

EMPORIA STATE UNIVERSITY

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

VOLUME III

A THESIS PRESENTED TO  
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*Version 15: June 23, 1951*

Because of several audio-related problems, the transcription process of this version of *Now's the Time* is comparatively complicated. The most observable problem is the intonation issue as Parker's performance of *Now's the Time* is presented one semitone lower than the original setting in the primary source. The intonation seems to be adjusted deliberately, as the track does not suffer minor intonation deficiencies but appears to be exactly one half-step lower. Furthermore, the preserved performances from the same session released by Philology Records display a similar adjustment.<sup>79</sup> For example, *Ornithology* appears to be in the key of G-flat, which is one semitone lower than the original key. Additionally, the editing of the track further complicates the transcription process as "the splices occur very smoothly, and the listener can easily lose his place in the tune without realizing what has happened."<sup>80</sup>

***Historical Data of the Session***

On June 23, 1951, Parker and his working quintet performed in the Eastern Parkway Ballroom in Brooklyn, New York. The performance of this engagement was privately recorded by an amateur recordist whose identity was not documented. The identity of the trumpeter in Parker's quintet is also not confirmable. However, Red

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<sup>79</sup>This finding consequently eliminates the possibility of Parker's quintet deliberately performing *Now's the Time* one semitone lower in this engagement.

<sup>80</sup>Koch, *Yardbird Suite*, 243.

Rodney seems to be the most likely trumpet player for this engagement as “the trumpet solos sound like Rodney.”<sup>81</sup> Jazz scholar Lawrence Koch also comments that:

There are few examples by which to judge the trumpeter’s identity, the one full solo coming on *Steeplechase*. However, there do seem to be some worked-out endings and such that would suggest that the trumpet player had worked with Bird frequently in the past, and Rodney seems the best guess based on the meager evidence.<sup>82</sup>

### ***Information about the Track***

The general information and the personnel data of this version are listed in detail in the following table (Table 51). This incomplete version of *Now 's the Time* preserves three minutes and fifty-three seconds of Parker’s music.<sup>83</sup> Missing the first two measures, the track begins at the third measure of the theme led by both Parker and Rodney. After two thematic choruses, the initiation of Parker’s six-chorus improvisation can be observed at the point of thirty-five seconds of the track. A possible splice occurs at the point of two minutes and sixteen seconds of the track as the subsequent improvisational line by Parker seems to indicate the initiation of the trade four section by Parker, Rodney, and Haynes. However, the track appears to be edited to sound more continuous, contributing to the difficulty of locating the splice. An undocumented splice may occur after Parker’s improvisational line to initiate the trade four section as the presumed trade

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<sup>81</sup> Losin, *Miles Ahead: Charlie Parker Database*.

<sup>82</sup> Koch, *Yardbird Suite*, 243.

<sup>83</sup> Parker, *Bird's Eyes: Last Unissued, Vol. 1/4*.

Table 51. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated June 23, 1951

Source of Transcription		Information of Session	
Source	Philology W 5/18-2	Date of Session	June 23, 1951
Source Format	Compact disc	Recording Site	Eastern Parkway Ballroom
Release Year	1990	Location	Brooklyn
Running Time	3:53	Recordist	Unidentified
Condition	Live recording		
Status	Incomplete		
Label	Philology		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Red Rodney		
Piano	Al Haig		
Bass	Teddy Kotick		
Drum	Roy Haynes		
General Treatments			
Introduction	NA		
Theme	Parker and Rodney (12 mm. x 2)		
Order of Improvisation	Parker and Rodney <sup>84</sup>		
Trade Four	Parker, Rodney, and Haynes		
Reentrance of the Theme	Parker and Rodney (12 mm. x 2)		

<sup>84</sup>It is noted that, because of its incompleteness, the audio track lacks adequate information to compile conclusive data pertaining to the order of improvisation in this version of *Now's the Time*. The presented list displays the most likely order. Pianist Al Haig presumably improvises after trumpeter's solo when considering the customary arrangement of Parker's working quintet as demonstrated in the twelfth to the fourteenth version of *Now's the Time*. However, due to the aforementioned limitation of the audio track, Haig's improvisation cannot be observed in this version.

four section contains approximately thirty-nine measures of music before the reentrance of the theme is reached, disputing the construction of the twelve-bar blues form.<sup>85</sup> The reentrance of the theme, which is repeated once, can be observed at the point of three minutes and fourteen seconds of the track. The audio quality of this track is below average. The Eastern Parkway Ballroom features a larger hall to accommodate the big band and dancers which might be the probable cause of the high degree of reverb in the track, as “there is much echo and a lot of space to the sound here, as if the recorder was placed some distance from the group.”<sup>86</sup> Consequently, Parker’s double-time improvisational lines in this version seems blurry and unarticulated, resulting in some problematic passages when conducting the transcription. Piano and bass are barely audible, especially the former. With some adjustments of equalization settings, the bass part can be faintly observed. However, an acceptable degree of audio clarity is difficult to achieve throughout the track.

### *Annotation of the Performance*

Parker’s treatment of the theme in this version of *Now’s the Time* is more conservative when compared with the treatment in the previous version recorded in the St. Nicholas Arena. Although listeners cannot clearly observe the trumpet player’s treatment due to the deficient audio quality, the basic concept of the trumpeter providing

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<sup>85</sup>Thirty-nine measures containing approximately three choruses of the twelve-bar blues form plus three additional measures.

<sup>86</sup>Koch, *Yardbird Suite*, 243.

the melody as the thematic foundation to allow Parker's more elaborate countermelody as the thematic embellishment appears to be unchanged. The innovative treatment can be examined in the sixth measure of the theme as Parker, not limiting himself to the elemental motive of the theme, utilizes a figure derived from the ninth measure of the original melody to provide the linear embellishment (Example 213). A similar employment can be found in the same formal location of the reentrance of the theme in measure 138. This embellishment generates an echo effect as it corresponds to the thematic material in the ninth measure of the theme.

Example 213. The figure derived from the ninth measure of the theme by Charlie Parker in the thematic choruses of the fifteenth version of *Now's the Time*.

(Formal Location)

5. B $\flat$ 7

6.

7. F

8.

Version No. 15

Version No. 15

motive derived from the 9th measure of the original thematic material

It is noticeable that Parker employs a pedal note on the dominant note before the reentrance of the theme. The common extension of the elemental motive technique can also be observed in measure 107, the fourth measure of the reentrance of the theme. Parker further embellishes the melody with a figure derived from the elemental motive in measure 119 (Example 214).

Example 214. The figure derived from the elemental motive employed by Charlie Parker in the fifteenth version of *Now's the Time*, mm. 116-119.

The three-note figure first occurs in the first two beats of measure 119 and is sequentially employed in the last two beats of the same measure. Remarkably, two employments are a tritone apart, illustrating Parker's fluency at harmonic superimposition as the latter implies the B dominant chord which chromatically resolves to the subdominant chord in the subsequent measure.

In this version of *Now's the Time*, Parker's improvisation is initiated with a declaratory figure that can be traced back to his earlier works (Example 215). This particular figure occupies an important role in the thematic construction in Parker's *K.C. Blues*, a twelve-bar blues theme recorded on January 17, 1951. Parker employs this figure as the elemental motive in *K.C. Blues*, illustrating his capability to develop an improvisational formula into a coherent theme. Parker only recorded *K.C. Blues* once during his career as an active jazz improviser, as it was an improvised theme as opposing to the pre-composed material. The improvisatory nature of the theme suggests that the elemental motive of *K.C. Blues* might be reprocessed from Parker's massive bank of improvisatory vocabulary. For example, his *Parker's Mood*, recorded on August 18, 1948, provides a confirmation of this issue as the same figure can be identified.

Additionally, the three occurrences of the same figure occur in the same formal location of the same harmonic context, the twelve-bar blues form, but in the different keys. The figure is transposed to fit into the harmonic syntax of B-flat, C, and F blues.

Example 215. The comparison of the Parker's employments of the recurrent figure in *Parker's Mood*, *K.C. Blues*, and *Now's the Time*.

(Formal Location)

1. 2. 3. 4.

21  $Bb7$   $Fm7$   $Bb7$

*Parker's Mood*  
1948.09.18.  
Take 5 Master Take

5  $C$   $C7$  motive development

*K.C. Blues*  
1951.01.17.

25  $F$   $Bb7$   $F$   $F7$

*Now's the Time*  
1951.06.23.  
Version No. 15

3  
I.M.

Parker employs a pair of allied motives as one of the most striking improvisational treatments in this version of *Now's the Time*. The allied motives first occur in the third and fourth measure of the first improvised chorus, affiliating with the recurrent figure in the same formal location of the third chorus. Significantly, a similar improvisational design of allied motives in this particular formal location with an inter-chorus association can be observed in the thirteenth version of *Now's the Time*, confirming that the design is not an isolated occurrence (Example 216). It is noticeable that the allied motives share comparable melodic contours in general without losing their linear independence. Additionally, the preceding melodic lines of the allied motives in



measure forty-nine of the thirteenth version and measure forty-nine of the fifteenth version demonstrate close resemblance. This correspondence further suggests Parker's improvisation in *Now's the Time* is not based upon a chain of plain horizontal linear constructions, but established with the structural improvisatory elements such as inter-chorus motivic alliance and large-scale improvisatory plans.

Example 216. The multilayered treatment of the theme in the fourteenth version of *Now's the Time*, mm. 169-172.

Parker's treatment in the eighth measure of the first improvised chorus provides an interesting comparison when assessing with identical treatments in the same formal location in earlier versions of *Now's the Time* (Example 217). The figures are mainly constructed with arpeggios to outline the harmonic progression based on chromatic parallelism. It is noticeable that Parker slightly alters the figure in each employment while retaining the basic construction. There are several identifiable linear models in

Parker's *Now's the Time* to outline the chromatic parallelism in this particular formal location, such as the employment of *Woody Woodpecker* figure, demonstrating the considerable amount of the varied treatments on the identical harmonic progression to generate valid variants. Parker's arpeggio-based treatments also contrast considerably with the treatments based upon the chromatic real sequential pattern which can be observed in measure fifty-five to fifty-six, a variant of *Woody Woodpecker* figure, and measure seventy-nine to eighty in this improvisation. Additionally, the figure A that is employed in the twenty-nine measure of the fifteenth version can be traced back to Parker's performance on *The Jumpin' Blues*, which is also a blues in the key of F, recorded on July 2, 1942. It is noted that these two appearances of the same figure occur in the same formal location.

Example 217. The comparison of Parker's identical treatments in the sixth, thirteenth, and the fifteenth version of *Now's the Time*.

The image displays three staves of musical notation for 'Now's the Time', comparing versions 6, 13, and 15. The notation is organized into four columns corresponding to measures 5, 6, 7, and 8. Measure 5 is labeled '(Formal Location)' and contains a circled '5'. Measure 6 contains a circled '6'. Measure 7 contains a circled '7'. Measure 8 contains a circled '8'. The first staff, 'Version No. 6', shows a melodic line starting on a Bb7 chord in measure 5, moving to an F chord in measure 7, and then to Am7 and Abm7 chords in measure 8. The second staff, 'Version No. 13', starts at measure 29 (circled '29') and shows a similar progression with Bb7, F, Gm7, Am7(b5), and Abm7 chords. The third staff, 'Version No. 15', also starts at measure 29 (circled '29') and shows a progression with Bb, F, Am7, and Abm7 chords. A bracket labeled 'Figure A' is placed under the first two measures of the third staff. Melodic patterns are labeled 'I.M.' and 'D.R.' with arrows pointing to specific notes. Vertical dashed lines separate the measures.

The improvisational line, located in measure forty-five to forty-six in this version of *Now's the Time*, displays Parker's ability to expand the melodic contour of a principal

motive to generate a prolonged linear construction (Example 218). The reduction of this figure reveals its structural melodic contour coinciding with the linear design of motive M.3A(b).

Example 218. The improvisational line based upon motive M.3A(b) in the fourteenth version of *Now's the Time*, mm. 45-48.

The image shows a musical score for measures 9 through 12 of the fourteenth version of the jazz standard "Now's the Time". The score is written in G major and 4/4 time. Measure 9 is marked with a circled '45' and contains the notes G4, A4, B4, C5, B4, A4, G4. Measure 10 contains the notes G4, A4, B4, C5, B4, A4, G4. Measure 11 contains the notes G4, A4, B4, C5, B4, A4, G4. Measure 12 contains the notes G4, A4, B4, C5, B4, A4, G4. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature. Above the staff, the formal location is indicated as measures 9, 10, 11, and 12. Chords are indicated as Gm7, C7(b9), and F. The improvisational line is labeled 'Version No. 15' and includes a circled '45' at the beginning. The notes are grouped with slurs and fingerings: '1' for the first note, 'D.E.C.' for the next three notes, '3' for the next three notes, and 'b9' for the final note. A box labeled 'M.3A(b)' is drawn under the notes in measures 9 and 10, indicating the structural melodic contour.

In measure eighty-three of this improvisation, Parker employs a figure that later coincidentally becomes the elemental motive in *Tenor Madness* recorded by Theodore “Sonny” Rollins in 1956 (Example 219). The figure, labeled as motive M.43(a) by Thomas Owens, can be traced back to Parker’s improvisation on *St. Louis Mood* recorded on February 13, 1942 in the Savoy Ballroom. The transposed figure can be observed in the seventh measure of his improvisation. Although there is no conclusive evidence to confirm that Rollins develops his composition based upon this particular formula employed by Parker, this coincidence shows the subtle but identifiable musical heritage and the evolution of jazz music.

Example 219. Charlie Parker's melodic figure that coincides with Sonny Rollins' *Tenor Madness* in the fifteenth version of *Now's the Time*, mm. 81-84.

(Formal Location)

9 Gm7 10. C7(b9) 11 F 12.

Version No. 15

81

D.E.C.

The Elemental Motive of *Tenor Madness*

Additionally, Parker also employs several melodic figures that can be traced back to earlier versions of *Now's the Time*. The figures in measure fifty-five to fifty-seven displays a similarity when compared with the treatment found in measure fifty-five to fifty-seven in the twelfth version of *Now's the Time*. The double-time figure in measure sixty-three and sixty-seven to sixty-eight is identical to the figure in measure eleven in the seventh version (Example 220). The double-time figure in measure seventy-five bears close resemblance with the figure in measure forty-two to forty-three in the fourteenth version.

Example 220. The identical figure employed by Charlie Parker in the seventh and fifteenth version of *Now's the Time*.

9 Gm7 C7(b9) F

Version No. 7

D.E.C. D.E.C. 3 ♯9 I.M. I.M.

61 F7 Dm7 G7 C7(b9) F F7

Version No. 15

L.C. 3 ♯9

65 B♭ Eb7 F D7(b9)

Version No. 15

D.R.

Overall, Parker's performances in this particular session are less playful when comparing with the performance in the St. Nicholas Arena session recorded on February 18, 1950. Parker included *Be My Love* in the repertory which was "a hit for operatic tenor Mario Lanza during 1951, and Bird loved the rendition. In fact, he often sang phrases of it to Chan in comedic sincerity."<sup>87</sup> As Chan was in the last month of her pregnancy with Parker's daughter Pree Parker, this selection, which is also the only known recorded version of *Be My Love* by Parker, seems to be especially meaningful. Several noticeable improvisational treatments can be observed in the other performances from the same session. In *Ornithology*, a quotation of *How High the Moon* can be observed at the point of one minute and eleven seconds of the track. As *Ornithology* is based upon the harmonic syntax of *How High the Moon*, Parker seems to use this quotation as a musical reference to indicate the association. In *Dance of the Infidels*, Parker employs a phrase that frequently appeared as the opening phrase in *Now's the Time* in the Hi-D-Ho club session. The figure, which can be observed at the point of four minutes and fifty-nine seconds of the track is identical to the opening statement in the sixth, eighth, and the ninth version of *Now's the Time*.

### ***Selected Motives***

Parker employs fourteen selected motives in this improvisation, including motive M.3A(a), M.3A(b), M.4A(b), M.5C(a), M.16A(a), M.20(b) [partial fraction], M.21(b), M.34(c), and S.M.2 (Table 52). One occurrence of motive M.3A(a) can be observed in

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<sup>87</sup>Koch, *Yardbird Suite*, 243.

Table 52. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated June 23, 1951

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	NA	0
M.2B [cell motive]	mm. 31	0
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 62	1
M.3A(b)	mm. 69, 72-73	2
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	mm. 28, 52, 64	3
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	mm. 70	1
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	NA	0
M.12A(a)	NA	0
M.16A(a)	mm. 50, 78	2
M.20(b) [partial fraction]	mm. 34	1
M.21(b)	mm. 49, 77	2
M.34(c)	mm. 60	1
S.M.1	NA	0
S.M.2	mm. 84	1
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

measure sixty-two, the second measure of the fourth improvised chorus. This treatment appears to be uncommon as the motive M.3A class does not frequently appear in this particular formal location. Further analysis reveals that the employment is a part of superimposition technique, as Parker superimposes the chord sequence derived from *I Got Rhythm* in the first two measures of the blues form. Two occurrences of motive M.3A(b) are identified in this improvisation. The second occurrence, located in measure seventy-two to seventy-three as the common turnaround treatment, is accompanied by a delayed resolution. Three occurrences of motive M.4A(b) are found. The third occurrence is employed in its diminutive format. One occurrence of motive M.5C(a) can be observed in measure seventy, the tenth measure of the fourth chorus, generating considerable linear tension due to its delayed placement. Two occurrences of motive M.16A(a) can be observed in measure fifty and seventy-eight. It is noted that each occurrence is paired with one occurrence of motive M.21(b). An occurrence of motive M.20(b) [partial fraction] can be found in measure thirty four. In measure sixty, one occurrence of motive M.34(c) can be examined. One occurrence of motive S.M.2 is found in measure eighty-four which functions as the lead-in to the improvisational material in the sixth chorus.

### ***Figurations and Improvisatory Elements***

A total of forty-five figurations and elements of the improvisation can be identified in this version of *Now's the Time* (Table 53). Four occurrences of 3-♭9 melodic motion can be observed. The third occurrence is accompanied with an

Table 53. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated June 23, 1951

Abbreviation	Location(s)	Occurrence(s)
3-b9	mm. 46, 62, 69, 73	4
T.S.	NA	0
I.M.	mm. 27, 31, 33, 38, 44, 45, 50, 51, 90, 91	10
E.C.	mm. 92	1
D.E.C.	mm. 45, 69, 70, 70, 82,	5
P.N.	NA	0
L.C.	mm. 40, 44, 61, 73, 76	5
A.T.	mm. 56	1
D.R.	mm. 67, 69, 71, 73	4
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. 55-56/56/56-57, 79/80	2
M.A.	mm. 27-28/51-52, 63-64/67-68, 85/87	3
H.S.	mm. 32, 40, 44, 55-56, 60, 61-62, 68, 79-80, 92	8
H.G.	NA	0
D.G.	mm. 44-47, 51-53	2
Total		45

employment of decorated enclosure. Additionally, all occurrences are employed as the linear structure of the motive M.3A class. Although the first occurrence, located in measure forty-six, does not appear to serve as the basic melodic contour of the motive M.3A class in the foreground level. However, as the improvisational figure in this location can be analyzed is a prolonged version of motive M.3A(b) as discussed earlier, the structural function is identical. The inverted mordent occurs ten times as the predominant linear embellishment. One occurrence of enclosure can be observed in measure ninety-two. The single *decorated enclosure* occurs three times. The second



occurrence, located in measure sixty-nine, is accompanied with an employment of 3-♭9 melodic motion. It is noticeable that a double decorated enclosure can be observed in measure seventy which is the linear characteristic of motive M.5C(a). Five occurrences of linear chromaticism figuration are identified, emphasizing descending chromatic motion. One occurrence of anticipation technique can be observed in measure fifty-six as Parker anticipates the supertonic chord one beat earlier than the expected formal location. Four occurrences of delayed resolution can be found. The second occurrence, located in measure sixty-nine, is remarkable. Parker delays the placement of the figure outlining the secondary dominant chord  $V^7/ii$  by one measure. It is noted that all occurrences are found in the intensification section where Parker employs rapid double-time phrases, suggesting Parker might prefer not to maintain the strict formal location in such situations. Two occurrences of chromatic real sequential pattern can be found in this version of *Now's the Time*. The first occurrence, located in measure fifty-five to fifty-seven, displays Parker's preference for formulas associated with the *Woody Woodpecker* figure in the format of the descending sequential pattern used to outline the harmonic progression based on chromatic parallelism. It is also noticeable that the second occurrence, located in measure seventy-nine and eighty, is generated with a figure developed with chromatic upward transposition.

Three occurrences of the motivic alliance are identified in this improvisation. In the first occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.1A occupies the third and fourth measure in the first improvised chorus which is affiliated with M.A.1B located in the same formal location of the third chorus. In the

second occurrence, an instance of allied motives with an inter-sectional association, the figure M.A.2A, located at the end of the first section of the fourth chorus, is linked to the figure M.A.2B in the second section of the same chorus. In the third occurrence, an instance of allied motives with the phrasal function, the figure M.A.3A is linked to the figure M.A.3B, generating a double two-measure phrasing structure. Additionally, some allied motives can be observed in this improvisation. The figure in the first two measures of the third improvised chorus is linked to the figure in the fifth and sixth measure in the fifth chorus. The association is considerably weakened as the figures do not occur in the same formal location, defeating the linear structural association. The chromatic descending figure in measure seventy-three is recalled by the same melody in measure seventy-six. However, as the undersized figures are employed in the rapid double-time format, the structural significance of the employment is subordinate.

Eight occurrences of harmonic superimposition can be observed in this improvisation. The first occurrence, employed in measure thirty-two, the eighth measure of the chorus, illustrates the figure constructed with arpeggios to outline the chromatic parallelism harmonic motion. The second occurrence, located in measure forty, demonstrates the employment of the secondary dominant chord and its related secondary supertonic in the fourth measure of the chorus. The third occurrence, found in measure forty-four, displays the melodic figure with the implication of the secondary dominant chord  $V^7/ii$ . The fourth occurrence, located in measure fifty-five to fifty-six, shows the employment of chromatically descending figure to outline the chromatic parallelism harmonic motion. The fifth occurrence, found in measure sixty, is one of the common

small-scale superimpositions by bebop musicians, outlining the supertonic chord and the  $\sharp\text{II}^{\circ 7}$  chord as the substitution of the dominant chord. The sixth occurrence, located in measure sixty-one to sixty-two, is significant as Parker's linear treatment implies harmonic progression derived from George Gershwin's *I Got Rhythm*. The placement of the seventh occurrence which outlines the secondary dominant chord  $\text{V}^7/\text{ii}$  is delayed. The eighth occurrence, found in measure seventy-nine to eighty, is identical to the fourth occurrence, as both employments outline the harmonic motion of chromatic parallelism with chromatically transposed figures.

Two occurrences of descending guideline can be found 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 forty-four to forty-seven (Example 221).

Example 221. The construction of D.G.1: The single descending guideline with double linear delayed resolution.

\_\_\_\_\_ Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction

This guideline begins with the embellishing figure the inverted mordent and descends gradually, demonstrating the concept of linear delayed resolution. The

employments of linear delayed resolution occur consecutively and the construction of the descending guideline is consequently weakened. It is noticeable that the phrasing direction rebounds after the guideline concluding on the pitch A3, the targeted low point of this phrase, in measure forty-seven.

The second occurrence, D.G.2, occurs in the third to fifth measure in the third chorus (Example 222). The guideline, continuing the descending motion started at the beginning of the chorus, descends toward the fifth measure of the chorus. The line lingers around the pitch D4 at the end of the guideline and finally concludes on the pitch B $\flat$ 3 at the end of measure fifty-three.

Example 222. The construction of D.G.2: The single descending guideline.

The image shows a musical score for Example 222, consisting of three staves. The top staff is labeled 'Original' and contains a melodic line with a triplet of eighth notes in the first measure and another triplet in the fifth measure. The middle staff is labeled 'Descending Guideline' and shows a smooth, continuous line that descends from the beginning of the phrase to the end. The bottom staff is labeled 'Linear Reduction' and shows a similar descending line, but with a more step-like or linear quality. A legend at the top left indicates that a solid line represents 'Octave Redirection' and a dotted line represents 'Linear Delayed Resolution'.

Several improvisational lines display a descending tendency in this improvisation. For example, the line in measure twenty-seven to twenty-eight, the associated treatment of D.G.2, shows a similar descending structure. A strong descending tendency can be found in the improvisational line in measure fifty-four to fifty-seven. Additionally, several scattered improvisational lines, especially the double-time figures, generate small-

scale descending structural lines. Such employments can be observed in measures sixty-nine and seventy-five to seventy-six.

### *Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch C5, which represents 10.1%, and pitch B $\flat$ 4, which represents 10.0% of 550 attacks as the dominant pitches in this improvisation (Table 54). Pitch F4, which represents 9.0%, and A4, which represents 8.9% of the total attacks, function as the pitches of secondary importance.

Table 54. Pitch Assortment of Charlie Parker's *Now's the Time*  
in the Version Dated June 23, 1951

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	36	6.5	56	10.1	92	16.7
1	C $\sharp$ /D $\flat$	0	0.0	11	2.0	13	2.3	24	4.3
2	D	0	0.0	28	5.0	27	4.9	55	10.0
3	D $\sharp$ /E $\flat$	1	0.1	18	3.2	10	1.8	29	5.2
4	E	2	0.3	27	4.9	14	2.5	43	7.8
5	F	3	0.5	50	9.0	16	2.9	69	12.5
6	F $\sharp$ /G $\flat$	0	0.0	9	1.6	2	0.3	11	2.0
7	G	7	1.2	41	7.4	5	0.9	53	9.6
8	G $\sharp$ /A $\flat$	3	0.5	15	2.7	1	0.1	19	3.4
9	A	14	2.5	49	8.9	NA	NA	63	11.4
10	A $\sharp$ /B $\flat$	23	4.1	55	10.0	NA	NA	78	14.1
11	B	3	0.5	11	2.0	NA	NA	14	2.5
Total								550	

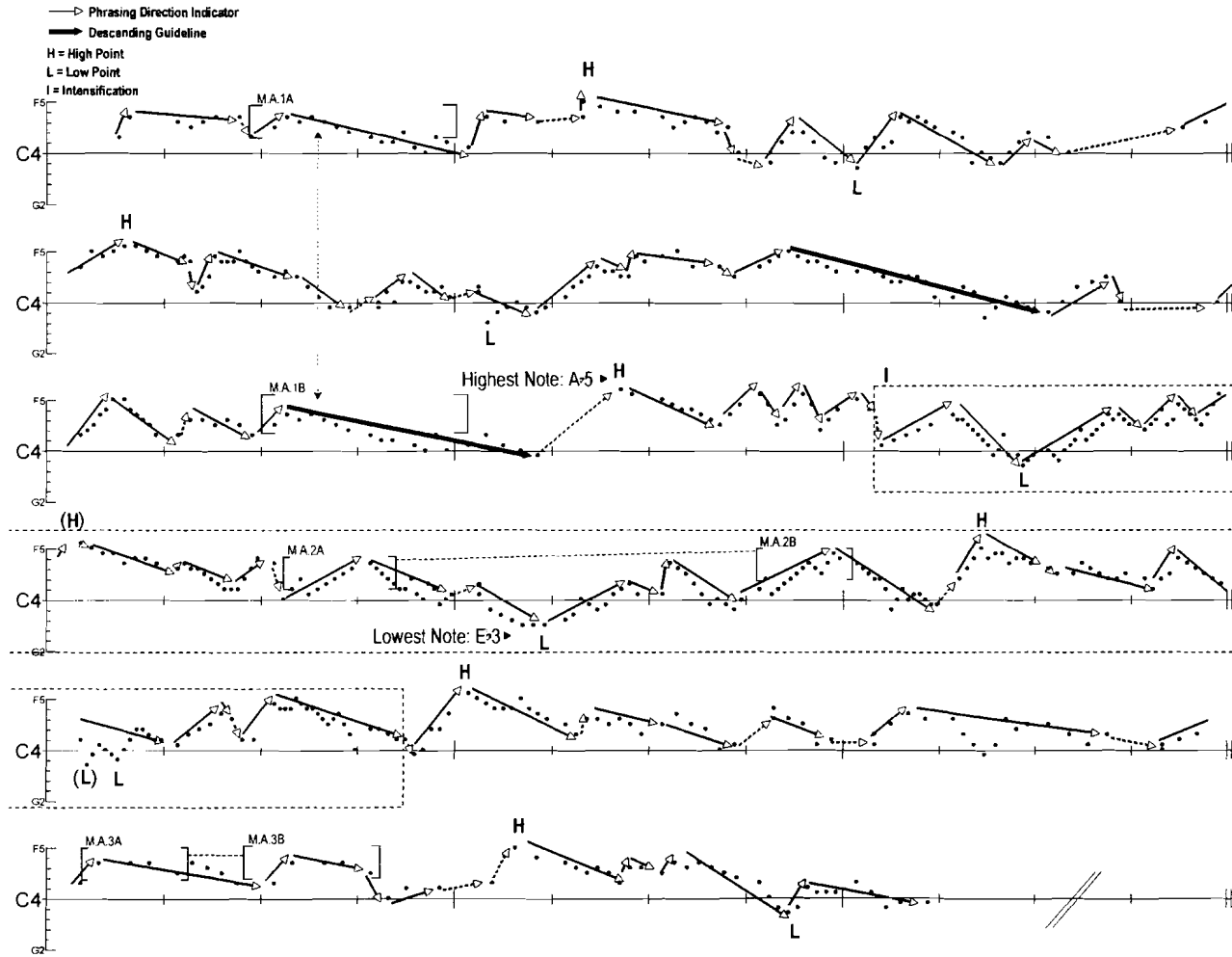
The most dominant pitch of the blue notes is pitch  $E\flat_4$ , which represents 3.2% of all attacks. The lowest pitches,  $D\flat_3$  to  $E_3$ , that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are employed infrequently and collectively represent 0.5%. The highest pitches,  $F_5$  to  $A\flat_5$ , that demand the change of the left hand position, are employed occasionally, representing 4.3% of the total attacks. It is noted that several pitches in this register are found in the inaudible sections of the track. As those transcribed sections are merely the deductions from an undependable source, the significance of this data is dubious. The lowest pitch,  $E\flat_3$ , and the highest pitch,  $A\flat_5$ , generate a range of twenty-nine semitones.

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 16.7% of all 550 attacks. The pitch-class integers of secondary importance are pitch-class 10, which represents 14.1%, and pitch-class 5, which represents 12.5% of the total attacks. Pitch-class 3, which represents 5.2%, pitch-class 8, which represents 3.4%, and pitch-class 11, which represents 2.5%, collectively display 11.2% of all 550 attacks and help to enhance the tonal color through their quality as blues notes.

### ***Phrasing Structure***

Six models of phrasing direction can be observed in this version of *Now's the Time* (Graph 13). In the first chorus, the model begins with a declarative phrase, which is followed by the employment of M.A.1A with an overall descending motion toward the fifth measure of the chorus. The phrase is abruptly redirected in the fifth measure to prepare for the introduction of the high point in the sixth measure of the chorus. The low

Graph 13. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated June 23, 1951.



point is reached at the beginning of the ninth measure, occurring in the middle of an undulating line.

In the second chorus, the model starts with the employment of the high point and is followed by a gradual descending motion. The low point is reached in the fifth measure and the phrasing direction rebounds afterward. A long descending line begins in the eighth measure and descends gradually toward the eleventh measure which is then followed by a short redirected phrase to conclude the model. It is noticeable that the conclusive phrasing structures in the first two models are identical.

In the third chorus, the model begins with the construction of short undulating lines. The long descending motion can be observed from the third measure to the fifth measure of the chorus as where M.A.1B can also be found. The linear altitude abruptly changes to the high point, the pitch  $A\flat_5$ , which is also the highest note in this improvisation, in the sixth measure of the chorus. After the phrasing structure descends from the high point, the construction of short undulating lines can be observed from the seventh measure to the ninth measure. In the ninth measure, a long intensification section is initiated. The low point is reached in the tenth measure and is followed by a redirected phrasing structure to reach the pitch  $G_5$  at the end of the chorus.

In the fourth chorus, the pitch  $G_5$  from the previous chorus marginally extends into the beginning of this chorus. Scattered passages can be observed in the first section of the chorus. The employment of M.A.2A can be examined in the third measure which is linked to M.A.2B to reinforce a sectional association between the first and second sections of the chorus. The low point, the pitch  $E\flat_3$ , which is also the lowest note of this



improvisation, is reached in the fifth measure and the phrasing direction maintains the overall ascending motion afterward. The rebounding point of the undulating line occurs at the end of the eighth measure, as the phrasing direction descends before the introduction of the high point of the chorus located in the tenth measure. Scattered phrases continually appear at the end of the chorus and extend into the subsequent chorus, contributing to the ambiguous boundary between the choruses. It is noted that intensification treatment can be observed throughout the chorus and is extended into the first section of the fifth chorus.

In the fifth chorus, the low point is introduced in the first measure. As the result of the delayed resolution, the pitch G3 is ambiguous as to its affiliation to the chorus. Scattered passages can be observed in the first section and the ending of the intensification section can be observed in the fourth measure of the chorus. The phrasing direction rapidly rises toward the high point, which is followed an overall descending line. The linear activity of the concluding figure in this chorus is comparably stationary.

In the sixth chorus, the model is initiated with the employments of M.A.3A and M.A.3B, generating a double two measure phrasing structure. The phrasing level is maintained on or near pitch C5 as Parker repeatedly emphasizes it. The abrupt change of the phrasing direction can be observed prior to the employment of the high point in the fifth measure of the chorus. An overall descending motion can be found descending toward the low point located in the eighth measure. It is noted that the phrasing direction analysis of this chorus is limited due to its incomplete status caused by the splice in the recording.

A visual comparison of models reveals that, unlike the unambiguous chorus partitions found at the end of the first and second chorus, the boundaries between the third and fourth chorus and fourth and fifth chorus are considerably weakened due to the presence of the cross-chorus double-time passages. The overall phrasing directions are similar between the first and third chorus, although the latter displays more phrasing activities.

### ***Information of the Graphic Analysis***

The graphic analysis contains the transcription of an anonymous amateur recording of Parker's *Now's the Time* performed on June 23, 1951 in the concert key. As the intonation of this track is one semitone lower than expected, the author of this study has adjusted the intonation before conducting the processes of the transcription to reflect the actual pitch locations. It is noted that Parker employs pitch inflection in the first section of the sixth chorus, bending the notes in the fourth beat of the first and third measure. The presumed first improvisational line in the trade four section is included to show the problem of audio editing in the track. The deficient audio quality, labeled as "inaudible passage" in the graphic analysis, contributes to the difficulty of transcribing the double-time section in this improvisation. The entire transcription comprises 127 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

June 23, 1951 Eastern Parkway Ballroom Brooklyn

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

F  
Theme

1 2 3 4

B $\flat$ 7 F

5 6 7 8

G7(b9) C7 F7

9 10 11 12

F

13 14 15 16

B $\flat$  F

17 18 19 20

G7(b9) C7 F7

21 22 23 24

(1) F B $\flat$ 7 F F7

Improvisation

Motivic Alliance (M.A. 1A)

25 26 M.A.(b)

3 I.M.

B<sup>b</sup> F Am7 A<sup>b</sup>m7

The employment of the *chromatic parallelism*

Gm7 C7 F

M.20(a) [partial fraction]

F7 F G7(#9) Cm7 F7

inaudible passage

I.M. L.C. H.S. 2

The employment of the secondary dominant chord and its related secondary supertonic

B<sup>b</sup>7 F D7(b9)

inaudible passage

I.M. L.C. H.S. 3

The employment of the secondary dominant

Gm7 C7(b9) F

The single descending guideline with double linear delayed resolution

D.G. 1

D.E.C. b9

F7 F7 F7

M.21(b) M.16A(a) M.4A(b)

Motivic Alliance [M.A. 1B]

The single descending guideline

D.G. 2

B<sup>b</sup>7 F Am7 A<sup>b</sup>m7

C.R.S.P. H.S. 4 A.T.

The employment of the *chromatic parallelism*

Gm7 C7 F

inaudible passage

H.S. 5

The employment of #11o7

IV

F7 Dm7 G7 C7(♯9) F F7

M.3A(a) Motivic Alliance [M.A.2A] M.4A(b)

L.C. H.S. 6 The employment of I Got Rhythm sequence

B♭ E♭7 F D7(♯9)

65 66 67 68

praudible passage D.R. Motivic Alliance [M.A.2B] H.S. 7 The employment of the secondary dominant

Gm7 C7 F C7(♯9)

M.3A(b) M.5C(a) M.3A(b)

D.E.C. D.E.C. D.R.

F7 D.R. Motivic Alliance [M.A.4A] Motivic Alliance [M.A.4B]

B♭7 Am7 A♭m7

V

73 74 75 76

L.C. L.C.

