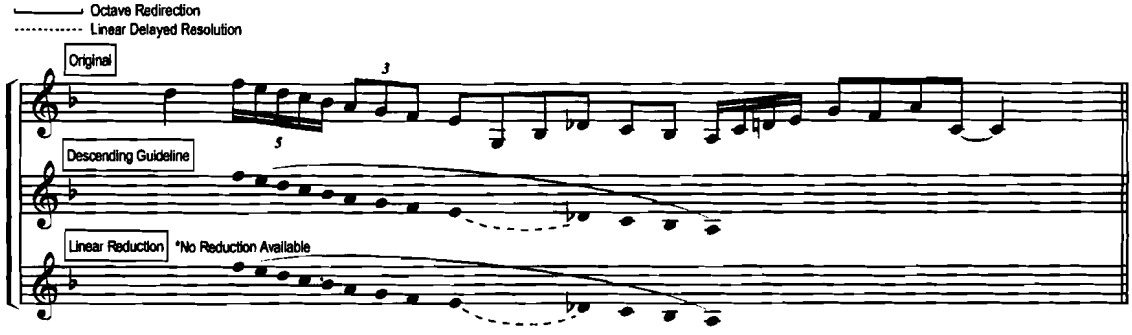
chromatic descending passage. The second linear delayed resolution is the linear characteristic of motive M.3A(b).

Example 195. The construction of D.G.3: The single descending guideline with double linear delayed resolution.



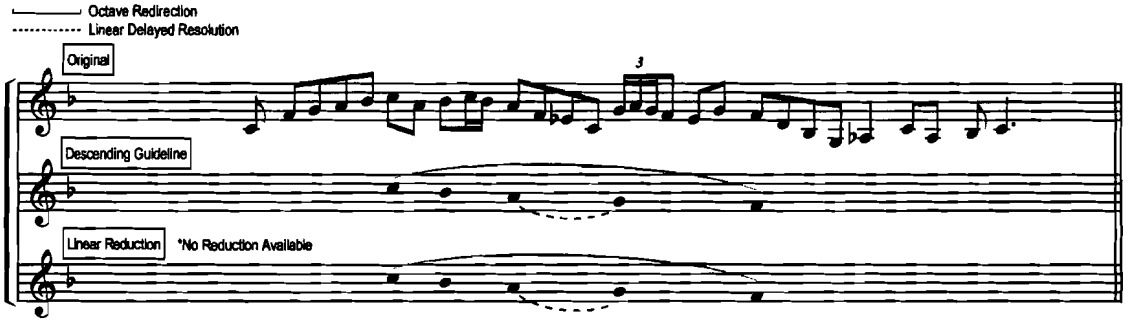
The fourth occurrence, D.G.4, serves as the structural line from measure eighty-one to eighty-two (Example 196). Although this guideline does not display significant structural functionality, it is included as a visible comparison with D.G.3 as both occurrences correspond to the same group of allied motives.

Example 196. The construction of D.G.4: The single descending guideline with single linear delayed resolution.



The fifth occurrence, D.G.5, functions as the structural line from measure eighty-one to eighty-two (Example 197). This guideline is identical to the second occurrence as the structural lines of the allied motives.

Example 197. The construction of D.G.5: The single descending guideline with single linear delayed resolution.



Shorter descending guidelines can also be observed in this version of *Now's the Time*. From measure forty-four to forty-five, a rapid double-time figure displays a descending structural line over the motive M.3B(a). From measure sixty-three to sixty-five, a descending structural line is initiated with an incomplete version of motive M.8(e). The descended linear structure line can also be found from measure ninety-four to ninety-five, the closing phrase of this improvisation.

Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employs pitch C5, which represents 10.0%, B♭4, which represents 9.8%, F4, which represents 9.4%, and A4, which represents 9.4% of all 520 attacks as dominant pitches in this improvisation (Table 46).

Pitch C4, which represents 8.0%, and G4, which represents 6.9% of all attacks, function as pitches of secondary importance. The most dominant pitch of the blue notes is pitch A♭4, which represents 4.0% of all attacks. The lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed more frequently than other versions, representing 5.0% of the total attacks. The lowest pitch, F3, and the highest pitch, A♭5, generate a range of twenty-seven semitones.

Table 46. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated December 24, 1949

Pitch Class	Pitch Letter Name	Octave Specification (3) *N*	(3) (%)	(4) *N*	(4) (%)	(5) *N*	(5) (%)	Pitch-Class *N*	Pitch-Class (%)
0	C	NA	NA	42	8.0	52	10.0	94	18.0
1	C♯/D♭	0	0.0	8	1.5	9	1.7	17	3.2
2	D	0	0.0	17	3.2	29	5.5	46	8.8
3	D♯/E♭	0	0.0	13	2.5	6	1.1	19	3.6
4	E	0	0.0	22	4.2	14	2.6	36	6.9
5	F	4	0.7	49	9.4	14	2.6	67	12.8
6	F♯/G♭	0	0.0	8	1.5	2	0.3	10	1.9
7	G	6	1.1	36	6.9	7	1.3	49	9.4
8	G♯/A♭	7	1.3	21	4.0	3	0.5	31	5.9
9	A	11	2.1	49	9.4	NA	NA	60	11.5
10	A♯/B♭	22	4.2	51	9.8	NA	NA	73	14.0
11	B	6	1.1	12	2.3	NA	NA	18	3.4
							Total	520	

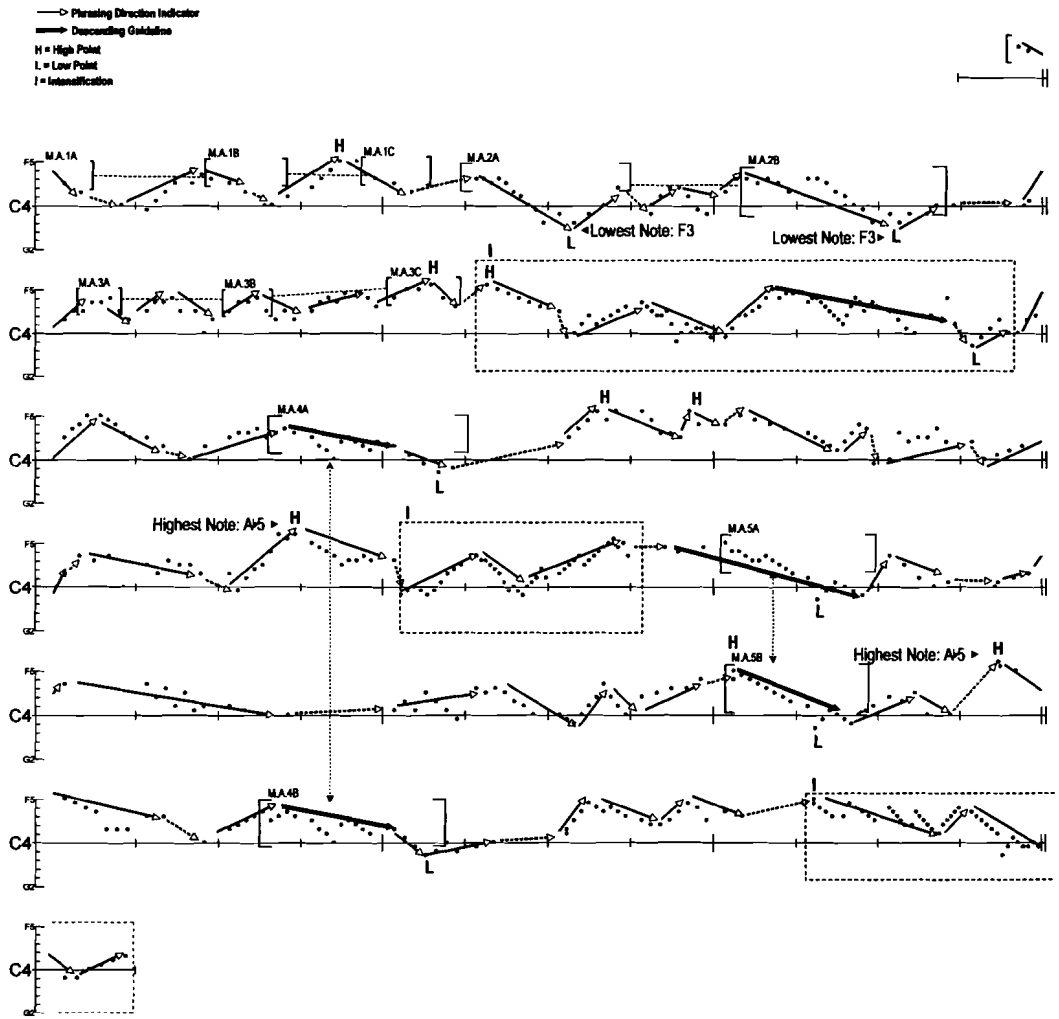
The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 18.0% of all 520 attacks. The pitch-class integers of secondary importance are pitch-class 10 and 5 which respectively represent 14.0% and 12.8% of the total attacks. Pitch-class 3, which represents 3.6%, pitch-class 8, which represents 5.9%, and pitch-class 11, which represents 3.4%, collectively display 13.0% of all 520 attacks and help to enhance the tonal color through their quality as blues notes.

Phrasing Structure

Six models of phrasing direction can be examined in this improvisation (Graph 11). In the first chorus, the model is initiated with the employment of M.A.1A, the principal motive of the chorus, anticipating the formal location by one beat. A double two-measure phrasing structure is generated with M.A.1A, M.A.1B, and the corresponding melodic figures. The introduction of the high point can be observed at the end of the fourth measure of the chorus, while the following employment, M.A.1C, generates an inter-sectional association with M.A.1A. The short undulating phrasing descends to the low point, the pitch F3, also the lowest note of this improvisation, at the sixth measure of the chorus within the employment of M.A.2A. M.A.2B generates an inter-sectional association with the second occurrence of the lowest pitch at the end of this chorus. A transitory redirection of phrasing is followed to conclude the chorus.

In the second chorus, the model begins with the employment of M.A.3A, M.A.3B, and M.A.3C, generating a phrasing structure that is comparable to the first half of the first

Graph 11. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated December 24, 1949.



chorus. The short undulating line reaches the high point at the fifth measure which is immediately restated in the following measure. The second high point initiates the identification section which is concluded with Parker's signature line. The low point is reached in the last measure of the chorus.

In the third chorus, the model is initiated with a declarative improvisational line. The employment of M.A.4A can be observed from the third to the fifth measure of the chorus, generating an equalized phrasing structure in the first half of the blues form. The low point is reached in the fifth measure of the chorus and the phrasing direction ascends rapidly to the high point after the employment of the one-measure silence. The high point is restated in the eighth measure of the chorus which is followed by short undulating lines in the third section of the chorus.

In the fourth chorus, the model begins with the supplementary motive S.M.2. The phrasing direction rapidly ascends to the high point, the pith G♯5, which is also the highest note of this improvisation. A gradually descended phrasing follows the high point with an abrupt reposition at the beginning of the fifth measure to initiate the intensification section. The long undulating lines rebound the phrasing level gradually until the end of the seventh measure. The prolonged descending phrasing direction, generated by the employment of M.A.5A, occupies the last part of the chorus with the introduction of the low point at the tenth measure. A transitory redirection of phrasing is followed to conclude the chorus.

In the fifth chorus, the model is initiated with the employment of a pedal note. This stationary note denotes the foundation of a stair-like descending figure in the second

measure of the chorus constructed with the large-scale motive M.54. The short undulating lines can be observed throughout the second section of the chorus with an observable rising tendency. The high point is reached at the ninth measure which is followed by rapid descending motion, reaching the low point in the following measure. A transitory redirection of phrasing is followed to conclude the chorus. It is noted that the employment of M.A.5B can be observed in the last part of the chorus, generating an inter-chorus association with the fourth chorus of the improvisation.

In the sixth chorus, the initiation of the model comes one beat ahead with the introduction of the high point, the pitch A♭5, which is also the highest note of this improvisation. The phrasing direction of the first half of this chorus is comparable to the third chorus, as the employment of the motivic alliance M.A.4 class serves as the inter-chorus linkage. The low point is reached at the fifth measure and is followed by short undulating lines. The intensification section is employed as the last part of this chorus, generating a long undulating phrasing direction. The phrase is extended into the first measure of the next chorus and a transitory redirection of phrasing can be observed to conclude this improvisation.

A visual comparison of models displays their resemblance. The phrasing directions of the first half of the first and the second model are identical. Similar resemblances can also be observed in the first half of the third and the sixth chorus. Furthermore, the phrasing directions of the fourth and the fifth chorus display similarities. The employment of the principal motive and allied motives in the M.A.1 and M.A.2 group contribute to the coherent musical structure in the first chorus.

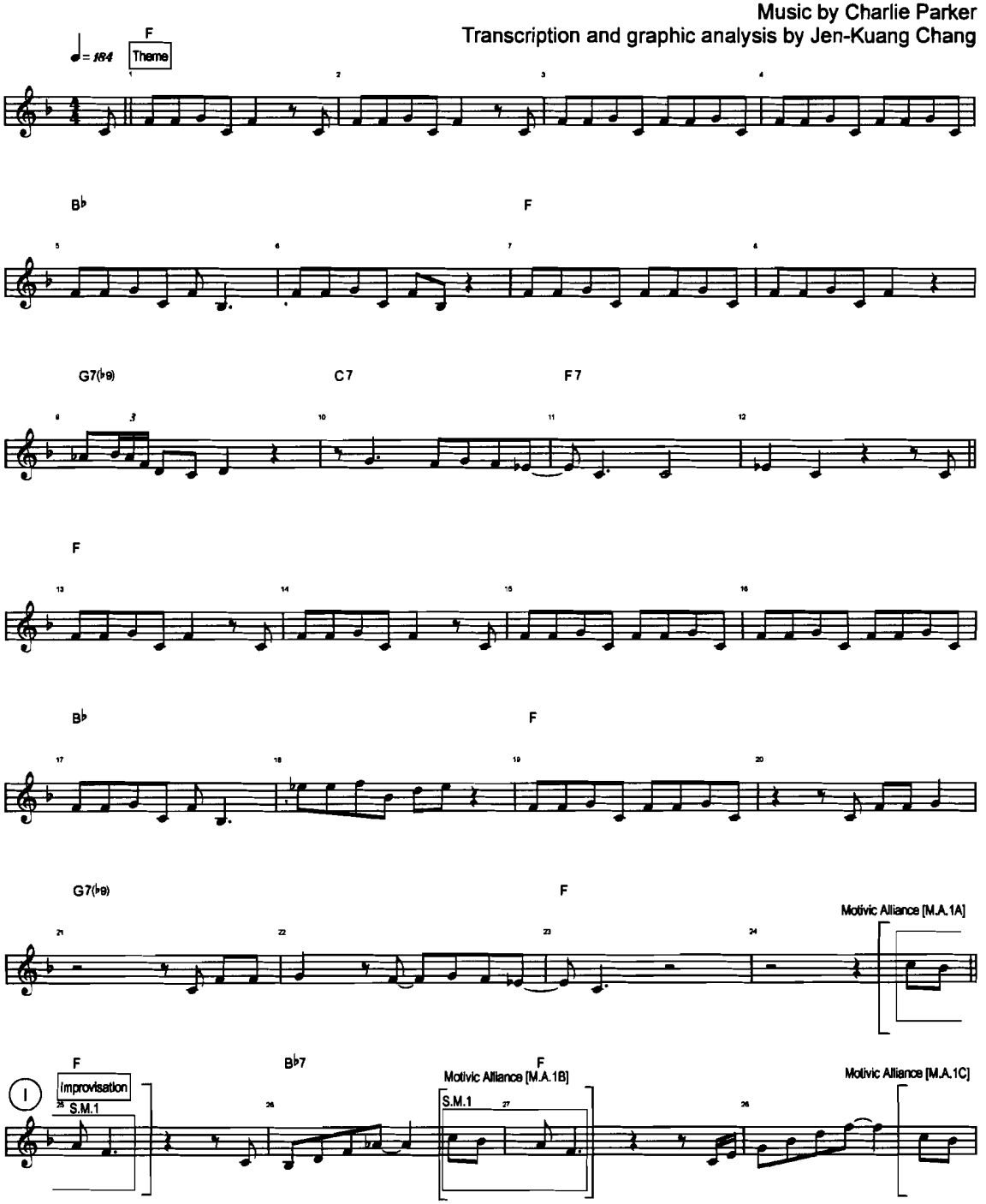
Information of the Graphic Analysis

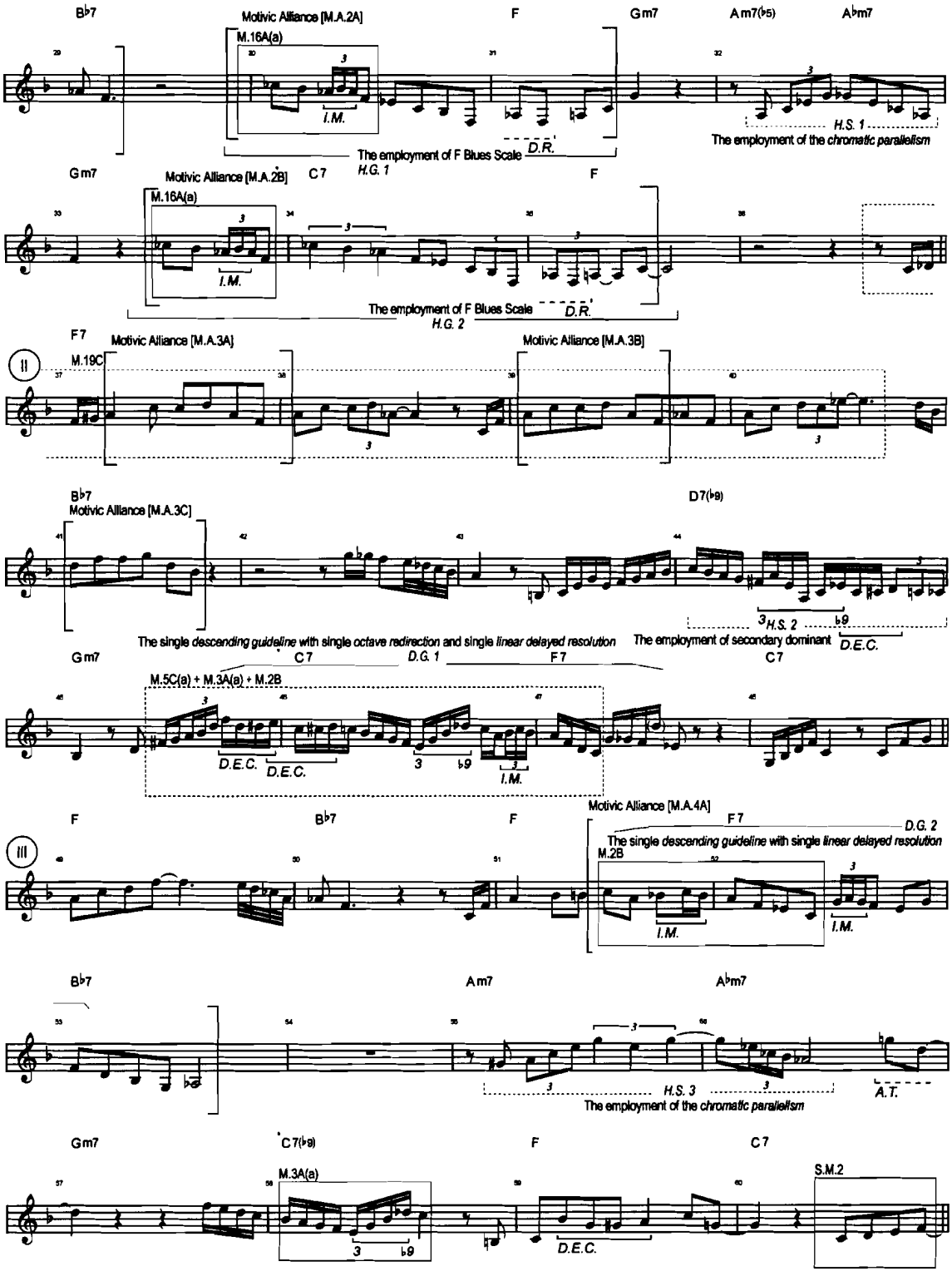
The graphic analysis contains the transcription of the wire recording of Parker's *Now's the Time* performed on December 24, 1949, in the concert key. Rodney's treatment of the theme is omitted as he mainly performed the theme unaltered to generate the musical foundation for Parker elaborated treatment. The entire transcription comprises 228 measures, approximately four choruses of the theme and six choruses of improvisation, of Parker's treatment of *Now's the Time*.