B♭7 Am7 A♭m7

77 78 79 80

M.21(b) M.16A(a) C.R.S.P. H.S. 8 The employment of the chromatic parallelism

Gm7 C7(♯9) F

81 82 83 84

D.E.C. S.M.2

VI

85 86 87 88

Motivic Alliance [M.A.3A] Motivic Alliance [M.A.3B]

B♭7 F

89 90 91 92

I.M. I.M. E.C.

Gm7

93 94 95

Unaccountable Measures of Improvisations by Parker, Rodney, and Possibly Haig

F

Trade Fours

96 97 98 99 100 3

IM

B<sup>7</sup>

100 101 102 103

Approximately Three Choruses of Trade Fours between Charlie Parker, Red Rodney, and Roy Haynes

F

Theme

104 105 106 107 127

B<sup>b</sup>

F

108 109 110 111

G7(b9)

C7

F7

112 113 114 115

F

116 117 118 119

R.S.P.

B<sup>b</sup>

F

120 121 122 123

G7(9)

C7

F7



*Version 16: June 1951*

The personnel performing on this version of *Now's the Time* are debatable as Parker is listed as the only known musician in the primary source.<sup>88</sup> The identity of the trumpeter is debatable. Red Rodney is listed as a possible candidate, while Benny Harris is listed as the trumpet player of the session in *The Charlie Parker Discography*.<sup>89</sup> However, by examining the recorded evidence of this session and related literature, trumpeter Red Rodney appears to be the likely participant of the session as “the trumpet in the ensemble and exchanges sounds much more like Red Rodney than Benny Harris.”<sup>90</sup> The tenor saxophonist’s identity is also inconclusive, as Koch states that “the tenor is heard only briefly but does not sound like Wardell Gray, who is often listed.”<sup>91</sup> Teddy Kotik and Tommy Potter are also likely participants of the session. The author of this study examined the treatment of the theme by the bassist in this version of *Now's the Time*, finding a dissimilar style when compared with Potter’s earlier work on the same composition. Potter often employs a half-time descending line in the seventh and eighth measure of the thematic chorus which cannot be found in this version. However, this consideration alone cannot be viewed as conclusive evidence. Furthermore, a guitarist might be present in this session. One of the most apparent recorded instances as evidence of the presence of the guitarist can be observed at the ending of *Out of Nowhere*, where a

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<sup>88</sup>Parker, *Bird's Eyes: Last Unissued, Vol. 5/6*.

<sup>89</sup>Bregman, Bukowski, and Saks, *The Charlie Parker Discography*, 58.

<sup>90</sup>Koch, *Yarbird Suite*, 244.

<sup>91</sup>*Ibid.*



fill performed by guitarist can be heard. The identity of this guitarist is unknown and is not listed in either the primary source or the discography. Consequently, the participation of a guitarist in *Now's the Time* recorded in this session is difficult to substantiate.

### ***Historical Data of the Session***

The exact date of this session is disputed as the precise date is not listed in the primary source.<sup>92</sup> However, the approximate date can be deduced. Based upon the findings of two receipts for advances, Parker might have performed a week-long engagement at Club 421 in Philadelphia beginning on June 25, 1951.<sup>93</sup> Judging from related documents, the session in Philadelphia's Veterans Administration Hospital likely took place during the last week of June.

Jazz scholar Lawrence Koch remarks that "the concert, probably put together hurriedly for an off night or afternoon, seemingly gave the patients much enjoyment. The recording, however, is far too chopped up to afford the listener the same pleasure."<sup>94</sup> In this version of *Now's the Time*, the issue of cuts and splices not only complicates the transcription process, it also presents some problems when attempting to verify the personnel data. One of the most confusing issues is the attendance of the tenor saxophonist, as it is often ignored in the discography. Attributable to the deficient audio quality, listeners are likely to perceive Parker, Rodney, and Haynes as the only

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<sup>92</sup>Parker, *Bird's Eyes: Last Unissued, Vol. 5/6*.

<sup>93</sup>Vail, *Bird's Diary*, 102.

<sup>94</sup>Koch, *Yardbird Suite*, 244.

participants of the trade four section in this version of *Now's the Time*. However, the order of the trade four section reveals that there are four main participants after closely examining the surviving portion. The tenor saxophonist's participation can be observed from the point of one minute and thirty-eight seconds of the track, lasting for approximately five seconds. According to this finding, it is likely that the tenor saxophonist also performed an independent improvisation in this version of *Now's the Time* which was not recorded presumably due to the desire of the amateur recordist to preserve only Parker's participation in the performance.

### ***Information about the Track***

The general information and the personnel data of this version are listed in detail in the following table (Table 55). It is noted that, due to the absence of conclusive evidence, the listed personnel only represent the possible participants. This incomplete version of *Now's the Time* preserves two minutes and thirty-five seconds of Parker's music in two cuts. The track begins at the second measure of the theme led by both Parker and Rodney. After two choruses of the theme, the entrance of Parker's three-chorus improvisation can be observed at the point of thirty-one seconds of the track. At the point of one minute and nineteen seconds of the track, the initiation of Rodney's improvisation can be heard. Rodney's improvisation is terminated after two seconds and the second cut, initiating with Parker's improvisational line in the trade four section, can be examined at the point of one minute and twenty-one seconds of the track. Parker, Rodney, and the unidentified tenor saxophonist trade fours with the drummer. The

Table 55. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated June, 1951

Source of Transcription		Information of Session	
Source	Philology W 19/29-2	Date of Session	June 1951
Source Format	Compact disc	Recording Site	VA Hospital
Release Year	1990	Location	Philadelphia
Running Time	2:35	Recordist	Unidentified
Condition	Live recording		
Status	Incomplete		
Label	Philology		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Red Rodney		
Tenor Saxophone	Unidentified		
Piano	Walter Bishop		
Bass	Teddy Kotick		
Drum	Roy Haynes		
General Treatments			
Introduction	NA		
Theme	Alto saxophone and trumpet (12 mm. x 2)		
Order of Improvisation	Alto saxophone, trumpet, rest unknown		
Trade Four	Alto saxophone, trumpet, tenor saxophone, trading fours with drum		
Reentrance of the Theme	Alto saxophone and trumpet (12 mm. x 2)		

unknown tenor saxophonist's phrase can be briefly observed from the point of one minute and thirty-eight seconds of the track. The reentrance of the theme can be examined from the point of two minutes and two seconds of the track. The audio quality is marginally

better than the previous version. However, the deficient intonation of this track is problematic as the recording is nearly one quarter-tone lower than expected. Similar intonation deficiency can be observed in all tracks from this session. Intonation issues are common among the privately recorded performances from this period. However, it is noticeable that *Cool Blues*, recorded in the same session, is almost one semitone lower than expected. This finding also suggests that the track might have been modified later by the recordist or the recording company.

### ***Annotation of the Performance***

Parker's treatment of the theme in this version of *Now's the Time* is identical when compared with the treatment in the previous version recorded on June 23, 1951. Noticeably, the figure derived from the ninth measure of the theme is inserted into the sixth measure of the theme, generating a linear echoing effect (Example 223). The comparison of the identical employments in both the fifteenth and sixteenth versions of *Now's the Time* display consistency in approaching this linear elaboration of the theme. Additionally, no manipulation of the elemental motive of the theme can be observed in this version. However, in measure seventy-seven to seventy-eight, the third to fourth measure of the theme, an insertion of the improvisational line can be examined as this line had been developed by Parker as one of the common elaborations of the theme in *Now's the Time*. Identical treatments can be found in various versions of *Now's the Time*; the first recorded evidence of this approach can be observed in the eleventh version.

Example 223. The comparison of the figure derived from the ninth measure of the theme in the fifteenth and sixteenth version of *Now's the Time*.

(Formal Location)

Version No. 15

Version No. 15

Version No. 16

Version No. 16

Version No. 16

Figure Derived From the Elemental Motive of the Ninth Measure of the Theme

A trumpeter, presumably Red Rodney, also contributes to the elaboration of the theme. In measure fourteen, the second measure of the theme, the melody line is marginally altered by the trumpeter, harmonizing the pre-composed melody in thirds (Example 224).

Example 224. The altered melody employed by the trumpeter in the sixteenth version of *Now's the Time*, mm. 13-16.

(Formal Location)

Version No. 16

Alto Saxophone (Charlie Parker)

Trumpet (Red Rodney)

Harmonized in 3rd

The trumpeter also modifies the melody at the ending, generating the harmonization in fourths (Example 225). The melodic figure is transposed by the trumpeter up a perfect fourth in measure eighty-six against the original thematic material performed by Parker. Additionally, the bassist is doubling the melody from measure eight-five to eight-six, suggesting that the bassist might have been working regularly with Parker. The bassist further responds to the trumpeter's thematic elaboration, repeating the same altered figure at the end of the performance. This employment can be observed from the point of two minutes and thirty-two seconds of the track. Additionally, the possibility that this particular figure is employed by the unknown guitarist cannot be entirely omitted.

Example 225. The trumpeter's treatment of the theme in the ending of the sixteenth version of *Now's the Time*, mm. 83-86.

Parallel to the identical treatments of the theme, some of Parker's improvisational lines in this version of *Now's the Time* display a resemblance to treatments in the previous version. For example, Parker's improvisational line in measure twenty-seven to twenty-eight is the linear equivalent of the lines repeatedly occurring in the previous version in the same formal location (Example 226). Additionally, in Parker's *Now's the*

*Time*, the identical improvisational line and the treatments are often found in consecutive versions performed during a short period of time as demonstrated in this finding and the several recurrent improvisational lines found in the versions performed during the Hi-De-Ho club engagement in 1947. The overlapping creative outputs may signify that the new or unaccustomed improvisatory schemes are often consciously or unconsciously repeated in the consecutive versions to secure the level of familiarity. These outputs may also indicate a sustained interest of the new schemes throughout consecutive versions.

Example 226. The comparison of the identical lines employed by Parker in the fifteenth and sixteenth version of *Now's the Time*.

The image displays three staves of musical notation for the jazz standard "Now's the Time" by Charlie Parker. The notation is in G-flat major (one flat) and 4/4 time. The first staff, labeled "Version No. 15", starts at measure 25 (circled) and includes a "(Formal Location)" label above measure 25. It shows four measures with chords: 1. F, 2. Bb7, 3. F, and 4. F7. The second staff, labeled "Version No. 15", starts at measure 49 (circled) and shows a different melodic line for the same four measures, with chords F7, F, F, and F7. The third staff, labeled "Version No. 16", starts at measure 25 (circled) and shows a third melodic line for the same four measures, with chords F, Bb, F7, and F7. Vertical dashed lines align the measures across the three staves. Brackets labeled "I.M." (Improvisation) are placed under the melodic lines in measures 3 and 4 of each staff. A circled "5" is placed above the first measure of the second staff.

The portion of the improvisational line in measure thirty-seven to thirty-nine displays an interesting linear construction (Example 227). The linear design of figure A1 and B1 in measure thirty-seven is repeated with slightly alternations in the succeeding measure as figure A2 and B2. Figure A1 and A2 correspond to each other, while figure B1 and B2 display the same affiliation. In this improvisational line, the melodic progression is achieved with the linear elaboration of the descending tendency, from the

pitch A4 in measure thirty-seven toward the pitch C4 in measure thirty-nine, against the pitch group that is approximately stationary, illustrating an effect that is similar to the contrapuntal elaboration of the static harmony. Parker's treatment in measure thirty-nine and forty generates an ambiguous harmonic motion, as the passage can be perceived as the tritone substitution of the tonic chord or the tritone substitution of the secondary dominant  $V^7/IV$ . It is noted that pitch C#5 is distantly resolved to C5 in measure forty-one.

Example 227. The linear construction and the ambiguous harmonic motion in the sixteenth version of *Now's the Time*, mm. 37-40.

Version No. 16

(Formal Location)

1. 2. 3. 4.

Dual Harmonic Functionality  
a Tritone Substitution of the Tonic Chord  
b Tritone Substitution of the Secondary Dominant  $V^7/IV$

F7

A<sub>1</sub> I.M. B<sub>1</sub> A<sub>2</sub> B<sub>2</sub>

B

One of the most remarkable improvisational devices in this version of *Now's the Time* is the employment of combinatorial motivic alliance. The allied motive M.A.1A, located in measure thirty-eight to thirty-nine, first reoccurs in measure forty-two to forty-three as M.A.1B, constructing an inter-sectional association between the first and second four-measure sections of the second improvised chorus. The motive reoccurs again in measure fifty-four to fifty-five as M.A.1C, which is conjoined with the M.A.1B to prolong the inter-chorus function of the M.A.1 class. The allied motive M.A.2A and M.A.2B also displays the identical function, linking the second and third chorus of the



improvisation. As the locations of these two sets of the allied motives are closely associated, the allied motives further establish the horizontal affiliation to advance into a large-scale motivic alliance (Example 228). It is noted that the arpeggio figures in the last two beats of the seventh measure in both choruses supplementarily prolong the construction of the combinatorial motivic alliance.

Example 228. The construction of the combinatorial motivic alliance in the sixteenth version of *Now's the Time*.

The image displays two staves of music for 'Now's the Time', Version No. 16. The top staff starts at measure 41 and the bottom staff at measure 53. Both staves are divided into measures 5, 6, 7, and 8. Measure 5 is labeled '(Formal Location)'. The top staff has a key signature of B-flat and a common time signature. The bottom staff has a key signature of B-flat and a common time signature. Annotations include 'Motivic Alliance [M.A. 2A]', 'Motivic Alliance [M.A. 1B]', 'M.A. Extension', 'Am7', 'Abm7', 'Motivic Alliance [M.A. 2B]', 'Motivic Alliance [M.A. 1C]', 'F', and 'A7'. Vertical dashed lines connect corresponding notes between the two staves. Arrows point from the annotations to the notes they describe.

In measure forty-six, Parker remarkably employs an advanced substitution technique, substituting the dominant chord with the  $\flat VII^7$  chord (Example 229). This technique is commonly known as the back door progression in jazz.<sup>95</sup> Jerry Coker cites that “the I chord, in a given progression, is often preceded by  $IVm^7$  to  $\flat VII^7$ , instead of the usual  $V^7$  chord. This common practice has led to improvisers using that progression even when the given chord is  $V^7$ .”<sup>96</sup>

<sup>95</sup>Coker, *Elements of the Jazz Language*, 82.

<sup>96</sup>Ibid.

Example 229. The  $\flat VII^7$  chord as the substitution of the dominant chord in the sixteenth version of *Now's the Time*, mm. 46-49.

Although the identify of the trumpeter in this version of *Now's the Time* is inconclusive, the recorded evidence reveals the association between the trumpeter's choices of formula and Parker's improvisational approach. For example, the trumpeter's improvisational line employed in the last four measures of the trade four section displays some motives and figures that are commonly found in Parker's improvisations (Example 230). The decorated enclosure and motive M.1A + M.6A(a) can be identified. Additionally, a figure that resembles motive M.11A can be found prior to the employment of motive M.1A + M.6A(a).

Example 230. The asymmetrical employments of figurations in the fourteenth version of *Now's the Time*.

Overall, Parker's performances are comparatively uninspired. Jazz scholar Lawrence Koch suggests that these performances "are not his best; he seems bored with

the material.”<sup>97</sup> The intonation problem can be observed in all tracks from this session, as the tracks are close to one quarter-tone lower than the expected frequency. *Cool Blues* is close to one semitone lower as discussed earlier. One of Parker’s large-scale motives, M.4B(b) + M.2B, can be observed in both *Cool Blues* and *Scrapple from the Apple*. The motive occurs at the point of one minute and eight seconds in *Cool Blues* in the second section of the blues form. Significantly, the motive is not transposed, displaying the same pitches when compared with the employments of the same formula in various versions of *Now’s the Time*. This treatment appears to be calculated. As *Cool Blues* is a blues in the key of C, the occurrence of the motive can be observed in the fifth and sixth measure of the chorus, where the harmonic motion moves to the F dominant seventh chord, which exhibits the function of the subdominant chord. In *Now’s the Time*, a blues in the key of F, the motive often occurs in the first four measures of chorus to outline the F dominant seventh chord, the tonic chord of the composition. The same motive can also be observed at the point of one minute and eight seconds in *Scrapple from the Apple*. The motive, which is also not transposed, occurs in the last four measures of the AABA thirty-two bar form, fitting into the harmonic syntax of the composition. The repeated pitch F4 extends the motive and the treatment is identical to Parker’s opening statement in *Now’s the Time* recorded on July 30, 1953, illustrating Parker’s proficiency in executing well-rehearsed formulas.

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<sup>97</sup>Koch, *Yarbird Suite*, 244.

### *Selected Motives*

Parker employs eleven selected motives in this version of *Now's the Time*, including M.1A + M.4E(a), M.1A + M.6A(a), M.3A(b), M.4A(b), M.5C(a), M.6A(c), M.10(a), and M.20(b) [partial fraction] (Table 56). One occurrence of motive M.1A + M.4E(a) occurs in measure fifty-one. This employment is noted for its placement in the middle of the improvisational line, contrasting to its common treatment as the initiative figure. One occurrence of motive M.1A + M.6A(a) can be observed in measure thirty-two as the initiative figure of the phrase. Motive M.3A(b) can be found in measure thirty-four which is preceded by motive M.5C(a). This combined construction resembles the design of Parker's signature line, which comprises motives M.5C(a), M.3A(a), and M.2B.

One example of motive M.4A(b) can be found in measure twenty-eight as a part of the recurrent improvisational line from the previous version of *Now's the Time*. One occurrence of motive M.6A(c) can be observed in measure fifty-six. The anticipated placement of this employment is noticeable, as Parker often employs this particular motive in the ninth measure of the chorus. Two occurrences of motive M.10(a) can be examined in measure forty-one to forty-two and measure fifty-three to fifty-four, extending the configuration of allied figure M.A.1B and M.A.1C, respectively. Three occurrences of motive M.20(b) [partial fraction] are identified as the most frequently employed formula from the list of selected motives in this version of *Now's the Time*.

Table 56. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated June, 1951

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 51	1
M.1A + M.6A(a)	mm. 32	1
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. 34	1
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	mm. 28	1
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	mm. 33-34	1
M.6A(c)	mm. 56	1
M.8(e)	NA	0
M.10(a)	mm. 41-42, 53	2
M.12A(a)	NA	0
M.16A(a)	NA	0
M.20(b) [partial fraction]	mm. 39, 43, 55	3
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		11

### *Figurations and Improvisatory Elements*

A total of nineteen figurations and elements of the improvisation can be found in this performance (Table 57). It is noticeable that Parker's improvisation is more conservative in this version of *Now's the Time*, as more advanced techniques, such as chromatic real sequential patterns, are not employed.

Table 57. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated June, 1951

Abbreviation	Location(s)	Occurrence(s)
3-b9	mm. 34	1
T.S.	NA	0
I.M.	mm. 27, 29, 37, 45, 46, 50	6
E.C.	NA	0
D.E.C.	mm. 34, 34, 58	3
P.N.	mm. 59-60	1
L.C.	mm. 51-52	1
A.T.	mm. 56	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. 38-39/42-43/54-55, 41-42/53/54	2
H.S.	mm. 39-40, 43-44, 53	3
H.G.	NA	0
D.G.	mm. 27-29	1
Total		19

One occurrence of 3-♭9 melodic motion can be observed in measure thirty-four, functioning as the linear structure of the motive M.3A(b). The inverted mordent occurs six times as the dominant linear embellishment. One occurrence of double decorated enclosure can be observed in measure thirty-four as the linear characteristic of motive M.5C(a). Additionally, the figure in the first two beats of measure fifty-eight displays a close association with the construction of decorated enclosure. One occurrence of a pedal note can be found in measure fifty-nine to sixty. A pitch bend can be observed in the first attack of pitch F4 which is likely produced by bending the note or an alternate fingering. One occurrence of anticipation can be found in measure fifty-six as Parker employs the motive M.6A(c) one measure prior to its common formal location.

Two occurrences of motivic alliance are identified in this improvisation. In the first occurrence, an instance of allied motives with inter-sectional and inter-chorus association, the figure M.A.1A, located in the middle of the improvisational line in measure thirty-eight to thirty-nine, is recalled by the figure M.A.1B in measure forty-two to forty-three, generating the inter-sectional association between the first and second four-measure section of the second chorus. The figure M.A.1C, occurring in measure fifty-four to fifty-five, prolongs the inter-chorus function of this set of allied motives with the figure M.A.1B in the same formal location of the previous chorus. The second occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.2A, located in the fifth to sixth measure of the second chorus, is affiliated with the figure M.A.2B in the same formal location in the third chorus. The figures M.A.2A and M.A.1B can be further combined into one large-scale *motivic alliance*, which is educed

by the combination of M.A.2B and M.A.1C to generate the aforementioned construction of the combinatorial motivic alliance.

Three occurrences of harmonic superimposition can be observed in this version of *Now's the Time*. The first occurrence, employed in measure thirty-nine to forty, displays a dual harmonic functionality, as the employment can be perceived as the tritone substitution of the tonic chord or the tritone substitution of the secondary dominant chord  $V^7/IV$ . As the melodic figure does not directly resolve to the subdominant chord, listeners are more likely to perceive it as the former. The second occurrence, located in measure forty-three to forty-four, illustrates Parker's melodic treatment when outlining the harmonic progression of chromatic parallelism in the seventh and eighth measure of the chorus. The third occurrence, occurred in measure fifty-three to fifty-four, the fifth and sixth measure of the third improvised chorus, exemplifies the treatment of the major-minor relationship commonly used in this particular formal location by bebop players.<sup>98</sup>

One occurrence of the descending guideline can be observed in this version of *Now's the Time*. The occurrence, D.G.1, functions as the linear structure of the improvisational line from measure twenty-seven to twenty-nine (Example 231). This guideline begins with the pitch D5, which is followed by an figure inverted mordent and motive M.4A(b). Linear delayed resolution can be observed at the end of measure twenty-eight, temporarily suspending the linear resolution.

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<sup>98</sup>Koch, *Harmonic Approaches*, 64.



Example 231. The construction of D.G.1: The single descending guideline with single linear delayed resolution.

Legend:  
 — Octave Redirection  
 - - - Linear Delayed Resolution

Original  
 Descending Guideline  
 Linear Reduction

Diminutive descending structural lines can also be found in this improvisation.

From measure thirty-four to thirty-five, a descending structural line initiates from the pitch F5, serving as the underlying structure throughout the combined formulas of motive M.5C(a) and M.3A(b). From measure fifty-five to fifty-seven, a similar fundamental line can be observed. This particular structural line is prolonged with the employment of upper and lower neighbor tones which can be located in the last beat of measure fifty-five and fifty-six.

### *Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch C4, which represents 11.6% of all 248 attacks, as the dominant pitch in this improvisation (Table 58). Pitch F4, which represents 10.8%, and pitch G4, which represents 9.6% of the total attacks, serve as the pitches of secondary importance.

Table 58. Pitch Assortment of Charlie Parker's *Now's the Time*  
in the Version Dated June, 1951

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	29	11.6	19	7.6	48	19.3
1	C#/D $\flat$	0	0.0	8	3.2	10	4.0	18	7.2
2	D	0	0.0	14	5.6	9	3.6	23	9.2
3	D#/E $\flat$	0	0.0	4	1.6	3	1.2	7	2.8
4	E	0	0.0	13	5.2	3	1.2	16	6.4
5	F	2	0.8	27	10.8	2	0.8	31	12.5
6	F#/G $\flat$	0	0.0	2	0.8	0	0.0	2	0.8
7	G	6	2.4	24	9.6	0	0.0	30	12.0
8	G#/A $\flat$	0	0.0	6	2.4	0	0.0	6	2.4
9	A	9	3.6	18	7.2	NA	NA	27	10.8
10	A#/B $\flat$	18	7.2	19	7.6	NA	NA	37	14.9
11	B	0	0.0	3	1.2	NA	NA	3	1.2
Total								248	

The most dominant pitch of the blue notes is pitch A $\flat$ 4, which represents 2.4% of all attacks. The lowest pitches, D $\flat$ 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 $\flat$ 5, that demand the change of the left hand position, are employed infrequently, representing 0.8% of the total attacks. The lowest pitch, F3, and the highest pitch, F5, generate a range of twenty-four semitones.

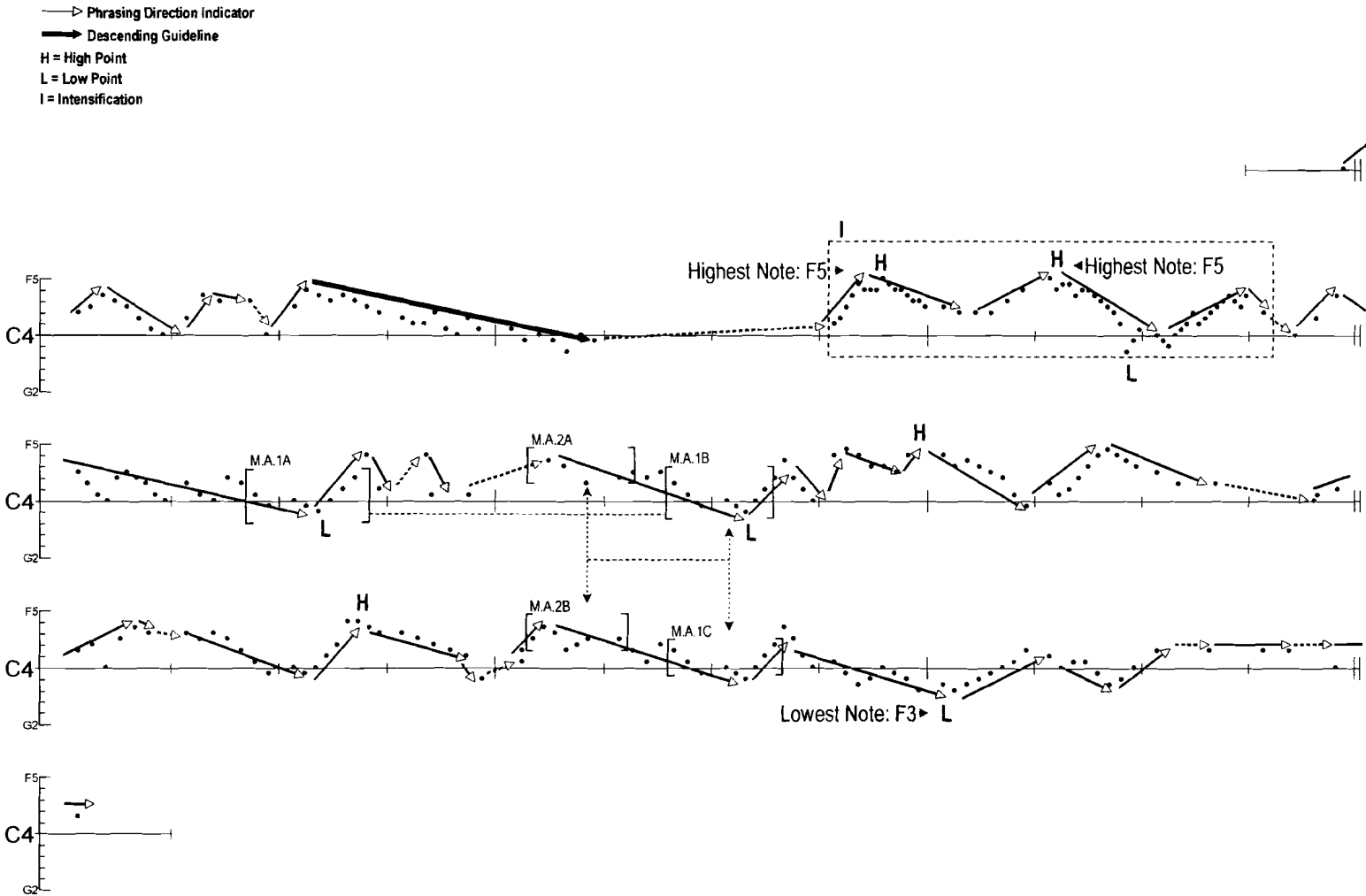
The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 19.3% of all 248 attacks. The pitch-class integers of secondary importance are pitch-class 10, which represents 14.9%, pitch-class 5, which represents 12.5%, and pitch-class 7, which represents 12.0% of the total attacks. Pitch-class 3, which represents 2.8%, pitch-class 8, which represents 2.4%, and pitch-class 11, which represents 1.2%, collectively display 6.4% of all 248 attacks and help to enhance the tonal color through their quality as blues notes.

### ***Phrasing Structure***

Three models of phrasing direction can be observed in this version of *Now's the Time* (Graph 14). In the first chorus, the model is initiated with a two-measure phrase in the format of short undulating lines. The phrasing direction presents a prolonged descending motion from the third measure toward the targeted low point, the pitch B $\flat$ 3, in the fifth measure of the chorus. A two-measure period of silence can be observed in the sixth and seventh measure which is followed by the intensification section. The high point, the pitch F5, which is also the highest note in this improvisation, is introduced at the beginning of the intensification section and is restated in the tenth measure. The phrasing direction descends to reach the low point, which is followed by a rebounding line.

In the second chorus, the model starts with an overall descending motion to reach the low point in the third measure of the chorus which is then followed by a rebounding phrasing outlining M.A.1A. Leaping figures can be observed in the third and fourth

Graph 14. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated June 1951.



measure of the chorus. The initiation of a long improvisational line can be observed in the fifth measure with the employment of the M.A.2A and the phrasing direction then descends toward the low point again in the seventh measure within the employment of the M.A.1B. A section, containing undulating lines, can be observed in the seventh and eighth measure with a generally ascending tendency. The high point is reached at the end of the eighth measure. It is noted that pitches Eb5, located in the eighth and tenth measure of the chorus, are statically the highest notes of the chorus. However, the weak placements of pitches Eb5 de-emphasize their significance when observed from the structural level. Furthermore, an ascending structural line can be observed from the seventh to ninth measure, accentuating the linear significance of the pitch D5. This short structural line begins with the pitch C5 on the third beat of the seventh measure, continues with the pitch Db5 on the first beat of the eighth measure, and resolves to the pitch D5 at the end of the measure. A long undulating line can be observed after the high point and the improvisational line displays a descended phrasing direction at the conclusion of the chorus toward the pitch F4 in the eleventh measure.

In the third chorus, the model begins with a short one-measure ascending phrase. The construction of undulating lines can be found from the second to fourth measure of the chorus with the employment of the high point found in the third measure. The employment of M.A.2B can be observed in the fifth measure and is followed by a descending line toward the seventh measure where the employment of M.A.1C is located. A sharply arched line can be found at the end of the seventh measure which is followed by an overall descending line to reach the low point, the pitch F3, which is also the lowest

note of this improvisation, at the ninth measure. The phrasing direction rebounds with an undulating line to reach the pitch F4 at the beginning of the eleventh measure. A stationary phrasing direction, constructed of the pedal note on the tonic, can be observed at the end of the chorus.

A visual comparison of models displays identical phrasing structures in the second section of the second and third chorus, resulting in the construction of the combinatorial motivic alliance. It is noticeable that the linear multitude of this improvisation is comparatively restricted due to the limited range indicated by the lowest note, the pitch F3, and the highest note, the pitch F5.

### ***Information of the Graphic Analysis***

The graphic analysis contains the transcription of the amateur recording of Parker's *Now's the Time* performed in late June 1951 in the concert key. Although it is not labeled in the graphic analysis due to the insufficient information caused by the incompleteness of the track, it is likely that an unknown tenor saxophonist took an independent improvisation after the trumpeter. The entire transcription comprises eighty-six measures, approximately four choruses of the theme and three choruses of improvisation, of Parker's treatment of *Now's the Time*.

# NOW'S THE TIME

June 1951 (exact date unknown) Veterans Administration Hospital Philadelphia

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

**F**  
 1-197 Theme  
 passing measure.....

**B<sup>b</sup>** **F**

**G7(b9)** **C7** **F7**

**F**

**B<sup>b</sup>** **F**

**G7(b9)** **C7** **F7**

**F** **B<sup>b</sup>** **F7**

The single descending guideline with single linear delayed resolution  
 D.G. 1  
 M.4A(b)

Improvisation

B $\flat$ 7 F M.1A + M.6A(a)

I.M.

Gm7 C7(b9) F M.5C(a) M.3A(b)

D.E.C. D.E.C. I.M. 3 9

F7 B Motivic Alliance [M.A.1A] M.20(a) [partial fraction] H.S. 1

I.M. 3 H.S. 1

The employment of the tritone substitution of the tonic chord

B $\flat$  Ar7 A $\flat$ m7 Motivic Alliance [M.A.2A] M.10(a) Motivic Alliance [M.A.1B] M.20(a) [partial fraction] H.S. 2

I.M. 3 H.S. 2

The employment of the chromatic parallelism

Gm7 C7(b9) F I.M.

I.M. I.M.

F B $\flat$  F7 M.1A + M.4E(a) L.C.

I.M. 3 L.C.

B $\flat$ m7 B $\flat$ m7 F Motivic Alliance [M.A.2B] M.10(a) Motivic Alliance [M.A.1C] M.20(a) [partial fraction] M.6A(c) H.S. 3

I.M. 3 H.S. 3 A.T.

The employment of the major-minor relationship

Gm7 C7 F D.E.C. P.N.

D.E.C. P.N.



61 62

trumpet solo by Red Rodney (not recorded)

Charlie Parker, Red Rodney, the unknown tenor saxophonist trade fours with Roy Haynes  
 \*Thirty-six measures of trade fours were recorded. Exact measure numbers are unaccountable  
 due to recordist's preference to omit other musicians's improvisations

F  
 Theme

63 64 65 66

B<sup>b</sup> F

67 68 69 70

G7(b9) C7 F7

71 72 73 74

F F7

M.3B

75 76 77 78

B<sup>b</sup> F

79 80 81 82

G7(b9) C7 F7

83 84 85 86

*Version 17: October 18, 1952*

The date of this session is debatable as *The Charlie Parker Discography* lists October 17, 1952, as the date of the session,<sup>99</sup> while a recently released primary source *The Washington Concerts* that is used in this study lists October 18, 1952 as the date.<sup>100</sup> The probable cause of this minor conflict might be due to the nature of the event as a midnight concert. In this study, the date listed in *The Washington Concerts* is adopted due to the following considerations. First, Bill Shanahan, the pianist of the session, is cited as one of the consultants to authenticate the date of the session in the primary source.<sup>101</sup> Second, Bill Potts, the producer of the primary source, is also the recordist of the session, and consequently, the listed information in the primary source appears to be more reliable.

Additionally, the conflict of listed date also occurs in another of Parker's engagements in the Howard Theater. In *The Washington Concerts*, the date is listed as March 8, 1953,<sup>102</sup> while Parker was also reportedly playing at the Storyville club in Boston from March 7 to 15 in 1953.<sup>103</sup> The only surviving material from this particular Storyville club engagement was the recorded broadcast on March 10, 1953, which is further complicated by information in *Bird's Diary* in which the event is listed as a

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<sup>99</sup>Bregman, Bukowski, and Saks, *Parker Discography*, 64.

<sup>100</sup>Parker, *Charlie Parker: The Washington Concerts*.

<sup>101</sup>Bill Potts, "A Note of Appreciation from the Producer," liner note in *Charlie Parker: The Washington Concerts*, Blue Note 22626, 2001, compact disc.

<sup>102</sup>Parker, *Charlie Parker: The Washington Concerts*.

<sup>103</sup>Koch, *Yardbird Suite*, 280.

Sunday matinee performance taking place on March 8, 1953.<sup>104</sup> Ken Vail's account is debatable, as during that period, George Wein, the owner of the Storyville club, "stuck a deal with WHDH and John McLellan began a series of Tuesday night broadcasts from the club."<sup>105</sup> Subsequently, Vail's Sunday matinee listing seems to be dubious as the surviving performances, according to McLellan's account, were more likely to be recorded during the regular broadcast program on March 10, 1953.<sup>106</sup> Furthermore, due to the lack of reliable documents, it is unclear if Parker missed the opening of the Storyville club engagement to perform in the Howard Theater or if the information provided by Bill Potts is erroneous.

### ***Historical Data of the Session***

This privately recorded version of *Now's the Time* documents Parker's performance in a midnight session at the Howard Theater on October 18, 1952. The venue was reportedly packed.<sup>107</sup> Historically, the Howard Theater was a twelve-hundred-seat baroque theater designed by J. Edward Stock and has been recognized as the first theater to target a black audience. Although the Howard Theater was an important venue

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<sup>104</sup>Vail, *Bird's Diary*, 123.

<sup>105</sup>Bob Porter, "Untitled," liner note in *Charlie Parker at Storyville*, Blue Note 85108, 1990, compact disc.

<sup>106</sup>Vail's listing might be influenced by the listing in *The Charlie Parker Discography* (188).

<sup>107</sup>Bill Potts, "About the Howard Theatre Performances," liner note in *Charlie Parker: The Washington Concerts*, Blue Note 22626, 2001, compact disc.

in the African-American entertainment circle during 50's, Parker presumably performed in this location infrequently as only two sessions of recorded performances have surfaced.

### ***Information about the Track***

The general information and the personnel data of this version are listed in detail in the following table (Table 59). This complete version of *Now 's the Time* preserves eight minutes and thirty-eight seconds of Parker's music.<sup>108</sup> The entire track contains two selections, including *Out of Nowhere* and *Now 's the Time*, lasting for twelve minutes and thirty-eight seconds. *Now 's the Time* begins at the point of three minutes and fifty-nine seconds of the track after the ending of *Out of Nowhere*. Parker first introduces the theme for two unaccompanied measures before the drummer and bassist join the performance. Pianist Bill Shanahan joins the performance at the end of the first thematic chorus. At the point of four minutes and sixteen seconds of the track, Parker's alto saxophone abruptly gains considerable volume. The probable cause of this change is unclear as it could be triggered in numerous ways such as the sudden change of the recording device's position. In the second thematic chorus, the presence of other horn players can be observed as they join the performance. The initiation of Parker's six-chorus improvisation can be examined at the point of two minutes and twenty-eight seconds of the track. The initiation of trombonist Kai Winding's two-chorus improvisation can be heard at the point of five minutes and fifty-seven seconds of the track. Winding's improvisation is followed by tenor saxophonist Zoot Sims' five-chorus solo which begins at the point six

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<sup>108</sup>Parker, *The Washington Concerts*.

Table 59. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated October 18, 1952

Source of Transcription		Information of Session	
Source	Blue Note 22626	Date of Session	October 18, 1952
Source Format	Compact disc	Recording Site	The Howard Theater
Release Year	2001	Location	Washington D.C.
Running Time	8:39	Recordist	Bill Potts
Condition	Live recording		
Status	Complete		
Label	Blue Note		
Musicians			
Alto Saxophone	Charlie Parker		
Tenor Saxophone	Zoom Sims		
Trumpet	Charlie Walp		
Trombone	Kai Winding and Earl Swope		
Piano	Bill Shanahan		
Guitar	Charlie Byrd (questionable, see track description)		
Bass	Mert Oliver		
Drum	Don Lamond		
Congas	Unidentified		
General Treatments			
Introduction	NA		
Theme	Parker and the ensemble (12 mm. x 2)		
Order of Improvisation	Parker, Winding, Sims, Swope, Walp, and Shanahan		
Trade Four	NA		
Reentrance of the Theme	Parker and the ensemble (12 mm. x 2)		

minutes and twenty-six seconds of the track. Trombonist Earl Swope's nine-chorus improvisation can be observed from the point of seven minutes and forty seconds of the

track. Meanwhile, the horn players begin to play some blues riffs in the coordinated format. Trumpeter Charlie Walp's seven-chorus solo starts at the point of nine minutes and fifty-one seconds of the track which is followed by pianist Bill Shanaha's two-chorus improvisation. Shanaha's solo begins at the point of eleven minutes and thirty-seven seconds of the track and a prolonged pedal note on C4 performed by the horn players can be heard from the point of eleven minutes and fifty-seven seconds of the track. The reentrance of the theme, which is performed twice, begins at the point of twelve minutes and one second of the track. A fragment of *52<sup>nd</sup> Street Theme* performed by Parker can be heard at the end of the track. This suggests that *52<sup>nd</sup> Street Theme* might have been performed after *Now's the Time*, but was preserved, or Parker simply employed it as a melodic fill to conclude the performance of *Now's the Time*. The audio quality of the track is good considering its live-performance status. However, the acceptable audio condition still contributes to the difficulty of verifying the participation of the listed guitarist Charlie Byrd in *Now's the Time*. It is plausible that Byrd dropped out after the performance of *Out of Nowhere*.

### ***Annotation of the Performance***

Parker's treatment of the theme in this version of *Now's the Time* is comparatively conservative perhaps because of the consequence of the ensemble formation that put the unity of the band ahead of the individualistic expression as the top priority. Two occurrences of inserted improvisational lines can be observed in the reentrance of the theme (Example 232). The first occurrence can be observed in measure 411 to 412, the

third and fourth measure of the theme. It is noticeable that this improvisational line frequently occurs as the inserting line in the theme of *Now 's the Time*. The second instance of the inserted improvisational line, located in measure 414 to 415, is remarkable due to its intermittent occurrence, its formal location, and its harmonic implication in measure 416 to imply the secondary dominant chord  $V^7/IV$ . It is noted that the motive M.2B [cell motive] can be observed in the last two beats of measure 415, corresponding to the same employment in measure 411 to generate an inter-sectional association.

Example 232. The insertions of improvisational lines by Charlie Parker in the seventeenth version of *Now 's the Time*, mm. 409-416.

The image displays two staves of musical notation for Example 232. The first staff, labeled 'Version No. 17' and 'F7', shows a melodic line with a circled measure number '409'. A dashed box labeled 'Insertion of the Improvisational Line' highlights a specific melodic phrase, with 'I.M.' markings below it. The second staff shows a harmonic progression with chords  $B^b$ ,  $B^b7$ ,  $F$ , and  $D7(b^9)$ . A dashed box labeled 'Insertion of the Improvisational Line' highlights a melodic phrase, with 'I.M.' and 'D.E.C.' markings below it.

Parker opens his improvisation with a descending figure derived from the F minor pentatonic scale which functions as the structural scalar component of the F blues scale. The varied scale selections as the building blocks of the improvisation can be observed in measure thirty-nine to forty, as Parker employs a figure derived from octatonic scales (Example 233). In the first three beats of measure thirty-nine, Parker outlines the F diminished seventh chord in which the chord tones are upwardly approached from the notes that are one half-step lower to systematically formulate the pattern with some linear

adjustments.<sup>109</sup> The last beat of measure thirty-nine and the first two beats of measure forty display a similar construction. In this instance, Parker's employment maintains the same linear association between the approach and target notes as the preceding pattern to construct pair of diminished seven chords, outlining the E octatonic scale. Parker's command of the intervallic construction of the octatonic scale is demonstrated in his ability to rapidly shift between the diminished seventh chords. Additionally, the figure is identical to the descending form of pattern 447 in Nicholas Slonimsky's *Thesaurus of Scales and Melodic Patterns*.<sup>110</sup> The pattern is included in the Ultraprolation of One Note; the principal tones are three half-steps apart and one note is inserted between the principal tones, in a Sesquitone Progression.

Example 233. The employment of the figure derived from octatonic scales by Charlie Parker in the seventeenth version of *Now's the Time*, mm. 37-40.

Version No. 17

(Formal Location)

1. F7

2. B<sup>b</sup>

3. F7

F Diminished Seventh Chord

E Diminished Seventh Chord

37

3

L.C.

The recurrent treatment that outlines the chord sequence of the chromatic parallelism can be observed in measure forty-four (Example 234). The figure can be

<sup>109</sup>The pitch Eb5 is not included in the F octatonic scale.

<sup>110</sup>Slonimsky, *Thesaurus of Scales*, 58.





second half of the initial phrase is employed to maintain the construction of this motivic alliance. The weakened linkage, caused by the incomplete employment of the allied motives, is strengthened with the fourth appearance that is identical to the initiating phrase M.A.1A. It is noted that the linear prefixes and extensions that are associated with the allied phrases are considerably varied to disguise the construction of this motivic alliance.

Example 235. The construction of the motivic alliance M.A.1  
in the seventeenth version of *Now's the Time*.

The image displays four staves of music, each labeled 'Version No. 17' and starting at a different measure number: 31, 55, 67, and 91. A vertical dashed line at the beginning of each staff is labeled '(Formal Location)'. The music is in a key with one flat (F major/D minor) and 4/4 time. Chord symbols are placed above the notes: F7, Gm7, D7(9), Gm7, C7(9) for the first staff; F7, D7(9), Gm7, C7 for the second; F, D7, Gm7, C7 for the third; and F, D7(9), Gm7, C7 for the fourth. Brackets and arrows connect specific phrases across the staves, labeled as 'Motivic Alliance (M.A.1A)', 'Motivic Alliance (M.A.1B)', 'Motivic Alliance (M.A.1C)', and 'Motivic Alliance (M.A.1D)'. The first staff has measure numbers 7, 8, 9, and 10 marked above it.

The *Woody Woodpecker* figures can be observed in measure sixty to sixty-two in this improvisation (Example 236). The figure, presumably used as a humorous reference to Parker's own nickname "Bird," occurs twice in its unaltered form in the beginning of the fourth improvised chorus. It outlines the tonic triad and helps to solidify

the tonal center as the preparatory treatment for the employment of harmonic superimposition in the following two measures. Parker superimposes the tritone substitution of the tonic chord in measure sixty-three to sixty-four as outlined by the improvisational line. This significance of this employment is the smooth linear connection between the defining linear element of the tonal center, the occurrences of *Woody Woodpecker* figure, and the subsequent melodic line constructed upon the superimposed chord.

Example 236. The employment of *Woody Woodpecker* figures and the harmonic superimposition in the seventeenth version of *Now's the Time*, mm. 60-64.

The image shows a musical staff with four measures. Measure 60 is the start of the line. Measure 61 contains a triplet of eighth notes labeled '3' and 'R.P.' below. Measure 62 has an 'F' chord. Measure 63 has a 'B' chord, which is identified as the 'Tritone Substitution of the Tonic Chord'. Measure 64 continues the melodic line. Vertical dashed lines separate the measures, with labels '1.', '2.', '3.', and '4.' above them. A circled '60' and 'Version No. 17' are at the beginning. A label '(Formal Location) 12.' is above measure 61.

The fifth chorus of this improvisation is compactly constructed with several occurrences of the motive M.2B (Example 237). This approach can be approximately categorized the combination of formulaic and motivic improvisation technique. The first occurrence of motive M.2B occurs in measure seventy-four to seventy-five as the main motive of the improvisational line which resembles the linear characteristics of the common opening figurations in various versions of *Now's the Time*. The second occurrence, located in measure seventy-eight, is a slightly altered version of motive M.2B. The motive is further recalled at the end of the chorus in measure eighty-three to

eighty-four. The figures that are the equivalents of the motive M.2B [cell motive] can be found in measure seventy-eight and seventy-nine, generating an organic structure in this chorus as the majority of the improvisational lines are derived from this motivic cell.

Additionally, the figure in the second and third beat of measure eighty-three can be traced back to the seventh version of *Now's the Time*. It is noticeable that this figure often occurs in the double-time format.

Example 237. The organic structure derived from motive M.2B in the seventeenth version of *Now's the Time*, mm. 73-84.

The image displays three staves of musical notation for Example 237. The first staff, labeled 'Version No. 17' and starting at measure 73, shows a melodic line with a circled '73' and a chord symbol 'F'. A box labeled 'M.2B' highlights a specific rhythmic figure, with 'I M' written below it. The second staff continues the melody with chord symbols B<sup>b</sup>7, F, Gm7, Am7, and Abm7. It features two boxes labeled 'M.2B' with 'I M' below them, and two dashed boxes labeled 'M.2B (cell motive) Comparable Figure'. The third staff shows chord symbols Gm7, C7, and F, with a 'DEC D.E.C' annotation under the first two measures. A final box labeled 'M.2B' with 'I M' below it highlights a figure in the concluding line.

The concluding line of this improvisation is remarkable. Parker recalls the figure found in measure fifty-eight as the building block to construct the improvisational line in measure ninety-four to ninety-seven (Example 238). The figure is employed repetitively at the end of the improvisation, displaying a different metric placement when compared with the earlier employment. It is noticeable that both employments are preceded by the

same melodic figure, which further reinforces the reminiscent association in this set of allied figures.

Example 238. The comparison of the employments of the reminiscent functionality in the seventeenth version of *Now's the Time*.

(Formal Location)

9. 10. 11. 12.

Version No. 17 57 Gm7 C7 F R.P.

Version No. 17 93 Gm7 C7 F R.P.

Reminiscence and Development of the Figure in mm. 58

Examining trombonist Kai Winding's improvisation, the association can be established between Kai's opening statement and Parker's concluding improvisational line (Example 239). The formulaic building block of Parker's line is reprocessed by Winding in his opening statement without exceeding modification. Comparable to Parker's employment, Winding emphasizes pitch G4 on the strong beats and pitch A4 on the weak beats. Winding simplifies Parker's motivic building block into a two-note figure, pitch G4 and A4, discarding pitch F4. He further modifies the emphasis of pitches with the employment of the syncopated rhythm in measure one hundred.

Example 239. The melodic association between Parker's closing line and Winding's opening statement in the seventeenth version of *Now's the Time*, 93-100.

The image displays two musical staves for the song "Now's the Time" (Version No. 17). The top staff is for the Alto Saxophone (Charlie Parker), starting at measure 93. The key signature is G major, and the time signature is 4/4. The first three measures are marked with chords: Gm7, C7, and F. The saxophone line consists of eighth and quarter notes. The bottom staff is for the Trombone (Kai Winding), starting at measure 93. The first measure is marked with an F chord. A dashed box highlights a phrase in the saxophone staff from measure 93 to 94, and another dashed box highlights a phrase in the trombone staff from measure 95 to 100. A label "Phrase Developed from Parker's Motive" points to the trombone phrase, indicating its melodic relationship to Parker's closing line.

Some remarkable treatments can also be observed in other performances from the same session. In *Out of Nowhere*, Parker employs the large-scale figure listed as motive M.46 at the point of one minute and thirty-two seconds of the track. In *Scrapple from the Apple*, the figure that can be observed at the point of fifty-nine seconds of the track is identical to the phrase in measure seventy-two to seventy-two in *Now's the Time* from the same session. At the point of one minute and twelve seconds of the track, Parker recalls a portion of the thematic material of *Scrapple from the Apple*. The figure of thematic reference corresponds to the melody of the same formal location but is transposed one half-step higher, generating a stimulating linear tension. At the point of four minutes and ten seconds of the track, one occurrence of motive M.54, a large-scale motive employed occasionally in *Now's the Time*, can be observed. Significantly, Parker employs a phrase in this track that is identical to the descending form of the pattern 626 in Nicholas

Slonimsky's *Thesaurus of Scales and Melodic Patterns*.<sup>112</sup> The pattern, which can be observed from the point of four minutes and seventeen seconds of the track, is included in the Infra-Inter-Ultraposition section of Whole-Tone Progression (Example 240). The principal tones are a whole-tone apart and three notes are inserted between the principal tones. In the case of the pattern 626, the inserted notes outline a minor triad.

Example 240. The identical pattern from the pattern no. 626 in Nicholas Slonimsky's *Thesaurus of Scales and Melodic Patterns* in *Scapple from the Apple*.

The image shows a musical score for 'Scapple from the Apple' in 4/17 time. The notation is on a single staff in treble clef. A legend at the top left indicates that solid lines represent 'Principal Tones' and dashed lines represent 'Infra-Inter-Ultraposition'. The score is divided into two measures, each containing a sequence of notes. Brackets below the notes in both measures identify the 'Principal Notes (whole-tone apart)'. Small annotations above the notes in the second measure indicate 'Minor Triad' intervals between specific notes.

### ***Selected Motives***

Parker employs twenty-three selected motives in this version of *Now's the Time*, including M.1A + M.4E(a), M.2B, M.2B [cell motive], M.3A(a), M.3A(b), M.4C(a) + M.4D(a), M.5C(a), M.6A(c), M.20(b) [partial fraction], M.19C, M.40B(a), and S.M.4 (Table 60). One occurrence of motive M.1A + M.4E(a) occurs in measure forty-one. It is noticeable that the figure of the motive M.1A outlines a diminished triad. Three occurrences of motive M.2B can be observed in the fifth chorus of the improvisation. The third occurrence, located in measure eighty-three to eighty-four, is employed at the

<sup>112</sup>Slonimsky, *Thesaurus of Scales*, 81.

Table 60. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated October 18, 1952

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 41	1
M.1A + M.6A(a)	NA	0
M.2B	mm. 74-75, 78, 84	3
M.2B [cell motive]	mm. 35, 55	2
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 31-32, 34, 36, 82, 92	5
M.3A(b)	mm. 56	1
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	mm. 42	1
M.5C(a)	mm. 81	1
M.6A(c)	mm. 32-33, 57, 66-67, 69, 93	5
M.8(e)	NA	0
M.10(a)	NA	0
M.12A(a)	NA	0
M.16A(a)	NA	0
M.20(b) [partial fraction]	mm. 91	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	NA	0
M.19C	mm. 49-52	1
M.40B(a)	mm. 39-40	1
M.54	NA	0
S.M.3	NA	0
S.M.4	mm. 29-30	1
S.M.5	NA	0
	Total	23



end of the fifth measure. This placement is relatively infrequent for motive M.2B. Five occurrences of motive M.3A(b) are found in this version of *Now 's the Time*. The motive occurs three times in the first chorus. The second and third instances, the double-time figure used to outline the dominant seventh chord, are employed in different registers. The fourth occurrence, located in measure eighty-two, omits the 3- $\flat$ 9 melodic motion and is preceded by the motive M.5C(a) to create an incomplete signature line. The fifth occurrence, which is identical to the first occurrence, outlines the secondary dominant chord  $V^7/IV$ . One occurrence of motive M.3A(b) can be observed in measure fifty-six, outlining the secondary dominant chord  $V^7/IV$ . In measure forty-two, one occurrence of motive M.4C(a) + M.4D(a) can be found as the interior formula. Motive M.6A(c) is frequently employed in this improvisation. The third occurrence is an embellished version of the motive. One occurrence of motive M.20(b) [partial fraction] can be located in measure ninety-one.

The extended employment of the large-scale motive M.19C can be found in the first half of the third chorus. One occurrence of motive M.40B(a) can be observed from measure thirty-nine to forty, displaying an intervallic construction based upon chromatically paired diminished seventh chords. The occurrence of motive S.M.4 can be found in the first chorus from measure twenty-nine to thirty.

### ***Figurations and Improvisatory Elements***

A total of forty-nine figurations and elements of the improvisation, labeled in the graphic analysis, can be found in this version of *Now 's the Time* (Table 61). Five

Table 61. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated October 18, 1952

Abbreviation	Location(s)	Occurrence(s)
3- $\flat$ 9	mm. 32, 34, 36, 56, 92	5
T.S.	NA	0
I.M.	mm. 33, 35, 55, 55, 74, 77, 78, 79, 80, 84	10
E.C.	mm. 65	1
D.E.C.	mm. 56, 66, 67, 81, 81	5
P.N.	mm. 70-72	1
L.C.	mm. 37, 41, 54-55, 91	4
A.T.	mm. 32, 70	2
D.R.	mm. 67	1
C.R.	NA	0
R.P.	mm. 29/30, 60/61, 94/94/95/95/96/97	3
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 31-33/56-57/69/92-93, 49/51/53, 58/94-97, 75/78/84, 77/79, 85/87	6
H.S.	mm. 32, 39-40, 43-44, 56, 63-64, 68, 80, 92	8
H.G.	mm. 29-30	1
D.G.	mm. 54-57, 89-93	2
	Total	49

occurrences of 3- $\flat$ 9 melodic motion are identified in this improvisation. The fourth occurrence, located in measure fifty-six, is accompanied by one occurrence of decorated enclosure. It is noted that all occurrences 3- $\flat$ 9 melodic motion function as the melodic structure figures of the motive M.3A class. The inverted mordent occurs ten times as the dominant linear embellishment. One occurrence of enclosure can be found in measure sixty-five which is immediately followed by one occurrence of decorated enclosure. One

occurrence of double decorated enclosure can be observed in measure eighty-one to eighty-two as the linear characteristic feature of motive M.5C(a). The employment of the single decorated enclosure, located in measure sixty-seven, serves as the linear embellishment to prolong the motive M.6A(c). One occurrence of a pedal note can be observed in measure seventy to seventy-two. It is noticeable that pitch inflection technique is used in this employment which is possibly created by bending the pitch or alternate fingerings. Four occurrences of linear chromaticism are identified in this improvisation, displaying the dominance of the descending chromatic line. Two employments of anticipation technique are found. In the first employment, located in measure thirty-two, Parker anticipates the subdominant chord two beats earlier. One occurrence of delayed resolution technique can be found in measure sixty-seven, generating a passage with ambiguous harmonic implications. Three occurrences of repetitive pattern are found. The third occurrence, located in measure ninety-four to ninety-seven, displays a prolonged treatment of the technique as the figure is repeated five times.

Six occurrences of motivic alliance are identified in this improvisation. In the first occurrence, an instance of allied motives with an inter-chorus association, the initiating figure is employed in the seventh to ninth measures of the first improvised chorus as M.A.1A. Subsequent allied phrases occur in the similar formal location in the third, fourth, and sixth chorus as M.A.1B, M.A.1C, and M.A.1D, respectively. The beginning portion of the second appearance is slightly altered and can be considered as octave displacement, while the third appearance displays only a partial portion of M.A.1A. In the second occurrence, an instance of allied motives with phrasal function

and inter-sectional association, the figure M.A.2A and M.A.2B generate a double two-measure phrasing structure as a part of the construction of motive M.19C. The figure M.A.2C, located in the fifth measure of the third chorus, is associated with the figure M.A.2A to create an inter-sectional linkage. In the third occurrence, an instance of allied motives with reminiscent association, the figure M.A.3A is recalled at the end of the improvisation by the figure M.A.3B. In the fourth occurrence, an instance of allied motives with the amalgamative functionality, the figure M.A.4A reoccurs as the figure M.A.4B and M.A.4C in the fifth chorus. In the fifth occurrence, an instance of allied motives with a phrasal structure, the figure M.A.5A, located in the fifth measure of the fifth chorus, is linked to the figure M.A.5B, located in the seventh measure, to create a double two-measure phrasing structure in the second section of the twelve-bar blues form. It is notable that the formal location of this occurrence is infrequent as Parker commonly employs allied motives with phrasal functionality in the first four-measure section of the chorus. In the sixth occurrence, an instance of allied motives with phrasal functionality, the figure M.A.6A and M.A.6B create a double two-measure phrasing in the first section of the sixth chorus. This occurrence can be linked to the employments of the M.A.2 class as both groups exhibit similar functionality.

Harmonic superimposition is used frequently in this improvisation with eight identified occurrences found in this version of *Now's the Time*. The first occurrence, located in the eighth measure of the first chorus, displays the employment of utilizing the figure from the motive M.3A class to outline the secondary dominant chord  $V^7/IV$ . The second occurrence, located in the third and fourth measure of the second chorus,

illustrates Parker's intervallic approach by using a pattern whose equivalent can be found in Nicholas Slonimsky's book to create a temporary ambiguity. In the third occurrence, located in the seventh and eighth measure of the second chorus, the melodic line outlines a chord sequence employing chromatic parallelism that leads smoothly into the supertonic chord in the ninth measure of the chorus. The fourth occurrence, located in the eighth measure of the third chorus, is identical to the first occurrence, utilizing the figure of motive M.3A class to outline the secondary dominant chord  $V^7/ii$ . The fifth occurrence, located in the third and fourth measure of the fourth chorus, shows Parker's employment of the tritone substitution of the tonic chord. It is noted that the smooth linear treatment de-emphasizes the dissonant sonority of this technique. In the sixth occurrence, located in the eighth measure of the fourth chorus, a short improvisational line implying the secondary dominant chord  $V^7/ii$  is found. The seventh occurrence, located in the eighth measure of the fifth chorus, is similar to the H.S.3, outlining the superimposed chord progression based on chromatic parallelism. In the eighth occurrence, located in the eighth measure of the sixth chorus, Parker again employs the figure of motive M.3A class to outline the secondary dominant chord  $V^7/IV$ .

One occurrence of harmonic generalization can be observed in this improvisation. The employment occurs in the fifth and sixth measure of the first chorus as Parker, instead of outlining the subdominant chord, uses the blue notes to generate linear contrast. Additionally, the improvisational line in the fifth chorus also de-emphasizes the subdominant chord.

Two occurrences of descending guideline are identified. The first occurrence, D.G.1, functions as the linear structure of the improvisational line from measure fifty-four to fifty-seven (Example 241). The guideline starts with the highest note, the pitch  $A\flat_5$ , and descends gradually. The first occurrence of linear delayed resolution is the consequence of the employment of motive M.3A(b), emphasizing 3- $b_9$  melodic motion. The second occurrence of linear delayed resolution is attributable to the employment of motive M.6A(c) at the end of the guideline.

Example 241. The construction of D.G.1: The single descending guideline with double linear delayed resolution.

Legend:  
 — Octave Redirection  
 - - - Linear Delayed Resolution

Original  
 Descending Guideline  
 Linear Reduction

The second occurrence, D.G.2, functions as the linear structure of the improvisational line from measure eighty-nine to ninety-three (Example 242). This guideline spans over five measures, extensively utilizing the technique of linear delayed resolution. Despite of the linear discontinuity, the structure of the guideline is in place due to the placement of the structural notes. The pitch  $B\flat_4$ ,  $A\flat_4$ , and  $G_4$  in the first half of the guideline are placed in the metrically stronger positions. The long linear delayed

resolution between the pitch G4 and F4 in the middle of the guideline consequently weakens the construction.

Example 242. The construction of D.G.2: The single descending guideline with quadruple linear delayed resolution and single octave redirection.

The image shows a musical score for Example 242, consisting of three staves. The top staff is labeled 'Original' and contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is labeled 'Descending Guideline' and shows a smooth, descending curve that follows the general contour of the original melody. The bottom staff is labeled 'Linear Reduction' and shows a simplified version of the melody with fewer notes, connected by dashed lines. A legend at the top left indicates that a solid line represents 'Octave Redirection' and a dashed line represents 'Linear Delayed Resolution'. Arrows point from these lines to specific notes in the reduction staff.

### *Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch F4, which represents 10.9% of 473 attacks, as the dominant pitch in this improvisation (Table 62). Pitch A4, which represents 8.6%, pitch C4, which represents 8.4%, pitch B $\flat$ 4, which represents 8.2%, and pitch C5, which represents 8.0% of the total attacks, serve as the pitches of secondary importance. The most dominant pitch of the blue note is pitch E $\flat$ 4, which represents 2.9% of all attacks. The lowest pitches, D $\flat$ 3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are employed infrequently, representing only 0.2%. The highest pitches, F5 to A $\flat$ 5, that demand the change of the left hand position, are employed infrequently, representing 3.3% of the total attacks. The lowest pitch, E3, and the highest pitch, A $\flat$ 5, generate a range of twenty-eight semitones.

Table 62. Pitch Assortment of Charlie Parker's *Now's the Time*  
in the Version Dated October 18, 1952

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	40	8.4	38	8.0	78	16.4
1	C#/D $\flat$	0	0.0	11	2.3	13	2.7	24	5.0
2	D	0	0.0	20	4.2	20	4.2	40	8.4
3	D#/E $\flat$	0	0.0	14	2.9	10	2.1	24	5.0
4	E	1	0.2	16	3.3	6	1.2	23	4.8
5	F	2	0.4	52	10.9	10	2.1	64	13.5
6	F#/G $\flat$	4	0.8	3	0.6	2	0.4	9	1.9
7	G	11	2.3	34	7.1	3	0.6	48	10.1
8	G#/A $\flat$	1	0.2	13	2.7	1	0.2	15	3.1
9	A	21	4.4	41	8.6	NA	NA	62	13.1
10	A#/B $\flat$	29	6.1	39	8.2	NA	NA	68	14.3
11	B	6	1.2	12	2.5	NA	NA	18	3.8
Total								473	

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 16.4% of all 473 attacks. The pitch-class integers of secondary importance are pitch-class 10, which represents 14.3%, pitch-class 5, which represents 13.5%, and pitch-class 9, which represents 13.1% of the total attacks. Pitch-class 3, which represents 5.0%, pitch-class 8, which represents 3.1%, and pitch-class 11, which represents 3.8%, collectively display a comparatively high percentage of 12.0% of all 473 attacks and help to enhance the tonal color through their quality as blues notes.

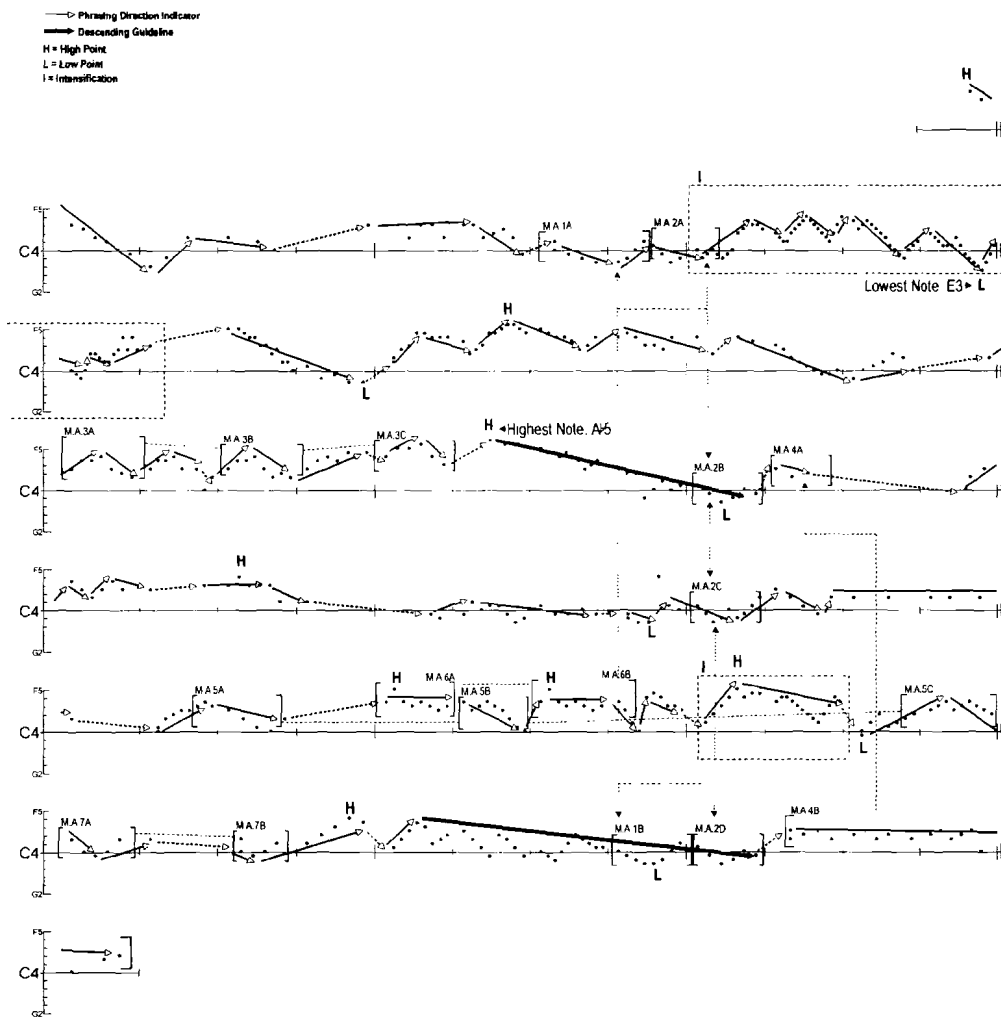


### ***Phrasing Structure***

Six models of phrasing direction can be observed in this version of *Now's the Time* (Graph 15). In the first chorus, the initiation of the model is anticipated in the last measure of the theme, outlining a descending pentatonic scale from the pitch E $\flat$ 5, which also functions as the high point of the chorus. The phrasing direction rebounds in the second measure of the chorus, temporarily maintaining a stationary phrasing construction. The second section of the chorus begins with an emphasis on pitch C $\flat$ 5. The construct of short undulating lines can be observed in the seventh and eighth measure with the employment of M.A.1A and M.A.2A prior to the intensification section, which begins at the ninth measure of the chorus. The undulating construction dominates the intensification section. The low point, the pitch E3, which is also the lowest note in the improvisation, is reached at the end of the chorus. It is noted that, as the phrasing direction extends into the second chorus, the phrasing construction at the end of the first chorus does not display linear conclusions to generate the linear boundary between the choruses.

In the second chorus, the extension of the intensification section from the first chorus can be observed in the first two measures, de-emphasizing the formal structure of the twelve-bar blues form due to the weakened chorus boundary. The upward phrasing direction reaches its conclusion at the pitch B $\flat$ 4 in the second measure which is followed by the temporary linear pause. Descending phrasing can be found in the third and fourth measure, linearly contrasting to the phrasing direction in the first two measures. After some undulating lines, the phrasing direction reaches the high point at the sixth measure

Graph 15. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated October 18, 1952.



of the chorus and smoothly rebounds back to the middle register. The concluding line in the last section of the chorus displays an asymmetrical V-shape phrasing.

In the third chorus, the construction of short undulating lines is found in the first section of the chorus due to the employment of the large-scale motive M.19C. The allied motives, M.A.3A, M.A.3B, and M.A.3C, are employed successively. The high point, the pitch A $\flat$ 5, which is also the highest note in this improvisation, is reached in the sixth measure of the chorus. The phrasing direction gradually descends toward the ninth measure to reach the low point, which is found within the employment of M.A.2B. In the tenth measure, Parker abruptly repositions the phrasing direction with the employment of M.A.4A, which is followed by a temporary linear pause of two-measures.

The phrases are contained in the comparatively lower register in the fourth chorus. The initiation of the model is marginally anticipated with the employment of the *Woody Woodpecker* figure. The high point is employed in a relatively lower linear altitude at the third measure of the chorus. In the second section, the phrasing level is restrained within the first octave of the instrument and the low point is introduced at the end of the section in the eighth measure. The employment of M.A.2C can be observed in the beginning of the last section. The pedal note, pitch F4, is reached after the construction of an undulating line found in the ninth and tenth measure of the chorus.

In the fifth chorus, the extension of the pedal note from the previous chorus can be observed. M.A.5A is employed in the first section of chorus. A double two-measure phrasing structure can be observed in the second section of the chorus with the employments of M.A.6A, M.A.5B, and M.A.6B, in the phrasing formation of a short

undulating line. A short intensification section can be found at the beginning of the third section, introducing the high point of the chorus. The low point is reached at the eleventh measure which is followed by the employment of M.A.5C. The chorus slightly extends into the first section of the subsequent chorus.

In the sixth chorus, the employments of M.A.7A and M.A.7B can be found in the first section of the chorus, generating a double two-measure phrasing structure. The high point is reached at the end of the first section and is followed by a long descending guideline spanning the fifth to the ninth measure of the chorus to reach the pitch B $\flat$ 3, the targeted low point. It is noted that the phrasing direction in the foreground level displays a varied phrasing direction due to the extended employments of linear delayed resolution in the first three measures of the second section. A stationary phrasing construction is found in the last section of the chorus with the employment of M.A.4B as the conclusion of the improvisation and the phrase is slightly extended into Kai Winding's solo.

Three pairs of the double two-measure phrasing structure can be found in this improvisation. The same phrasing structure notwithstanding, the phrasing characteristics of these three pairs of allied motives differ considerably to generate valid variants. A similar observation can be established in regard to the employment of the combinatorial motivic alliance in the first and sixth chorus. The preceding and succeeding passages that are associated with the large-scale allied motives differ significantly. The graph of phrasing directions also reveals that the phrases are employed in a relatively lower level in the fourth chorus.

### *Information of the Graphic Analysis*

The graphic analysis contains the transcription of the amateur recording of Parker's *Now's the Time* performed on October 18, 1951 in the concert key. The pedal note C4 is notated before the reentrance of the theme. However, it is difficult to observe Parker's participation of this particular employment. It is also noticeable that a rapid fragment of *52<sup>nd</sup> Street Theme* can be observed at the end of the track. The entire transcription comprises 420 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

October 18, 1952 Howard Theater Washington D.C.

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

♩ = 198

**F**  
Theme

B $\flat$  F

G7(b9) C7 F7

F

B $\flat$  F

G7(b9) C7 F7

**F7**  
Improvisation

**Section I**

29 **B<sup>b</sup>7** S.M.4 *H.G. 1 R.P.*  
The employment of F Blues Scale

31 **F 7** Motivic Alliance [M.A.1A] **Gm7** **D7(♭9)** M.3A(a) *H.S. 1 A.T.*  
The employment of the secondary dominant C7(♭9)

33 **Gm7** M.6A(c) *I.M.* 34 **C7(♭9)** M.3A(a) 35 **F** M.2B [cell motive] *I.M.* 36 **C7(♭9)** M.3A(a)

**Section II**

37 **F 7** L.C. 38 **B<sup>b</sup>** 39 **F 7** M.40B(a) *H.S. 2*  
The employment of the octatonic scales

41 **B<sup>b</sup>7** M.1A + M.4E(a) L.C. 42 **F** M.4C(a) + M.4D(a) 43 **Am7** **A<sup>9</sup>m7** *H.S. 3*  
The employment of the chromatic parallelism

45 **Gm7** **C7(alt)** **F**

**Section III**

49 **F 7** Motivic Alliance [M.A.2A] M.19C 50 Motivic Alliance [M.A.2B] *The single descending guideline with double linear delayed resolution D.G. 1*

53 **B<sup>b</sup>** Motivic Alliance [M.A.2C] **B<sup>7</sup>** L.C. 54 **F 7** M.2B [cell motive] *I.M.* Motivic Alliance [M.A.1B] M.3A(b) *H.S. 4*  
The employment of the secondary dominant D7(♭9) D.E.C.