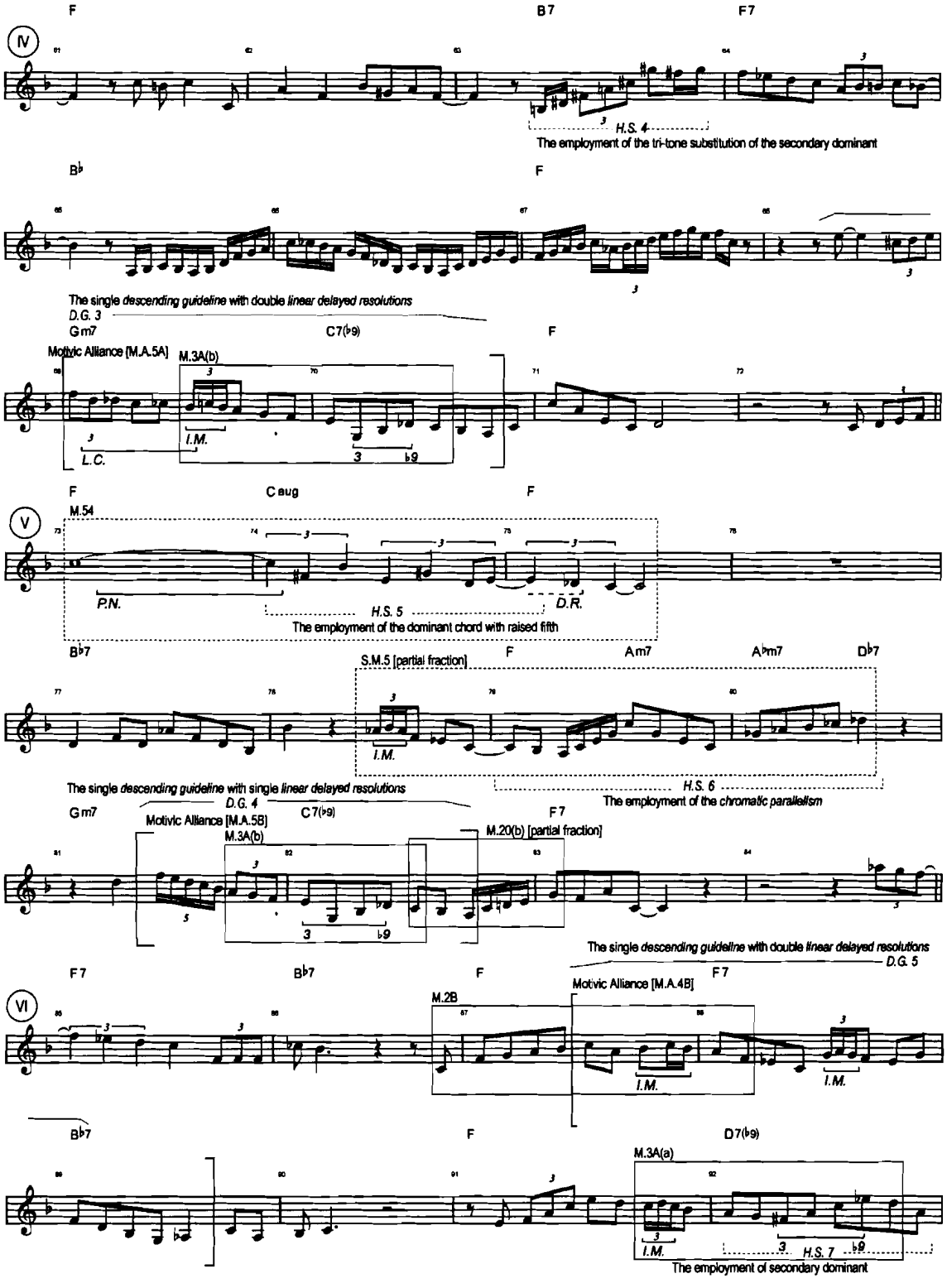
NOW'S THE TIME

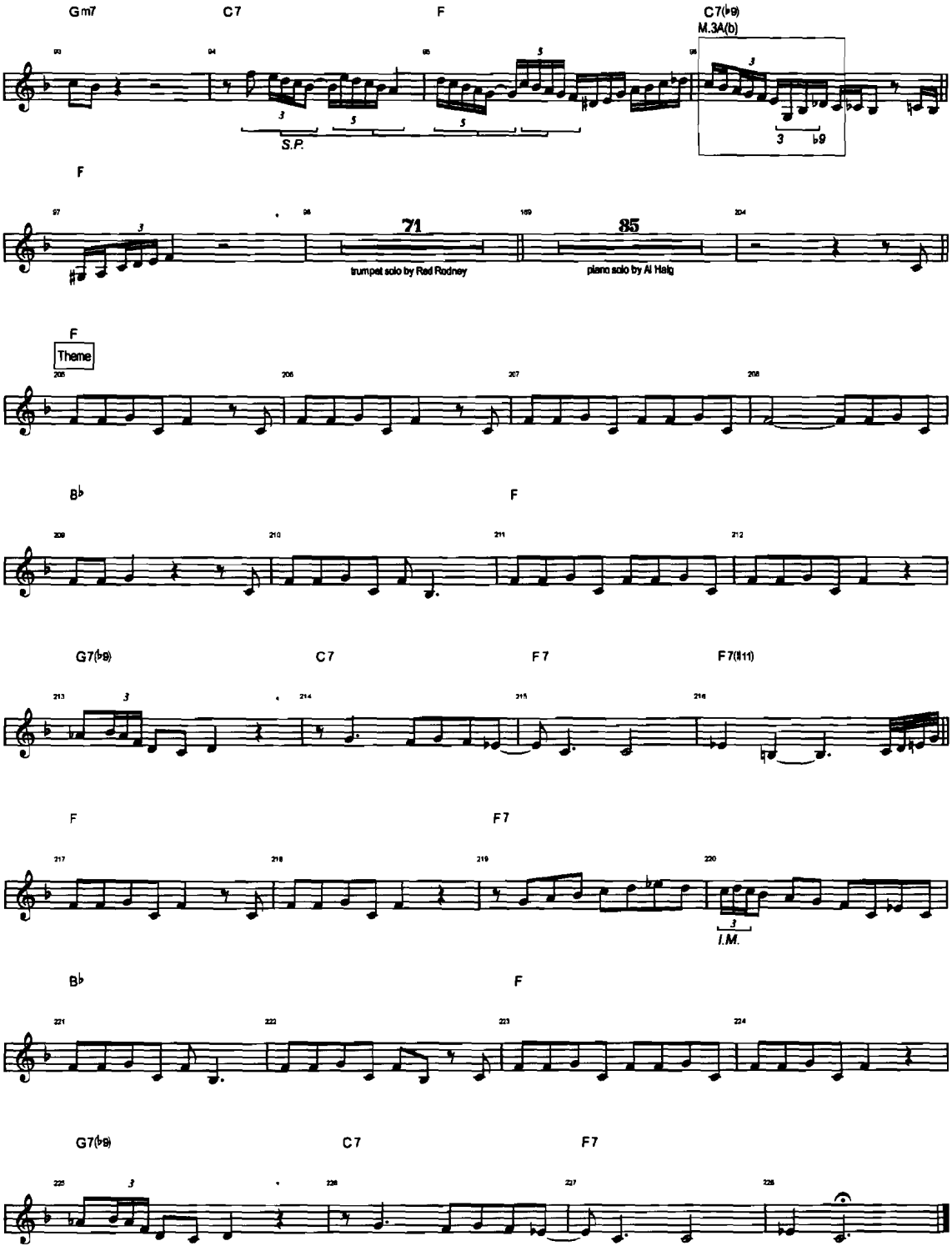
December 24, 1949 Carnegie Hall New York

Music by Charlie Parker
Transcription and graphic analysis by Jen-Kuang Chang




B♭7
Motivic Alliance [M.A.2A]
M.16A(a)
F
Gm7
Am7(♭5)
A♭m7
I.M.
D.R.
H.S. 1
The employment of the chromatic parallelism
The employment of F Blues Scale
H.G. 1
Gm7
Motivic Alliance [M.A.2B]
C7
F
M.16A(a)
I.M.
The employment of F Blues Scale
H.G. 2
D.R.
F7
Motivic Alliance [M.A.3A]
Motivic Alliance [M.A.3B]
II
M.19C
B♭7
Motivic Alliance [M.A.3C]
D7(♭9)
The single descending guideline with single octave redirection and single linear delayed resolution
H.S. 2
The employment of secondary dominant
D.E.C.
Gm7
C7
D.G. 1
F7
C7
M.5C(a) + M.3A(a) + M.2B
D.E.C.
D.E.C.
I.M.
F
B♭7
F
Motivic Alliance [M.A.4A]
F7
D.G. 2
The single descending guideline with single linear delayed resolution
III
M.2B
I.M.
I.M.
B♭7
Am7
A♭m7
H.S. 3
A.T.
The employment of the chromatic parallelism
Gm7
C7(♭9)
F
C7
M.3A(a)
S.M.2
D.E.C.


F
B7
F7
IV
H.S. 4
The employment of the tri-tone substitution of the secondary dominant
B♭
F
The single descending guideline with double linear delayed resolutions
D.G. 3
Gm7
C7(♭9)
F
Motivic Alliance [M.A.5A]
M.3A(b)
I.M.
L.C.
F
Caug
F
V
M.54
P.N.
H.S. 5
D.R.
The employment of the dominant chord with raised fifth
B♭7
S.M.5 [partial fraction]
F
Am7
A♭m7
D♭7
I.M.
The single descending guideline with single linear delayed resolutions
H.S. 6
The employment of the chromatic parallelism
D.G. 4
Gm7
C7(♭9)
F7
Motivic Alliance [M.A.5B]
M.3A(b)
M.20(b) [partial fraction]
The single descending guideline with double linear delayed resolutions
D.G. 5
F7
B♭7
F
F7
VI
M.2B
Motivic Alliance [M.A.4B]
I.M.
I.M.
B♭7
F
D7(♭9)
M.3A(a)
I.M.
H.S. 7
The employment of secondary dominant


Gm7
C7
F
C7(♭9)
M.3A(b)
S.P.
3 ♭9
F
71
trumpet solo by Red Rodney
85
piano solo by Al Haig
F
Theme
B♭
F
G7(♭9)
C7
F7
F7(♯11)
F
F7
I.M.
B♭
F
G7(♭9)
C7
F7

Version 14: February 18, 1950

This version of *Now's the Time* contains some excellent interplays between Charlie Parker and trumpeter Red Rodney, serving as one of the definitive samples illustrating the capabilities of Parker's working quintet. Numerous employments of Parker's signature line and the chromatic real sequential patterns are most notable. The audio quality is poor and some questionable treatments in audio editing are to some extent distracting.

Historical Data of the Session

On February 18, 1950, Parker and his working quintet performed in the St. Nicholas Arena, which was one of the oldest boxing arenas in New York City operated by the International Boxing Club, Inc. during this period. The boxing auditorium was turned into "a concert-dance featuring the quintet."[66] Furthermore, Chan Richardson reportedly made a public appearance with Parker for the first time.[67] Coincidentally, as Parker was entering the new relationship with Richardson, his performance, which is cited as "extremely inventive and free,"[68] seems to reflect this change in his personal life.

Judging from the surviving materials, it appears that the quintet performed at least three sets in the St. Nicholas Arena. This conclusion is reached by examining six

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[66]Koch, *Yardbird Suite*, 198.

[67]Vail, *Bird's Diary*, 71

[68]Koch, *Yardbird Suite*, 198.

versions of *52nd Street Theme* from the same date.[69] *52nd Street Theme* was likely used as the opener and the closer to each set, confirming the supposition. The performance was recorded by saxophonist Don Lanphere, who also made several noteworthy amateur recordings of Parker, known as the Apartment Sessions.[70] Lanphere's recording preference is identical to the one adopted by Dean Benedetti, preserving "only Parker and the themes."[71] Unlike Benedetti's recordings, this version of *Now's the Time* preserves most parts of the thematic portion, Parker's improvisation, and the trade-four section between Parker and Rodney. Additionally, saxophonist Joe Maini is listed as the co-recordist in some sources.[72]

Information about the Track

This incomplete version of *Now's the Time* preserves four minutes and ten seconds of Parker's music.[73] The track begins at the sixth measure of the theme performed by both Parker and Rodney. Parker's entrance of his seven-chorus improvisation is initiated at the twenty-sixth second of the track. There is a possible splice at the two minutes and fourteen seconds of the track. After the splice, Parker's

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[69]Robert Bregman, "Untitled," liner note in *Charlie Parker Bird's Eyes: Last Unissued, Vol. 20*, Philology W 850.2, 1996, compact disc.

[70]Don Lanphere, *Don Lanphere: Seattle Jazz Grandpop*, 2002 [on-line] available from http://www.donlanphere.com; Internet, accessed 6 March 2005.

[71]Koch, *Yardbird Suite*, 198.

[72]Vail, *Bird's Diary*, 71

[73]Parker, *Bird at St. Nick's*.

employment of a four-measure phrase to initiate the trade-four section with Rodney can be observed. The trade-four section, which lasts five choruses, documents some astounding exchanges between Parker and Rodney. The reentrance of the theme, which is repeated once, can be observed at the point of three minutes and thirty-two seconds of the track. The audio quality of this track is inferior, as jazz scholar Lawrence Koch remarks that "the obnoxious cuts and poor recording do destroy some continuity of the thought for the listener."[74] The poor recording quality contributes to some problematic situations when attempting to conduct an accurate transcription. The loud noise can be heard throughout the track and Haig's piano accompaniment is barely audible. The lack of good audio quality notwithstanding, these surviving tracks are essential in the study of Parker's outstanding improvisational skill in the live performance setting.

The treatment of the splices in the tracks from this date require further study. In this version of *Now's the Time*, it is plausible that the track has been edited to bestow a false impression of uninterrupted presentation. This can also be observed in *Wahoo* from the same session.[75] Parker's improvisation is immediately followed by the trade-four section with obvious interruption. However, compared to the thirty-two measure AABA formal structure of this particular composition, the trade-four section contains approximately only twenty-seven measures before the reentrance of the theme. Furthermore, it is unlikely that Rodney and Haig took no independent improvisations on

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[74]Koch, *Yardbird Suite*, 199.

[75]Parker, *Bird's Eyes: Last Unissued, Vol. 20.*

both selections in the live performance setting. The general information and the personnel data of this version are listed in detail in the following table (Table 47).

Table 47. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated February 18, 1950

Source of Transcription		Information of Session	
Source	Fantasy OJCCD-5041	Date of Session	February 18, 1950
Source Format	Compact disc	Recording Site	St. Nicholas Arena
Release Year	1991	Location	New York
Running Time	4:10	Recordist	Don Lanphere
Condition	Live recording		
Status	Incomplete		
Label	Fantasy		

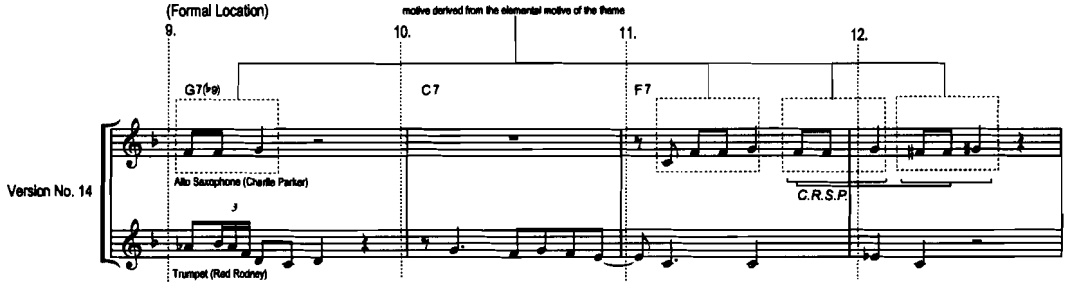
Musicians	
Alto Saxophone	Charlie Parker
Trumpet	Red Rodney
Piano	Al Haig
Bass	Tommy Potter
Drum	Roy. Haynes

General Treatments	
Introduction	NA
Theme	Parker and Rodney (12 mm. x 2)
Order of Improvisation	Parker
Trade Four	Parker and Rodney
Reentrance of the Theme	Parker and Rodney (12 mm. x 2)

Annotation of the Performance

Parker's treatment of the theme in this version of *Now's the Time* is extravagant. The concept of trumpeter Red Rodney providing the melody as the thematic foundation, which allows Parker to employ an elaborated countermelody as the thematic embellishment, remains the same. The first recorded evidence of Parker's elaboration occurs at the end of the first chorus of the theme (Example 198). Parker employs a figure derived from the elemental motive of *Now's the Time* in the last two measures of the thematic chorus. The figure is transposed one semitone higher in the last measure, generating a chromatic real sequential pattern. It also implies the harmonic motion of the tritone substitution of the dominant chord, which chromatically leads back to the tonic chord.

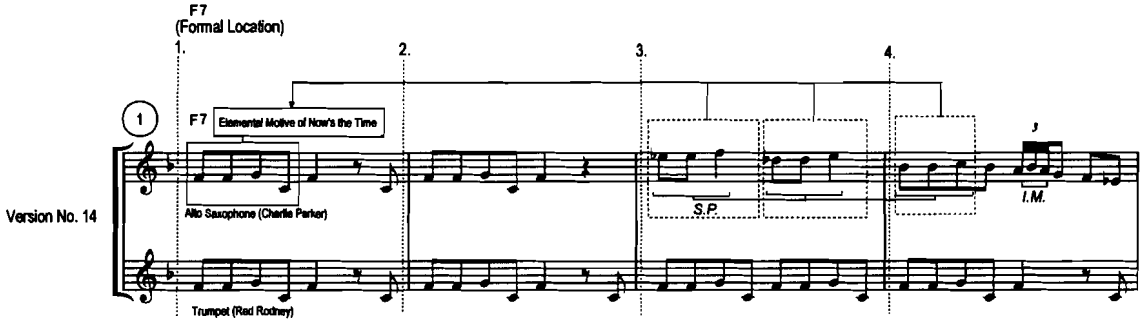
Example 198. Charlie Parker's elaborated treatment in the first thematic chorus of the fourteenth version of *Now's the Time*.



Parker continues to develop the figure derived from the theme at the beginning of the second thematic chorus (Example 199). The figure is treated sequentially and is extended with an improvisational figuration in the third and fourth measure of the theme.

A similar employment can be observed in the ninth and tenth measure of the first thematic chorus in the twelfth version of *Now's the Time*, which was recorded during the late 1949. Evidently, the formal locations of these two employments of the same figure differ significantly, suggesting the unrestricted usage of this figure. Moreover, a similar treatment can be observed in measure 175 to 176, the seventh and the eighth measure of the theme, in the second chorus of the thematic reentrance.

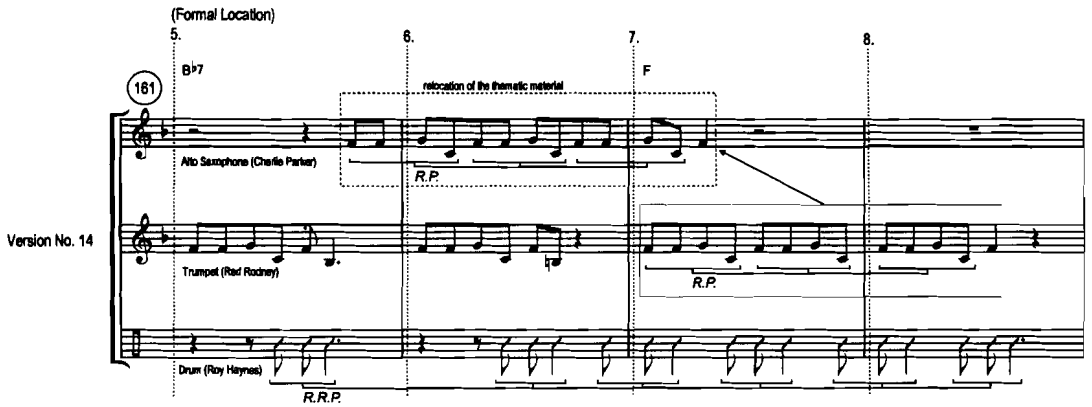
Example 199. The elaborated treatment of the theme by Charlie Parker in the fourteenth version of *Now's the Time*, mm. 1-4.



The treatment of the first chorus of the thematic reentrance is rhythmically complex. In measure 161 to 164, the fifth to the eighth measure of the theme, Parker relocates the thematic material approximately one measure ahead of its common formal location (Example 200). Rodney outlines the unaltered theme as the linear foundation as anticipated throughout the chorus. The only marginal modification based upon contrapuntal elaboration of the static harmony can by observed in the sixth measure of the theme. Drummer Roy Haynes, who is coordinating Rodney's treatment, utilizes the repeated rhythmic pattern to coordinate the unified performance as a group. Remarkably,

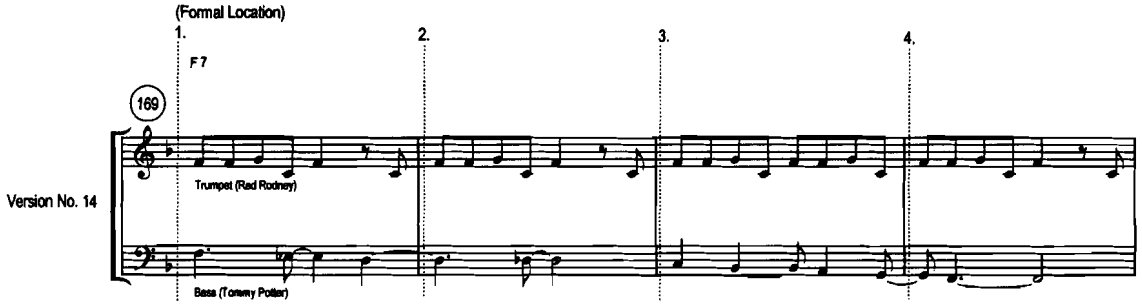
Haynes connects the rhythmic pattern to generate the continuous exposition similar to Parker and Rodney's treatment of extending the elemental motive in the fourth measure of the theme, which can be observed in the twelfth version of *Now's the Time*. Parker's relocation of the thematic material considerably destabilizes the synchronized organization established by Rodney and Hayes, generating musical tension in this multilayered structure.

Example 200. The multilayered treatment of the theme in the fourteenth version of *Now's the Time*, mm. 161-164.



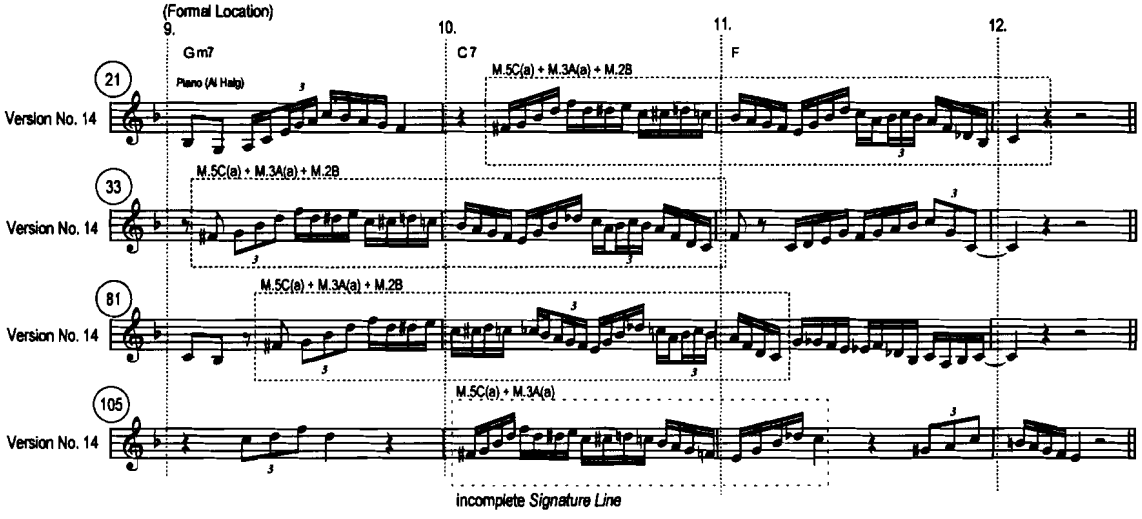
In the second chorus of the thematic reentrance, bassist Tommy Potter employs a half-time descending bass line to generate the divergence (Example 201). The bass line descends from the tonic note and outlines the F Mixolydian scale with the flatted sixth as a chromatic prolongation. It is noted that, after the employment of the descending line, Potter coordinates the performance in the fifth and sixth measure of theme and employs the descending bass line in the following two measures as discussed in the analysis of the twelfth version of *Now's the Time*.

Example 201. The multilayered treatment of the theme in the fourteenth version of *Now's the Time*, mm. 169-172.



In this version of *Now's the Time*, Parker repeatedly employs his double-time signature line in the same formal location throughout his own improvisation and the trade-four section with Rodney (Example 202). The signature line can be observed in the last portion of the blues form in the first, second, and the sixth chorus of Parker's improvisation to construct the inter-chorus association.

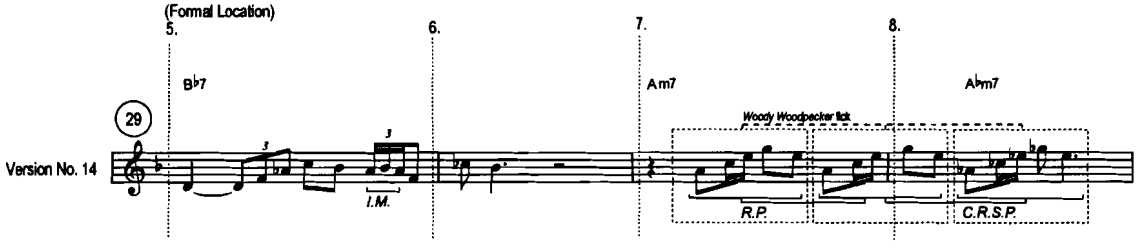
Example 202. The comparison of Parker's employments of the signature line in the fourteenth version of *Now's the Time*.



Although the overall employments as to the formal locations of signature lines are consistent, it is noticeable that each appearance differs marginally with regard to the phrasing location and the melodic extension to formulate the improvisational variations. An incomplete signature line can be observed in the trade-four section from measure 106 to 107. Furthermore, an identical employment can also be found in Parker's last phrase in the trade-four section. However, this instance is not included in the music example due to the deficient audio quality contributing to technical difficulties for the transcription.

In measure thirty-one and thirty-two, Parker humorously imitates the famous laugh of the main character in *Woody Woodpecker* (Example 203). The character, produced by Walter Lantz, was debuted in the short animation film *Knock Knock* in 1940 as a supporting character. Its own series began with the release of *The Cracked Nut* in 1941.[76] It gained the popularity during World War II and received two Oscar nominations for Best Cartoon in 1943 and 1947.[77]

Example 203. The employment of *Woody Woodpecker* figure in the fourteenth version of *Now's the Time.*



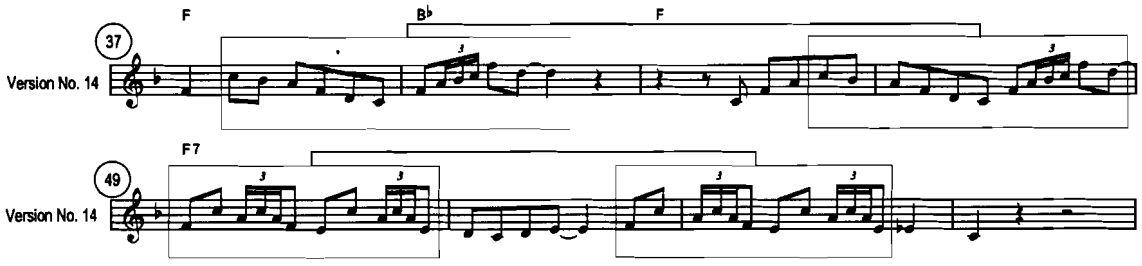
[76]Don Markstein, *Toonopedia*, 1999 [on-line] available from http://www.toonopedia.com; Internet, accessed 27 March 2005.

[77]Ibid.

Parker utilizes the five-syllable laugh of Woody which apparently displays a close association with Parker's nickname, "Bird." It is noted that the original melodic construction of the *Woody Woodpecker* figure outlines a major triad which is altered in Parker's improvisation to satisfy the harmonic motion. The altered figure, maintaining the original melodic contour, is transposed down a semitone at the eighth measure of the chorus to construct a chromatic parallelism sequence. This figure is further developed in the trade-four section and can be observed at the point of two minutes and fifty-six seconds of the track.

Parker's asymmetrical employment of identical figurations generates an infinitesimal amount of the phrasal instability and prevents an overabundance of unified phrasing structures (Example 204). Two occurrences of this technique can be observed in this improvisation, as allied figures are used to generate double two-measure phrasing structures in the first four measures of the blues form.

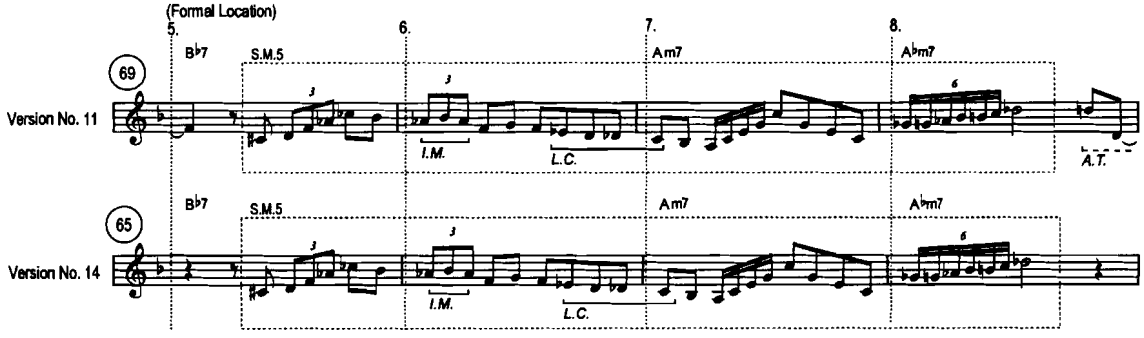
Example 204. The asymmetrical employments of figurations in the fourteenth version of *Now's the Time*.



In the first occurrence, the figure in measure thirty-seven and thirty-eight is dislocated by two beats as reappearing in measure thirty-nine. The second occurrence is remarkable as Parker anticipates the rhythmically distinctive figure by one beat early in measure fifty. Additionally, the melodic contour of this figure closely resembles the opening figure of *The Wonder Hornpipe*. Further discussion of this figure can be found in the analysis of the eighteenth version of *Now's the Time*.

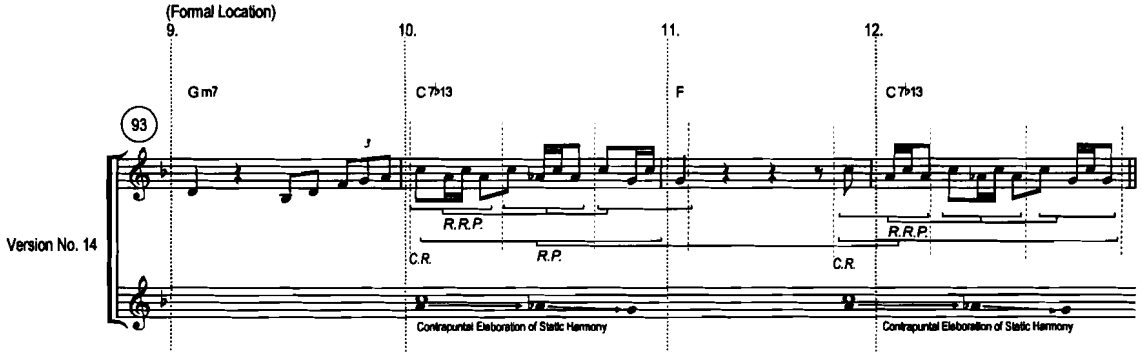
The large-scale motive S.M.5 occurs in measure sixty-five to sixty-eight in this improvisation (Example 205). A comparison of this occurrence and Parker's employment of the same figuration in the eleventh version of *Now's the Time* illustrates a remarkable resemblance. It is noted that the eleventh version of *Now's the Time* was recorded on February 21, 1949, one year prior to the St. Nicholas Arena session, suggesting Parker's exceptional ability to recall large-scale motives.