55 **Gm7** M.6A(c) 56 **C7** Motivic Alliance [M.A.3A] 57 **F** 58 **R.P.**

IV

F B

H.S. 5  
The employment of the Tritone substitution of the tonic

B $\flat$  (F) D7

M.6A(c) D.R.

H.S. 6  
The employment of the secondary dominant

Gm7 C7 F

M.6A(c) P.N. A.T.

V

F

M.2B I.M.

B $\flat$ 7 Motivic Alliance [M.A.4B] F Gm7 Am7 A $\flat$ m7

M.2B I.M. H.S. 7  
The employment of the chromatic parallelism

Gm7 C7 F

M.5C(a) M.3A(a) M.2B I.M.

VI

F F7

M.A.6A M.A.6B

B $\flat$  B $\flat$ 7 F D7(b9)

M.20(a) [partial fraction] M.3A(a) H.S. 8  
The employment of the secondary dominant



Gm7 C7 F

93 M.6A(c) 94 Motivic Alliance [M.A.3B] 95 96

R.P.

F

97 98 99 100

23 60

trombone solo by Kai Winding tenor saxophone solo by Zoot Sims

101 102 103

108 84 20

trombone solo by Earl Swope trumpet solo by Charlie Walp piano solo by Bill Shanahan

104 105 106

PN. 301 306

F

Theme

107 108 109 110

307 309 310

B<sup>b</sup> F

111 112 113 114

B<sup>b</sup> 401 402 403

G7(b9) C7 F7

115 116 117 118

G7(b9) 404 405 406

F7

M.2B

119 120 121 122 123

F7 407 408 409

M.2B I.M. I.M. 3

B<sup>b</sup>                      B<sup>b</sup>7                      F                      D7(b9)

413                      414                      415                      M.2B (cell motive)                      416

I.M.                      D.E.C.

G7(b9)                      C7                      F7                      F7(#11)

417                      418                      419                      420

52nd Street Theme figure

*Version 18: February 7, 1953*

This performance is the only surviving version of *Now's the Time* by Parker recorded outside of the United State of America. Persuaded by Canadian pianist Paul Bley, co-founder of the organization called The Jazz Workshop, Parker agreed to make three appearances in the venues around Montréal. While missing the second appearance, Parker reportedly played the plastic Grafton alto saxophone on the first appearance, the live televised program “Jazz Workshop” in the CBC studios, and the third appearance, at a concert held at the Chez Parée club.

***Historical Data of the Session***

On February 7, 1953, Parker appeared in a concert held in the Chez Parée club on Stanley Street, Montréal. This event was the fifth concert held by an organization called The Jazz Workshop founded by Paul Bley and Keith White in 1952.<sup>113</sup> The organization was short-lived, lasting only about one year.<sup>114</sup> Comparable to other similar organizations during that period, the fate of The Jazz Workshop is not uncommon, as the permanent organizations, such as the Ensemble de Musique Improvisée de Montreal, founded in 1978, would not be established until the last quarter of the twentieth century.<sup>115</sup>

During that period, Bley studied at the Juilliard School of Music and had opportunities to get acquainted with Charlie Parker through participation in jam sessions

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<sup>113</sup>Miller, *Cool Blues*, 26.

<sup>114</sup>Ibid.

<sup>115</sup>Ibid.

held by saxophonist Joe Maini.<sup>116</sup> Bley persuaded Parker to make a three-day trip to Canada. On February 5, 1953, Parker flew to Dorval International airport and was welcomed by bassist Neil Michaud, who brought Parker to CBC studios to make the televised appearance in the live program “Jazz Workshop” of CBFT produced by composer Pierre Mercure.<sup>117</sup> On February 6, Parker did not participate in a scheduled appearance “at the Workshop’s third floor Video Cafè room.”<sup>118</sup> On February 7, Parker was accompanied by Alfie Wade Jr. and Neil Michaud to visit pianist Steep Wade to make a drug-related connection, as Alfie Wade Jr. later recalled that “Bird wouldn’t play unless he got straight.”<sup>119</sup> Consequently, Parker was two-hour late for the concert at the Chez Parè club scheduled to start at 2 P.M. The Chez Parè club was the prominent club in Montréal during this period which “held a total of about 300 at the street level and up in a balcony that wrapped closely around the thrust of the room’s stage.”<sup>120</sup> Around 4:30 P.M., Don Cameron announced the arrival of the special guest of the concert to the excited audience, stating that “we have gathered, ah, what we consider, ah, as good a combination of musicians as we possibly can in order to background a gentleman, I suppose, that most of us consider way-up, number-one, top man on alto sax, Charlie

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<sup>116</sup>Ibid., 28.

<sup>117</sup>Ibid., 33.

<sup>118</sup>Robert Sunenblick and David Sunenblick, “Charlie Parker, Montréal, 1953,” liner note in *Charlie Parker: Montréal, 1953*, Uptown UPCD 27.36, 1993, compact disc, 4.

<sup>119</sup>Miller, *Cool Blues*, 43.

<sup>120</sup>Ibid., 42.

Parker!”<sup>121</sup> Parker opened the session with *Ornithology* and was reportedly displeased with the presence of the tape recorder as he “proceeded to expostulate loudly that he had an exclusive recording contract with Mercury Records and we weren’t permitted to record him.”<sup>122</sup> After the performance of the second selection, *Cool Blues*, an intermission was called by Parker who “was now furious and wanted to speak to someone in authority from the Workshop so he could vigorously protest his being recorded.”<sup>123</sup> It is noted that some sources cite the intermission as taking place after the third selection *Moose the Mooche* when the personnel of the rhythm section was altered. Mark Miller, the author of *Cool Blues: Charlie Parker in Canada 1953*, argues that there are observable differences of drumming styles between the performance of *Cool Blues* and *Moose the Mooshe*, and points out the observable interruption between these two selections in the original tape recording. Miller further states that:

Consider, too, the tempos of the tunes: *Embraceable You* is Parker’s only ballad of the afternoon and, as such, would more likely have been placed in the middle rather than at the start of the second set. Finally, in view of Wade’s role as Parker’s connection a few hours earlier, *Moose the Mooche* would seem like an appropriate tune with which to welcome the pianist to the bandstand.<sup>124</sup>

Parker attempted to solve the issue of the unauthorized recording during the intermission. Upon his request, Keith White, the co-founder of the Jazz Workshop,

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<sup>121</sup>Ibid., 44.

<sup>122</sup>Ibid., 46.

<sup>123</sup>Keith White, “Noting the Scene,” liner note in *Charlie Parker: Montréal, 1953*, Uptown UPCD 27.36, 1993, compact disc, 7.

<sup>124</sup>Miller, *Cool Blues*, 103.

signed a written statement to assure Parker that the recording was made for “posterity or some such thing,”<sup>125</sup> and “would not be used without his permission.”<sup>126</sup> Coincidentally, Frank Sinatra’s ten-day engagement at the club also started on February 7. The club manager informed White that the venue would be closed soon to prepare for Sinatra’s opening night. Parker performed the last part of the concert with different personnel and concluded the event with the performance of *Now’s the Time*.

### ***Information about the Track***

The general information and the personnel data of this version are listed in detail (Table 63). This complete version of *Now’s the Time* preserves seven minutes and forty-one seconds of Parker’s music.<sup>127</sup> The track begins with Parker’s announcement, stating:

At this time, we would like to keep the show on the ride. . . on the way by playing a tune of old days. Uh, this was done for the Savoy label. On the Savoy label [it was] released it, I think, about 1945. It was amongst the first that was done on the Savoy, down at New York. We sincerely hope your . . . those of you who haven’t heard this tune before will still like . . . *Now’s the Time*.<sup>128</sup>

The initiation of the performance can be observed at the point of twenty-four seconds of the track. Parker performs approximately two unaccompanied measures before the rhythm section joins at the end of the second measure. Bassist Bob Rudd’s employment of

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<sup>125</sup>White, “Noting the Scene,” 7.

<sup>126</sup>Ibid.

<sup>127</sup>Parker, *Charlie Parker: Montréal, 1953*.

<sup>128</sup>Ibid.

Table 63. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated February 7, 1953

Source of Transcription		Information of Session	
Source	Uptown UPCD 27.36	Date of Session	February 7, 1953
Source Format	Compact disc	Recording Site	Chez Par�e club
Release Year	1993	Location	Montr�al
Running Time	7:41	Recordist	Bert Joss
Condition	Live recording		
Status	Complete		
Label	Uptown Records		
Musicians			
Alto Saxophone	Charlie Parker		
Guitar	Dick Garcia		
Piano	Steep Wade		
Bass	Bob Rudd		
Drum	Bobby Malloy		
General Treatments			
Introduction	NA		
Theme	Parker (12 mm. x 2)		
Order of Improvisation	Parker, Garcia, Wade, and Parker		
Trade Four	NA <sup>129</sup>		
Reentrance of the Theme	Parker (12 mm. x 2)		

the pedal point throughout the first section of the twelve-bar blues form can be observed. After the reprise of the theme, Parker's seven-chorus improvisation can be heard from the point of fifty-five seconds of the track. The initiation of guitarist Dick Garcia's six-chorus improvisation is mixed with loud applause at the end of Parker's performance and can be observed at the point of two minutes and forty-nines second of the track. Pianist

<sup>129</sup>It is noted that, instead of the trade four section found in the common combo arrangement, Parker performs two additional choruses before the reentrance of the theme.

Steep Wade's seven-chorus improvisation begins at the point of four minutes and twenty-five seconds of the track. From the point of six minutes and nineteen seconds of the track, contrasting with the common trade four section, Parker improvises for an additional two choruses and directly leads back to the theme at the point of six minutes and fifty seconds of the track. The theme is played twice and some indistinct conversation can be heard at the end of the track. From the point of seven minutes and thirty-seven seconds of the track, Don Cameron's announcement "I guess that's it, ladies and gentlemen" can be observed. Although the performance was not recorded with professional equipment, the audio quality of the track is better than most amateur live recordings. The recording equipment, operated by Bert Joss, was able to preserve Parker's performance clearly, "as the only musician on 'on mike,' Parker would come through loud and clear on any recording made directly off the club's sound system."<sup>130</sup> Some personnel-related information of this track is debatable as Hal Gaylor is listed as the bassist during the second half of the session in some sources. Mark Miller argues that "participating musicians, including Bobby Malloy and Bill Graham, remember Bob Rudd playing the second set. This is substantiated by Dobbin's notes."<sup>131</sup>

### *Annotation of the Performance*

Parker's treatment of the theme in this version of *Now's the Time* is comparatively conventional which might be attributable to the absence of another horn player. Parker

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<sup>130</sup>Miller, *Cool Blues*, 47.

<sup>131</sup>Ibid., 103.



customarily fronts his working group with a trumpet player such as Miles Davis and Red Rodney. This instrumentation is advantageous as Parker's mastery of the alto saxophone and the high proficiency at jazz improvisation is likely to overshadow most saxophone players. Adding a trumpet player to the working group not only leads to a fuller sonority in the thematic sections, but also provides a platform for Parker to explore possibilities of countermelody and the other thematic elaborations. Although guitarist Dick Garcia is present in this version of *Now's the Time*, he does not appear to perform during the thematic choruses which consequently limits Parker's treatments of thematic elaboration. Furthermore, the rhythm section comprises local musicians who did not work extensively with Parker as a working group, hence the lack of full-blown interactions in the thematic sections. The sole linear embellishment that Parker employs in this version of *Now's the Time* occurs in the reentrance of the theme (Example 243). This inserted improvisational line is also relatively conventional as Parker frequently employs the identical line in the thematic chorus of *Now's the Time*.

Example 243. The insertion of the improvisational line by Charlie Parker in the eighteenth version of *Now's the Time*, mm. 301-304.

The image shows a musical score for the eighth measure of the piece, labeled 'Version No. 18'. The score is written on a single staff in treble clef with a key signature of one flat (Bb). The measure is divided into four beats, numbered 7, 8, 9, and 10. Above measure 7 is the label '(Formal Location)'. Above measure 9 is the label 'Inserted Improvisational Line'. Above measure 10 is the label 'J'. The notation includes a circled '301' at the beginning of the staff, a 'F' chord symbol above measure 7, and 'F7' and 'J' chord symbols above measures 9 and 10 respectively. The improvisational line in measure 9 consists of a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The notation also includes 'I.M.' (Improvised Melody) markings under the improvisational line and the final eighth note of measure 10.

The construction of allied motives in this version of *Now's the Time* occupies a significant role. The first set of the large-scale motivic alliance construction, the figure M.A.1A and M.A.1B, generates an inter-chorus association between the second sections of the first and second improvised chorus (Example 244). This set of allied motives is noticeable because of its substantial construction that covers two and half measures. The second set of allied motives, the figure M.A.2A and M.A.2B, produces an inter-sectional relationship between the first and second section of the second improvised chorus. It is observable that the figure M.A.1B encompasses the full frame of the figure M.A.2B, which becomes the pivotal figuration between the M.A.1 and M.A.2 class and further establishes the compact motivic formation with its dual functionality.

Example 244. The employments of the motivic alliance M.A.1 and M.A.2 class and the pivotal figuration in the eighteenth version of *Now's the Time*.

Version No. 18

Motivic Alliance [M.A.1A]

29 B $\flat$  B $\flat$ 7 F F7

Version No. 18

Inter-Sectional Association Motivic Alliance [M.A.2A]

37 F7 B $\flat$ 7 F F7

Inter-Chorus Association D.R. L.C. 3 1 M

Version No. 18

Motivic Alliance [M.A.1B] Motivic Alliance [M.A.2B]

41 B $\flat$  B $\flat$ 7 F Am7 Abm7

Pivot Figuration between M.A.1 and M.A.2 L.C. A.T. 3 9

Parker's treatment at the end of the second chorus is remarkable. The motive M.16A(c) is employed as the concluding figure of the second chorus in measure forty-six

and forty-seven (Example 245). Motive M.16A(c) occurs frequently in the fifth and sixth measure of the twelve-bar blues form, the atypical employment at the end of the chorus consequently generates an unresolved suspension of the pitch B $\flat$ 4 against the tonic chord. Judging from the well-structured linear construction of the improvisational line that encompasses this treatment, the astonishing effect of this employment appears to be calculated. Furthermore, Parker soon employs the motive M.19C, one of his favorite earthy blues figures, at the beginning of the subsequent chorus. As the motive M.19C occurs in its customary formal location, the assumption that Parker employs the suspended figure at the end of the second chorus due to the confusion of the formal location is implausible.

Example 245. The employment of motive M.16A(c) and its suspended effect in the eighteenth version of *Now's the Time*, mm. 45-48.

The image shows a musical score for 'Now's the Time' in G minor, measures 45-48. Measure 45 is circled and labeled '45'. Above the staff, measure 9 is marked '(Formal Location)'. Measure 10 contains the label 'M.1A + M.4E(a)'. Measure 11 contains the label 'M.16A(c)'. Measure 12 contains the label 'Unresolved Figure Against the Tonic Chord'. Chords Gm7, C7, and F are indicated above the staff. The letters 'L.C.' and 'I.M.' are written below the staff in measures 9-10 and 10-11 respectively. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of measure 12.

The large-scale motive S.M.5 occurs twice in this version of *Now's the Time* (Example 246). When compared with the treatment of the occurrence in the eleventh version, the first occurrence in this version, located in measure sixty-seven and sixty-eight, displays only the second half of the complete figuration. The second occurrence,

located in measure seventy-eight to eighty, omits only the initiative motive M.1A when compared with the complete figuration. The frequent employment of the motive S.M.5 illustrates Parker's preference for employing contrasting melodic contours to outline the harmonic sequence of the chromatic parallelism in the seventh and eighth measure of the blues form. Additionally, two occurrences of the motive S.M.5 employed in the consecutive choruses in this version also exhibit their function as the structural linkage between the fourth and fifth chorus in this improvisation.

Example 246. The comparison of large-scale motive S.M.5 in the eleventh and eighteenth version of *Now's the Time*.

The image displays three staves of musical notation in a blues key signature (three flats). The staves are labeled 'Version No. 11', 'Version No. 18', and 'Version No. 18'. Above the first staff, a '(Formal Location)' is indicated with measures 5, 6, 7, and 8. Measure 5 is circled with the number 69. Measure 6 is circled with 65. Measure 7 is circled with 77. Measure 8 is circled with 6. The notation includes various musical symbols: notes, rests, accidentals (Bb, B, F, Ab), and chord symbols (Bb7, Bb, Bbm7, Am7, F7, Abm7, D#7, A#m7). Motive S.M.5 is highlighted with dashed boxes and labels: 'S.M.5' in measure 5, 'S.M.5 [partial fraction]' in measure 7, and 'S.M.5' in measure 7 of the third staff. Other annotations include 'I.M.', 'L.C.', 'E.C.', and 'A.T.' with arrows pointing to specific notes or groups of notes. The notation is in a 4/4 time signature.

From measure seventy to seventy-one, an employment of a real sequential pattern can be observed (Example 247). The linear construction of this employment illustrates the emphasis of the blue notes in Parker's improvisation.

Example 247. The employment of the real sequential pattern and the recurrence of the initial figure in the eighteenth version of *Now's the Time*.

The initial figure, the figure A, located in measure seventy, extends from the motive M.21(b) and is transposed down a perfect fourth in its subsequent occurrence, the figure B. Remarkably, a replica of the figure occurred in measure seventy can be observed seven measures later in measure seventy-seven. Although the figures do not exhibit linkage at the structural level, the comparison of this recurrence is stimulating as it displays the flexibility of Parker's formulaic approach against the varied underlying harmonic syntax.

Parker also employs a series of improvisational lines with the motive M.2B as the principal linear construction in this version of *Now's the Time* (Example 248).

Significantly, these improvisational lines can be traced back to earlier versions. An improvisational line which is indistinguishable from the linear treatment in measure sixty-seven to sixty-nine in this version can be found in measure thirty-seven to thirty-nine in the twelfth version. A marginally modified version can be found in measure one to three in the tenth version to match the linear construction in measure ninety-seven to ninety-nine in this version. Parker's linear construction in measure 265 to 268 is identical

Example 248. The comparison of the improvisational lines based upon motive M.2B in the ninth, tenth, twelfth, and eighteenth version of *Now 's the Time*.

(Formal Location)

Version No. 12 (37) F F7

Version No. 18 (67) F7

Version No. 10 (1) F7

Version No. 18 (97) F7

Version No. 9 (1) F7

Version No. 18 (265) F7

to the line in measure one to three in the ninth version. All discussed improvisational lines are employed in the analogous formal location, the first four measures of the chorus. It is unclear whether the recurrent lines are employed as a calculated treatment to achieve a greater coherence or if Parker is simply reprocessing stock improvisational figures to fill the improvisation in which the length is considerably prolonged. Additionally, although the linear characteristics of those lines are suitable to be employed as the opening line of the chorus, Parker occasionally employs the improvisational lines from this category in different formal locations. For example, in measure fifty-seven to fifty-

nine in this version, an identical line is employed in the last four measures of the blues form with some modifications.

Parker's improvisational line from measure eighty-five to eighty-eight exhibits a subordinate structural device, generating linear coherence by utilizing a succinct rhythmic motive (Example 249). This rhythmic motive is employed at the end of the scattered phrases as a musical punctuation mark. Remarkably, the figure B can be considered as the extended version of the figure A, which reappears as the figure D in measure eighty-eight in the format of octave displacement. A comparison between the figure C and D reveals their close relationship, as the former is constructed with the rearranged pitches of the latter, consequently correlating with the figure A.

Example 249. The figures employed as musical punctuation marks in the eighteenth version of *Now's the Time*, mm. 85-88.

The image shows a musical score for measures 85-88 of 'Now's the Time' in F major. The score is in treble clef with a key signature of one flat (Bb). Measure 85 starts with a circled '85' and a 'Version No. 18' label. The notation includes various rhythmic figures labeled A, B, C, and D. Figure A is a quarter note followed by an eighth note. Figure B is a quarter note followed by an eighth note and a sixteenth note. Figure C is a quarter note followed by an eighth note and a sixteenth note. Figure D is a quarter note followed by an eighth note and a sixteenth note. The score also includes dynamic markings like 'f' and 'fz', and chord symbols like 'F' and 'F7'. A '(Formal Location)' label is placed above measure 85. The score ends with a 'L.C.' label.

The improvisational lines derived from the octatonic scale can be observed in both measure ninety and measure 272 to 273 (Example 250). The linear construction of the latter illustrates an embellished version of the motive M.40B(a). It is noticeable that Parker employs the identical formulas derived from the octatonic scale in different formal locations. These divergent employments epitomize a deviation from the clichés and

standardized practices, reflecting not only Parker's exertions to create valid variants but also the comprehensiveness of his understanding of harmony. The first employment, located in the sixth measure of the sixth chorus, can be analyzed as the  $\sharp IV^{\circ 7}$  which commonly precedes the tonic chord in the seventh measure. The second employment exemplifies the colorization technique by utilizing the symmetrical scale in the second half of the first section of the chorus, which also displays a strong linear tendency to move toward the subdominant chord.

Example 250. The employments of the improvisational lines derived from the octatonic scale in the eighteenth version of *Now's the Time*.

Both guitarist Dick Garcia and pianist Steep Wade perform an extensive improvisation in this version of *Now's the Time*. Wade, who had been considered as the prime pianist around Montréal “prior to the emergence of Oscar Peterson,”<sup>132</sup> performs an interesting figure that is identical to Parker's figure in the opening selection *Ornithology* performed in the same session (Example 251).<sup>133</sup> Parker's figure is weightily embellished

<sup>132</sup>Ibid., 49.

<sup>133</sup>The figure closely resembles the opening figure of *The Wonder Hornpipe*.



with inverted mordent and is further developed linearly, while Wade's employment is comparatively plain. Although Wade only performs the second set of the session, it is plausible that he employs the figure deliberately to recall Parker's performance. He and Parker both arrived at the Chez Parè club after making the drug-related connection, making it possible for Wade to listen to Parker's performances in the first set of the session before the intermission.

Example 251. The melodic association between Parker's treatment in *Ornithology* and Steep Wade's treatment in the eighteenth version of *Now's the Time*.

The image displays two musical staves. The top staff, labeled 'Ornithology', shows a melodic line for 'Alto Saxophone (Charlie Parker)' starting at measure 1:45. The melody is in G major and features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Above the staff, chords G, Gm7, and C7 are indicated. The bottom staff, labeled 'Now's the Time Version No. 18', shows a melodic line for 'Piano (Steep Wade)' starting at measure 253. The melody is in F major and features a sequence of eighth notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Above the staff, chords F and F7 are indicated. A dashed box connects the two staves, highlighting the identical melodic figure in both pieces.

It is noticeable that Wade's employment is presented in the transposed format when compared with Parker's figure in *Ornithology*. The identical employment can also be found in measure forty-nine to fifty-one in the fourteenth version of *Now's the Time* by Parker.

Additional Parker's stupendous employments can also be observed in the selections from the Chez Parè club concert. In *Ornithology*, Parker's quotation of *Tenderly* can be heard from the point of one minute and fifty-eight seconds of the track. In the same selection, Parker employs the large-scale motive M.55, possibly derived from *Country Gardens*, from the point of two minutes and ten seconds of the track. In *Cool*

*Blues*, Parker quotes the well-known chromatically descending figure from the *Habañera* in Georges Bizet's *Carmen*. In *Moose the Mooche*, Parker employs "the opening of the clarinet descant of *High Society*"<sup>134</sup> from the point of one minute and thirty seconds of the track. Nine seconds later, the occurrence of motive M.54, one of Parker's large-scale motives, can be observed. At the point of two minutes and one second of the track, Parker modifies a three-note figure with the technique of a chromatic real sequential pattern with minor alternations. At the end of *Embraceable You*, Parker quotes Percy Aldridge Grainger's *Country Gardens* which "he used over and over again as a coda."<sup>135</sup>

### ***Selected Motives***

Parker employs thirty-six selected motives in this version of *Now's the Time*, including M.1A + M.4E(a), M.1A + M.6A(a), M.2B, M.2B [cell motive], M.2B [diminution], M.3A(a), M.3A(b), M.4A(b), M.4C(a) + M.4D(a), M.5C(a), M.6A(c), M.10(a), M.16A(a), M.21(b), M.34(c), S.M.1, M.4B(b) + M.2B, M.5C(a) + M.3A(a) + M.2B, M.19C, M.40B(a), S.M.4, and S.M.5 (Table 64). It is noted that motives in the supplementary improvised choruses located before the thematic reentrance are not included in the calculation of the list. However, motives are identified and marked in the graphic analysis to provide further reference. Two occurrences of motive M.1A + M.4E(a) are found in this version of *Now's the Time*. The first figure, located in measure thirty-eight, is linked to an identical figure in measure forty-two as a part of the M.A.2

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<sup>134</sup>Owens, *Bebop*, 34.

<sup>135</sup>*Ibid.*, 35.

Table 64. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated February 7, 1953

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 38, 45	2
M.1A + M.6A(a)	mm. 31, 39, 42, 104	4
M.2B	mm. 98, 106-107	2
M.2B [cell motive]	mm. 46, 58	2
M.2B [diminution]	mm. 40	1
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 31, 43, 82-83, 84, 96, 105-106	6
M.3A(b)	mm. 32-33	1
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	mm. 28, 40	2
M.4C(a) + M.4D(a)	mm. 87	1
M.5C(a)	mm. 36	1
M.6A(c)	mm. 33	1
M.8(e)	NA	0
M.10(a)	mm. 99	1
M.12A(a)	NA	0
M.16A(a)	mm. 47	1
M.20(b) [partial fraction]	NA	0
M.21(b)	mm. 70, 77	2
M.34(c)	mm. 34	1
S.M.1	mm. 24-25	1
S.M.2	NA	0
M.4B(b) + M.2B	mm. 73-74	1
M.5C(a) + M.3A(a) + M.2B	Mm. 93-95	1
M.19C	mm. 49-52	1
M.40B(a)	mm. 90	1
M.54	NA	0
S.M.3	NA	0
S.M.4	mm. 101-103	1
S.M.5	mm. 67-68, 78-80	2
	Total	36

class inter-sectional construction. Four occurrences of motive M.1A + M.6A(a) are identified. The first three occurrences are presented in its diminution form. Two occurrences of motive M.2B are employed in the same improvisatory sector, the seventh improvised chorus of this improvisation. Two occurrences of motive M.2B [cell motive] and one occurrence of motive M.2B [diminution] are found. It is noticeable that the second occurrence of motive M.2B [cell motive] is preceded by a figure that shares some linear characteristics of motive M.4B(b). Six occurrences of motive M.3A(a) can be observed. The first five occurrences are presented in its diminution form. Noticeably, the third and the fourth occurrence appear in the same improvisational line. The former, accompanied by the employment of the single decorated enclosure to avoid the monotony of a plain repetition, is transposed down one octave to formulate the latter. Only one occurrence of motive M.3A(b) can be found in the eighth measure of the first chorus. Two occurrences of motive M.4A(b) are employed in the same formal location in the first and the second chorus. One occurrence of motive M.5C(a) is located in measure thirty-six. It is notable that the formal location of this employment is uncommon as the formula, instead of its customary placement in the ninth measure of the chorus, is placed in the last measure of the blues form. One occurrence of motive M.6A(c) is presented in its diminution form in measure thirty-three. The formal location of the sole occurrence of motive M.16A(c) in this improvisation is striking, as it is employed in the eleventh measure of the blues form as the concluding figure of the chorus. One occurrence of motive M.34(c) is presented in its diminution format in measure thirty-four. The sole occurrence of motive S.M.1 is used to open this improvisation.

In the large-scale motive category, Parker employs one occurrence of motive M.4B(b) + M.2B in measure seventy-three and seventy-four. The motive, located in the first two measures of the fifth chorus, is employed in the anticipated formal location. One occurrence of Parker's signature line can be located in measure ninety-three to ninety-five. The fourth and fifth occurrence of motive M.3A(a) are noticeable as the figures, instead of appearing in the common formal location in the ninth measure of the chorus, are employed in the twelfth measure. The latter is especially remarkable as it is employed one octave lower than the customary treatment. One occurrence of motive M.40B(a) is found in measure ninety. It is noted that Parker also employs the same motive once in the supplementary improvised choruses. Two occurrences of motive S.M.5 can be found in the same formal location in the fourth and fifth chorus, generating an inter-chorus association.

In the supplementary chorus, Parker also employs a considerable number of the selected motives. In measure 265, the motive M.2B is used as the initiating figure to open the supplementary improvised section. In measure 269 to 271, one occurrence of motive S.M.3 is found. The employment of motive M.5C(a) in measure 274 is noteworthy, as it is employed one octave lower than its common usage.

### ***Figurations and Improvisatory Elements***

A total of sixty-one figurations and elements of the improvisation can be identified in this version of *Now's the Time* (Table 65). Seven occurrences of 3-♭9 melodic motion can be observed in this version of the *Now's the Time*, functioning as the

Table 65. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated February 7, 1953

Abbreviation	Location(s)	Occurrence(s)
3-b9	mm. 31, 43, 82-83, 84, 94, 96, 106	7
T.S.	NA	0
I.M.	mm. 40, 46, 58, 66, 74, 75, 78, 95, 98, 106, 106, 107	12
E.C.	mm. 58, 66	2
D.E.C.	mm. 33, 36, 36, 56, 83, 94, 94	7
P.N.	NA	0
L.C.	mm. 32, 38, 39, 42, 45, 88-89	6
A.T.	mm. 42, 68	2
D.R.	mm. 37, 83	2
C.R.	NA	0
R.P.	mm. 101/102	1
R.R.P.	NA	0
S.P.	NA	0
R.S.P	mm. 70/71	1
C.R.S.P	NA	0
M.A.	mm. 29-32/41-43, 38-39/42, 49/51/53, 67-68/79-80, 73-74/98, 84/96	6
H.S.	mm. 31, 34, 43, 44, 56, 65-66, 66-68, 80, 90, 92	10
H.G.	mm. 70, 77-78, 101-102	3
D.G.	mm. 94-97, 105-109	2
	Total	61

linear structure for the figures of the motive M.3A class. The inverted mordent occurs twelve times as the principal linear embellishment. Noticeably, the adjacent placement of two inverted mordents in measure 106 generates a sequence-like effect. Two occurrences of enclosure are found. In both installations, the same target note, pitch C4, is approached with its associated upper and lower leading tone. Two double decorated enclosures can be found with the employments of motive M.5C(a). The single occurrence of the decorated enclosure, located in measure eighty-three, is accompanied

with the occurrences of 3- $\flat$ 9 melodic motion. Six occurrences of the linear chromaticism figures can be identified. The last occurrence is comparatively more elaborated, while other occurrences outline a short descending chromatic line. Two occurrences of anticipation technique are found in measure forty-two and sixty-eight, respectively. The first occurrence is relatively uncommon, as Parker employs the melodic figure that corresponds to the tonic chord two beats earlier than expected. Consequently, the correspondence between Parker's improvisational line and the underlying harmonic motion becomes temporarily ambiguous, as the melodic figure that outlines the dominant chord is shifted to the first beat of the seventh measure of the chorus where the tonic chord is anticipated. Two occurrences of delayed resolution technique can be examined in this improvisation. The first occurrence, located in measure thirty-seven, is worth mentioning. Parker extends the downward tendency of the motive M.5C(a) in the preceding measure into the first measure of the second chorus, generating a linear delay of one beat. As the formal location of this occurrence is found in the placement that is vital for the establishment of the unequivocal tonal emphasis, the employment of this delayed resolution consequently weakens the boundary between the first and the second chorus and diminishes the independency of the choruses. One occurrence of the repetitive pattern can be found in the middle section of the seventh chorus, illustrating the principal construction of motive S.M.4. One occurrence of real sequential pattern is found in measure seventy to seventy-one which has been discussed earlier in the portion of the annotation of the performance.

Six occurrences of motivic alliance are identified in this improvisation. In the first occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.1A located in the second section of the first chorus is linked to the figure M.A.1B in the same formal location in the second chorus. This occurrence is marked with its large melodic construction. In the second occurrence, an instance of allied motives with an inter-sectional association, the figure M.A.2A in the first section of the second chorus is associated with the figure M.A.2B in the second section of the same chorus. In the third occurrence, an instance of allied motives with a phrasal and an inter-sectional functionality, the figure M.A.3A is first linked to the figure M.A.3B to generate the double two-measure phrasing structure in the first section of the third chorus. The figure M.A.3C then recalls the figure M.A.3A to create an inter-sectional association between the first and the second section of the chorus. In the fourth occurrence, an instance of allied motives with the inter-chorus association, the figure M.A.4A is linked to the figure M.A.4B to generate an association between the fourth and the fifth chorus. In the fifth occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.5A is connected to the figure M.A.5B to create a formulaic linkage between the fifth and seven chorus. It is noticeable that the figurations of this occurrence are based upon the motive M.2B. Additionally, the figure M.A.5C is marked in the opening phrase of the supplementary chorus. However, an indication is provided to illustrate the coincidence, as the inter-chorus linkage is not active after thirteen improvised choruses by Garcia and Wade. In the sixth occurrence, an instance of allied motives with the inter-chorus



association, the figure M.A.6A in the last measure of the fifth chorus conjoins to the figure M.A.6B in the same formal location of the seventh chorus.

Ten occurrences of harmonic superimposition can be observed in this version of *Now's the Time*. The first occurrence, located in measure thirty-one, illustrates Parker's treatment of superimposing the dominant chord to create melodic prolongation and avoid the monotonous linear construction in the improvised section containing the rapid double-time figures. In the second occurrence, located in measure thirty-four, Parker superimposes the  $\sharp\text{II}^{\circ 7}$  to precede the tonic chord in the subsequent measure. It is noticeable that motive M.34(c) is often associated with this superimposition. The third occurrence is similar to the first occurrence but is presented in a comparatively confusing placement. The fourth occurrence, located in measure forty-three and forty-four, displays Parker's treatment of linear construction to outline the chord sequence based on chromatic parallelism. The fifth occurrence, located in the eighth measure of the third chorus, demonstrates the same superimposition technique as the previous occurrence. The melodic construction of this occurrence also shares the similar linear design of the thematic figure in the eighth measure of Parker's *Billie's Bounce*. The sixth occurrence, located in the fifth and sixth measure of the fourth chorus, displays the melodic treatment of the major-minor relationship that commonly occurs in this formal location. The seventh and the eighth occurrence are identical as the figurations of motive S.M.5 are employed to outline the chord sequence based on chromatic parallelism. The extended construction of the former initiates chromatic descending chords from the last two beats of measure sixty-six. The ninth occurrence, located in the sixth measure of the sixth

chorus, demonstrates Parker's usage of the octatonic scale to outline the  $\#IV^{o7}$  chord. The tenth occurrence, located in the eighth measure of the sixth chorus, is the common superimposition based on chromatic parallelism.

Three occurrences of harmonic generalization technique can be found in this version of *Now's the Time*. In the first occurrence, located in the tenth measure of the fourth chorus, Parker generalizes the dominant to tonic chord harmonic motion with the employment of an improvised line constructed with the F blues scale. The second occurrence, located in the fifth and sixth measure of the fifth chorus, exhibits the treatment of using the F blues scale to generate linear contrast against the preceding melodic construction. In the third occurrence, located in the fifth and sixth measure of the seventh chorus, Parker employs the figure with the emphasis of the blue notes, displaying the similar function as the previous installment.

Two occurrences of descending guideline are found in this version of *Now's the Time*. The first occurrence, D.G.1, operates as the linear structure of the improvisational line from measure ninety-two to ninety-seven (Example 252).

Example 252. The construction of D.G.1: The single descending guideline with triple octave redirection and double linear delayed resolution.

\_\_\_\_\_ Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction \*No Reduction Available

The first half of the guideline displays the common structural construction for Parker's signature line. The prolongation of the guideline is achieved with the employment of linear delayed resolution in the middle portion of the guideline. Two employments of octave redirection can be examined at the end of the guideline, considerably weakening the overall construction due to their adjacent placements. It is noticeable that the first and the second employment of the octave redirection are identical, as Parker utilizes the same figure in different octaves.

The second occurrence, D.G.2, functions as the linear structure of the improvisational line from measure 105 to 109 (Example 253). The motive M.1A + M.6A(a) is employed to raise linear altitude up to the pitch F5 to initiate a descending linear structure. The first two employments of the linear delayed resolution create a strong descending tendency. In the third employment, the resolution is postponed until the pitch C4 is reached. The weakening descending tendency is compensated with the strong gravity of the pitch C4, which is the last note of the improvisation.

Example 253. The construction of D.G.2: The single descending guideline with triple linear delayed resolution.