Example 205. The comparison of the large-scale motive S.M.5 in the eleventh and fourteenth version of *Now's the Time*.



The closing phrase of this improvisation demonstrates the linear treatment of the contrapuntal elaboration of the static harmony (Example 206). It is noted that the identical treatment is employed consecutively. In measure ninety-four, the pitch C5 remains static while the pitch A4 chromatically descends to the pitch G4. An identical employment can be observed in measure ninety-six. The significance of this employment is that it is constructed with the rhythmically repetitive pattern which generates a temporary divergence against the pulsatile structure of the common time.

Example 206. The employment of the contrapuntal elaboration of the static harmony in the eleventh and fourteenth version of *Now's the Time*, mm. 93-96.

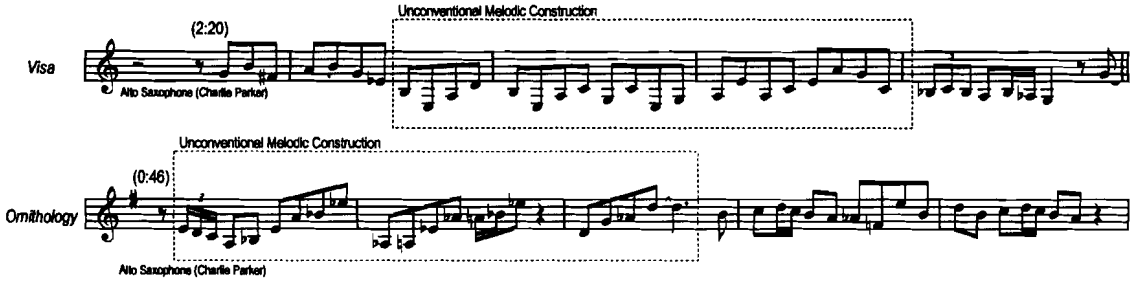


Although Parker's improvisational treatment in *Now's the Time* is comparatively conventional, his performance in this particular session is outstanding. Jazz scholar Lawrence Koch observes that "there is a different Parker here than on any other recording. He is extremely inventive and free, and there is much humor and abandon in his playing."[78] The most identifiable characteristic of Parker's improvisations in this

[78]Koch, *Yardbird Suite*, 198.

session is the extensive employment of quotations derived from various musical genres. In the trade-four section of *Now's the Time*, a quotation of *Louise* can be observed from at the point of two minutes and thirty-five seconds of the track. In the trade-four section of the third version of *52nd Street Theme*, a quotation derived from exercise number twenty-three in *25 Daily Exercises For Saxophone* by Hyacinthe Eleonor Klosé can be observed from the point of two minutes and forty-seven seconds of the track. In *Cheryl*, Parker quotes a melodic figure from the overture to *Guillaume Tell* by Gioachino Rossini which can be viewed at the point of forty-one seconds of the track. Figurations that are employed in *Now's the Time* also occur in other selections from the same session. In *Cheryl*, an employment of *Woody Woodpecker* figure can be found at the point of thirty-five seconds of the track. In *Ornithology*, a figure that is identical to the improvisational line in measure forty-nine to fifty-one in *Now's the Time* can be scrutinized. In *Scrapple from the Apple*, Parker employs a figure at the point of three minutes and forty-four seconds of the track that is similar to the figure in *Now's the Time* at the point of two minutes and forty-five seconds of the track. Inventive improvisational lines as cited by Koch can be observed throughout the session (Example 207). In *Visa*, Parker employs an improvisational line prior to the reentrance of the theme, emphasizing intervals of a perfect fourth and a perfect fifth. In *Ornithology*, the intervallic line accentuates the prime form (0,1,6) and sharply contrasts with the following improvisational line in the common triadic and scalar structure.

Example 207. The inventive improvisational line by Charlie Parker in *Visa* and *Ornithology* performed in the St. Nicholas Arena session on February 18, 1950.



Selected Motives

A total of fourteen selected motives can be found in this version of *Now's the Time*. The formulas include M.1A + M.6A(a), M.2B [cell motive], M.3A(a), M.3A(b), M.3A(d), M.4A(b), M.16A(a), M.20(b) [partial fraction], M.21(b), M.5C(a) + M.3A(a) + M.2B, and S.M.5 (Table 48). One occurrence of motive M.1A + M.6A(a) appears in measure forty-two as the initiating figure as expected. Motive M.2B [cell motive] occurs independently once in measure forty-three to forty-four. One independent occurrence of motive M.3A(a) can be observed in measure nineteen to twenty as the melodic contour outlines the secondary dominant chord V^7/ii. One independent occurrence of motive M.3A(b) can be found in measure fifty-five to fifty-six. One occurrence of motive M.3A(d) can be examined in measure ninety-two. An equivalent of motive M.3A(d) can be observed in measure eighty. It is noticeable that all independent occurrences of motive M.3A class are employed in the same formal location, suggesting Parker's tendency to utilize figures derived from the M.3A class in the eighth measure of the chorus to outline a secondary dominant chord. Two occurrences of motive M.4A(b) can be observed in

Table 48. List of Selected Motives of Charlie Parker's *Now's the Time* in the Version Dated February 18, 1950

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	mm. 42	1
M.2B	NA	0
M.2B [cell motive]	mm. 43	1
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 19-20	1
M.3A(b)	mm. 55-56	1
M.3A(c)	NA	0
M.3A(d)	mm. 92	1
M.4A(b)	mm. 76, 83	2
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	NA	0
M.12A(a)	NA	0
M.16A(a)	mm. 14	1
M.20(b) [partial fraction]	mm. 27	1
M.21(b)	mm. 18	1
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	mm. 22-23, 33-34, 81-83	3
M.19C	NA	0
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	NA	0
S.M.5	mm. 65-68	1
	Total	14

measure seventy-six and eighty-three, respectively. The second occurrence is presented in its altered form. One instance of motive M.16A(a) can be observed in measure fourteen to fifteen as part of the opening statement of the improvisation. As motive M.16A(a) exhibits the extensive usage of the blue notes, the opening statement consequently displays a similar characteristic. Additionally, the motive M16A(a) is preceded by a figure that outlines the F minor pentatonic scale. This combination can be traced back to to the third version of *Now's the Time* recorded in 1945, as an identical improvisational line can be examined in measure thirty-nine to forty of that version. A related figure of motive M.16A(a) can be found in measure twenty-nine. One occurrence of motive M.20(b) [partial fraction] can be observed in measure twenty-seven as the treatment of the linear redirection. Motive M.21(b) can be found in measure eighteen, corresponding to the bluesy opening statement. Parker's signature line motive M.5C(a) + M.3A(a) + M.2B, occurring three times, is employed extensively in this improvisation. It is noticeable that the placement of the first occurrence of this rapid double-time phrase is considerably delayed. The large-scale motive S.M.5 can be observed in measure sixty-five to sixty-eighty. Motives that are not included in the selected motive list can also be found. Motive M.25 can be observed in measure seventy-five and seventy-nine. An associated figure of motive M.41 can be found in measure forty-seven.

Figurations and Improvisatory Elements

A total of sixty-nine figurations and elements of the improvisation are identified in the graphic analysis (Table 49). Eight occurrences of 3-♭9 melodic motion can be

observed. Seven occurrences function as the linear structure of motive M.3A class and its equivalent, such as the melodic figure employed in measure eighty, while one independent occurrence can be examined in measure forty-six. The inverted mordent occurs twelve times as the predominant linear embellishment.

Table 49. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated February 18, 1950

Abbreviation	Location(s)	
3-♭9	mm. 20, 23, 34, 46, 56, 80, 82, 92	8
T.S.	NA	0
I.M.	mm. 19, 23, 29, 34, 44, 55, 55, 63, 66, 82, 87, 92	12
E.C.	mm. 44	1
D.E.C.	mm. 22, 22, 33, 33, 58, 81, 82, 92	8
P.N.	NA	0
L.C.	mm. 43, 63, 66, 83, 87	5
A.T.	mm. 42	1
D.R.	mm. 23	1
C.R.	mm. 73-74, 94, 96	3
R.P.	mm. 31/31-32, 94/96	2
R.R.P.	mm. 26/27, 49/49, 50-51/51, 61/62/64, 94/94/94, 96/96/96	6
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	mm. 31-32/32, 73/74/74	2
M.A.	mm. 22-24/33-35/81-84, 26/62, 37-38/40, 49/51, 63/87, 75/79-80	6
H.S.	mm. 19-20, 28, 31-32, 56, 67-68, 74, 80, 91-92	8
H.G.	mm. 18	1
D.G.	mm. 18-21, 22-24, 33-35, 54-56, 81-84	5
	Total	69

One occurrence of enclosure can be observed in measure forty-four. Three occurrences of double decorated enclosure are included in the employments of motive M.5C(a) + M.3A(a) + M.2B. Two occurrences of single decorated enclosure can be found in measure fifty-eight and ninety-two, respectively. The latter is accompanied with the occurrence of 3-♭9 melodic motion. Five occurrences of linear chromaticism figuration are identified, emphasizing the descending chromatic motion. One occurrence of anticipation can be observed in measure forty-two, where the melodic figure that outlines the tonic chord is placed two beats prior to its expected formal location. One occurrence of delayed resolution can be found in measure twenty-three as Parker delays the placement of his signature line. Three occurrences of cross rhythms are found in measure seventy-three, ninety-four, and ninety-six. In the first occurrence, Parker sequentially employs a figure with the duration of a dotted quarter note, temporarily generating a rhythmic ambiguity against the fundamental pulse. The second and the third occurrences are identical, as the temporary rhythmic ambiguity is achieved with a similar method of the first occurrence. Two repetitive patterns are found. In the first occurrence, located in measure thirty-one, Parker repeats the imitation of the *Woody Woodpecker* figure. Six sets of rhythmical repetitive patterns can be observed in this improvisation. The first occurrence, located in measure twenty-six to twenty-seven, appears to be hidden to a certain degree. The fourth occurrence, found in measure sixty-one to sixty-four, is remarkable. The repeated rhythmic pattern is accompanied with the identical melodic contours to generate the linear coherence. Two sets of chromatic real sequential patterns can be examined in this improvisation, suggesting Parker's instrumental proficiency in

manipulating the pattern chromatically. It is noticeable that, comparable to Parker's treatment of the linear chromaticism figurations, occurrences of both techniques are treated with descending motion.

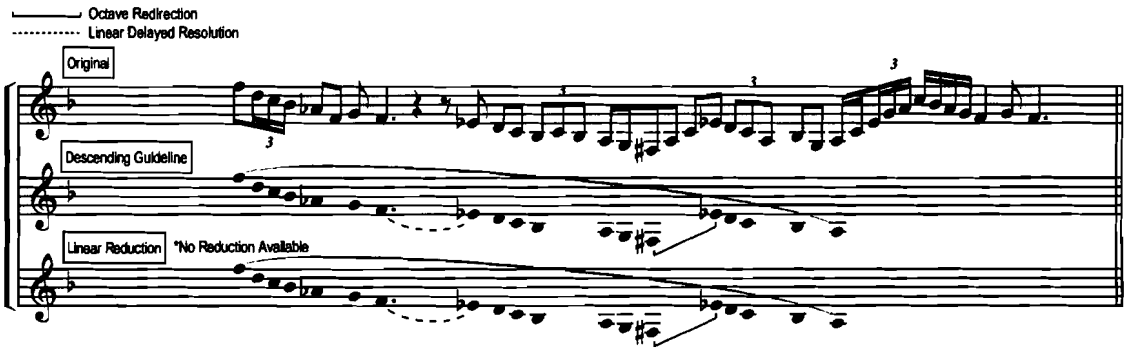
Five occurrences of motivic alliance are identified in this version of *Now's the Time*. In the first occurrence, an instance of allied motives with inter-chorus association, the figure M.A.1A occurs as the closing figure of the first chorus in measure twenty-two to twenty-three which is recalled in the same formal location in the second and sixth chorus by the figure M.A.1B and M.A.1C, respectively. In the second occurrence, an instance of allied motives with inter-chorus association, the figure M.A.2A in the second measure of the second chorus is linked to the figure M.A.2B in the same formal location in the fifth chorus. Additionally, the association ambiguously extends to the seventh chorus of the same formal location with an identical figure. In the third occurrence, an instance of allied motives with the phrasal functionality, the figures M.A.3A and M.A.3B divide the first section of the third chorus into double two-measure phrases. In the fourth occurrence, the figure M.A.4A and M.A.4B divide the first section of the fourth chorus into a double two-measure phrase which is comparable to the second occurrence. In the fifth occurrence, an instance of allied motives with inter-chorus association, the figure M.A.5A occurs in the third measure of the fifth chorus and is connected to the figure M.A.5B in the same formal location in the sixth chorus. In the sixth occurrence, an instance of allied motives with inter-sectional association, the figure M.A.6A in the first section of the sixth chorus is linked to the figure M.A6B in the second section of the same chorus.

Eight occurrences of harmonic superimposition are identified in this version of *Now's the Time*. The first occurrence, located in measure nineteen to twenty, the seventh and eighth measure of the blues form, displays the employment of the melodic figure with the implication of the secondary dominant chord V^7/ii. The second occurrence, located in measure twenty-eight, outlines a tritone substitution of the secondary dominant. In the third occurrence, located in the seventh and eighth measure of the second chorus, Parker employs the imitation of *Woody Woodpecker* figure, utilizing a chromatically descend arpeggio to outline the harmonic motion of the chromatic parallelism. The fourth occurrence, located in the eighth measure of the fourth chorus, shares the same harmonic function with the first occurrence. In the fifth occurrence, located in the seventh and eighth measure of the fifth chorus, the linear presentation of the chromatic parallelism is constructed with a contrasting melodic contours. In the sixth occurrence, located in the first two measures of the sixth chorus, the chromatic parallelism is achieved with the employment of a chromatic real sequential pattern. The seventh occurrence, located in the eighth measure of the sixth chorus, is functionally identical to the first occurrence. The eighth occurrence, found in the seventh and eighth measure of the seventh chorus, outlines the harmonic motion of the secondary dominant chord and its related supertonic chord which leads into the supertonic chord in the ninth measure.

One occurrence of harmonic generalization can be found in the fifth measure of the first chorus. Parker employs one of his favorite blues patterns with the emphasis on the tonic over the subdominant chord.

Five occurrences of descending guideline are identified in this improvisation. The first occurrence, D.G.1, functions as the linear structure of the improvisational line from measure eighteen to twenty-one (Example 208). This guideline begins with the motive M.21(b), descending toward the structural pitch F4. The strength of this structural pitch prolongs the descending tendency over a linear gap of one and half beat long, resolving to the structural pitch E♭4 which is followed by the embellishing figure of an inverted mordent and descends to the low register before the employment of octave redirection. The guideline ends at the pitch A3 in the beginning of measure twenty-one, which is followed by a rapid double-time figure in an arched melodic contour.

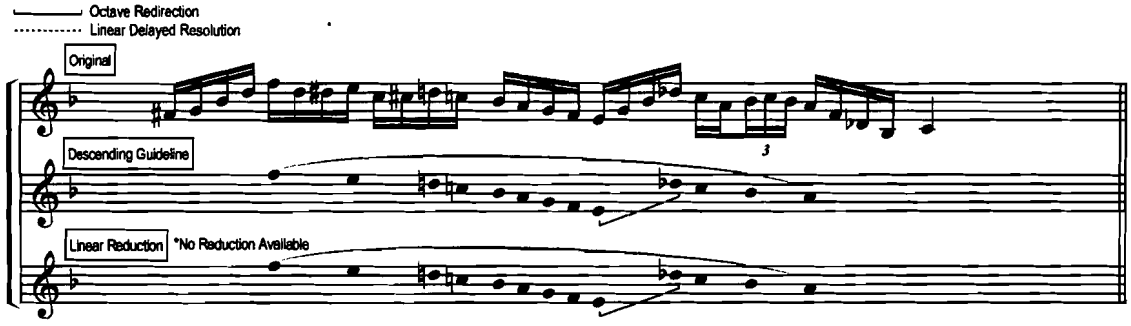
Example 208. The construction of D.G.1: The single descending guideline with single linear delayed resolution and single octave redirection.



The second occurrence, D.G.2, occurs from the tenth to the eleventh measure of the first chorus. It serves as the structural line for Parker's rapid double-time signature line and demonstrates the concept of octave redirection, connecting motive M.5C(a), M.3A(a), and the diminution of M.2B (Example 209). It is noted that the delayed

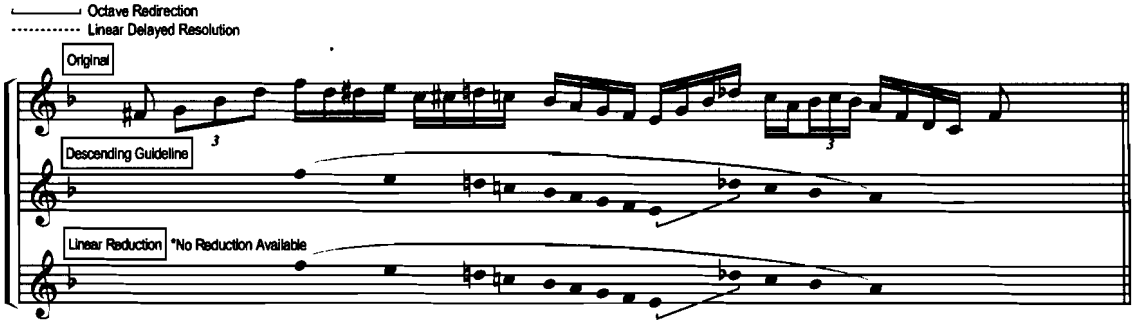
placement of Parker's signature line does not affect the functionality of the guideline. Additionally, as Parker's signature line occurs three times in this improvisation, three associated descending guidelines, including D.G.2, D.G.3, and D.G.5, can be identified.

Example 209. The construction of D.G.2: The single descending guideline with single octave redirection.



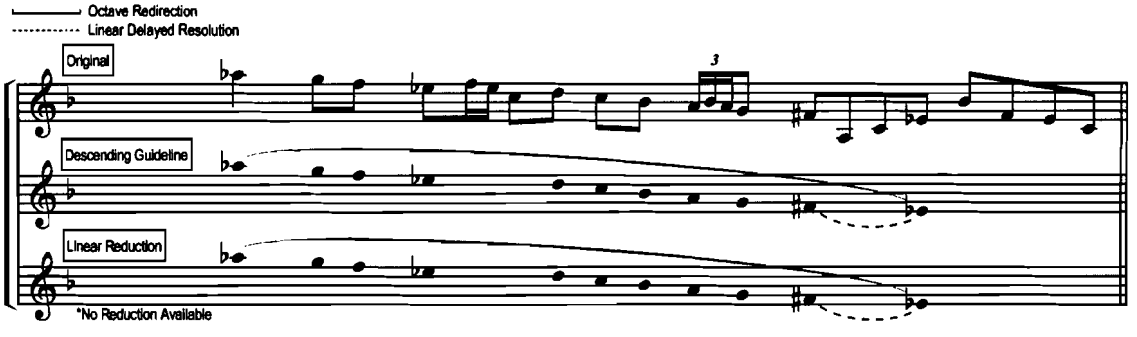
The third occurrence, D.G.3, functions as the linear structure from measure thirty-three to thirty-five (Example 210). This guideline is identical to D.G.2 as to the formal location and the foreground melodic materials. Additionally, the guideline is followed by the figure in the melodic contour of a sharply arched line in measure thirty-five which can be associated to the treatment of D.G.1.

Example 210. The construction of D.G.3: The single descending guideline with single octave redirection.



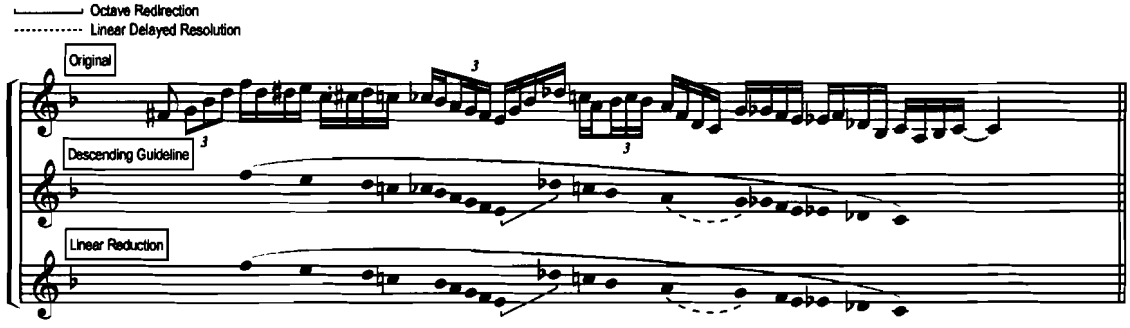
The fourth occurrence, D.G.4, serves as the structural line from measure fifty-four to fifty-six (Example 211). The initiating pitch, the pitch A♭5, is the highest note of this improvisation and consequently establishes a relatively higher linear altitude and tension that often necessitate a prolonged descending structure. It is noted that this guideline ends on an unstable pitch E♭4 in measure fifty-six without the expected linear resolution. Parker often resolves pitch E♭4 to pitch D4 to satisfy the harmonic motion of V^7/ii to the supertonic chord from the eighth to the ninth measure of the chorus, such as the employment in measure twenty in D.G.1.

Example 211. The construction of D.G.4: The single descending guideline with single octave redirection.



The fifth occurrence, D.G.5, functions as the structural line from measure eighty-one to eighty-four (Example 212). This guideline is considerably longer than the associated guidelines D.G.2 and D.G.3, which share the signature line as the foreground linear structure. In this guideline, the linear extension of the signature line further expands the construction of the descending tendency toward the end of the chorus. Noticeably, a short descending structure line can be observed before D.G.5 in measure eighty to eighty-one, generating an identical phrasing construction when compared to the same formal location in the first chorus. This propensity might be caused by the need to create a smooth transition to enable the employment of motive M.1A, an upward arpeggiated figure, as the initiative figure of the signature line in both choruses.

Example 212. The construction of D.G.5: The single descending guideline with single octave redirection and with single linear delayed resolution.



Pitch Utilization

As illustrated in the Pitch Assortment Table, Parker employs pitch C5, which represents 11.1% of all 594 attacks as the dominant pitch choice in this improvisation

(Table 50). Pitch A4, which represents 9.9%, and B♭5, which represents 9.5% of all attacks, serve as pitches of secondary importance. The dominant pitch of the blue notes is pitch A♭4, which represents 4.2%. The lowest pitches, D♭3 to E3, which demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are not employed. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are employed occasionally, representing 4.3% of the total attacks. The lowest pitch, F3, and the highest pitch, A♭5, generate a range of twenty-seven semitones.

Table 50. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated February 18, 1950

Pitch Class	Pitch Letter Name	Octave Specification (3)		(4)		(5)		Pitch-Class	
		N	(%)	*N*	(%)	*N*	(%)	*N*	(%)
0	C	NA	NA	47	7.9	66	11.1	113	19.0
1	C♯/D♭	0	0.0	12	2.0	14	2.3	26	4.3
2	D	0	0.0	23	3.8	31	5.2	54	9.0
3	D♯/E♭	0	0.0	16	2.6	11	1.8	27	4.5
4	E	0	0.0	27	4.5	13	2.1	40	6.7
5	F	1	0.1	49	8.2	16	2.6	66	11.1
6	F♯/G♭	2	0.3	11	1.8	2	0.3	15	2.5
7	G	4	0.6	50	8.4	6	1.0	60	10.0
8	G♯/A♭	0	0.0	25	4.2	2	0.3	27	4.5
9	A	15	2.5	59	9.9	NA	NA	74	12.4
10	A♯/B♭	18	3.0	57	9.5	NA	NA	75	12.6
11	B	3	0.5	14	2.3	NA	NA	17	2.8
							Total	594	