The image displays a musical score for Example 253, illustrating the construction of D.G.2. The score is presented on three staves. The top staff shows the 'Original' melodic line, which includes three triplets marked with a '3'. The middle staff, labeled 'Descending Guideline', shows a solid line connecting the notes of the original melody, with a dashed line indicating a linear delay resolution. The bottom staff, labeled 'Linear Reduction', shows the notes of the original melody with a solid line connecting them, and a dashed line indicating a linear delay resolution. A legend at the top left identifies the symbols: a solid line for 'Linear Delay Resolution' and a dashed line for 'Octave Redirection'. A note in the bottom staff reads '\*No Reduction Available'.

Additionally, some shorter structural lines with a descending tendency can be observed. From measure thirty-nine to forty-one, a short descending line can be found. This line shares the same characteristic as D.G.2, as the motive M.1A + M.6A(a) is employed to raise the phrasing level to pitch F4. In measure seventy to seventy-one, a structural line of a simpler construction can be examined. It is noticeable that the structural line outlines the scalar configuration of the F Mixolydian scale.

### ***Pitch Utilization***

As illustrated in the Pitch Assortment Table, Parker employs the pitch B $\flat$ 4, which represents 10.4%, and pitch F4, which represents 10.0% of 729 attacks, as the dominant pitches in this improvisation (Table 66). Pitch C5, which represents 9.3%, which pitch A4, represents 8.7%, and pitch G4, which represents 8.5% of the total attacks, serve as the pitches of secondary importance. The dominant pitch of the blue notes is pitch A $\flat$ 4, which represents 3.5% of all attacks. The lowest pitches, D $\flat$ 3 to E3, which demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are employed infrequently, representing 1.0% of the total attacks. The highest pitches, F5 to A $\flat$ 5, that demand the change of the left hand position, are employed occasionally, representing 3.8% of the total attacks. The lowest pitch, D3, and the highest pitch, G5, generate a range of twenty-nine semitones.

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 14.6% of all 729 attacks. The pitch-class integers of secondary importance are pitch-class 10, represents 13.7%, and pitch-class 5, which represents 13.4% of the total

attacks. Pitch-class 3, represents 3.7%, pitch-class 8, represents 3.9%, and pitch-class 11, which represents 3.2%, collectively display 10.9% of all 729 attacks and help to enhance the tonal color through their quality as blues notes.

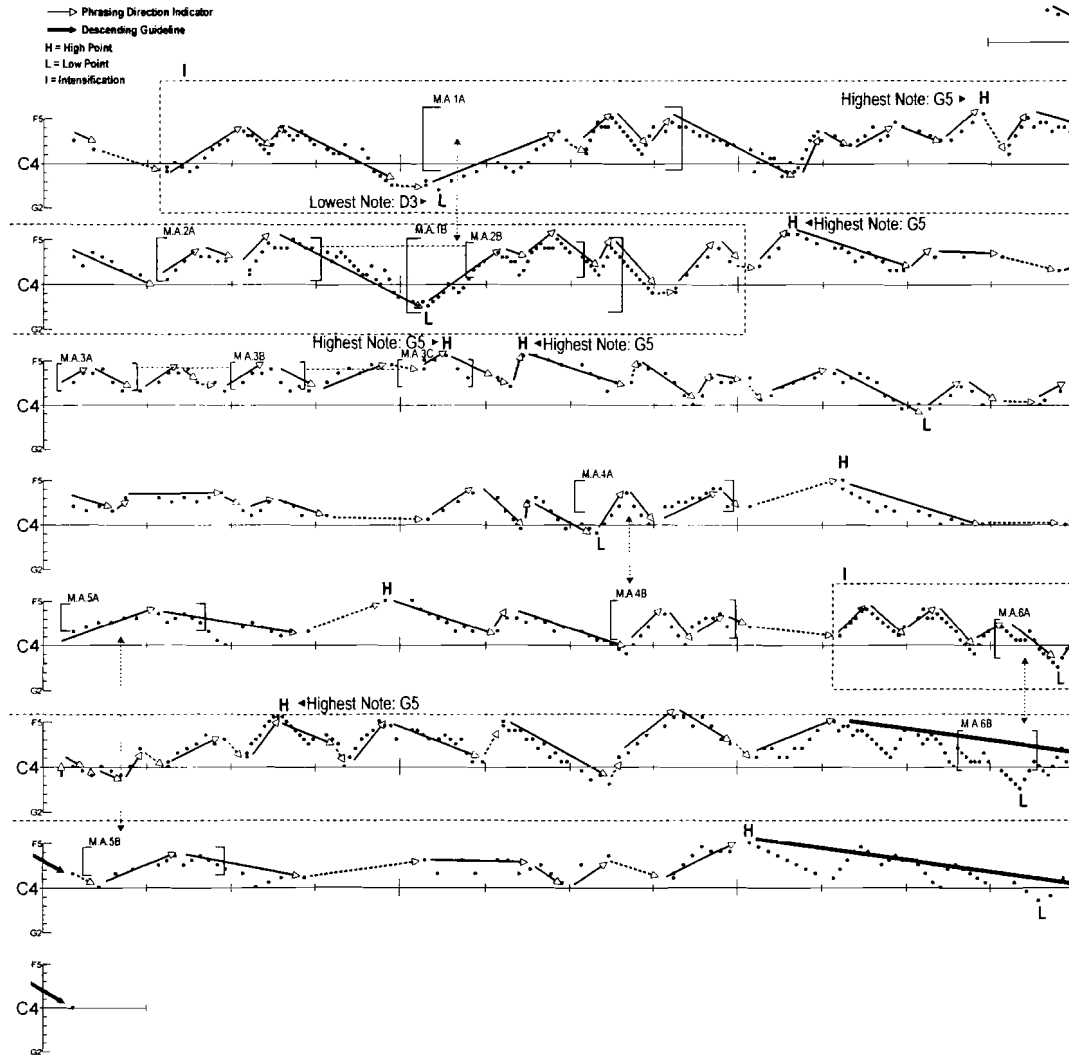
Table 66. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated February 7, 1953

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	39	5.3	68	9.3	107	14.6
1	C#/D♭	0	0.0	15	2.0	21	2.8	36	4.9
2	D	1	0.1	30	4.1	40	5.4	71	9.7
3	D#/E♭	2	0.2	16	2.1	9	1.2	27	3.7
4	E	5	0.6	36	4.9	20	2.7	61	8.3
5	F	9	1.2	73	10.0	16	2.1	98	13.4
6	F#/G♭	0	0.0	7	0.9	6	0.8	13	1.7
7	G	11	1.5	62	8.5	6	0.8	79	10.8
8	G#/A♭	3	0.4	26	3.5	0	0.0	29	3.9
9	A	20	2.7	64	8.7	NA	NA	84	11.5
10	A#/B♭	24	3.2	76	10.4	NA	NA	100	13.7
11	B	3	0.4	21	2.8	NA	NA	24	3.2
Total								729	

### *Phrasing Structure*

Seven models of phrasing direction can be observed in this version of *Now's the Time* (Graph 16). In the first chorus, the initiation of the model is anticipated in the last

Graph 16. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated February 7, 1953.



measure of the thematic chorus, illustrating an occurrence of motive S.M.1 as the opening figure. Parker soon initiates the extensive intensification section. An undulating linear construction dominates the first section of the chorus and descends to reach the low point, the pitch D3, which is also the lowest pitch in this improvisation. Scattered double-time phrases are employed in the second section along with the employment of M.A.1A. Comparable to the treatment in the fourth measure, the phrasing direction descends toward the first measure of the third section from the eighth measure of the chorus. The phrasing direction rebounds in the middle of the ninth measure and the construction of a short undulating line with an overall ascending tendency can be observed. The high point, the pitch G5, which is also the highest note in this improvisation, is reached in the middle of the eleventh measure. It is noticeable that the phrasing level abruptly drops in the eleventh measure to accommodate the employment of motive M.5C(a) at the last measure of the chorus.

In the second chorus, the extension of the phrasing direction from the end of the first chorus can be observed. The absence of the unambiguous opening figure and the cross-chorus phrase conjoin the first two choruses as the boundary between them subsides. The employment of M.A.2A is constructed with a short undulating line. Similar to the same formal location in the first chorus, the phrasing direction begins to descend from the third measure toward the fifth measure of the chorus. The low point is reached at the beginning of the fifth measure with the initiation of M.A.1B which also encompasses M.A.2B. In the eighth measure of the chorus, Parker employs a short rapid arpeggio line to conclude the first intensification section of this improvisation. The high

point is reached in the ninth measure which is followed by an overall descending motion. The concluding figure of this chorus is derived from motive M.16A(c), creating a suspended sonority with a stationary phrasing direction.

In the third chorus, the model is initiated with the motive M.19C, one of Parker's large-scale motives. The employments of M.A.3A, M.A.3B, and M.A.3C can be observed in the first half of the chorus along with the linear construction of the short undulating line. The high point is reached in the fifth measure of the chorus and is immediately attacked again in the subsequent measure. It is noted that the high points of the chorus are also the highest pitches of this improvisation. The scattered short undulating lines can be observed from the sixth measure to the ninth measure of the chorus. The last section of the chorus is dominated by the construction of the long undulating line. The low point is reached in the eleventh measure and the rebounding figure is followed.

In the fourth chorus, the model begins with a comparatively stationary phrasing structure, prolonging the static phrasing direction toward the fourth measure of the chorus. In the middle section of the chorus, the construction of a short undulating line be observed along with the employment of M.A.4A. The low point is also found in the middle of the chorus. After the redirection of Parker's stretched improvisation line in the middle section, the high point is abruptly reached in the tenth measure which is followed by a phrasing direction with the descending tendency.

In the fifth chorus, the model starts with the common opening figuration derived from motive M.2B. The employment of M.A.5A can also be observed in the same



section. The high point is reached at the last beat of the fourth measure and is followed by an overall descending phrasing direction toward the last beat of the seventh measure. The employment of M.A.4B can be found in the last half of the middle section, exhibiting a similar design when compared with the treatment in the same formal location of the previous chorus. In the tenth measure of the chorus, Parker initiates the employment of the second extended intensification section with a long improvisational line in the construction of a short undulating line. The low point is reached at the end of the chorus.

In the sixth chorus, the model begins with the extension of the improvisational line from the previous chorus. Short and scattered figures can be found in the first two measures of the chorus. Slightly longer phrases with the construction of a short undulating line dominate the region from the third to eighth measure. It is noticeable that the high point, the pitch G5, which is also the highest note of the improvisation, is smoothly reached and departed in the third measure. The last section of the chorus illustrates the employment of large-scale descending guideline. The phrase direction undulates at the end of the chorus where the employment of the low point and M.A.6B can both be observed.

In the seventh chorus, the model begins with a long arched improvisational line based upon the linear construction of motive M.2B. The employment of M.A.5B can also be observed. After a temporary linear pause in the fourth measure, the stationary figure can be found in the first part of the middle section which is concluded with the short active phrasing direction. The high point is reached at the ninth measure of the chorus

and the phrasing direction descends gradually toward the last note of the improvisation in the beginning of the subsequent chorus.

A visual comparison reveals a resemblance between the first half of the first two choruses. The second and the third chorus exhibit more independence, while the last three choruses display similarity in the concluding portions. The repeated employment of the highest note in this improvisation de-emphasizes its linear significance in the improvised section. The intensification section in the first two choruses contribute to the ambiguous boundary between the choruses. Comparable construction can also be found between the intensification section in the fifth and the sixth chorus.

### ***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 7, 1953 in the concert key. The two supplementary choruses that Parker performs before the reentrance of the theme are transcribed to provide additional reference. Motives and improvisational figures are also marked in the supplementary improvised choruses. However, their appearances are not included in the tables of the selected motives and the figurations and improvisatory elements and are excluded from the statistical analyses considering the subordinate status of the supplementary improvised choruses in this improvisation. The entire transcription comprises 312 measures, approximately four choruses of the theme, seven choruses of improvisation, and two choruses of supplementary improvisational choruses, of Parker's treatment of *Now's the Time*.

# NOW'S THE TIME

February 7, 1953 Chez Parée Montreal

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

$\text{♩} = 180$  Theme

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

F B $\flat$  F G7(b9) C7 F7 F B $\flat$  F G7(b9) C7 F7 F M.4A(b)

Improvisation S.M.1

Motivic Alliance [M.A. 1A]

29 30

B<sup>b</sup> B<sup>7</sup> F C7(9) F7

M.1A + M.6A(a) M.3A(a) M.3A(b)

31 32 33 34

3 3 3

H.S. 1

The employment of the dominant as a treatment of prolongation

Gm7 C7 Gm7 G<sup>#</sup>:7 F C7

M.6A(c) M.34(c) M.5C(a)

33 34 35 36

D.E.C. D.E.C. D.E.C.

H.S. 2

The employment of the #107

F7 B<sup>7</sup> F F7

Motivic Alliance [M.A. 2A]

37 38 39 40 41 42

M.1A + M.4E(a) M.1A + M.6A(a) M.2B (diminution) M.4A(b)

D.R. L.C. L.C. I.M.

F7 B<sup>7</sup> F F7

Motivic Alliance [M.A. 1B]

43 44 45 46 47 48

Motivic Alliance [M.A. 2B] M.1A + M.6A(a) M.3A(a)

L.C. A.T. H.S. 3

The employment of the dominant as a treatment of prolongation

The employment of the chromatic parallelism

Gm7 C7 F Am7 A<sup>b</sup>m7

M.1A + M.4E(a) M.2B [cell motive] M.16A(c)

45 46 47 48

L.C. I.M.

F7

M.19C Motivic Alliance [M.A. 3A] Motivic Alliance [M.A. 3B]

49 50 51 52

behind the beat

3 3

B<sup>b</sup> F7 Am7 A<sup>b</sup>m7

Motivic Alliance [M.A. 3C]

53 54 55 56

ahead of the beat

D.E.C. H.S. 5

The employment of the chromatic parallelism

Gm7 C7(9) F

M.2B [cell motive]

57 58 59 60

I.M. E.C.

F

IV

61 behind the beat

62 63 64

B<sup>b</sup> B<sup>b</sup>m7 A m7 A<sup>b</sup>m7

Motivic Alliance [M.A.4A]  
S.M.5 (partial fraction)

65 66 67 68 69 70

H.S. 6 H.S. 7

The employment of the major-minor relationship

G m7 F7

The employment of the chromatic parallelism

M.21(b)

71 72

R.S.P

H.G. 1

The employment of F Blues scale

F7

Motivic Alliance [M.A.5A]  
M.4B(b) + M.2B

73 74 75 76 77

I.M.

I.M.

V

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

M.21(b) S.M.5 Motivic Alliance [M.A.4B]

78 79 80 81 82

H.G. 2 H.S. 8

The employment of F Blues scale

G m7 C7 F7

The employment of the chromatic parallelism

M.3A(a) Motivic Alliance [M.A.6A]  
M.3A(a)

83 84 85 86 87 88

D.E.C. D.R.

F7

VI

M.4C(a) + M.4D(a)

89 90 91 92

H.S. 9 H.S. 10

The employment of the octatonic scale

The employment of the chromatic parallelism

B<sup>b</sup> F A m7 A<sup>b</sup>m7

M.40B(a)

Gm7 C7(b9) F D.G. 1 C7(b9)

M.5C(a) + M.3A(a) + M.2B

The single descending guideline with double octave redirection and double linear delayed resolution

Motivic Alliance [M.A.6B]

M.3A(a)

D.E.C. D.E.C. 3 b9 I.M. 3 b9

F7

Motivic Alliance [M.A.5B]

M.2B

M.10(a)

I.M.

Bb7 S.M.4 F

M.1A + M.6A(a)

R.P. H.G. 3

The employment of F Blues scale

101 102 103 104

Gm7 F

The single descending guideline with single octave redirection and single linear delayed resolution

D.G. 2

M.3A(a) M.2B M.10(a)

I.M. I.M. I.M.

105 106 107 108

F

71 84

guitar solo by Dick Garco piano solo by Steep Wade

F7

Motivic Alliance [M.A.5C]

M.2B

M.20(b) [partial fraction] M.10(a)

I.M.

112 113 114 115

Bb7 F D7(b9)

S.M.3

M.3A(b)

P.N. C.R. D.R. D.E.C. 3 b9

116 117 118 119 120 121 122

Gm7 C7(b9) F7

M.5C(a)

The employment of the secondary dominant

H.S. 11

L.C. I.M. D.E.C. D.E.C.

123 124 125 126



G7(b9)

C7

F7

A single staff of music in a key with one flat (B-flat). The notation includes a triplet of eighth notes in measure 306, followed by quarter notes in measures 307-309. Measure 310 contains a quarter note followed by a quarter rest. Measure 311 contains a quarter note followed by a quarter rest. Measure 312 contains a quarter note followed by a quarter rest. The staff ends with a double bar line.



*Version 19: July 30, 1953*

This version of *Now's the Time* was recorded at the Fulton Recording Studios on July 30, 1953. As Parker's second and last studio recording of *Now's the Time*, this version occupies a significant position in the chronological aspect of the study. Furthermore, Parker gave a stupendous performance and the version "in some ways is an accumulation of all the blues that Parker ever played."<sup>136</sup> Overall, the level of performances in this session is outstanding and is "the best one to own from the 1953-1954 period if a single example is desired."<sup>137</sup>

***Historical Data of the Session***

The recording session, notwithstanding memorable performances, was problematic due to Parker's irresponsibility as a leader. The session was scheduled from 12:00 P.M. to 3:00 P.M. to record Parker's music in a quartet setting. Around 1:00 P.M., Parker called to inform the producer Norman Granz and the musicians that "he'd be there in fifteen minutes."<sup>138</sup> Afterward, Parker called to provide two more similar notifications at 1:30 P.M. and 2:00 P.M. As a result, Bassist Percy Heath began to express his anxiety regarding the circumstance. Drummer Max Roach made an effort to pacify him, stating that the producer "Norman Granz was a right guy, with Bird or no Bird, he'd get his

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<sup>136</sup>Koch, *Yardbird Suite*, 291.

<sup>137</sup>*Ibid.*, 292.

<sup>138</sup>Schaap, "The Sessions," 31.

money.”<sup>139</sup> Parker finally arrived the studio around 2:15 P.M.<sup>140</sup> The remaining studio time went efficiently. Phil Schaap commented on the process of the session:

The foursome was into the first take of *Chi Chi* before 2:20 P.M. Knowing the circumstances now, you may be wondering why so much of the remaining time was spent on *Chi Chi*. Max’s version was getting some play so Norman had decided *Chi Chi* would be the plug side from this date. They made an effort to get a timed and flawless take for a single, then moved on at about 2:40 P.M.

Another snag was hit when Charlie Parker called *I’ll Remember You* for the standard. Percy Heath wasn’t familiar with it. Al Haig wrote out the changes and fast. Somehow, the quartet nailed it in one take.

With a quarter hour of studio time left, Bird went to the mainstem: his most famous blues, *Now’s the Time*. Bam! Another tune in a single take. Sticking to staples, Parker called *Confirmation*. There were a couple of false steps, but the third time was the charm and *Confirmation* was in the can when the clock struck three.<sup>141</sup>

Schaap’s account might seem somewhat dramatic, but it provides a vivid description of the common process of studio sessions in which Parker participated during this period due to the musical maturity of musicians. Additionally, this session also produced the only studio recording of Parker’s *Confirmation* which was a composition, noted for its innovative harmonic approach, composed by him in early 1945.<sup>142</sup>

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<sup>139</sup>Ibid.

<sup>140</sup>Ibid.

<sup>141</sup>Ibid.

<sup>142</sup>Barry Ulanov cited in the concert review for *Metronome* magazine that *Confirmation* was performed in the Town Hall concert for the New Jazz Foundation in May, 1945. It is likely that Parker composed this composition during the period of the Three Deuces club engagement in early 1945.

**Information about the Track**

The general information and the personnel data of this version are listed in detail in the following table (Table 67). This complete version of *Now's the Time* preserves three minutes and one second of Parker's music.<sup>143</sup>

Table 67. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated July 30, 1953

Source of Transcription		Information of Session	
Source	Verve 837 141-2	Date of Session	July 30, 1953
Source Format	Compact disc	Recording Site	Fulton Studios
Release Year	1988	Location	New York
Running Time	3:01	Producer	Norman Granz
Condition	Studio recording		
Status	Complete		
Label	PolyGram Records		
<b>Musicians</b>			
Alto Saxophone	Charlie Parker		
Piano	Al Haig		
Bass	Percy Heath		
Drum	Max Roach		
<b>General Treatments</b>			
Introduction	Haig and Roach (4 mm.)		
Theme	Parker (12 mm. x 2)		
Order of Improvisation	Parker, Haig, Heath, and Roach		
Trade Four	NA		
Reentrance of the Theme	Parker (12 mm. x 1)		

<sup>143</sup>Parker, *Bird: The Complete Charlie Parker on Verve*.

The track begins with a four-measure introduction performed by pianist Al Haig and drummer Max Roach. The quartet led by Parker then performs the theme twice. Parker's improvisation starts at the point of thirty-five seconds of the track and lasts for five choruses. Haig gives two-choruses of improvisation after Parker's solo which can be observed from the point of one minute and forty-seven seconds of the track. Bassist Percy Heath's one-chorus improvisation, initiated from the point of two minutes and fifteen seconds of the track, is followed by Roach's one-chorus percussion solo. The thematic reentrance section, in which the theme is only performed once by Parker, can be observed from the point of two minutes and forty-two seconds of the track.

### *Annotation of the Performance*

Similar to other versions of *Now's the Time* in which Parker is the only horn player, the thematic treatment of this version is comparatively straightforward. In measure sixteen, the last measure of the first thematic chorus, Parker employs the pitch B3 to imply the  $\sharp IV^{\circ 7}$  chord to lead back to the tonic chord in the first measure of the blues form. In measure nineteen to twenty, an employment of the inserted improvisational line can be observed (Example 254). This improvisational line is based upon the melodic contour of motive M.2B and occurs frequently in Parker's performances of *Now's the Time*.

Example 254. The insertion of the improvisational line by Charlie Parker in the nineteenth version of *Now's the Time*, mm. 17-20.

Drummer Max Roach's interplay in the thematic choruses is noteworthy. The accentuations of the drum exhibit coordinated rhythmic supports in shaping the thematic choruses (Example 255). Roach's accents unambiguously correspond to the phrasing structure of the thematic material of *Now's the Time*, generating the rhythmical unity. The interrelated performance of the alto saxophone and drum in the set A, B, and C display Roach's employment of accents as phrasing separators to reflect the 1+1+2<sup>144</sup> phrasing structure of the original melody. It is noticeable that Roach fills the linear pause of the melody by accenting the fourth beat of the measure in the set A and B. In the set D and E, Roach attempts to emphasize the syncopations in the upbeat of the third beat in the measures. In the set E, Parker performs a simplified figure. Roach probably does not anticipate Parker's simplification, accenting the upbeat of the third beat based upon his comprehension of the thematic material. The seventh and the eighth measure of the thematic chorus appear to be less coordinated. In the set F, Roach simply accents the downbeat of the measure to relate to the accents of the theme. It is noticeable that Parker commonly emphasizes the pitch A $\flat$ 4 to create linear excitement. Roach's accent on the

<sup>144</sup>The basic is set to be one measure long.

Example 255. Max Roach's interplay in the thematic choruses  
in the nineteenth version of *Now's the Time*, mm. 5-28.

5 1<sup>st</sup> Thematic Chorus

Alto Saxophone

Drum

2<sup>nd</sup> Thematic Chorus

first beat, instead of the last beat of the measure used in the set A and B, is significant as the pitch  $A\flat_4$  is approximately located in the Golden Section of the theme. The treatment in the set G is similar to the employment in the set D and E, emphasizing the syncopations. In the reprise of the theme, the interactions between Parker and Roach are identical to the first thematic chorus. It is noticeable that the treatment in the set C in the first chorus is not duplicated by Roach to correspond to Parker's treatment of the inserted improvisational line in the second thematic chorus.

The opening statement of this version of *Now's the Time* is substantial as it first occurred as the opening statement of Parker's *Billie's Bounce* recorded in 1945, reflecting Koch's statement that the version is "an accumulation of all the blues that Parker ever played."<sup>145</sup> However, this improvisational figure, labeled as the large-scale motive M.4B(b) + M.2B in this study, is not employed exclusively as the opening statement in Parker's improvisations. It occurs in the interior chorus in various versions of *Now's the Time* and Parker's performances of other compositions (Example 256). As shown in the example, the figure can be traced back as early as Parker's fifth performance of *Billie's Bounce* in his first studio recording date as a leader on November 26, 1945. The same figure can also be found in *Billie's Bounce* recorded around March 1946. The frequent employment of this figure in the interior chorus is also demonstrated, such as in the twelfth and the eighteenth version of *Now's the Time*. It is noted that the occurrences of employing the figure in the interior chorus in Parker's improvisations of *Now's the Time*

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<sup>145</sup>Koch, *Yarbird Suite*, 291.

Example 256. The comparison of motive M.4B(b) + M.2B in Charlie Parker's improvisations of *Billie's Bounce*, *Now's the Time*, *Cool Blues*, and *Scrapple from the Apple*.

The image displays seven musical staves, each representing a different recording of Charlie Parker's improvisation. Each staff includes a title, recording details, and specific annotations for the figure being analyzed. The annotations include chord symbols (F7, C7, A7(b9), Bb7, F), measure numbers, and labels like 'Opening Statement in the First Chorus of the Improvisation (F Blues)', 'The First to the Fourth Measure of the Second Improvisational Chorus (F Blues)', 'The Fifth to the Eighth Measure of the Improvisational Chorus (C Blues)', 'The Twenty-nine to the Thirty-two Measure of the First Improvisational Chorus (AABA 32 Bar Form)', and 'The First to the Fourth Measure of the Fifth Improvisational Chorus (F Blues)'. The labels 'I.M.' and 'P.N.' are also present under the notes.

*Billie's Bounce* Take 5, Master Take (1945.11.26) F7 Opening Statement in the First Chorus of the Improvisation (F Blues) 3 I.M. I.M.

*Billie's Bounce* Finaite Club, LA (1946.03) F7 Opening Statement in the First Chorus of the Improvisation (F Blues) 3 I.M. I.M.

*Now's the Time* Version No. 12 (1949.11) F7 The First to the Fourth Measure of the Second Improvisational Chorus (F Blues) 1 I.M. I.M.

*Cool Blues* (1951.11) F7 (1:02) The Fifth to the Eighth Measure of the Improvisational Chorus (C Blues) C7 A7(b9) I.M.

*Scrapple from the Apple* (1951.11) F The Twenty-nine to the Thirty-two Measure of the First Improvisational Chorus (AABA 32 Bar Form) Bb7 F I.M. P.N.

*Now's the Time* Version No. 18 (1953.02.07) F7 The First to the Fourth Measure of the Fifth Improvisational Chorus (F Blues) 3 I.M. I.M.

*Now's the Time* Version No. 19 (1953.07.30) F Opening Statement in the First Chorus of the Improvisation (F Blues) I.M. P.N.

are not limited to the two versions showed in the example. For instance, it also occurs in Parker's first surviving live performance of *Now's the Time* recorded at the Hi-Hat club in 1954. The employment of the figure in Parker's *Cool Blues*, recorded in November 1951, is remarkable. The composition is a twelve-bar blues form in the key of C, and Parker proficiently employs the figure in the fifth and the sixth measure of the chorus to coordinate the harmonic syntax without altering the pitches. It is noticeable that the



figure does not require transposition to fit into the harmonic syntax in this particular circumstance. The fifth and the sixth measure of the C Blues form calls for the F dominant seventh chord, which is the same chord as used in the first four-measures section of the F Blues form where the figure is commonly employed. The figure also occurs in *Scrapple from the Apple* recorded in November 1951. The occurrence in *Scrapple from the Apple*, which features a thirty-two-bar AABA form, illustrates that the figure is not employed exclusively in the blues form.

Theorist Henry Martin argues that this figure, which is employed as the opening statement in this version, corresponds to the melodic structure of *Now's the Time* in *Charlie Parker and Thematic Improvisation*. Martin's study attempts to explain "why Parker's music works so well despite the apparent reliance on formula, and, as a corollary, to investigate relationships between the improvisations and the original tunes."<sup>146</sup> To demonstrate his postulation, the nineteenth version of *Now's the Time* is chosen as the example to manifest the relationship between the thematic material of *Now's the Time* and the associated improvisational treatments. Martin states that:

The main idea of *Now's the Time*, labeled T, articulates a C4-F4 fourth, with neighboring motions from F4 to G4 and A $\flat$ 4, and from C4 to B $\flat$ 3 and B3. The sketch in the example also shows the large-scale prolongation of C4-F4 with the associated neighbor motions. The pitches D4 and E $\flat$ 4 filling in the fourth are reserved for the last four bars of the melody before it concludes on B3, the bebop flat 5. Parker's solo (one of his last studio sessions) highlights F-C fourths and fifths in numerous ways that recall the original melody's basic structure.<sup>147</sup>

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<sup>146</sup>Martin, *Thematic Improvisation*, 2.

<sup>147</sup>Ibid., 107.

Martin further provides a graphic analysis to illustrate the correspondence between the theme and the opening statement in this version of *Now's the Time* (Example 257).<sup>148</sup> The pitch F4 in the beginning of measure twenty-nine and the pitch C5 in the beginning of measure thirty are outlined as “Parker’s solo highlights F-C fourths and fifths.”<sup>149</sup> Similar correspondence is marked between the pitch C4 in the last beat of measure thirty and the pitch F4 in the beginning of measure thirty-one.

Example 257. The basic outline of Henry Martin’s graphic analysis of the correspondence between the theme and the opening statement in the nineteenth version of *Now’s the Time*.

Accordingly to Henry Martin, the pitch F4 to C5 outlines the emphasis of the intervallic value of the perfect fifth

The pitch C4 to F4 outlines the emphasis of the intervallic value of the perfect fourth, the inversion of the perfect fifth.

In this isolated instance, Martin’s analysis appears to be questionable.

Chronologically speaking, the employment of motive M.4B(b) + M.2B can be found as the opening statement in Parker’s performance of *Billie’s Bounce* in 1945, eight years prior the performance of the nineteenth version of *Now’s the Time* (Example 258).

<sup>148</sup>Ibid., 108.

<sup>149</sup>Ibid., 107.

Example 258. The comparison between the thematic material and the opening statement in Charlie Parker's *Billie's Bounce*, take five, recorded on November 11, 1945.

The image shows two staves of music for Charlie Parker's *Billie's Bounce*. The top staff is labeled "Billie's Bounce Take 5 Master Take Thematic Material". It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a whole note chord labeled "F7". The melody consists of eighth and quarter notes. Vertical dotted lines mark measures 1, 2, 3, and 4, labeled "(Formal Location)". The bottom staff is labeled "Billie's Bounce Take 5 Master Take Improvisation". It starts with a circled measure number "29". The first measure also has an "F7" chord. The melody is more complex, featuring sixteenth-note runs and slurs. Vertical dotted lines align with the top staff at measures 1, 2, 3, and 4. Below the improvisation staff, there are markings "IM" under the second and third measures, and a "J" marking above the third measure.

The thematic material of *Billie's Bounce* differs considerably when compared with the theme of *Now's the Time*. Irrespective of the implausible association based upon the intervallic value as stated by Martin, the identical figures based upon motive M.4B(b) + M.2B cannot be justified as the thematic reference to two completely different themes. It is also difficult to substantiate that Parker first plainly employed the figure in *Billie's Bounce* as the formulaic treatment in 1945 and later used it in *Now's the Time* as the thematic reference in 1953.

Moreover, Parker's opening chorus of *Billie's Bounce* in the version recorded around March 1946 displays an unambiguous replica of the first eight measures of the opening chorus from the fifth version of *Billie's Bounce* recorded on November 26, 1945 (Example 259). It is noted that the latter was also selected as the master take, the representative version of *Billie's Bounce*, in *Charley Parker's Ree Boppers*, the official album of Parker's first studio session as a leader released by the Savoy Records. Parker's objective to replicate the original passage in his 1946 performance of the same composition is understandable as it establishes the reference to the commercially

available version. Consequently, the strong association between the large-scale motive M.4B(b) + M.2B and *Billie's Bounce* should not be omitted when discussing the possible thematic reference of the formula.

Example 259. The comparison between the thematic material and the opening statement in Charlie Parker's *Billie's Bounce*, take five, master take, recorded on November 11, 1945.

The image displays two systems of musical notation for Charlie Parker's *Billie's Bounce*. Each system consists of two staves: the top staff is labeled 'Billie's Bounce Take 5, Master Take (1945.11.26)' and the bottom staff is labeled 'Billie's Bounce Finale Club, LA (1946.03)'. The first system covers measures 1 through 4, with a '(Formal Location)' label above measure 1. Measure 1 contains a chord of F7. Vertical dotted lines mark measures 1, 2, 3, and 4. In measure 3, the top staff has a circled '1' above the first note and 'I.M.' below the staff, while the bottom staff has a circled '1' above the first note and 'I.M.' below the staff. The second system covers measures 5 through 8, with a '(Formal Location)' label above measure 5. Measure 5 contains a chord of Bb7. Measure 7 contains a chord of F. Vertical dotted lines mark measures 5, 6, 7, and 8. In measure 7, the top staff has a circled 'I.M.' above the first note and 'F' below the staff, while the bottom staff has a circled 'I.M.' above the first note and 'F' below the staff.

As discussed earlier, the occurrences of the same figuration can also be examined in Parker's performances of *Scrapple from the Apple* and *Cool Blues* two years prior the performance of the nineteenth version of *Now's the Time*. Based upon Martin's analysis, the employment in *Scrapple from the Apple* displays the same structure when compared to the occurrence in the nineteenth version of *Now's the Time*, emphasizing "F-C fourths and fifths"<sup>150</sup> (Example 260).

<sup>150</sup>Ibid.

Example 260. The comparison of motive M.4B(b) + M.2B in *Scrapple from the Apple*, recorded in November 1951, and the nineteenth version of *Now's the Time*.

*Scrapple from the Apple* (1951.11)  
The Twenty-nine to the Thirty-two Measure of the First Improvisational Chorus (AABA 32 Bar Form)

*Now's the Time* Version No. 19 (1953.07.30)  
Opening Statement in the First Chorus of the Improvisation (F Blues)

As both the melodic construction and the formal structure of *Scrapple from the Apple* differ significantly from the one found in *Now's the Time*, the supposition that Parker employs the large-scale motive M.4B(b) + M.2B as the thematic treatment is arguable. Furthermore, the employment of this figure in *Billie's Bounce*, *Now's the Time*, *Cool Blues*, and *Scrapple from the Apple* also illustrates one common element; in spite of the divergences of the thematic materials, the figure is employed against the identical harmonic syntax which is one of the characteristics of the formulaic improvisation.

In measure forty-one to forty-five, Parker initiates the phrase with the figure A, which has become the elemental motive of *K.C. Blues*, and immediately employs the figure B, which is derived from motive M.16A(a) (Example 261). The principal note in the figure A, the pitch C5, chromatically descends to the principal note in the figure B, the pitch C $\flat$ 5, generating a compact and coherent linear structure. It is noticeable that this linear design occurs frequently in Parker's improvisations, such as in *Barbados*, performed in late 1947 in Waukegan. This design also appears to be flexibly transposed by Parker to correspond to the harmonic syntax of a composition. For example, Parker employs the same design in the second chorus of his 1953 performance of *The Bluest*

*Blues*, a blues in the key of A-flat. The transposed figure can also be examined in *Parker's Mood*, take five, master take, recorded on September 18, 1948. The comparison of the figure in *Parker's Mood* and the nineteenth version of *Now's the Time* illustrates Parker's proficiency in compressing and prolonging the same linear design to conform to a given situations. Additionally, both figure A and figure B occur independently in Parker's improvisations.

Example 261. The comparison of the improvisational design in Charlie Parker's performances of *Parker's Mood* and the nineteenth version of *Now's the Time*.

The image displays two musical staves. The top staff, labeled 'Parker's Mood Take 5, Master Take (1948.09.18)', shows a melodic line starting at measure 19. It features two boxed sections: 'Figure A' (measures 19-20) and 'Figure B' (measures 21-22). The notation includes triplets and a sixteenth-note run. Chords Fm7, Bb7, and Eb7 are indicated above the staff. The bottom staff, labeled 'Now's the Time Version No. 19 (1953.07.30)', shows a melodic line starting at measure 41. It features a 'Prolonged Version of the Figure A' (measures 41-45) and a section 'Corresponding to the Figure B' (measures 46-48). The notation includes triplets and a sixteenth-note run. Chords F and Bb7 are indicated above the staff. The notation is in treble clef with a key signature of one flat.

A valid comparison between Parker's treatment in measure sixty-two to sixty-three in this version of *Now's the Time* and the employment in measure forty-six to forty-eight in the previous version can be established (Example 262). The bluesy figure, which outlines the chromatic descending motion from pitch Cb5 to pitch Bb5, can be observed in the similar formal location. The common employment of this figure occurs in the fifth to the sixth measure of the blues form in the format of motive M.16A class. Parker's treatment in the eighteenth and nineteenth version of *Now's the Time* contrast

significantly when compared to the common employment, generating a refreshing improvisatory output.

Example 262. The comparison of the figures from M.16A class in the eighteenth and the nineteenth version of *Now's the Time*.

Parker's remarkable motive manipulation skill can be observed in measure sixty-five to sixty-seven (Example 263). The principal motive, which first occurs in measure sixty-five, can be divided into the figure A1 and figure B1. In the following measure, Parker rhythmically manipulates the figure A1 into the figure A2 and melodically alters the figure B1 into the figure B2 to outline the subdominant chord. The motive is then restated in measure sixty-seven in its original form. Furthermore, a figure that corresponds to the figure A2 and B3 in measure sixty-six can be found in the last two beats of measure sixty-eight to the first two beats of measure sixty-nine, generating an interesting hidden echo effect.

Example 263. The motivic manipulation employed by Charlie Parker in the nineteenth version of *Now's the Time*, mm. 65-68.

Version No. 19

(Formal Location)

1. 2. 3. 4. 5.

65 F B7 F F7 B<sup>b</sup>7

A1 B1 A2 B2 A1 B1 I.M. I.M. I.M.

In measure seventy-two to seventy-three of this improvisation, Parker employs a phrase that also occurs in the same formal location in the previous version (Example 264). The similarity of the treatments found in these two versions is noteworthy as recurrent treatments often occur in consecutive versions performed within a short period of time. Although these versions are labeled consecutively in this study, there is a considerable lapse of time between these two performance. The eighteenth version of *Now's the Time*, performed on February 7, 1953, is five months prior to the performance of the nineteenth version.

Example 264. The comparison of the similar employments by Charlie Parker in the eighteenth and the nineteenth version of *Now's the Time*.

(Formal Location)

8. 9. 10. 11.

Version No. 18 44 A<sup>b</sup>m7 Gm7 C7 F

L.C. I.M.

Version No. 19 72 A<sup>b</sup>m7 Gm7 C7 F

L.C. I.M.



Parker's improvisational line in the first section of the fifth chorus showcases some noteworthy improvisational treatments (Example 265). In measure seventy-seven to seventy-eight, the figure closely resembles the linear construction of the first half of the large-scale motive S.M.5. It is noticeable that the figure is employed in the first three measures of the chorus, contrasting sharply to the common employment as the figure occurs frequently in the fifth to the sixth measure of the chorus. In the last two beats of measure eighty, Parker employs a figure to outline the  $\flat VII^7/IV$  chord which is dubbed as the Back Door Progression.<sup>151</sup> Additionally, the implied chord can also be analyzed as an altered secondary dominant chord.

Example 265. The improvisational line employed by Charlie Parker in the nineteenth version of *Now's the Time*, mm. 77-81.

Pianist Al Haig performs two choruses of improvisation in this version of *Now's the Time*. A figure that makes a reference to Parker's opening statement is employed by Haig at the beginning of the improvisation by bassist Percy Heath as the melodic accompaniment (Example 266). It is noticeable that the formal locations between Parker

<sup>151</sup>Coker, *Elements of the Jazz Language*, 82.

and Haig's treatment are consistent. Additionally, Haig's participation in the twelfth version of *Now's the Time* in 1949 also displays a similar correspondence.

Example 266. Al Haig's improvisational line with the reference to Charlie Parker's opening statement in the nineteenth version of *Now's the Time*, mm. 122-126.

The performances from the same recording date also exhibit several stimulating employments. In the first take of *Chi Chi*, Parker employs the figure derived from the famous laugh of the main character in *Woody Woodpecker*. This figure can be observed at the point of one minute and twenty-six seconds of the track. A quotation of Dizzy Gillespie's *Groovin' High* can be found at the point of one minute and fifty-four seconds of the same track. In the fourth take of *Chi Chi*, Parker quotes his own composition *Barbados* which can be observed at the point of fifth-nine seconds of the track. In both the third and sixth take of *Chi Chi*, Parker quotes a fragment from *Star of Eye*. In the improvised section of *I'll Remember April*, the reference of the melody occurs frequently. One of the most remarkable treatments occurs in the sixth take of *Chi Chi*, as Parker employs an improvisational line that can be identified as the descending form of the pattern 629 in Nicholas Slonimsky's *Thesaurus of Scales and Melodic Pattern* (Example

267).<sup>152</sup> Slonimsky lists the pattern in the Infra-Inter-Ultraposition category of the Whole-Tone Progression section, employing the principal tones a whole-tone apart with inserted augmented triads. The pattern is also listed as motive M.40B(b) in the motive catalog compiled by Thomas Owens.

Example 267. The identical pattern from the pattern no. 629 in Nicholas Slonimsky's *Thesaurus of Scales and Melodic Patterns* in *Chi Chi*, take six, master take.

The image shows a musical score for 'Chi Chi' (Take 6, Master Take) in G major. The melody is written on a single staff. Above the staff, a legend indicates that a solid line represents 'Principal Tones' and a dashed line represents 'Infra-Inter-Ultraposition (Formal Location)'. The melody is divided into four measures, numbered 1 through 4. Measure 1 starts with a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Above measure 1, the text 'Principal Notes (whole-tone apart)' is written, with a bracket connecting the notes G4 and A4. Above measure 2, the text 'A<sup>b</sup>7' is written. Below the staff, five 'Aug. Triad' labels are placed under the notes G4, A4, B4, C5, and D5. A tempo marking '(1.33)' is placed above the first measure. The score ends with a double bar line and a repeat sign.

It is noted that Parker also employs improvisational lines based upon the figure that is labeled as pattern 626 in Slonimsky's *Thesaurus of Scales and Melodic Patterns* as discussed in the analysis of the seventeenth version of *Now's the Time*. Although the similarity between Parker's approach and Slonimsky's pattern can be established, the presumption that Parker derives his improvisational lines from Slonimsky's book cannot be independently confirmed. Carl Woideck argues that "despite all these similarities, Parker did not learn this pattern from Slonimsky; indeed, Parker knew it at least as early as 1946, before the *Thesaurus* was published."<sup>153</sup>

Additionally, trumpeter Miles Davis also employed an improvisational line that exhibited a similar linear design in his performance of *Blues 'n' Boogie* in March 1946

<sup>152</sup>Slonimsky, *Thesaurus of Scales*, 81.

<sup>153</sup>Woideck, *Charlie Parker*, 188.

(Example 268). Remarkably, Davis' employment of the pattern identical to the pattern no. 626 in Nicholas Slonimsky's publication can be further traced back as early as to his performance on *Thrivin' from a Riff*, take three, master take, recorded on November 26, 1945. Evidently, Davis' employment was recorded two months prior to Parker's earliest surviving example of the identical pattern, which was recorded on January 28, 1946.<sup>154</sup> However, it is difficult to substantiate if Parker developed his improvisational line based upon Davis' approach. Moreover, it is also possible that the patterns were acquired during the period when Parker and Gillespie studied exercise books together in Earl Hines' band around 1943.

Example 268. The identical figure to the pattern no. 626 in Nicholas Slonimsky's *Thesaurus of Scales and Melodic Patterns* in Miles Davis' 1946 solo in *Blues 'n' Boogie*.

Blue 'n' Boogie  
Finale Club, LA  
(1946.03)

(3:00)

Trumpet (Miles Davis)

(Formal Location)  
9.

10.

11.

12.

Identical Passage to N. Slonimsky's Pattern No. 626

### ***Selected Motives***

Parker employs thirty-six selected motives in this version of *Now's the Time*, including M.1A + M.4E(a), M.3A(a), M.3A(b), M.4C(a) + M.4D(a), M.5C(a), M.6A(c), M.16A(a), M.20(b) [partial fraction], M.21(b), M.34(c), M.4B(b) + M.2B, M.19C, and

<sup>154</sup>Ibid.

S.M.3 (Table 68). One occurrence of motive M.1A + M.4E(a) can be found in measure seventy-three as the initiative figure of the phrase. Two occurrences of motive M.3A(a) can be observed in measure thirty-nine and sixty. The latter is followed by an occurrence of motive M.6A(c). This motivic combination occurs frequently in the eighth to the ninth measure of the twelve-bar blues form. Two occurrences of motive M.3A(b), employed in the similar formal locations, are located in measure fifty and eighty-five. Two occurrences of motive M.4C(a) + M.4D(a), employed as isolated figures in the similar formal locations, can be found in measure seventy-one and eighty-two. One occurrence of motive M.5C(a) can be observed in measure thirty-eight and is followed by an occurrence of motive M.3A(a) to form an incomplete signature line. Three occurrences of motive M.16A(a) can be found in this version of *Now's the Time*. It is noticeable that several figures that display a similar melodic contour can also be classified as motive M.16A(a) in this improvisation, such as the figure in measure thirty-three to thirty-four. Two occurrences of motive M.20(b) [partial fraction] can be found in measure fifty-one and seventy-nine. The identity of the latter is somewhat ambiguous as it can be considered an occurrence of motive M.1A + M.4E(a) that is followed by a chromatic descending passage. One occurrence of motive M.21(b) can be found in measure fifty-three. The formal location of this employment reflects the common usage in Parker's performances of *Now's the Time*, as he frequently employs motive M.21(b) in the fifth measure of the chorus. One occurrence of motive M.34(c) can be observed at the end of the improvisation in measure eighty-eight.

Table 68. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated July 30, 1953

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 73	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)	mm. 39, 60	2
M.3A(b)	mm. 50, 85-86	2
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	mm. 71, 82	2
M.5C(a)	mm. 38	1
M.6A(c)	mm. 61	1
M.8(e)	NA	0
M.10(a)	NA	0
M.12A(a)	NA	0
M.16A(a)	mm. 44-45, 63, 86	3
M.20(b) [partial fraction]	mm. 51, 79	2
M.21(b)	mm. 57	1
M.34(c)	mm. 88	1
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	mm. 29-30	1
M.5C(a) + M.3A(a) + M.2B	NA	0
M.19C	mm. 53-56	1
M.40B(a)	NA	0
M.54	NA	0
S.M.3	mm. 41-43	1
S.M.4	NA	0
S.M.5	NA	0
	<b>Total</b>	<b>19</b>

In the large-scale motive category, Parker employs one occurrence of motive M.4B(b) + M.2B in measure twenty-nine to thirty as a part of the opening statement. One occurrence of motive M.19C can be observed in the first section of the third chorus. One occurrence of motive S.M.3, the prolonged version of the *K.C. Blues* figure, can be found in the first section of the second chorus.

### ***Figurations and Improvisatory Elements***

A total of forty-nine figurations and elements of the improvisation can be found in this version of *Now's the Time* (Table 69). Three occurrences of 3- $\flat$ 9 melodic motion can be found, functioning as the linear structure for the figures of motive M.3A class. The inverted mordent, which occurs twelve times in this improvisation, is the dominant linear embellishment. One occurrence of enclosure can be observed in measure eighty. One double decorated enclosure can be located in measure thirty-eight as a part of motive M.5C(a). One single decorated enclosure is employed in measure eighty-one. Two occurrences of pedal note can be found in measure thirty-one to thirty-two and forty-one. Four occurrences of linear chromaticism figurations can be found in this improvisation, illustrating the dominance of the descending chromatic line. The employment of the anticipation can be observed in measure seventy-four where Parker anticipates the tonic chord one beat prior to the expected formal location. Two employments of delayed resolution can be found in measure thirty-five and fifty-nine. The latter delays expected resolution to the tonic chord until the third beat of the measure. Two employments of cross-rhythm effect can be located in measure thirty-one to thirty-two and forty-two to

forty-three. Additionally, a figure in measure sixty-five appears consecutively in the following measures. However, the employment is not labeled as a repetitive pattern, as Parker applies the technique of motivic manipulation to the succeeding occurrences.

Table 69. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated July 30, 1953

Abbreviation	Location(s)	Occurrence(s)
3-b9	mm. 50, 60, 86	3
T.S.	NA	0
I.M.	mm. 30, 34, 35, 59, 59, 63, 66, 68, 69, 74, 78, 80	12
E.C.	mm. 80	1
D.E.C.	mm. 38, 38, 81	3
P.N.	mm. 31-32, 41	2
L.C.	mm. 71, 73-74, 79, 82	4
A.T.	mm. 74	1
D.R.	mm. 35, 39	2
C.R.	mm. 31-32, 42-43	2
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. 45/69, 49-51/85-87, 53/55, 65/66/67, 71/82	5
H.S.	mm. 36, 48, 60, 71-72, 80, 88	6
H.G.	mm. 57, 62-63	2
D.G.	mm. 33-36, 49-51, 58-61, 73-75, 77-79, 85-86	6
Total		49

Five occurrences of motivic alliance are identified in this improvisation. In the first occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.1A in the fifth measure of the second chorus is linked to the figure M.A.1B in the



same formal location of the fourth chorus. In the second occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.2A in the last section of the second chorus is affiliated with the figure M.A.2B in the similar formal location in the fifth chorus. It is noticeable that this pair of allied motives display a large-scale linear construction which is created with the combination of motive M.3A(b) and M.20(a) [partial fraction]. In the third occurrence, an instance of allied motives with an phrasal functionality, the figure M.A.3A and M.A.3B divide the first section of the third chorus into the double two-measure phrasing structure. In the fourth occurrence, an instance of allied motives with an amalgamative functionality, the figure M.A.4A reoccurs successively in the following measures as figure M.A.4B and M.A.4C to formulate a compact and coherent section. The fifth occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.5A in the seventh measure of the fourth chorus is recalled by the figure M.A.5B in the similar formal location of the fifth chorus. This employment is a formidable display of how Parker utilizes isolated figures to achieve improvisational unity and coherence. Additionally, the figure in the fifth and sixth measure of the first chorus occurs in an altered form in the first two measures of the fifth chorus, outlining a potential construction of motivic alliance. However, as the formal locations of the figures do not correspond to each other, the functionality of allied motives is consequently weakened.

Six occurrences of harmonic superimposition can be observed in this version of *Now's the Time*. The first occurrence, located in measure thirty-six, displays the melodic figure that outlines the secondary dominant chord  $V^7/ii$  in the eighth measure of the first

chorus. In the second occurrence, located in measure forty-eight, Parker employs a figure to outline the harmonic sequence of the chromatic parallelism in the eighth measure of the second chorus. It is noted that the proceeding scalar figure in measure forty-seven contrasts sharply with the melodic contour of this employment that is mainly constructed with an arpeggio. The third occurrence, found in measure sixty, is a common employment of utilizing the motive M.3A class to outline the secondary dominant chord  $V^7/ii$  in the eighth measure of the chorus. In the fourth occurrence, located in measure seventy-one to seventy-two, Parker employs two isolated figures with contrasting melodic contours to outline the chord sequence of the chromatic parallelism in the seventh and the eighth measure of the chorus. The fifth occurrence, located in measure eighty, is noteworthy due to its ambiguous harmonic implication. Based upon the linear emphases, the author of this study labels the last two beats of measure eighty as the  $bVII^7/IV$  derived from the concept of the Back Door Progression. However, it can be perceived as an altered secondary dominant chord  $V^7/IV$  or the tritone substitution of the secondary dominant chord. In the sixth occurrence, found at the end of this improvisation, Parker employs an occurrence of motive M.34(c) to outline the  $\#II^{\circ 7}$  chord in the last two beats of measure eighty-eight to precede the expected tonic chord in the following measure.

Two occurrences of harmonic generalization technique can be observed in this version of *Now's the Time*. The first occurrence, located in the fifth measure of the third chorus, demonstrates the employment of using figures derived from the F blues scale against the subdominant chord to generate linear contrast. It is noted that two ambiguous occurrences of a similar technique can be observed in the same formal location in the

second and the fourth chorus. In the second occurrence, the figure derived from the F blues scale is used against the harmonic motion of the dominant to the tonic chord in the last section of the third chorus. The figure in the beginning of the fifth chorus might be mistaken for the employment of harmonic generalization by utilizing the F blues scale. However, the flatted fifths can be analyzed simply as the employment of the blue note against the underlying harmonic syntax as the figure does not alter the functionality of the supporting harmony.

Six 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 in measure thirty-three to thirty-six (Example 269). This prolonged guideline, comprising two occurrences of the inverted mordent, spans over four measures with an employment of linear delayed resolution constructed from the scalar passage at the end of it.

Example 269. The construction of D.G.1: The single descending guideline with single linear delayed resolution.

Legend:  
 — Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction \*No Reduction Available

The second occurrence, D.G.2, functions as the structural line to link the employment of motive M.3A(b) and M.20(a) [partial fraction] in the last section of the second chorus (Example 270). The occurrence of octave redirection is a characteristic of motive M.3A(b).

Example 270. The construction of D.G.2: The single descending guideline with single octave redirection.

The image displays a musical score for Example 270, consisting of three staves. The top staff is labeled 'Original' and shows a melodic line with a triplet of eighth notes. The middle staff is labeled 'Descending Guideline' and shows a single descending line with a dashed line indicating an octave redirection. The bottom staff is labeled 'Linear Reduction' and shows a linear reduction of the original line, with a dashed line indicating 'No Reduction Available'. A legend at the top left defines the symbols: a solid line for 'Octave Redirection' and a dotted line for 'Linear Delayed Resolution'.

The third occurrence, D.G.3, serves as the guideline for the improvisational line from measure fifty-eight to sixty-one (Example 271). Comparable to D.G.1, this large-scale guideline occurs in a similar formal location, suggesting the existence of Parker's linear design to descend toward the eighth measure of the chorus in this improvisation. The linear delayed resolution occurs at the end of the line with the employment of motive M.6A(c).

Example 271. The construction of D.G.3: The single descending guideline with single octave redirection and single linear delayed resolution.

——— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction

The fourth descending guideline in this improvisation, D.G.4, is comparatively shorter (Example 272). Although it displays the descending tendency of the improvisational line, its construction merely reveals the extensive usage of the concept of linear chromaticism and the use of bebop scales in Parker's improvisations. It is noticeable that the scalar passage of this guideline also contrasts sharply with the preceding arpeggio figure in measure seventy-two. Furthermore, although the guideline ends at the pitch F4, the descending tendency extends to the end of the improvisational line.

Example 272. The construction of D.G.4: The single descending guideline.

——— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction

The fifth occurrence, D.G.5, also displays a comparatively shorter linear construction (Example 273). It is noted that the guideline ends at the pitch A3 and the phrase is redirected to reach the chromatic descending figure initiated with the pitch D5. This figure can be considered as the initiative figure of a short descending guideline in the last half of the improvisational line, forming a possible double descending guideline within a single phrase.

Example 273. The construction of D.G.5: The single descending guideline.

Legend:  
 — Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction

The sixth occurrence, D.G.6, is comparable to the construction of D.G.2 as it comprises the same combination of motives (Example 274). After the guideline ends at the pitch A3, Parker redirects the phrase in the middle of the improvisational line to pitch F4, employing an overall ascending phrasing direction to formulate a stretched V-shape phrasing.

Example 274. The construction of D.G.6: The single descending guideline single linear delayed resolution.

### *Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch B $\flat$ 4, which represents 12.4%, and pitch F4, which represents 11.3% of all 395 attacks, as the dominant pitches in this improvisation (Table 70). Pitch C5, represents 8.6%, and pitch A4, represents 8.1% of the total attacks, function as the pitches of secondary importance. The dominant pitch of the blue notes is pitch A $\flat$ 4, which represents 5.0% of all attacks. The lowest pitches, D $\flat$ 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 in this improvisation. The highest pitches, F5 to A $\flat$ 5, that demand the change of the left hand position, are employed occasionally, representing 5.1% of the total attacks. The lowest pitch, G $\flat$ 3, and the highest pitch, G5, generate a range of twenty-five semitones. The predominant pitch-class integer in this improvisation is pitch-class 10, which represents 16.7% of all 395 attacks. The pitch-class integers of secondary importance are pitch-class 0, which represents 15.9%, and pitch-class 5, which represents 14.1% of the total attacks. Pitch-class 3, represents 5.0%, pitch-class 8, represents 5.3%, and pitch-class 11, which

represents 3.5%, collectively display 13.9% of all 395 attacks and help to enhance the tonal color through their quality as blues notes.

Table 70. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated July 30, 1953

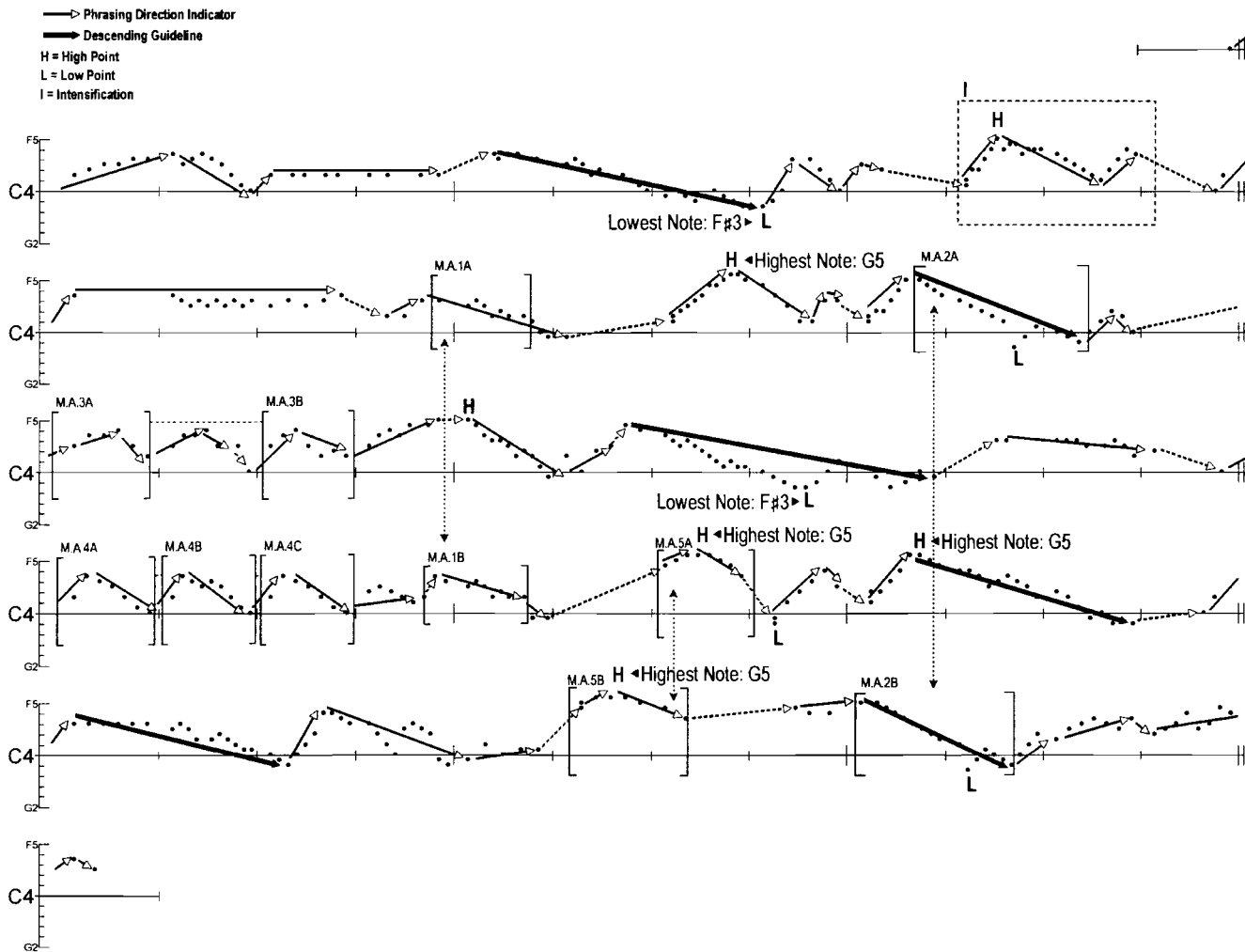
Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	29	7.3	34	8.6	63	15.9
1	C#/D $\flat$	0	0.0	6	1.5	6	1.5	12	3.0
2	D	0	0.0	12	3.0	18	4.5	30	7.5
3	D#/E $\flat$	0	0.0	16	4.0	4	1.0	20	5.0
4	E	0	0.0	7	1.7	13	3.2	20	5.0
5	F	0	0.0	45	11.3	11	2.7	56	14.1
6	F#/G $\flat$	2	0.5	6	1.5	6	1.5	14	3.5
7	G	5	1.2	27	6.8	4	1.0	36	9.1
8	G#/A $\flat$	1	0.2	20	5.0	0	0.0	21	5.3
9	A	11	2.7	32	8.1	NA	NA	43	10.8
10	A#/B $\flat$	17	4.3	49	12.4	NA	NA	66	16.7
11	B	3	0.7	11	2.7	NA	NA	14	3.5
Total								395	

### *Phrasing Structure*

Five models of phrasing direction can be observed in this version of *Now's the Time* (Graph 17). The divergency between each model is significant and the employment of motivic alliance consequently becomes vital in achieving linear coherence. In the first



Graph 17. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated July 30, 1953.



chorus, the model is initiated with a smoothly arched line in the first half of the first section, while the stationary phrasing direction can be found in the second half of it. A long descending motion dominates the middle section of the chorus until reaching the low point, the pitch F $\flat$ 3, which is also the lowest note in the improvisation. The phrasing is redirected with a sharp arching figure in the eighth measure of the chorus. The sole employment of the intensification section can be observed in the last section of the chorus which is constructed with an incomplete signature line. The high point is introduced in the beginning of the intensification section and is followed by a rapid V-sharp line to reach the pitch C5 as the conclusion of the first chorus.

In the second chorus, the model begins with a stationary phrasing direction. The employment of M.A.1A can be observed in the fifth measure of the chorus which is embedded in the figure with an overall descending tendency. A rapid ascending scalar figure in the seventh measure of the chorus raises the linear altitude of the phrasing to reach the high point, the pitch G5, which is also the highest note in this improvisation. The last section of the chorus is dominated with a long descending line with the employment of M.A.2A. The low point of the chorus occurs in the tenth measure and is followed by a phrasing redirection.

In the third chorus, the model begins with a double two-measure phrasing structure established by the employment of M.A.3A and M.A.3B. The high point is reached at the end of the fourth measure and is followed by a short descending line. The phrasing direction readjusts in the sixth measure of the chorus and rises to the pitch E5 to initiate a long descending motion. The low point, the pitch F $\flat$ 3, which is also the lowest

note in this improvisation, can be observed in the eighth measure. After an abrupt change of the phrasing level, the model ends with a comparatively stationary phrasing.

In the fourth chorus, the model starts with the construction of a short undulating line as the result of the employment of M.A.4A, M.A.4B, and M.A.4C, generating a compact and coherent construction in the first section of the chorus. The phrase extends into the fifth measure with a melodic contour similar to M.A.1B. The phrasing level is readjusted in the seventh measure of the chorus to accommodate the employment of a short and isolated figure with the introduction of the high point. In the eighth measure, a rapid arched figure can be observed. After the employment of a short rising figure derived from the motive M.1A class, the high point is reached again in the ninth measure of the chorus. An overall descending motion can be found in the last section of the chorus. It is noticeable that both occurrences of the high point are labeled as the highest pitches of this improvisation.

In the fifth chorus, the model is initiated with a descending line. A phrasing redirection can be found in the third measure of the chorus and a short descending line can be observed in the last part of the first section. The middle section is relatively unoccupied. It is noted that, after an abrupt change of the linear altitude, the employment of M.A.5B can be observed in the sixth measure with the introduction of the high point, which is also the highest note in this solo. A descending line can be found in the first half of the last section to reach the low point in the tenth measure. An ascending phrasing direction can be examined in the second half of the last section after the redirection of the phrasing at the end of the tenth measure.

A visual comparison of the models of phrasing directions in this improvisation reveals similarities between the first section of the third and the fourth chorus. It is noted that the model in the fifth chorus ends with a predominant ascending motion to conclude the improvisation which is comparatively invigorating.

### ***Information of the Graphic Analysis***

The graphic analysis contains the transcription of the studio recording of Parker's *Now's the Time* performed on July 30, 1953 in the concert key. The asymmetrical employment of the thematic choruses is most noticeable. Parker performed two chorus of the theme before his improvisation, but employed only one chorus of the theme as the thematic reentrance. Furthermore, musicians did not perform extensive improvisations possibly due to the limited time of the studio session. The entire transcription comprises 148 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

July 30, 1953 Fulton Recording Studios New York City

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

Introduction  $\text{♩} = 198$

F Theme

B<sup>b</sup> F

G7(b9) C7 F7 F7(11)

F F7

B<sup>b</sup> F

G7(b9) C7 F7



Gm7 C7 F7 M.16A(a)

H.G. 2  
The employment of F Blues Scale

(IV) F Motivic Alliance [M.A.4A] Bb7 Motivic Alliance [M.A.4B] F Motivic Alliance [M.A.4C] F7 Motivic Alliance [M.A.1B]

Bb7 Motivic Alliance [M.A.5A] Am7 M.4C(a) + M.4D(a) Abm7

H.S. 4  
The employment of the chromatic parallelism

Gm7 C7 M.1A + M.4E(a) The single descending guideline D.G. 4 M.2B [cell motive] F

The single descending guideline

(V) F7 Bb7 D.G. 5 F7 Gm7 Cm7 Ab7(#9)

H.S. 5  
The employment of the Back Door Progression as a substitution of the secondary dominant and the related secondary supertonic

Bb7 Motivic Alliance [M.A.5B] M.4C(a) + M.4D(a)

The single descending guideline with single linear delayed resolution

Gm7 Motivic Alliance [M.A.2B] C7(b9) F Gm7 G#7

H.S. 6  
The employment of #11o7

F

23 12 11  
piano solo by Al Halg bass solo by Percy Heath drum solo by Max Roach

F  
Theme

137 138 139 140 141 142 143 144

B $\flat$  F

141 142 143 144

G7( $\flat$ 9) C7 F7

145 146 147 148

Detailed description: The image shows three staves of musical notation in treble clef with a key signature of one flat (B-flat). The first staff, labeled 'Theme', starts at measure 137 with a chord of F major. The melody consists of eighth and quarter notes. The second staff continues from measure 141, with a B-flat chord at the start and an F chord at measure 143. The third staff continues from measure 145, featuring a G7(b9) chord at the start, a C7 chord at measure 146, and an F7 chord at measure 147. The piece concludes with a fermata over the final note in measure 148.



*Version 20: September 22, 1953*

This version, dated September 22, 1953, is the first of the three surviving versions of *Now's The Time* recorded in Boston, Massachusetts.<sup>155</sup> This is also a live broadcast version aired on a radio program called *The Top Shelf* on WHDH hosted by John T. Fitch. During this period, Parker frequently visited Boston to perform engagements as a single in notable clubs such as the Storyville club and the Hi-Hat club.

***Historical Data of the Session***

This version of *Now's the Time* was recorded during Parker's second engagement in the Storyville club in Boston, Massachusetts. The Storyville club, located in the Buckminster Hotel, was established by pianist George Wein in 1950. Wein, who later produced the celebrated Newport Jazz Festival, booked Parker as a single and "personally supervised the selection of the rhythm sections."<sup>156</sup> In late 1952, John T. Fitch of WHDH, who used McLellon as the pseudonym, "began a series of Tuesday night broadcasts from the club."<sup>157</sup> Fitch's broadcast program *The Top Shelf* subsequently made the process of preserving the performance of Parker's two engagements in the Storyville club possible. When discussing the surviving material recorded at the Storyville club, Fitch stated that "they exist at all is a real fluke. They were recorded on a

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<sup>155</sup>It is noticeable that bassist Jimmy Woodes performed in all three versions of *Now's the Time* performed in Boston.

<sup>156</sup>Koch, *Yardbird Suite*, 280.

<sup>157</sup>Porter, "Untitled," liner note in *Charlie Parker at Storyville*.

strange unit: a Radio Shack deck with a homemade amplifier. . . My wife had to remember to turn it on. Otherwise the music wouldn't exist at all."<sup>158</sup>

Parker first performed at the Storyville club in March 1953 and the recorded broadcast documented the only surviving performances with the participation of both Parker and pianist Red Garland. The second engagement was opened on September 21, 1953. On September 22, Fitch served as an announcer and broadcast Parker's performance from the Storyville club. The setting of the broadcast might be influential in Parker's arrangement of this version of *Now's the Time*. Pianist Sir Charles Thompson led the pianist's trio to perform one chorus as the background music to Fitch's announcement and Parker skipped the theme to initiate his three-chorus improvisation while Fitch continued his announcement. Judging from Fitch's announcement, *Now's the Time* was likely used as the opener in this session. The personnel of this session was clearly indicated in Fitch's announcement:

Tonight we bring you the Charlie Parker Quintet, featuring Sir Charles Thompson on piano, Herb Pomeroy, trumpet, Jimmy Woode, bass, Kenny Clarke, drums, and the alto saxophone of Charlie Parker. During these Tuesday night broadcasts we try to bring you the artists that appear at Storyville at their relaxed best. Then too, we'd like you to feel that you've just walked in, you've been seated at the table, and now, you're ready to listen to Charlie Parker.<sup>159</sup>

Some sources list September 21, 1953 as the date of the performance for this version of *Now's the Time*.<sup>160</sup> This information is questionable, however, as Fitch's

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<sup>158</sup>Ibid.

<sup>159</sup>Parker, *Charlie Parker at Storyville*.

<sup>160</sup>Koch, *Yardbird Suite*, 292.

WHDH broadcast took place on every Tuesday night during that period, the date, September 21, 1953, which was a Monday, is not consistent with the broadcast schedule.

Additionally, the club was later relocated to the Copley Square Hotel and Parker was again booked as a single to open the engagement on March 10, 1955. Bob Porter cites that “the night that he died Charlie Parker was ready to leave for Boston . . . for Storyville.”<sup>161</sup> This account is disputed. On March 9, Parker reportedly “set off for Boston to play an engagement at Storyville where he is due to open on Thursday,”<sup>162</sup> but he stayed in the apartment of Baroness Pannonica de Koenigswarter instead due to his illness. He died three day later on March 12, 1955. On that evening, the Baroness’ doctor, Dr. Freymann, only agreed that Parker “could get up and watch the Tommy Dorsey program on TV.”<sup>163</sup> Therefore, it is unlikely that Parker was ready to leave for the scheduled Storyville club engagement on that day.

### ***Information about the Track***

The general information and the personnel data of this version are listed in detail (Table 71). This complete version of *Now’s the Time* preserves four minutes and eleven seconds of Parker’s music.<sup>164</sup> The track begins with one chorus of improvisation

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<sup>161</sup>Porter, “Untitled.”

<sup>162</sup>Vail, *Bird’s Diary*, 173.

<sup>163</sup>Reisner, *Bird*, 133.

<sup>164</sup>Parker, *Storyville*.

Table 71. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated September 22, 1953

Source of Transcription		Information of Session	
Source	Blue Note CDP 7 85108 2	Date of Session	September 22, 1953
Source Format	Compact disc	Recording Site	Storyville club
Release Year	1990	Location	Boston
Running Time	4:11	Announcer	John T. Fitch
Condition	broadcast recording		
Status	Complete		
Label	Blue Note Records		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Herb Pomeroy		
Piano	Sir Charles Thompson		
Bass	Jimmy Woodes		
Drum	Kenny Clarke		
General Treatments			
Introduction	Thompson, Woodes, and Clarke (12 mm.)		
Theme	Omitted		
Order of Improvisation	Parker, Pomeroy, and Thompson		
Trade Four	Parker, Pomeroy, and Clarke (12 mm. x 2)		
Reentrance of the Theme	Parker and Pomeroy (12 mm. x 2)		

performed by pianist Sir Charles Thompson, bassist, Jimmy Woode, and drummer Kenny Clarke. Thompson first performs a short improvisational line to open the chorus but quickly drops back to employ only chordal accompaniment to accommodate Fitch's announcement. At the point of eighteen seconds of the track, Parker initiates his three-

chorus improvisation. Fitch's announcement can be observed until the point of the twenty-five seconds of the track. Trumpeter Herb Pomeroy's three-chorus solo can be observed from the point of one minute and twelve seconds of the track. At the point of two minutes and five seconds of the track, Thompson launches his three-chorus improvisation which is followed by two choruses of trade-four section between Parker, Pomeroy, and Clarke. The thematic section in which the theme is performed twice by Parker and Pomeroy can be observed from the point of three minutes and thirty-two seconds of the track. Some applause can be heard at the end of the track.

Although the recording method and equipment is uncommon as aforementioned, the audio quality of the track is above-average and the balance between instruments is excellent. Jazz scholar Lawrence Koch comments on the audio quality that "the recording is not bad, but the horns come through with a gritty edge that is annoying."<sup>165</sup> The intonation of the track is marginally below the standard frequency, requiring some adjustment in order to conduct the transcription.