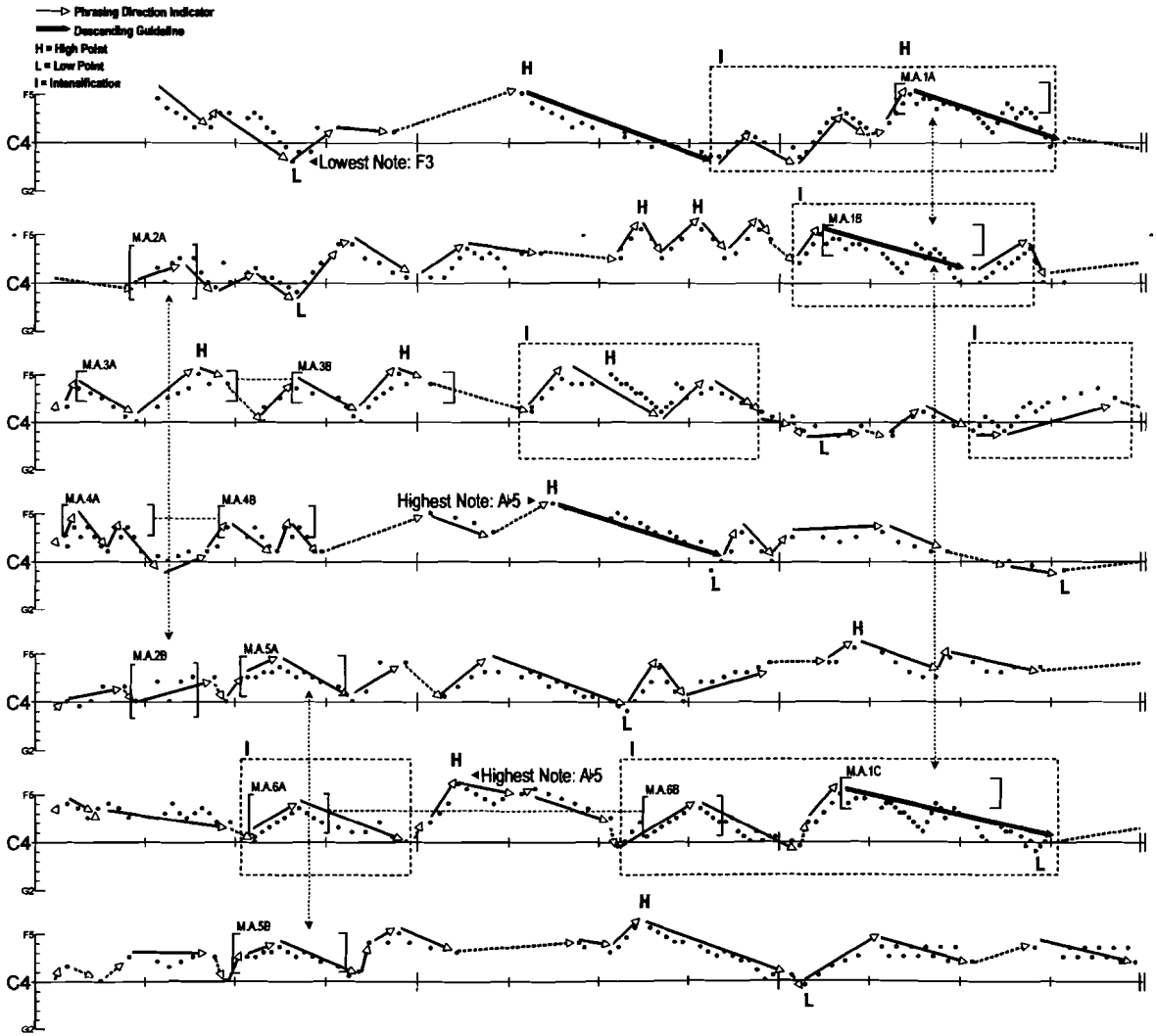
The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 19.0% of all 594 attacks. The pitch-class integers of secondary importance are pitch-class 10, represents 12.6%, and pitch-class 9, which represents 12.4% of total attacks. Pitch-class 3, represents 4.5%, pitch-class 8, represents 4.5%, and pitch-class 11, which represents 2.8%, collectively display 11.9% of all 594 attacks and help to enhance the tonal color through their quality as blues notes.

Phrasing Structure

Seven models of phrasing direction can be observed in this version of *Now's the Time* (Graph 12). It is noted that due to the splice at the end of Parker's improvisation in the audio track, the model of the last chorus slightly extends into the opening chorus of the next soloist, presumably trumpeter Red Rodney. Consequently, the observation as to how long Parker extends his improvisation at the end of the seventh chorus is limited.

In the first chorus, the model is initiated with a bluesy declamatory improvisation, descending to the low point, the pitch F3, which is also the lowest pitch of this improvisation. The phrasing direction rebounds abruptly to reach the high point. The following descending line moves toward the ninth measure of the chorus and serves as the preparatory treatment for the intensification section at the last section of the chorus. The phrasing direction rebounds at the ninth measure with a sharply arched double-time line. The signature line occupies the majority of the intensification section with the reintroduction of the high point at the tenth measure of the chorus. The phrasing

Graph 12. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated February 18, 1950.



direction descends toward the twelfth measure of the chorus with the employment of M.A.1A.

In the second chorus, the model begins with the employment of M.A.2A and a short undulating line in the first part of the chorus with the introduction of the low point at the third measure. A similar melodic contour can be observe in the middle section of the chorus as Parker employs the imitation of *Woody Woodpecker* figure at the seventh and the eighth measure of the chorus, repeatedly attacking the high point. The intensification section appears in the last portion of the chorus with the employment of M.A.1B, which is allied to M.A.1A in the first chorus of the corresponding formal location. The phrasing direction descends toward the eleventh measure of the chorus and a sharply arched line can be observed at the end of the chorus as the conclusion.

In the third chorus, the model begins with the employment of M.A.3A and M.A.3B, dividing the phrasing structure into double two-measure construction. The high point is attacked in the both installments of the allied motives, displaying a short undulating linear outline. The intensification is reached in the middle of the chorus, reintroducing the high point at the seventh measure. The overall descending motion guides the phrasing direction to the low point at the ninth measure of the chorus, with a rebounding phrasing direction at the end of the chorus as the intensified section.

In the fourth chorus, the model starts with the employments of M.A.4A and M.A.4B, exhibiting the linear construction of the short undulating line. The high point, the pitch A♭5, which is also the highest pitch in this improvisation, is introduced at the sixth measure with a preparatory figure to reposition the phrasing level in the fifth

measure. The phrasing direction gradually descends to reach the low point at the eighth measure of the chorus. The overall descending tendency continues to reach the low point again at the twelfth measure of the chorus.

In the fifth chorus, the model begins with the employment of M.A.2B, which is allied to M.A.2A in the second chorus. The phrasing direction gradually ascends in the format of an undulating line toward the fourth measure of the chorus with the employment of M.A.5A. The middle part of the chorus is occupied by the large-scale motive S.M.5, introducing the low point at the seventh measure. The high point is reached at the ninth measure of the chorus which is followed by overall descending phrasing.

In the sixth chorus, the model starts with descending motion. The intensification is reached in the third measure of the chorus with the employment of M.A.6A. In the fifth measure of the chorus, the phrasing level rapidly ascends to the high point, the pitch A♭5, which is also the highest note in this improvisation. The descending motion leads to the intensification section that lasts for six measures. The employment of M.A.6B generates an inter-sectional association with M.A.6A. Parker's signature line can be found in the last section of the chorus as M.A.1C, which is affiliated with M.A.1A and M.A.1B in the first and the second chorus. The phrasing direction descends toward the low point at the eleventh measure of the chorus which is followed by the temporary phrasing redirection to conclude the chorus.

In the seventh chorus, the model starts with phrasing structure that is identical to the treatment in the same formal location in the fifth chorus. The employment of M.A.5B

is associated with M.A5A, in the fifth chorus. A long undulating line can be found in the middle part of the chorus, with the introduction of the high point at the seventh measure. The phrasing direction descends gradually to reach the low point at the ninth measure of the chorus. After rebounding from the low point, the last part of the chorus appears to be stationary.

A visual comparison of models displays Parker's tendency to employ descending phrasing motion at the last section of the chorus. The only exception occurs at the end of the third chorus. It is noted that the two occurrences of the highest note, the pitch A♭5, are employed in a similar formal location. The employment of the intensification sections are scattered, with the last part of the chorus as the preferable formal location.

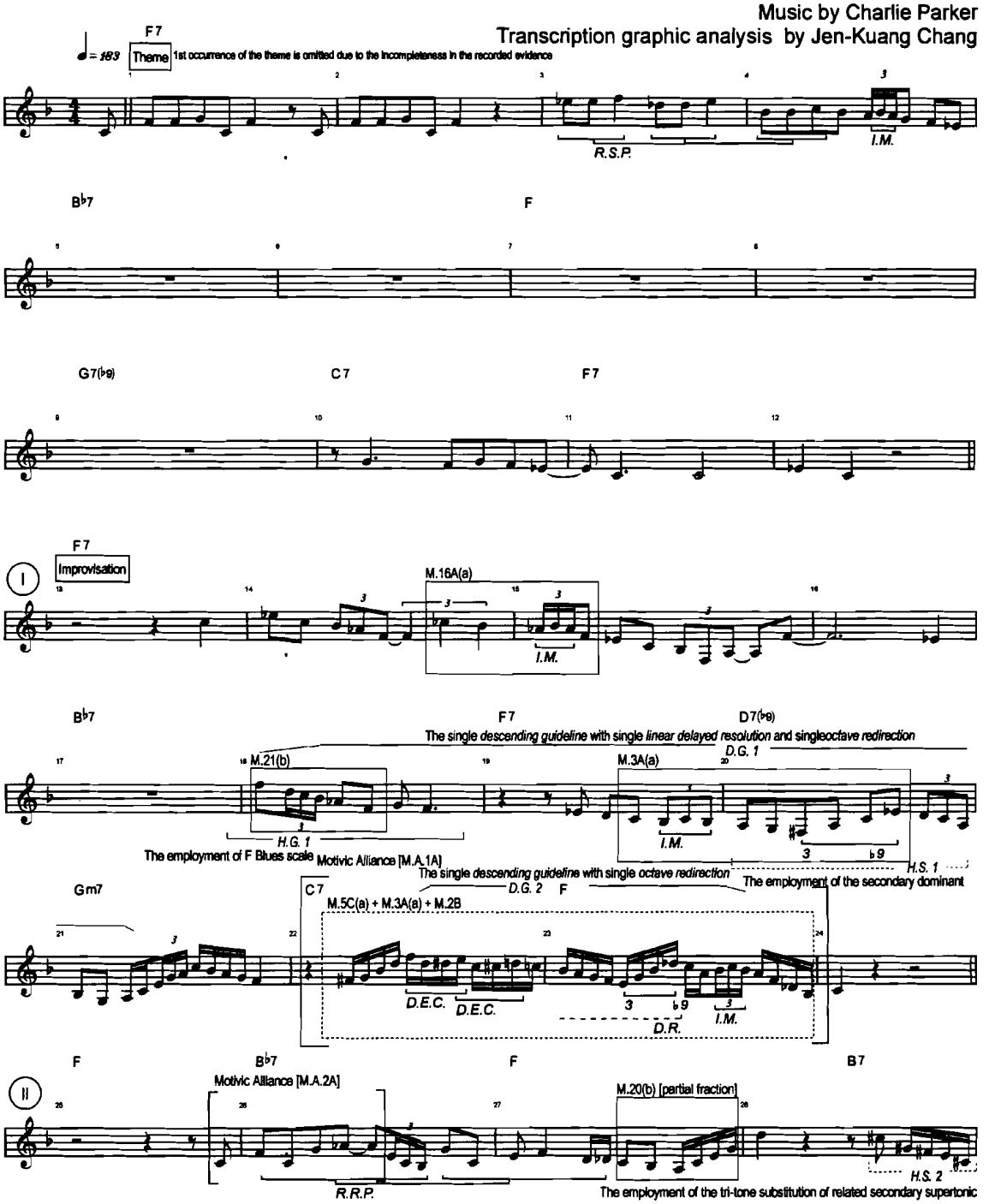
Information of the Graphic Analysis

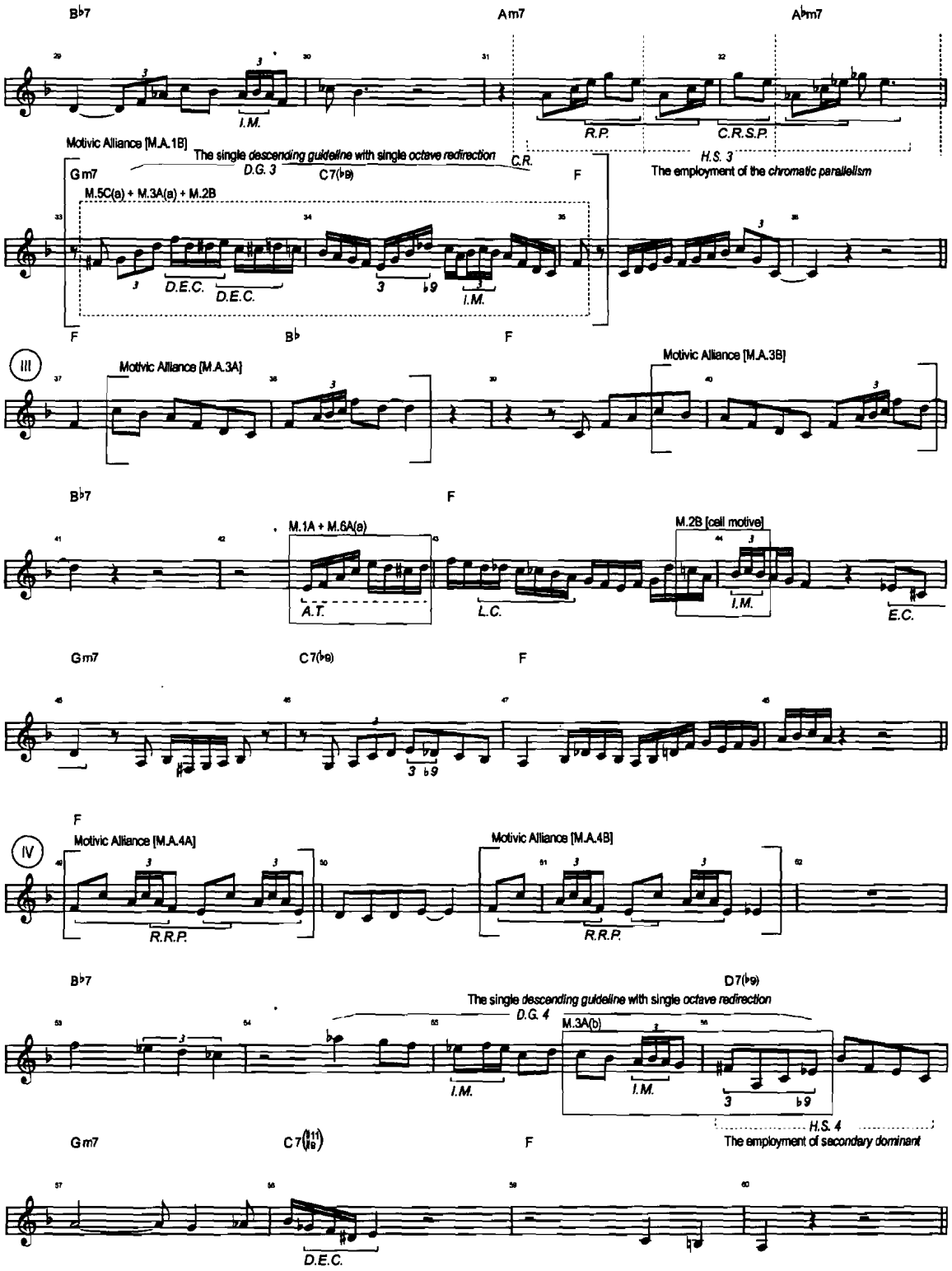
The graphic analysis contains the transcription of the amateur recording of Parker's *Now's the Time* performed on February 18, 1950 in the concert key, including the first improvisational line in the trade-four section. It is noticeable that the splice of the performance has been edited to give a false impression of the continuity. The deficient audio quality contributes to the difficulty in transcribing the thematic choruses. The transcription shows that Parker frequently dropped out in the thematic choruses. However, it does not signify Parker's preferred thematic treatment in this version, as Parker's performance might not have been recorded properly during those measures. The entire transcription comprises 181 measures, approximately three choruses of the theme and seven choruses of improvisation, of Parker's treatment of *Now's the Time*.