### ***Annotation of the Performance***

To accommodate Fitch's announcement, the theme cannot be observed in the beginning of in this version of *Now's the Time* as Parker skips the theme and directly initiates his three-chorus improvisation. Thematic material occurs at the end of the performance and some of Parker's elaborated treatments can be found there. Noticeably,

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<sup>165</sup>Koch, *Yardbird Suite*, 293.

Parker employs an inserted improvisational line in measure 157 to 164 against the thematic material supplied by trumpeter Herb Pomeroy (Example 275).<sup>166</sup>

Example 275. The treatments of the theme by Charlie Parker, Herb Pomeroy, and Sir Charles Thompson in the twentieth version of *Now's the Time*, mm. 157-164.

The musical score for Example 275 consists of three staves: Alto Saxophone (Charlie Parker), Trumpet (Herb Pomeroy), and Piano (Sir Charles Thompson). The score is in 3/4 time and features three systems of four measures each, labeled 1 through 8. The key signature is one flat (Bb). The first system (measures 157-160) shows Parker's improvisation starting in measure 3, marked 'Inserted Improvisational Line' and 'I.M.'. The second system (measures 161-164) shows Parker's improvisation continuing, with a '3' marking in measure 4. The piano accompaniment provides a steady rhythmic foundation.

This improvisational line frequently occurs in Parker's performances of *Now's the Time* as the thematic embellishment. It is noted that Parker marginally extends the line and does not return to the thematic material in measure 161, the fifth measure of the theme, when compared with the standard treatment. Thompson's single line accompaniment generates a stimulating half-time countermelody effect with the

<sup>166</sup>Pomeroy's treatment is less elaborated as his role is to provide the thematic foundation.

emphases upon the flatted sixth scale degree. A comparable treatment can be observed in measure 169 to 172 in the fourteenth version of *Now's the Time* as bassist Tommy Potter employs a half-time descending bass line in the thematic chorus. Significantly, both Thompson's and Potter's employment occur in the same formal location in the reprise of the thematic reentrance section.

Parker initiates his three-chorus improvisation with a figure that can be traced back to the thirteenth version of *Now's the Time* (Example 276). In the thirteenth version, Parker employs the four-note melodic figure to conclude the improvisational line.

Example 276. The comparison of the recurrent figure employed by Charlie Parker in the thirteenth and the twentieth version of *Now's the Time*.

Version No. 13

Version No. 20

Motivic Alliance [M.A.1A]

Motivic Alliance [M.A.1B]

Inter-Sectional Association

I.M.

I.M.

The figure reappears in the twentieth version of *Now's the Time* as the opening figure in measure thirteen, the first measure of the chorus. It is noted that Parker further

manipulates the figure and employs it in measure seventeen, the fifth measure of the same chorus, constructing an inter-sectional association.

The most striking feature of this version of *Now's the Time* is the occurrence of a large-scale motivic alliance employed in every chorus of the improvisation (Example 277). The first occurrence of allied motives is labeled as M.A.3A, which is located in the eighth to tenth measure of the first chorus.

Example 277. The construction of the large-scale motivic alliance in the twentieth version of *Now's the Time*.

The image displays three staves of music, each representing a different version of the piece. The first staff, labeled 'Version No. 20', starts at measure 19 and includes an 'Inter-Chorus Association' box above measures 19-20. It features a 'Motivic Alliance [M.A.3A]' starting at measure 8, with sub-figures A1 and B1. The second staff, also 'Version No. 20', starts at measure 31 and features a 'Motivic Alliance [M.A.3B]' starting at measure 8, with sub-figures A2, C, and B2. The third staff, 'Version No. 20', starts at measure 43 and features a 'Motivic Alliance [M.A.3C]' starting at measure 8, with sub-figures B1 and B2. Vertical dashed lines mark measures 7, 8, 9, and 10. Chord symbols (F7, D7(♭9), Gm7, C7) are placed above the notes. A circled '7' at the top left is labeled '(Formal Location)'. The notes in the staves are connected by lines to their respective labels and sub-figures.

The second occurrence can be observed in the similar formal location in the second chorus with minor linear alternations. The figure A2 in M.A.3B is the octave displacement of the figure A1 in M.A.3A. Similarly, the figure B2 is the altered and extended version of the figure B1. The figure C in M.A.3B can be analyzed as an occurrence of decorated enclosure, which is an embellishing figure and does not modify the basic linear structure. The third occurrence, M.A.3C, can be found in a similar formal



location in the third chorus. When compared with the construction of M.A.3A, the last part of the figure in M.A.3C is omitted. It is noted that Parker marginally manipulates the linear construction and the formal location of the figure to avoid monotony, creating a varied but recognizable set of allied motives.

In the first half of the third chorus, Parker employs a rapid double-time improvisational line with a remarkable linear construction (Example 278). The symmetrical employment of the recurrent figures, M.A.4A and M.A.4B, divides the long improvisational line into two sections. On the last beat of measure thirty-seven and the first beat of the subsequent measure, one occurrence of motive M.34(c) can be observed. It is noticeable that the metrical placement of the motive M.34(c) is comparatively atypical, as Parker utilizes it to create a variation of the linear construction instead of establishing a discernible harmonic transference. Furthermore, a short descending structural line can be identified in measure thirty-nine to forty.

Example 278. The construction of the double-time improvisational line in the twentieth version of *Now's the Time*, mm. 37-40.

Parker's proficiency at motivic manipulation can be examined in the last section of the third chorus (Example 279). The figure A1, located in the eighth and the ninth

measure of the chorus is restated in the tenth measure with minor modifications.

Compared to the figure A1, the pitches E4 and D4 are inserted before the figuration of inverted mordent in the figure A2 to create a linear variation. The metrical placement is marginally altered to avoid linear repetitiveness. Additionally, the linear design of recurrent figures in the same improvisational line can also be observed in the rapid double-time line of measure thirty-seven to forty.

Example 279. The motivic manipulation technique employed by Charlie Parker in the twentieth version of *Now's the Time*, mm. 45-49.

Version No. 20

Both Pomeroy and Thompson perform outstanding choruses in this version of *Now's the Time*. Thompson's improvisation illustrates the successful transition of a swing-oriented musician who made efforts to incorporate the new idiom of progressive jazz.<sup>167</sup> At the point of two minutes and six seconds of the track, Thompson can be observed quoting a figure from *Donna Lee*. From the point of two minutes and thirty-two seconds of track, Thompson first quotes a fraction of *Honeysuckle Rose* and immediately transposes the figure up a minor third.

<sup>167</sup>Koch, *Yardbird Suite*, 293.

Performances of other selections from the same session are also worth mentioning. At the end of *Don't Blame Me*, Parker quotes the opening of *Country Gardens* as the coda. Several stimulating treatments can be observed in *Cool Blues*. Similar to the thematic treatment in *Now's the Time*, Parker inserts an improvisational line as the thematic elaboration in the reprise of the theme. At the point of fifty-four seconds of the track, Parker quotes the bassoon opening theme from *Le Sacre du Printemps* by Igor Stravinsky. The treatment of the reentrance of the theme is innovative, featuring the employment of antecedent and consequent technique between Parker and Pomeroy. It is noticeable that the intonation of this version of *Cool Blues* is considerably flat. In *Groovin' High*, Thompson quotes the opening phrase of Parker's *Billie's Bounce*, the large-scale motive M.4B(b) + M.2B, which can be observed at the point of three minutes and sixteen seconds of the track. The treatment of the reentrance of the theme is elaborated as Parker employs some remarkable countermelodies at the end of the track.

### ***Selected Motives***

Parker employs nineteen selected motives in this version of *Now's the Time*, including M.2B [cell motive], M.2B [diminution], M.2B [Ornithology variation], M.3A(a), M.3A(b), M.6A(c), M.10(a), M.16A(a), M.20(b) [partial fraction], M.34(c), and S.M.2 (Table 72). Three occurrences of motive M.2B [cell motive] can be observed in this improvisation. The last occurrence is employed in its diminution form in measure forty-one. Two occurrences of motive M.2B [diminution] can be found in the same double-time improvisational line in the first section of the third chorus. One occurrence

Table 72. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated September 22, 1953

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	NA	0
M.1A + M.6A(a)	NA	0
M.2B	NA	0
M.2B [cell motive]	mm. 22, 27, 41	3
M.2B [diminution]	mm. 38, 39	2
M.2B [Ornithology variation]	mm. 37	1
M.3A(a)	mm. 20, 43	2
M.3A(b)	mm. 32, 45	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)	mm. 21, 44	2
M.8(e)	NA	0
M.10(a)	mm. 15, 27	2
M.12A(a)	NA	0
M.16A(a)	mm. 18	1
M.20(b) [partial fraction]	mm. 15, 35	2
M.21(b)	NA	0
M.34(c)	mm. 37-38	1
S.M.1	NA	0
S.M.2	mm. 24	1
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
<b>Total</b>		<b>19</b>

of motive M.2B [Ornithology variation] can be found in measure thirty-seven as a part of the initiative figure used to launch the rapid double-time phrase. Two occurrences of motive M.3A(a) and two occurrences of motive M.3A(b) can be found. Most occurrences of the motive M.3A class are found in the seventh and eighth measure of the chorus, outlining the secondary dominant chord  $V^7/ii$ . The second occurrence of motive M.3A(b) is employed in a different formal location, the ninth and tenth measure of the chorus, corresponding to the underlying dominant chord. Two occurrences of motive M.5C(a) are employed in a similar formal locations. Additionally, an altered version of motive M.5C(a) can be observed in measure thirty-one to thirty-two. Motive M.10(a) occurs twice in the same formal location in the first and second chorus. One occurrence of motive M.16A(a) can be observed in measure eighteen. A modified version of motive M.16A(a) can be examined in measure thirty. Two occurrences of motive M.20(a) [partial fraction] are found in measure fifteen and thirty-five, respectively. It is noted that the first occurrence is paired with an occurrence of motive M.10(a). This formulaic combination is commonly employed as the concluding figure of the opening phrase in the first section of the chorus. One occurrence of motive M.34(c) is located in measure thirty-seven to thirty-eight as a linear elaboration. The occurrence of motive S.M.2 is found in the its common formal location, the last measure of the chorus. Lastly, no occurrence of the large-scale motives can be identified in this version of *Now's the Time*.

### ***Figurations and Improvisatory Elements***

A total of thirty-one figurations and elements of the improvisation can be found in this version of *Now's the Time* (Table 73). Four occurrences of 3- $\flat$ 9 melodic motion can be observed, functioning as the linear structure for the figures of motive M.3A class. Ten occurrences of inverted mordent can be observed as the dominant linear embellishment. Two occurrences of enclosure can be observed in measure forty-three and forty-seven, respectively. Remarkably, Parker employs the first occurrence of enclosure to initiate the improvisational line in the seventh measure of the third chorus and employs the second occurrence in the eleventh measure to conclude the line. Two occurrences of decorated enclosure can be found. The first occurrence, located in measure thirty-two, is paired with an occurrence of the 3- $\flat$ 9 melodic motion. The second occurrence, found in measure thirty-four, displays comparatively uncommon pitch installment. The figure derived from linear chromaticism can be found in measure forty. This occurrence can be considered as a short descending guideline. One occurrence of anticipation technique can be observed in measure forty-four as Parker employs the motive M.6A(c) in the eighth measure of the third chorus, anticipating the supertonic chord three beats ahead of its expected formal location. It is noticeable that the occurrence of anticipation technique subsequently shifts the metrical placement of the improvisational line. One delayed resolution can be found in measure forty-seven where Parker employs the figure of enclosure on the first beat of the eleventh measure of the third chorus, delaying the resolution to the expected tonic chord by one beat.

Table 73. List of Selected Figures and Elements in Charlie Parker's *Now's the Time* in the Version Dated September 22, 1953

Abbreviation	Location(s)	Occurrence(s)
3-b9	mm. 20, 32, 43-44, 45	4
T.S.	NA	0
I.M.	mm. 18, 19, 22, 27, 30, 38, 39, 41, 45, 46	10
E.C.	mm. 43, 47	2
D.E.C.	mm. 32, 34	2
P.N.	NA	0
L.C.	mm. 40	1
A.T.	mm. 44	1
D.R.	mm. 47	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. 13/17, 15/27, 20-22/31-34/43-45, 37/38	4
H.S.	mm. 20, 32, 37-38, 43	4
H.G.	NA	0
D.G.	mm. 31-33, 43-46	2
Total		31

Four occurrences of motivic alliance are found in this improvisation. In the first occurrence, an instance of allied motives with an inter-sectional association, the figure M.A.1A in the first measure of the first chorus is linked to the figure M.A.1B in the fifth measure of the chorus. In the second occurrence, an instance of allied motives with an inter-chorus association, the figure M.A.2A in the third measure of the first chorus is affiliated with the figure M.A.2B in the same formal location of the second chorus. In the third occurrence, an instance of allied motives with an inter-chorus association, the large-

scale figure M.A.3A in the eighth to tenth measure of the first chorus reappears in its altered format in a similar formal location in the second chorus as the M.A.3B. The figure partially reappears in a similar formal location in the third chorus as M.A.3C. In the fourth occurrence, an instance of allied motives with an phrasal functionality, the figure M.A.4A in the first measure of the third chorus is linked to the figure M.A.4B in the third measure of the same chorus. It is noticeable that this particular employment of motivic alliance does not construct the double two-measure phrasing structure due to the absence of the applicable linear pause. Instead, it creates the symmetrical balance within the same improvisational line.

Four occurrences of harmonic superimposition can be examined in this version of *Now's the Time*. In the first occurrence, Parker employs the motive M.3A(a) in the eighth measure of the first chorus to outline the secondary dominant chord  $V^7/ii$ . The second and fourth occurrence share a similar design as the first installment. It is noted that the figure in the fourth occurrence is employed three beats ahead of its common formal location as demonstrated in the first occurrence. The third occurrence, located in the first and second measure of the third chorus, illustrates the employment of motive M.34(c) as the linear elaboration.

Two occurrences of the descending guideline are found in this version of *Now's the Time*. The first occurrence, D.G.1, functions as the structural line from measure thirty-one to thirty-three (Example 280). The second linear delayed resolution in measure thirty-three is perceived as the linear prolongation of motive M.6A(c).



Example 280. The construction of D.G.1: The single descending guideline with double linear delayed resolution.

——— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Original

Descending Guideline \*No Reduction Available

The second occurrence, D.G.2, serves as the structural line from measure forty-three to forty-six (Example 281). It is noticeable the occurrences of octave redirection and the linear delayed resolution are employed successively, consequently weakening the structure. The second occurrence of octave redirection is abruptly employed in the middle of the guideline. Therefore, some listeners might perceive the improvisational line with the structure of the double descending guideline.

Example 281. The construction of D.G.2: The single descending guideline with single octave redirection.

——— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction

*Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch C4, which represents 11.5% of all 268 attacks, as the dominant pitch in this version of *Now's the Time* (Table 74). Pitch A4, B $\flat$ 3, B $\flat$ 4, and A3 function as the pitches of secondary importance, each approximately representing 8.6% of the total attacks. The dominant pitch of the blue notes is pitch E $\flat$ 4, which represents 2.6% of all attacks.

Table 74. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated September 22, 1953

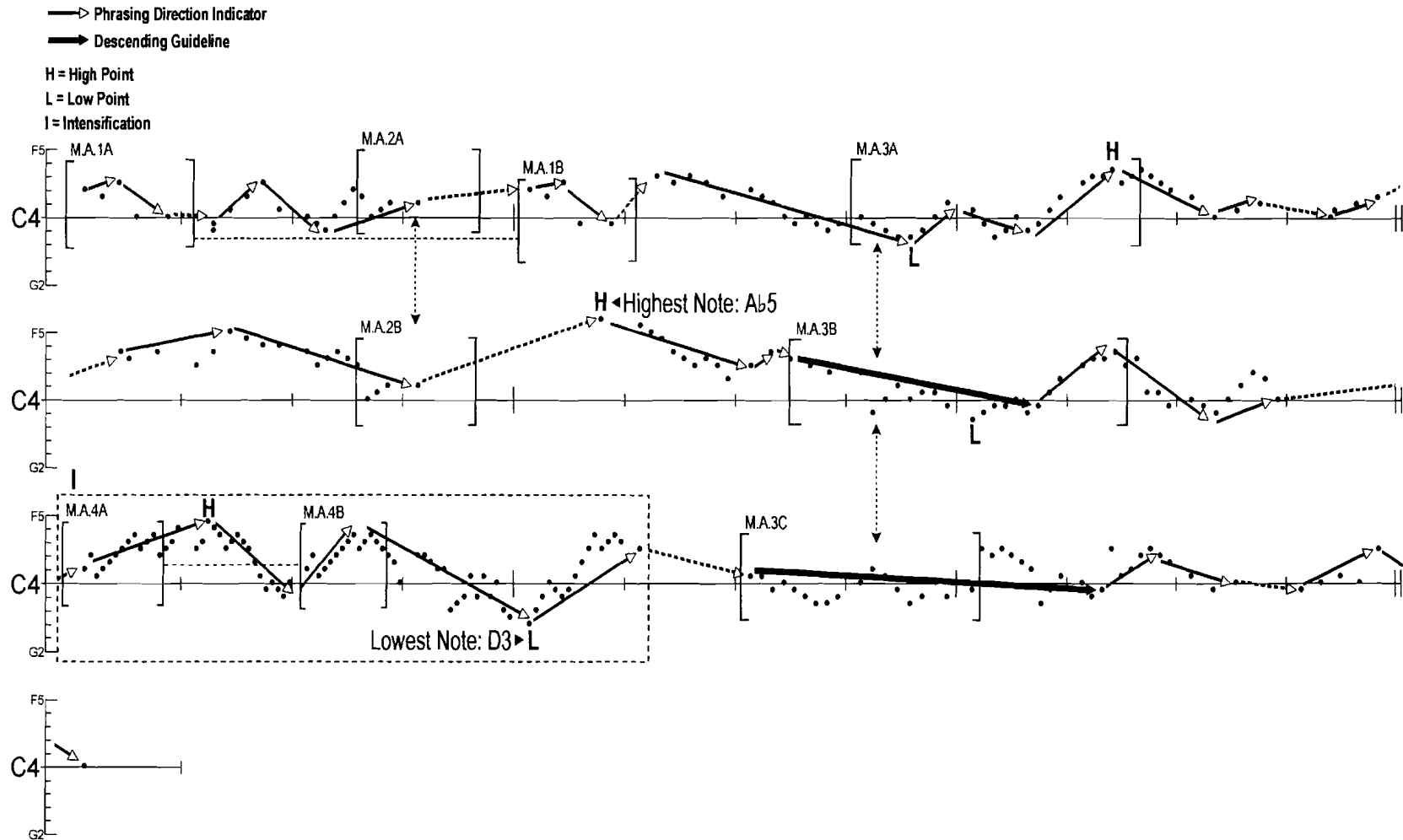
Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	31	11.5	18	6.7	49	18.2
1	C $\sharp$ /D $\flat$	0	0.0	8	2.9	1	0.3	9	3.3
2	D	1	0.3	18	6.7	3	1.1	22	8.2
3	D $\sharp$ /E $\flat$	1	0.3	7	2.6	2	0.7	10	3.7
4	E	0	0.0	11	4.1	1	0.3	12	4.4
5	F	3	1.1	20	7.4	2	0.7	25	9.3
6	F $\sharp$ /G $\flat$	2	0.7	2	0.7	0	0.0	4	1.4
7	G	7	2.6	18	6.7	1	0.3	26	9.7
8	G $\sharp$ /A $\flat$	0	0.0	8	2.9	1	0.3	9	3.3
9	A	22	8.2	26	9.7	NA	NA	48	17.9
10	A $\sharp$ /B $\flat$	23	8.5	22	8.2	NA	NA	45	16.7
11	B	4	1.4	5	1.8	NA	NA	9	3.3
Total								268	

The lowest pitches, D $\flat$ 3 to E3, which demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are employed infrequently in this improvisation, representing 0.7% of 268 attacks. The highest pitches, F5 to A $\flat$ 5, that demand the change of the left hand position, are employed infrequently, representing 1.4% of the total attacks. The lowest pitch, D3, and the highest pitch, A $\flat$ 5, generate a range of thirty semitones. The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 18.2% of all 268 attacks. The pitch-class integers of secondary importance are pitch-class 9, which represents 17.9%, and pitch-class 10, which represents 16.7% of the total attacks. Pitch-class 3, represents 3.7%, pitch-class 8, represents 3.3%, and pitch-class 11, which represents 3.3%, collectively display 10.4% of all 268 attacks and help to enhance the tonal color through their quality as blues notes.

### ***Phrasing Structure***

Three models of phrasing direction can be observed in this version of *Now's the Time* (Graph 18). In the first chorus, the model begins with the employment of M.A.1A and is followed by the construction of a short undulating line. The second section of the chorus starts with the employment of M.A.1B which corresponds to M.A.1A in the first measure of the chorus. An overall descending motion can be observed from the sixth measure of the chorus toward the low point on the third beat of the eighth measure which is found within the employment of M.A.3A. The high point of the chorus can be found at the end of M.A.3B. Redirected phrasing can be found after the high point. It is noticeable that the figures with an inter-chorus association, M.A.2 and M.A.3 class, are

Graph 18. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated September 22, 1953.



first employed in the first chorus. The employment of M.A.3A is remarkable as it functions as the linear structural device linking all three improvised choruses.

Additionally, pitches in this chorus are comparatively lower in register. As *Now's the Time* was chosen as the opener in Fitch's *The Top Shelf*, Parker might be considering the programmatic effect of the broadcast in choosing the lower register to convey a relaxed atmosphere.

In the second chorus, the model is anticipated with a four-note figure at the end of the previous chorus. The construction of a long undulating line dominates the first section of the chorus and the employment of M.A.2B can be observed at the third and fourth measure of the chorus. The linear altitude rises abruptly to reach the high point, the pitch A $\flat$ 5, which is also the highest note in this improvisation. The phrasing direction indicates an overall descending tendency toward the ninth measure of the chorus where the low point can be observed. This long descending phrasing direction also functions as the general linear structure of M.A.3B. After the low point, a moderately arched phrase can be observed which is followed by a short rebounding figure.

In the third chorus, the model starts with a rapid double-time phrase in the format of a short undulating line. The employment of M.A.4A can be observed at the beginning of the line and is followed by the high point at the beginning of the second measure of the chorus. M.A.4B can be found in the third measure which brings the phrasing direction to a relatively higher level. An overall descending tendency can be found in the fourth measure of the chorus. The low point, the pitch D3, which is also the lowest pitch in this improvisation, is reached at the beginning of the fifth measure and is followed by a

rebounding phrasing. M.A.3C initiates a somewhat ambiguous descending line from the seventh measure of the chorus. The improvisation is concluded with a short arched line that extends into the first measure of trumpeter Pomeroy's solo.

A visual comparison of models of phrasing directions in this improvisation shows striking similarity between the second half of the chorus in the first and second chorus. It is also noticeable that the improvisational lines in the third chorus are considerable longer.

### ***Information of the Graphic Analysis***

The graphic analysis contains the transcription of the amateur recording of Parker's *Now's the Time* performed on September 22, 1953 in the concert key. It is noted that pianist Sir Charles Thompson leads the piano trio to perform one chorus of accompaniment in the beginning of the track which is simply labeled as the introduction in the graphic analysis. Technically, Thompson's chorus serves as the background music for Fitch's broadcast announcement and does not function as the active introduction to the theme of *Now's the Time*. The entire transcription comprises 169 measures, approximately two choruses of the theme and three choruses of improvisation, of Parker's treatment of *Now's the Time*.

# NOW'S THE TIME

September 22, 1953 Storyville Club Boston

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

**♩ = 182 Introduction**

**12**

Piano, bass, and drum accompaniment only for John T. Fitch's announcement

**I**

19 Motivic Alliance [M.A.1A] F B<sup>b</sup>7 F M.20(a) [partial fraction] Motivic Alliance [M.A.2A] M.10(a) F7

17 Motivic Alliance [M.A.1B] B<sup>b</sup>7 F7 D7(♭9) M.16A(a) I.M. M.3A(a) 3 6 9

21 M.6A(c) Gm7 C7 F M.2B [cell motive] I.M. S.M.2

**II**

25 F7 M.2B [cell motive] Motivic Alliance [M.A.2B] M.10(a) 26

29 B<sup>b</sup>7 F D7(♭9) The single descending guideline with double linear delayed resolution D.G. 1 M.3A(b) 3 6 9

33 Gm7 C7 F Motivic Alliance [M.A.3B] M.20(a) [partial fraction] D.E.C. 36

H.S. 1 The employment of the secondary dominant

H.S. 2 D.E.C. The employment of the secondary dominant

III

F Motivic Alliance [M.A.4A] M.2B [Ornithology variation] Gm7 G#°7 F M.2B (diminution) Motivic Alliance [M.A.4B] M.2B (diminution) Cm7 F7b13

H.S. 3 The employment of #11o7

I.M.

L.C.

Bb Bb7 D7(b9)

M.2B [cell motive] M.3A(a) Motivic Alliance [M.A.3C] M.3A(a) M.6A(c)

E.C. H.S. 4 The employment of the secondary dominant

A.T.

Gm7 C7(b9) The single descending guideline with double linear delayed resolution and double octave redirection D.G. 2

M.3A(b) F C7(b9)

I.M. E.C. D.R.

85 86

tupnet solo by Herb Pomeroy piano solo by Sir Charles Thompson

121 23 144

Trade Fours between Charlie Parker, Herb Pomeroy, and Kenny Clarke

F Theme

145 146 147 148

Bb F

149 150 151 152

G7(b9) C7 F7

153 154 155 156



F F7

157 158 159 160

M.2B

I.M. I.M.

B $\flat$  F

161 162 163 164

G7(b9) C7 F7(911) C7

165 166 167 168 169

*Version 21: January 1954*

This version of *Now's the Time* by Parker was recorded around January 1954 in the Hi-Hat club in Boston, Massachusetts. Comparable to the specification of his engagements in the Storyville club, Charlie Parker was booked on numerous occasions as a single to perform in the Hi-Hat club. Under such circumstances, including this performance, Parker, was supported by local musicians with varied proficiency in the modern jazz idiom. However, the performance of this particular session at the Hi-Hat club was consistently high which is marked by jazz scholar Lawrence Koch as “a prime example of Parker with a local house band.”<sup>168</sup>

***Historical Data of the Session***

The Hi-Hat club was one of the most active jazz clubs during this period. Originally, the club was established as a dining joint but later “switching to ‘name’ band policy when jazz spots came into popularity.”<sup>169</sup> In 1949, Dave Coleman took over the management. Under his supervision, the club not only presented the most preeminent jazz activities by inviting the prominent jazz artists to Boston, but was also very active in promoting local jazz musicians. The management in the music entertainment aspect was “to get a name group from New York to headline the show with the Hi-Hat All Stars

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<sup>168</sup>Koch, *Yardbird Suite*, 296.

<sup>169</sup>Jordi Pujol, “About the Hi-Hat club in Boston,” liner note in *Bird in Boston: Charlie Parker Live at the Hi-Hat 1953-54, Vol. 1*, Fresh Sound FSCD-1006, 1991, compact disc.

(local musicians) playing the intermission”<sup>170</sup> to ensure continuous entertainment.

Parker’s engagements at the Hi-Hat club were contracted based upon such a policy.

Furthermore, the celebrated jazz disc jockey Symphony Sid Torin, who was the host of the legendary broadcasts from the Royal Roost club, also began his association with WCOP to broadcast nightly from the Hi-Hat club in 1953. Symphony Sid’s program also featured a request line in which listeners can call to make requests directly. This feature could be observed in several introductions by Symphony Sid in the surviving tape recordings.

The date of this version is disputed. Producer Bob Porter cites December 19 and 20, 1953 as the date of the session, stating that the information “was taken from the original tape box.”<sup>171</sup> The session is listed as session 210 in *The Charlie Parker Discography*, citing Parker’s known engagement in January 1954 as the possible date.<sup>172</sup>

Jordi Pujol also argues that:

Information recently unearthed suggests that Parker left the Beehive club in Chicago on the 10<sup>th</sup> of December (where he’d opened on the 20<sup>th</sup> of November), and then played at the Comedy Club in Baltimore from the 15<sup>th</sup> until the 28<sup>th</sup>!<sup>173</sup> Two other items to be considered are (i) that Lester Young played the week commencing the 14<sup>th</sup> until the 20<sup>th</sup>, and (ii) that Milt Buckner and Slim Gaillard followed Pres, beginning their seven days on Monday the 21<sup>st</sup>—so there is every

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<sup>170</sup>Ibid.

<sup>171</sup>Bob Porter, “Untitled,” liner note in *Charlie Parker: Bird at the Hi-Hat*, Blue Note CDP 0777 7 00787 2 4, 1993, compact disc.

<sup>172</sup>Bregman, Bukowski, and Saks, *The Charlie Parker Discography*, 74.

<sup>173</sup>This information is debatable as Ken Vail cites that Parker opened at the Club Tijuana on December 19, 1953 in *Bird's Diary* (143).

possibility that this broadcast could have taken place in January '54, when Bird played from the 18<sup>th</sup> until the 24<sup>th</sup>.<sup>174</sup>

Parker's own introduction before the performance of *Now's the Time* was also recorded. Pianist Rollins Griffith provided the background music while Parker made the announcement:

And next, ladies and gentlemen, we'd like to do a tune, tune was recorded few weeks ago, absolutely in the year 1944. I had the pleasure at that time of doing this tune with the one and only Dizzy Gillespie, which Symphony Sid was kind enough to mention a few minutes ago. We sincerely hope those of you who do not remember nor recognize this tune, we hope you still enjoy *Now's the Time*.<sup>175</sup>

Interestingly, Parker cited that *Now's the Time* was recorded "few weeks ago, absolutely in the year 1944."<sup>176</sup> Parker had officially recorded *Now's the Time* in a studio setting twice. The first studio recording version was recorded for Savoy Records on November 26, 1945. It is unclear if Parker meant to say "few years ago" instead and mistakenly cited the wrong year, or he intended to use the combination of words to create a humorous effect to entertain the audience. Additionally, Symphony Sid's remark after Parker's performance of *Now's the Time* has also survived. He stated that "*Now's the Time*, ladies and gentlemen, a beautiful side, ah, a beautiful tune we know you enjoyed."<sup>177</sup>

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<sup>174</sup>Jordi Pujol, "Bird in Boston," liner note in *Bird in Boston: Charlie Parker Live at the Hi-Hat 1953-54, Vol. 1*, Fresh Sound FSCD-1006, 1991, compact disc.

<sup>175</sup>Parker, *Bird in Boston: Charlie Parker Live at the Hi-Hat 1953-54, Vol. 1*.

<sup>176</sup>Ibid.

<sup>177</sup>Ibid.

### ***Information about the Track***

The general information and the personnel data of this version are listed in detail in the following table (Table 75). This complete version of *Now's the Time* preserves six minutes and fifty-nine seconds of Parker's music.<sup>178</sup> Approximately six measures of introduction performed by pianist Rollins Griffith, bassist Jimmy Woode, and drummer Marquis Foster can be observed before the thematic entry. Woode employs pedal notes while Griffith improvises throughout the section. At the point of nine seconds of the track, the thematic entry, which is led by Parker and trumpeter Herbie Williams, can be observed. After the reprise of the theme, Parker launches into his nine-chorus improvisation which can be observed at the point of four minutes and forty-two seconds of the track. The initiation of Williams' five-chorus improvisation can be examined at the point of three minutes and fourteen seconds of the track. Williams concludes his solo around the point of four minutes and thirty-six seconds of the track and is followed by Griffith's four-chorus improvisation. The initiation of Woode's two-chorus improvisation can be heard at the point of five minutes and forty-four seconds of the track. At the point of six minutes and sixteen seconds of the track, Parker and Williams mark the thematic reentrance section by employing melody with some elaborations contributed by the former. Additionally, the audio quality of the track is acceptable.

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<sup>178</sup>Ibid.

Table 75. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated January, 1954

Source of Transcription		Information of Session	
Source	FSCD-1006	Date of Session	January 1954
Source Format	Compact disc	Recording Site	Hi-Hat club
Release Year	1991	Location	Boston
Running Time	6:59	Announcer	Symphony Sid Torin
Condition	Broadcast recording		
Status	Complete		
Label	Fresh Sound		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Herbie Williams		
Piano	Rollins Griffith		
Bass	Jimmy Woode		
Drum	Marquis Foster		
General Treatments			
Introduction	Griffith, Woode, and Foster (approximately 6 mm.)		
Theme	Parker and Williams (12 mm. x 2)		
Order of Improvisation	Parker, Williams, Griffith, and Woode		
Trade Four	NA		
Reentrance of the Theme	Parker and Williams (12 mm. x 2)		

### *Annotation of the Performance*

The treatment of the theme adopted by Parker in this version of *Now's the Time* is comparatively conventional. Trumpeter Herbie Williams provides the thematic foundation for Parker to employ more elaborated treatments. In measure 273 to 274, Parker inserts an improvisational line in the third and fourth measure of the theme (Example 282). This improvisational line appears to be predetermined as Parker

precisely employs the same line as the thematic elaboration in several versions of *Now's the Time*.

Example 282. The insertion of the improvisational line by Charlie Parker in the twenty first version of *Now's the Time*, mm. 271-274.

Version No. 21

(Formal Location)

1. 2. 3. 4.

271 F

Insertion of the Improvisational Line

F7

I.M.

I.M.

3

Detailed description: This musical notation shows four measures of music in treble clef with a key signature of one flat. Measure 1 (labeled '271') starts with a circled measure number and a 'F' chord symbol. Measures 2 and 3 are marked with vertical dashed lines. Measure 4 is marked with a circled measure number '274' and an 'F7' chord symbol. A dashed box labeled 'Insertion of the Improvisational Line' spans measures 3 and 4. Within this box, the notes in measure 3 are marked 'I.M.' and the notes in measure 4 are marked 'I.M.' and '3'.

In the reprise of the thematic reentrance section, Parker extends the thematic material by adding the elemental motive of the theme in the fourth measure of the chorus (Example 283). This treatment also frequently occurs in Parker's performances of *Now's the Time* and can be traced back as early as the eleventh version recorded in 1949. In measure 288, Parker modifies the theme by adding a figure with the emphasis upon the blue notes. It is noticeable the figure smoothly leads back to the original thematic material in the subsequent measure. Additionally, all of the thematic embellishments occur in the thematic reentrance section in this version.

Example 283. The thematic elaboration by extending the melody with the elemental motive in the twenty first version of *Now's the Time*, mm. 283-286.

Version No. 21

(Formal Location)

2. 3. 4.

283 F

Elemental Motive

Thematic Elaboration by Repeating the Elemental Motive

Detailed description: This musical notation shows four measures of music in treble clef with a key signature of one flat. Measure 1 (labeled '283') starts with a circled measure number and a 'F' chord symbol. Measures 2, 3, and 4 are marked with vertical dashed lines. A dashed box labeled 'Elemental Motive' spans measures 1 and 2. A dashed box labeled 'Thematic Elaboration by Repeating the Elemental Motive' spans measures 3 and 4.

Parker's improvisation in this version of *Now's the Time* is initiated with the employment of motive S.M.1 (Example 284). This simple figure, which is constructed with pitch C5, B $\flat$ 4, A4, and F4 in descending order, succinctly outlines the tonic chord and is modified insubstantially by adding two more attacks of pitch F4. Moreover, figures that are categorized as motive S.M.1 are commonly used as the initiative phrase of the improvisations in Parker's *Now's the Time* and can be observed in the thirteenth and the eighteenth version.

Example 284. The employment of motive S.M.1 as the initiating figure of the improvisation in the thirteenth, eighteenth, and twenty first version of *Now's the Time*.

The image displays three musical staves, each representing a different version of the improvisation. The notation is in treble clef with a key signature of one flat (B $\flat$ ). Vertical dashed lines mark specific measures: 11 (labeled '(Formal Location)'), 12, 1, and 2. Motive S.M.1 is highlighted with boxes and labels above the notes. Chord symbols are placed above the staves: F, F7, and B $\flat$ 7.

- Version No. 13:** Starts with a circled '23' and an 'F' chord. S.M.1 is shown in measures 1 and 2, with an 'F' chord above measure 1 and a 'B $\flat$ 7' chord above measure 2.
- Version No. 18:** Starts with a circled '23' and an 'F7' chord. S.M.1 is shown in measures 1 and 2, with 'F7' and 'F' chords above measures 1 and 2 respectively.
- Version No. 21:** Starts with a circled '29' and an 'F7' chord. S.M.1 is shown in measures 1 and 2, with 'F7' and 'F' chords above measures 1 and 2 respectively.

One of the most striking improvisational treatments in this improvisation is the employment of six corresponding figures categorized as the M.A.2 class (Example 285). The extensive usage of the figure from the same motivic alliance class occupies an important role in establishing linear coherence in this relatively large-scale improvisation.



Example 285. The employments of corresponding figures from the M.A.2 class in the twenty first version of *Now's the Time*.