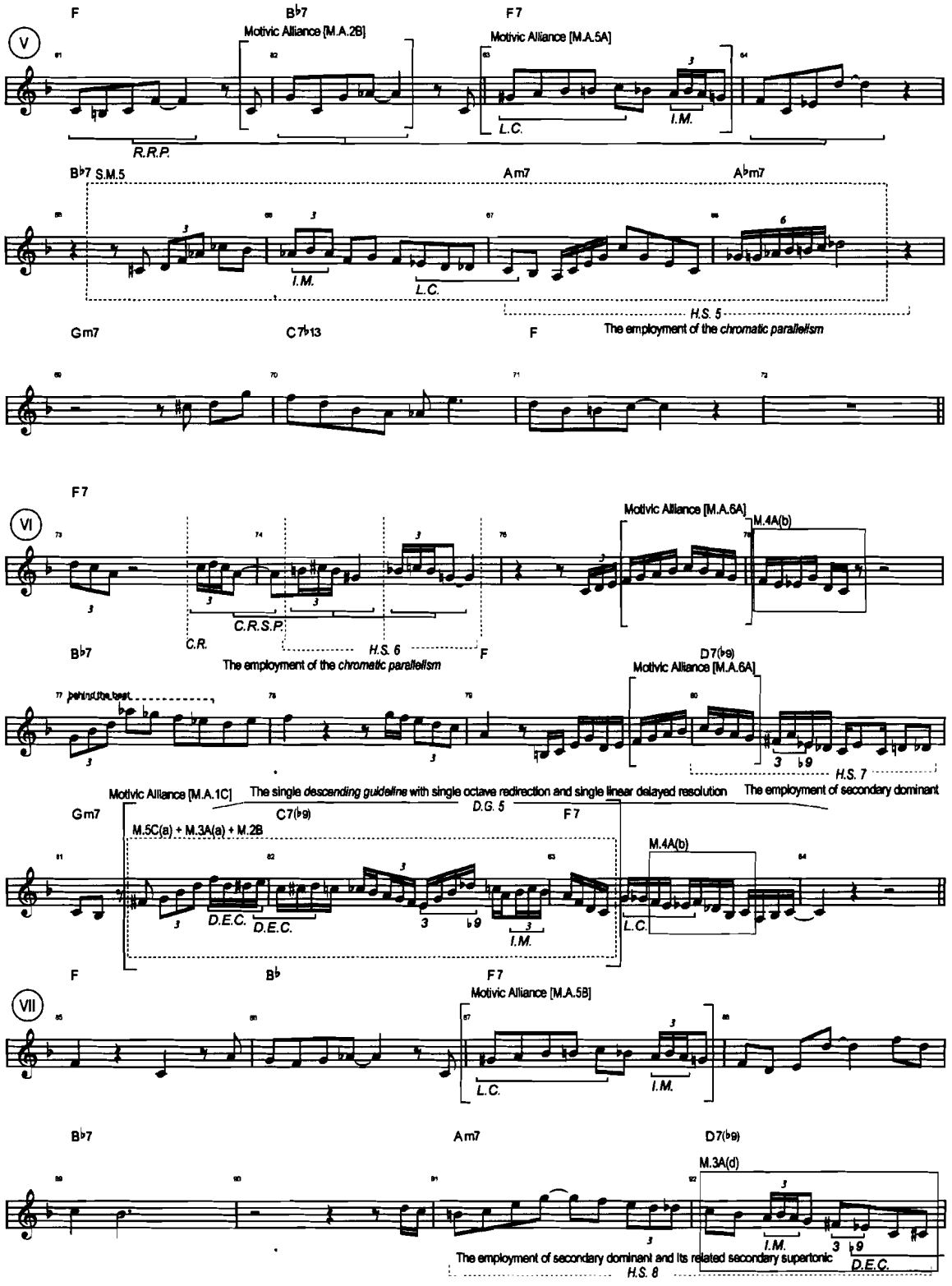
NOW'S THE TIME

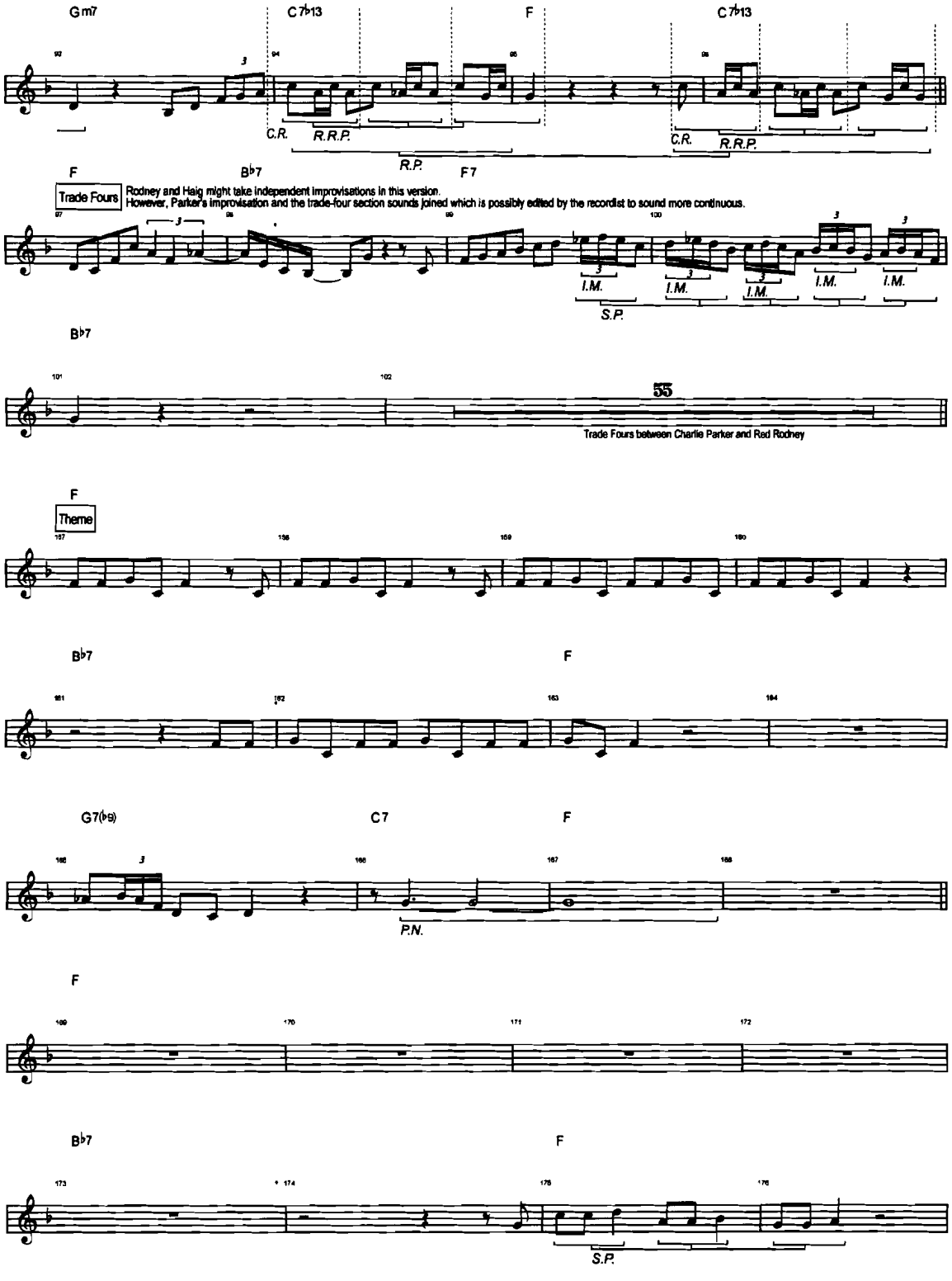
February 18, 1950 St. Nicholas Arena New York

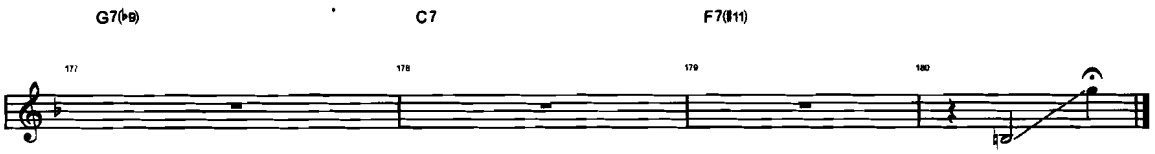
Music by Charlie Parker
Transcription graphic analysis by Jen-Kuang Chang




B♭7
Am7
A♭m7
I.M.
R.P.
C.R.S.P.
Motivic Alliance [M.A.1B]
The single descending guideline with single octave redirection
D.G. 3
C7(♭9)
C.R.
H.S. 3
The employment of the chromatic parallelism
Gm7
F
M.5C(a) + M.3A(a) + M.2B
D.E.C.
D.E.C.
I.M.
F
B♭
F
III
Motivic Alliance [M.A.3A]
Motivic Alliance [M.A.3B]
B♭7
F
M.1A + M.6A(a)
M.2B [cell motive]
A.T.
L.C.
I.M.
E.C.
Gm7
C7(♭9)
F
F
IV
Motivic Alliance [M.A.4A]
Motivic Alliance [M.A.4B]
R.R.P.
R.R.P.
B♭7
D7(♭9)
The single descending guideline with single octave redirection
D.G. 4
M.3A(b)
I.M.
I.M.
H.S. 4
The employment of secondary dominant
Gm7
C7
F
D.E.C.


V
F
B♭7
Motivic Alliance [M.A.2B]
F7
Motivic Alliance [M.A.5A]
R.R.P.
L.C.
I.M.
B♭7
S.M.5
Am7
A♭m7
I.M.
L.C.
H.S. 5
The employment of the chromatic parallelism
Gm7
C7♭13
F
VI
F7
Motivic Alliance [M.A.6A]
M.4A(b)
C.R.S.P.
C.R.
H.S. 6
F
The employment of the chromatic parallelism
B♭7
D7(♭9)
Motivic Alliance [M.A.6A]
H.S. 7
Motivic Alliance [M.A.1C]
The single descending guideline with single octave redirection and single linear delayed resolution
The employment of secondary dominant
Gm7
C7(♭9)
D.G. 5
F7
M.5C(a) + M.3A(a) + M.2B
M.4A(b)
D.E.C.
D.E.C.
I.M.
L.C.
F
B♭
F7
VII
Motivic Alliance [M.A.5B]
L.C.
I.M.
B♭7
Am7
D7(♭9)
M.3A(d)
I.M.
D.E.C.
The employment of secondary dominant and its related secondary supertonic
H.S. 8


Gm7
C7♭13
F
C7♭13
C.R.
R.R.P.
R.P.
C.R.
R.R.P.
F
B♭7
F7
Trade Fours
Rodney and Haig might take independent improvisations in this version.
However, Parker's improvisation and the trade-four section sounds joined which is possibly edited by the recordist to sound more continuous.
I.M.
I.M.
I.M.
I.M.
I.M.
S.P.
B♭7
55
Trade Fours between Charlie Parker and Red Rodney
F
Theme
B♭7
F
G7(♭9)
C7
F
P.N.
F
B♭7
F
S.P.


G7(♭9)
C7
F7(♯11)
177
178
179
180