The image displays six staves of musical notation for 'Now's the Time', Version No. 21. The staves are numbered with circled numbers: 31, 35, 39, 51, 87, and 136. The key signature is one flat (B-flat major/D minor). The score includes several annotations:

- Motivic Alliance [M.A.2A]:** A bracketed section starting at measure 31, marked with a '3' (triple), and ending at measure 35. The chord above is F.
- Motivic Alliance [M.A.2B]:** A bracketed section starting at measure 35, marked with a '3', and ending at measure 39. The chord above is B $\flat$ 7. A dashed box labeled 'A' encompasses measures 35-39.
- Motivic Alliance [M.A.2C]:** A bracketed section starting at measure 39, marked with a '3', and ending at measure 51. The chord above is C7.
- Motivic Alliance [M.A.2D]:** A bracketed section starting at measure 51, marked with a '3', and ending at measure 87. The chord above is G $\flat$ m7.
- Motivic Alliance [M.A.2E]:** A bracketed section starting at measure 87, marked with a '3', and ending at measure 136. The chord above is F.
- Motivic Alliance [M.A.2F]:** A bracketed section starting at measure 136, marked with a '3', and ending at measure 140. The chord above is C7( $\flat$ 9).
- Inter-Sectional Association:** A box labeled 'Inter-Sectional Association' connects the end of M.A.2B (measure 39) to the beginning of M.A.2C (measure 39).
- Inter-Chorus Association:** A box labeled 'Inter-Chorus Association' connects the end of M.A.2D (measure 87) to the beginning of M.A.2E (measure 87).
- Reminiscent Association:** A box labeled 'Reminiscent Association' is located below the score, with a line pointing to the end of M.A.2F (measure 140). Below it is the text 'Recalling the Previous Employments as the Concluding Figure'.

The initiating figure of this motivic alliance class first occurs in the third measure of the first chorus as the figure M.A.2A. Corresponding figures, M.A.2B and M.A.2C, occur in the seventh and the eleventh measure of the same chorus to generate the inter-sectional association, effectively linking the first, middle, and the last section of the first chorus. The employment of the figure M.A.2D is the augmentation of the initiating figure of the class, generating inter-chorus association with M.A.2C. It is noticeable that the pitch C5 and B $\flat$ 4 are labeled as parts of the M.A.2D, as they are the principal notes of the motive M.2B [cell motive] which is comprised the first half of the initiating portion of M.A.2A. The employment of the figure M.A.2E continues to prolong the inter-chorus association

in the fifth chorus of the improvisation. M.A.2F is employed as the concluding figure in measure 138 to 139, recalling the figure that repeatedly reappears in this version of *Now's the Time*. Additionally, it is noticeable that the concluding figure employed by Parker displays the identical linear design when compared with the line in measure thirty-six to thirty-seven. The figure A in the latter is omitted in the concluding figure. However, other linear organizations are retained to solidify the reminiscent functionality.

Parker's signature line occurs twice in this improvisation, generating the inter-chorus association between the first and the fifth chorus (Example 286). In the second occurrence, Parker first employs the figure A1 in measure eighty-seven which corresponds to the figure A2 in the subsequent measure.

Example 286. The employments of Charlie Parker's signature line in the twenty first version of *Now's the Time*.

(Formal Location)

9. 10. 11. 12.

Version No. 21

Inter-Chorus Association

Version No. 21

A1 A2

Motivic Alliance [M.A.5A]

Motivic Alliance [M.A.2C]

Motivic Alliance [M.A.5B]

Motivic Alliance [M.A.2E]

The figure A1 can be analyzed as the linear anticipation of the signature line as it outlines the initiating figure of Parker's rapid double-time improvisational line. It is also noticeable that the employments of the signature line also include the figure M.A.2C and M.A.2E categorized in the M.A.2 class, illustrating the construction of encompassing

motivic alliance. As M.A.2C and M.A.2E are included in M.A.5A and M.A.5B, respectively, the overlapping motivic alliances do not establish an enlarged linear construction. This employment is plausible to be aurally perceived as the extensions of the figures in the M.A.2 class.

The employments of the figure, in the format of the real chromatic sequential pattern to imply a chord progression of chromatic parallelism, can be observed throughout the improvisation (Example 287). Remarkably, the formal location in which the figurations derived from this technique are found seems to be predetermined in *Now's the Time*. The chromatic descending sequence is customarily initiated from the seventh measure of the chorus and is frequently extended into the tenth measure. Three occurrences of this technique can be observed in this improvisation. In the first chorus, Parker first employs the figure A1 in measure forty-nine and successively employs the figure A2, A3, and A4 in the format of chromatic descending transposition. It is noticeable that although the succeeding figures do not necessarily display the integral melodic contour when compared to the figure A1, the passage still exhibits the characteristic of chromatic real sequential pattern in the descending form. Additionally, a comparable treatment of Parker's first employment of chromatic parallelism figuration can be observed in the twelfth version of *Now's the Time* in which Parker employs the identical melodic contour of an arpeggiated minor seventh chord to construct the sequence.

Example 287. The comparison of employments derived from chromatic parallelism in the twelfth and the twenty first version of *Now's the Time*.

(Formal Location)

Version No. 12 (Formal Location) 7. 8. 9. 10.

Version No. 12: Am7, Abm7, Gm7, Gbm. C.R.S.P.

Version No. 21: F7, Am7, Abm7, Gm7, Gbm7. A1, A2, A3, A4. G.R.S.P.

Version No. 21: F, Dm7, G7(b9). B1, B2, B3. C.R.S.P., R.S.P.

Version No. 21: Am7, A>7, Gm7. C1, C2, C3, C3'. C.R.S.P.

In the second occurrence, Parker employs the figure B1 in the ninth measure of the tenth chorus and immediately transposes the figure down a half-step to formulate the figure B2. The figure B3 in measure 112 is the transposed version of the preceding figure up three half-steps, breaking the chromatically descending sequence. It is noted that the figures used this occurrence is derived from the thematic material of *Groovin' High*. In the third occurrence, Parker introduces the figure C1 in measure 134, the eighth measure of the ninth chorus, and sequentially employs the figure C2 and C3 in the format of chromatic descending transposition. The figure C3' cannot be considered a part of the sequence as it simply constructs a major-minor relationship with the preceding figure.

Jazz scholar Lawrence Koch cites that “Parker’s second, third, and fourth improvised choruses on *Now's the Time* are based on material used in the previous (July

1953) version of this blues.”<sup>179</sup> Parker’s employment of the motive M.4B(b) + M.2B in the first section of the third chorus in this version is used as the opening statement in the nineteenth version of *Now’s the Time* recorded on July 30, 1953, verifying Koch’s statement. However, the overall treatment in the first half of the third chorus can be traced back as early as the first chorus of *Billie’s Bounce*, master take, recorded on November 26, 1945 (Example 288). The striking resemblance between these two choruses suggests that some of Parker’s improvisational designs in the harmonic syntax of the twelve-bar blues form in the key of F are established as early as 1945 and have been adopted throughout his musical career. It is noted that the establishment of this improvisational design may have taken place prior to 1945. However, due to limited surviving materials, extensive research is required to make valid associations.

Example 288. The comparison of the improvisational design in Charlie Parker’s performances of *Billie’s Bounce* and the twenty first version of *Now’s the Time*.

The image displays a musical score comparing two performances by Charlie Parker. The score is divided into two systems, each with two staves. The top staff of each system is for *Billie's Bounce* (Take 5, Master Take, 1945.11.26) and the bottom staff is for *Now's the Time* (Hi Hat Club, Boston, 1954.01). Both pieces are in the key of F major. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. Vertical dashed lines indicate the formal locations of measures 1, 2, 3, 4, 5, 6, 7, and 8. In the *Billie's Bounce* staff, measure 1 is marked with a circled '29' and an 'F7' chord. Measure 3 has a circled '3' and an 'I.M.' annotation. In the *Now's the Time* staff, measure 1 is marked with a circled '55' and an 'F7' chord. Measure 3 has a circled '3' and an 'I.M.' annotation. Measure 4 has a circled '4' and a 'P.N.' annotation. In the second system, measure 5 has a circled '5' and a 'Bb7' chord. Measure 7 has a circled '7' and an 'F' chord. In the *Now's the Time* staff, measure 8 has a circled '8' and an 'L.C.' annotation.

<sup>179</sup>Koch, *Yardbird Suite*, 296.

In measure seventy-six, Parker utilizes the Back Door Progression as the harmonic substitution of the dominant chord (Example 289). The seventh in the  $\flat VII^7$  chord corresponds to the emphasis of the flatted sixth scale degree, which “can almost be considered a new blue note,”<sup>180</sup> in the modern jazz idiom. An associated employment of similar superimposition can be found in measure 106 and can be analyzed as a  $\flat VII^7/IV$  chord as it targets the subdominant chord in the following measure.

Example 289. The employment of the Back Door Progression in the twenty first version of *Now's the Time*, mm. 75-78.

The image shows a musical score for 'Now's the Time' in G major, measures 75-78. Measure 75 is marked with a circled '75' and contains a Gm7 chord. Measure 76 contains a B7 chord, labeled as IV. Measure 77 contains an Eb7 chord, labeled as bVII7. Measure 78 contains an F chord, labeled as I. Above measure 75, the text '(Formal Location)' is written above the number '9.'. Vertical dashed lines separate measures 9, 10, 11, and 12. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and quarter notes.

Parker’s sophisticated *Confirmation* sequence is incorporated as the harmonic superimposition and is employed extensively in this version of *Now's the Time* (Example 290). In the first section of the fifth, sixth, eighth, and ninth chorus, Parker adopts the *Confirmation* sequence against the conventional harmonic syntax of the twelve-bar blues form and generates the improvisational lines based upon the superimposed chord progression. It is noted that Parker’s *Confirmation* can be dated as early as 1945. His *Blues for Alice*, the well-known transference of the conventional blues harmonic syntax derived from the concept of the *Confirmation* sequence, was first officially recorded on

<sup>180</sup>Koch, *Harmonic Approaches*, 63.

Example 290. The comparison of the superimposition of confirmation sequence in the twenty first version of *Now's the Time*.

(Formal Location)

Version No. 21 (79) F Em7(♭6) A7 Dm7 G7 Cm7 F7  
D.E.C. L.C.

Version No. 21 (91) F Em7 A7(♭9) Dm7 G7♯13 (Cm7 F7)  
I.M. D.E.C.

Version No. 21 (115) F Em7(♭6) A7 Dm7 G7 Cm7 F7

Version No. 21 (127) F Em7(♭6) A7♯13 Dm7 G7 Cm7 F7  
I.M.

August 8, 1951. Although this version of *Now's the Time* marks as the first version in which Parker superimposes the *Confirmation* sequence into his solo as an improvisational formula, it is implausible to consider it as the very first such attempt.

Parker's linear treatment for this superimposed sequence also provides a different perspective in solving the disputed date listed in various discographies. The *Confirmation* sequence was also adopted in the version dated January 23, 1954 and extensive replicas of the linear treatments between these two versions can be found. Thus the assumption that this version was recorded in January 1954 seems to be more plausible, as the extensive duplications of the linear treatments can often be observed when comparing performances that are recorded consecutively within a short period of

time. The versions of *Now's the Time* recorded by Dean Benedetti in the Hi-De-Ho club engagement also exhibit such a tendency.

Remarkably, Parker's improvisational treatment in measure 120 to 123 can be associated with his treatments in the thirteenth version of *Now's the Time* (Example 291). The figure A1 in the seventeenth version is duplicated in this version as the figure A2. The two identical figures exhibit the same improvisational design of attacking the highest note, the pitch  $A\flat_5$ , in the sixth measure of the chorus, and then gradually descending toward the ninth measure of the chorus with the employment of figures derived from motive M.3A class found in the eighth measure. This design appears to be a common treatment in Parker's performances of *Now's the Time*. The figure B3 in this version of *Now's the Time* is associated with the figure B1 and B2 in the seventeenth version.

Example 291. The comparison of the similar employments by Charlie Parker in the seventeenth and the twenty first version of *Now's the Time*.

The musical score for Example 291 is presented in three staves, each representing a different version of the piece. The first staff, labeled 'Version No. 17' and starting at measure 54, shows a sequence of chords:  $B\flat_7$ , F7,  $D7(\flat_9)$ , and  $Gm_7$ . It features 'Figure A1' (measures 54-63) and 'Figure B1' (measures 93-96). The second staff, also 'Version No. 17' starting at measure 93, shows chords  $Gm_7$ , C7, F, and F. It features 'Figure B2' (measures 93-102). The third staff, 'Version No. 21' starting at measure 120, shows chords  $B\flat_7$ ,  $D7(\flat_9)$ ,  $Gm_7$ , and C7. It features 'Figure A2' (measures 120-123) and 'Figure B3' (measures 120-123). Various motifs are labeled: 'L.C.' (measures 54-55), 'I.M.' (measures 56-57, 60-61, 120-121), 'R.P.' (measures 93-94, 120-121), and 'D.E.C.' (measures 62-63, 122-123). A '3' (triple) is marked over measures 61-62 and 121-122. A ' $\flat_9$ ' is marked over measure 122.



Both trumpeter Herbie Williams and pianist Rollins Griffith display a high degree of the fluency pertaining to the modern jazz idiom in this version of *Now's the Time*. Williams quotes Parker's *Cool Blues* at the point of three minutes and thirty-eight seconds of the track. Griffith demonstrates the interplay technique by alluding Parker's opening figure of the improvisation, the motive S.M.1, at the point of five minutes and fifty-nine seconds of the track.

The performances in this session also display some treatments that are worth mentioning. Jazz scholar Lawrence Koch comments on Parker's extensive usages of quotations in *Ornithology* that it "contains phrases from *Swingin' on a Star*, *Country Gardens*, *Minuet in G*, *Kerry Dancers*, and other Parker favorites. Again, most of these are not mere quotes but, more correctly, paraphrases."<sup>181</sup> Additionally, Parker also employs a stimulating countermelody in the thematic reentrance section that can be observed at the point of seven minutes and sixteen seconds of the track. In *My Little Suede Shoes*, Parker employs an arpeggio based upon the melodic contour of the minor seventh chord and chromatically transposes it in the subsequent employments. The treatment is comparable to Parker's linear development started from measure forty-nine in this version of *Now's the Time* and can be observed from the point of one minute and twenty-six seconds of the track. Parker also employs an interesting harmonization at the end of this track. In *Groovin' High*, Parker's treatment in the thematic reentrance section is inspired, illustrating some innovative countermelody lines.

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<sup>181</sup>Koch, *Yardbird Suite*, 296.

### ***Selected Motives***

Parker employs thirty selected motives in this version of *Now's the Time*, including M.1A + M.4E(a), M.1A + M.6A(a), M.2B, M.2B [cell motive], M.2B [diminution], M.3A(b), M.4C(a) + M.4D(a), M.10(a), M.20(b) [partial fraction], M.21(b), S.M.1, M.4B(b) + M.2B, M.5C(a) + M.3A(a) + M.2B, M.19C, M.54, S.M.3, and S.M.4 (Table 76). One standard occurrence of motive M.1A + M.4E(a) can be observed in the eighth measure of the third chorus and is paired with the occurrence of motive M.10(a) in the subsequent measure. A similar melodic contour based upon motive M.1A + M.4E(a) can also be examined in measure eighty-two. Three occurrences of motive M.1A + M.6A(a) can be found. The first occurrence, located in measure thirty-six, is an isolated employment, while the last two occurrences are used in a similar formal location. Additionally, all occurrences are used as the initiating figure for their associated improvisational lines. An occurrence of motive M.2B is found in measure 117 to 118. It is noted that the motive is employed as the interior figure in the improvisational line which contrasts to its common usage as the initiating figure. Two occurrences of motive M.2B [cell motive] are found in the same formal location in the fourth and eighth chorus. Three occurrences of motive M.2B [diminution] found in this improvisation are included in the same motivic alliance class. In comparison with other versions of *Now's the Time*, variants of motive M.3A class occur infrequently in this version, as only two occurrences of motive M.3A(b) can be observed. However, the figure in measure ninety-two can be analyzed as an elaborated version of motive M.3A(c). Two occurrences of motive M.4C(a) + M.4D(a) are employed in the associated formal location. Figures of motive

Table 76. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated January, 1954

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 62	1
M.1A + M.6A(a)	mm. 36, 113, 138	3
M.2B	mm. 117-118	1
M.2B [cell motive]	mm. 73, 121	2
M.2B [diminution]	mm. 33, 37, 139	3
M.2B [Ornithology variation]	NA	0
M.3A(a)	NA	0
M.3A(b)	mm. 80, 122	2
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	mm. 36, 108	2
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 60, 63, 93, 107	4
M.12A(a)	NA	0
M.16A(a)	NA	0
M.20(b) [partial fraction]	mm. 82, 101	2
M.21(b)	mm. 59	1
M.34(c)	NA	0
S.M.1	mm. 30-31	1
S.M.2	NA	0
M.4B(b) + M.2B	mm. 55-56	1
M.5C(a) + M.3A(a) + M.2B	mm. 39-41, 88-89	2
M.19C	mm. 43-46	1
M.40B(a)	NA	0
M.54	mm. 103-105	1
S.M.3	mm. 67-69, 71-72	2
S.M.4	mm. 95-97	1
S.M.5	NA	0
Total		30

M.10(a) occur frequently in this version. The first instance occurs as the interior figure of the improvisational line in measure sixty, while the fourth occurrence, located in measure 107, is employed in its altered format. Two isolated occurrences of motive M.20(b) [partial fraction] can be found. The sole occurrence of motive M.21(b) can be found in the fifth measure of the chorus which is the common formal location for this motive. Motive S.M.1 is used as the opening figuration of this improvisation. In this version, Parker extensively employs figures from the large-scale motive category, including one occurrence of motive M.4B(b) + M.2B, two occurrences of motive M.5C(a) + M.3A(a) + M.2B, one occurrence of motive M.19C, one occurrence of motive M.54, two occurrence of motive S.M.3, and one occurrence of motive S.M.4. It is noted that the employments of motive S.M.3 displays similarity in the overall linear construction when compared with the elemental motive of the theme found in Parker's *K.C. Blues* recorded on January 17, 1951.

Additionally, some figures not included in the list of the selected motive can also be found. In measure forty-eight, an occurrence of motive M.16B can be identified. The figure, located in measure eighty-three, can be labeled as motive M.10(c) according to the list of motives established by Thomas Owens.

### ***Figurations and Improvisatory Elements***

A total of eighty figurations and elements of the improvisation can be found in this version of *Now's the Time* (Table 77). Two occurrences of 3- $\flat$ 9 melodic motion are identified. The first occurrence, located in measure seventy-four, is a relatively

Table 77. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated January, 1954

Abbreviation	Location(s)	Occurrence(s)
3-b9	mm. 74, 80, 92, 122	4
T.S.	NA	0
I.M.	mm. 33, 37, 40, 57, 65, 73, 91, 109, 118, 119, 121, 130	12
E.C.	mm. 33, 37, 41, 53, 89, 139	6
D.E.C.	mm. 39, 40, 76, 80, 88, 88, 92, 122	8
P.N.	mm. 57-58, 67, 71	3
L.C.	mm. 35, 36-37, 62, 82, 85, 108-109, 120, 138	8
A.T.	mm. 64	1
D.R.	mm. 89, 105	2
C.R.	mm. 68-69, 71	2
R.P.	mm. 95/95/96, 123/124	2
R.R.P.	NA	0
S.P.	NA	0
R.S.P	mm. 112/112	1
C.R.S.P	mm. 49/50/51/52, 111/112, 133/134/134	3
M.A.	mm. 32/35, 33/37/41/53/89/139, 36/108, 38/86, 39-41/88-89, 43/45/47, 64/100/136, 67-69/71-72	8
H.S.	mm. 38, 49-52, 74, 80-82, 86, 92-94, 98, 103-105, 106, 116-118, 122, 128-130, 133, 135	13
H.G.	mm. 59, 71-72, 95-96	3
D.G.	mm. 39-41, 73-75, 88-89, 120-123	4
Total		80

uncommon employment as the figure is not accompanied with the figure of the motive M.3A class. Inverted mordents occur twelve times as the dominant linear embellishment. Six occurrences of enclosure can be observed and all are associated with the motivic alliance M.A.2 class. Two double decorated enclosures can be located as the linear characteristic of motive M.5C(a). Four single decorated enclosures can be examined in

measure forty, seventy-six, ninety-two, and 122. Three occurrences of pedal note can be examined and all are employed to emphasize the dominant note. Eight occurrences of figures based upon linear chromaticism are identified. Most of them are associated with the chromatically descending passages. In the sole employment of anticipation, located in measure sixty-four, Parker anticipates the tonic chord one beat prior to the expected formal location. It is noted that the occurrence is somewhat ambiguous due to squeak at the end of the measure, consequently, Parker's intended note cannot be clearly identified. Two employments of delayed resolution are found. In the first employment, Parker delays the resolution to the tonic chord one beat after the expected formal location in the eleventh measure of the fifth chorus. In the second employment, the placement of motive M.54 delays the resolution until the second beat of the third measure in the seventh chorus. Two employments of cross-rhythm effect are associated with the occurrences of motive S.M.3. One occurrence of a real sequential pattern can be found in measure 112. Figurations based upon the chromatic real sequential pattern technique occur frequently in this improvisation. Three occurrences can be observed in the similar formal location in the second, seventh, and ninth chorus.

Eight occurrences of motivic alliance are found in this version of *Now's the Time*. In the first occurrence, an instance of allied motives with inter-sectional association, the figure M.A.1A and M.A.2A establish a sectional linkage between the first and second section of the first chorus. The second occurrence is an instance of allied motives with inter-chorus, inter-sectional, and reminiscent association. A detailed discussion of this occurrence is covered in the discussion of Parker's improvisational treatment in this

analysis. In the third occurrence, an instance of allied motives with inter-chorus association, the figure M.A.3A and M.A.3B are located in the fifth measure in the first and seventh chorus, respectively. In the fourth occurrence, an instance of allied motives with inter-chorus functionality, the figures M.A.4A and M.A.4B are employed in the eighth measure of the first and fifth chorus, generating a linkage between these two choruses. In the fifth occurrence, an instance of allied motives with inter-chorus association, Parker employs his signature line in the last section of the first and fifth chorus to create a linear correlation. The sixth occurrence, an instance of allied motives with phrasal and inter-sectional functionality, is the consequence of the employment of motive M.19C in the second chorus. The figures M.A.6A and M.A.6B divide the first section of the chorus into the double two-measure phrasing structure, while the figure M.A.6C generates a sectional linkage with M.A.6A. In the seventh occurrence, an instance of allied motives with inter-chorus association, the figure M.A.7A in the tenth measure of the third chorus is associated with the figures M.A.7B and M.A.7C located in the same formal location in the sixth and ninth chorus. In the ninth occurrence, an instance of allied motives with inter-sectional association, Parker employs motive S.M.3 in the beginning of the first and second section of the fourth chorus to generate linear correspondence.

Thirteen occurrences of harmonic superimposition can be examined in this version of *Now's the Time*. The first occurrence, located in the eighth measure of the first chorus, shows the employment of a chord sequence based on chromatic parallelism. The second occurrence, located in the seventh to tenth measure of the second chorus, displays

an extensive employment of chromatic parallelism. The third occurrence, located in the eighth measure of the fourth chorus, outlines the secondary dominant chord  $V^7/ii$ . The fourth, sixth, tenth, and twelfth occurrence are associated with the *Confirmation* sequence discussed earlier. The fifth occurrence, located in the eighth measure of the fifth chorus, displays a somewhat ambiguous employment of a chord sequence based on chromatic parallelism. As the linear contrast between the chromatic descending chord is weak, it could be perceived as the tritone substitution of the secondary dominant chord  $V^7/ii$ . The seventh occurrence is identified in the eighth measure of the sixth chorus. The figure is closely associated with Bud Powell's *Dance of the Infidels* and can be analyzed as the tritone substitution of the secondary dominant chord  $V^7/ii$  and its related secondary supertonic chord. The eighth occurrence, located in the first section of the seventh chorus, displays Parker's usage of the dominant chord with a raised fifth by employing the figure derived from the C whole-tone scale. The ninth occurrence, located in the fourth measure of the seventh chorus, illustrates the Back Door Progression with the subdominant chord as its targeted harmonic resolution. The eleventh occurrence, located in the eighth measure of the eighth chorus, exhibits the common employment of motive M.A.3(b) to outline the secondary dominant chord  $V^7/ii$ . The thirteen occurrence, located in the seventh and eighth measure of the last chorus, shows the employment of the figures in descending formation using chromatic transposition to outline a chromatic parallelism chord sequence. Additionally, the figures in the ninth and tenth measure of the seventh chorus also display the linear characteristic of the chromatic parallelism.



Three occurrences of harmonic generalization technique can be observed in this version of *Now's the Time*. In the first occurrence, located in the fifth measure of the third chorus, the pitch choice is in favor of the tonic chord with the addition of the blue notes. The second and third occurrences demonstrate how Parker uses the emphases of the blue notes to create linear contrast in the fifth and sixth measure of the chorus.

Four occurrences of descending guideline are found in this version of *Now's the Time*. The first occurrence, D.G.1, functions as the linear structure of Parker's signature line in the last section of the first chorus (Example 292). It is noted that the guideline, which contains no accented non-harmonic tone, outlines the F Major scale.

Example 292. The construction of D.G.1: The single descending guideline with single octave redirection.

Legend:  
 — Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction \*No Reduction Available

The second occurrence, D.G.2, functions as the structural line from measure seventy-three to seventy-five (Example 293). The guideline is initiated from the pitch C5, a comparatively lower note, and is concluded on the pitch B $\flat$ 3. The occurrence of linear delayed resolution is due to the syncopated pitch C4 in the employment of the 3- $\flat$ 9 melodic motion outlined by the pitch F $\sharp$ 4 and E $\flat$ 4.

Example 293. The construction of D.G.2: The single descending guideline with single linear delayed resolution.

——— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction \*No Reduction Available

The third occurrence, D.G.3, serves as the guideline for the improvisational line from measure eighty-eight to eighty-nine (Example 294). This guideline is identical D.G.1 as both line function as the structural lines for Parker's signature line.

Example 294. The construction of D.G.3: The single descending guideline with single octave redirection.

——— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction \*No Reduction Available

The fourth descending guideline in this improvisation, D.G.4, exhibits a comparatively longer construction (Example 295). The guideline is initiated from the pitch Ab5, which is the highest note of the improvisation and consequently exhibits a

stronger descending tendency. After the initiation, the figuration of chromatic parallelism can be observed. The occurrence of linear delayed resolution is due to the linear construction of motive M.3A(b).

Example 295. The construction of D.G.4: The single descending guideline with single linear delayed resolution.

The image shows a musical score for Example 295, consisting of three staves. The top staff is labeled 'Original' and contains a melodic line with various intervals and accidentals. The middle staff is labeled 'Descending Guideline' and shows a smooth, descending curve that follows the general pitch contour of the original melody. The bottom staff is labeled 'Linear Reduction' and shows a simplified version of the melody with straight lines connecting the notes. A legend at the top left indicates that a solid line represents 'Octave Redirection' and a dashed line represents 'Linear Delayed Resolution'. The score is written in a single system with a key signature of one flat and a common time signature.

### *Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch B $\flat$ 4, which represents 10.9% of all 776 attacks, as the dominant pitch in this version of *Now's the Time* (Table 78). Pitch A4, represents 10.0%, pitch C5, represents 9.1%, and pitch F5, which represents 8.5% of all attacks, function as the pitches of secondary importance. The dominant pitch of the blue notes is pitch A $\flat$ 4, which represents 3.4% of all attacks. The lowest pitches, D $\flat$ 3 to E3, which demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies, are seldom employed and represent only 0.1%. The highest pitches, F5 to A $\flat$ 5, that demand the change of the left hand position, are employed occasionally, representing 7.6% of the total attacks. The lowest pitch, D3, and the highest pitch, A $\flat$ 5, generate a range of thirty semitones.

Table 78. Pitch Assortment of Charlie Parker's *Now's the Time*  
in the Version Dated January, 1954

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	44	5.6	71	9.1	115	14.8
1	C#/D $\flat$	0	0.0	18	2.3	29	3.7	47	6.0
2	D	1	0.1	21	2.7	48	6.1	70	9.0
3	D#/E $\flat$	0	0.0	22	2.8	17	2.1	39	5.0
4	E	0	0.0	27	3.4	29	3.7	56	7.2
5	F	3	0.3	66	8.5	34	4.3	103	13.2
6	F#/G $\flat$	0	0.0	11	1.4	12	1.5	23	2.9
7	G	1	0.1	49	6.3	10	1.2	60	7.7
8	G#/A $\flat$	3	0.3	27	3.4	3	0.3	33	4.2
9	A	22	2.8	78	10.0	NA	NA	100	12.8
10	A#/B $\flat$	19	2.4	85	10.9	NA	NA	104	13.4
11	B	10	1.2	16	2.0	NA	NA	26	3.3
Total								776	

The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 14.8% of all 776 attacks. The pitch-class integers of secondary importance are pitch-class 10, represents 13.4%, pitch-class 5, represents 13.2%, and pitch-class 9, which represents 12.8% of the total attacks. Pitch-class 3, represents 5.0%, pitch-class 8, represents 4.2%, and pitch-class 11, which represents 3.3%, collectively display 12.6% of all 776 attacks and help to enhance the tonal color through their quality as blues notes.

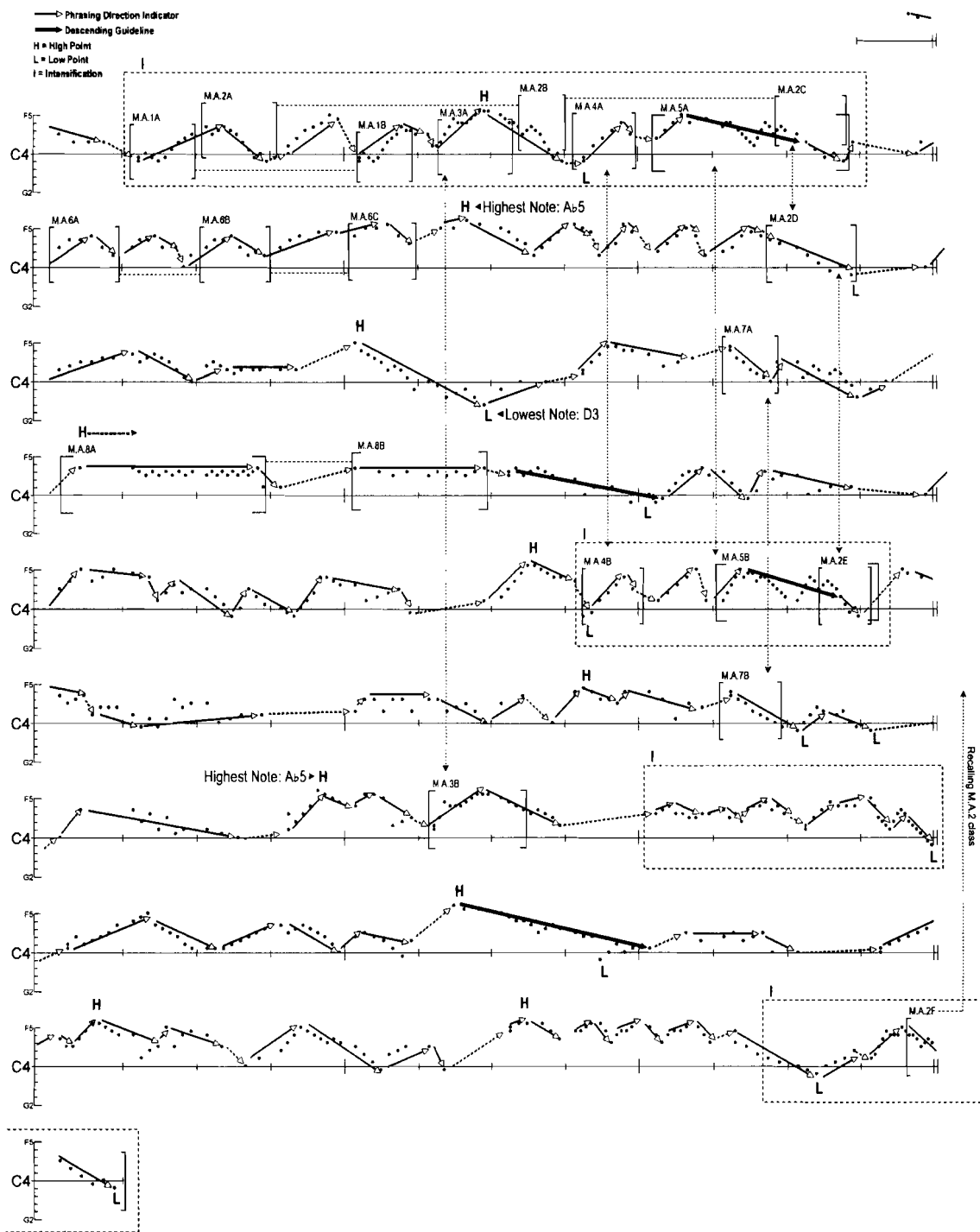
### ***Phrasing Structure***

Nine models of phrasing direction can be observed in this version of *Now's the Time* (Graph 19). It is noticeable that most of the motivic alliance classes are introduced in the first chorus, setting up the overall organization. The intensification section can be observed throughout the model in the first chorus. The initiation of the model is marginally anticipated. M.A.1A marks the beginning of the intensification section and is followed by the construction of an undulating line. The high point is reached in the sixth measure of the chorus and the phrasing direction rapidly descends afterward toward the low point in the eighth measure. Parker's signature line occupies the last section of the chorus and exhibits an overall descending tendency toward the end of the chorus. A detailed examination of the various employments of motivic alliance is annotated in the associated discussions in this analysis.

In the second chorus, the model is initiated with M.A.6A and M.A.6B, generating a double two-measure phrasing with the short undulating line. The high point, the pitch  $A\flat_5$ , which is also the highest note in this improvisation, is introduced in the sixth measure of the chorus and is followed by a sequence of short arched lines. M.A.2D, employed at the end of chorus leads the phrasing direction to reach the low point in the eleventh measure.

In the third chorus, the model begins with a long undulating line which is followed by stationary phrasing at the end of the first section. The phrasing direction abruptly jumps to the high point in the fifth measure of the chorus and descends toward the low point, the pitch  $D_3$ , which is also the lowest note of the improvisation. It is

Graph 19. Illustration of phrasing directions of Charlie Parker's *Now's the Time* in the version dated January, 1954.



noticeable that the phrasing direction changes dramatically from the high point to the low point within two measures. The phrasing level ascends in the eighth measure and an overall descending tendency can be found in the last section of the chorus.

In the fourth chorus, the model is initiated with the high point which becomes an overall pedal note throughout the chorus as it reappears extensively in the chorus. It is noticeable that the phrasing direction appears to be stationary in the first half of the chorus. A short descending guideline leads the phrasing direction toward the low point at the beginning of the ninth measure. The construction of a short undulating linear structure can be found in the last section of the chorus.

In the fifth chorus, the model begins with an irregular phrasing direction. The high point is reached in the seventh measure of the chorus and is followed by abrupt changes of phrasing level in the eighth and ninth measure. The last section is dominated by an overall descending tendency toward the end of the chorus.

In the sixth chorus, the model is initiated with a line that is comparatively lower in register. A stationary phrasing direction can be found in the fifth and sixth measure. The high point is introduced in the eighth measure and the low point is reached twice in the last section of the chorus.

In the seventh chorus, the model starts with a long descending line toward the third measure of the chorus. The phrasing direction quickly ascends to the high point, the pitch Ab5, which is also the highest note of the improvisation. The intensification section can be observed throughout the second half of the chorus. Short arched lines are employed in the ninth and tenth measure. The construction of a undulating line can be

found in the last two measures of the chorus with descending tendency toward the low point at the end of the twelfth measure.

In the eighth chorus, the model begins the construction of a long undulating line which ends at the fifth measure. The phrasing direction abruptly ascends to introduce the high point, the pitch  $A\flat_5$ , which is also the highest note of the improvisation, in the sixth measure of the chorus. The long descending guideline leads the phrasing direction to descend toward the ninth measure. The model concludes relatively early in the middle of the last section.

In the ninth chorus, similar to the fifth chorus, the model is initiated with a phrase of irregular structure with the introduction of the high point at the first measure. Starting from the seventh measure, short arched lines are employed as a sequence which end in the ninth measure. It is noted that the high point reappears at the beginning of the sequence. A short intensification section can be found in the last section of the chorus. The last phrase leads toward the low point of the chorus to conclude the improvisation.

### ***Information of the Graphic Analysis***

The graphic analysis contains the transcription of the broadcast recording of Parker's *Now's the Time* performed on January, 1954 in the concert key. The length of the introduction section that is indicated in the graphic analysis is approximate as the recordist might start to record the performance in the middle of the introduction. It is noted that the treatment of pedal point by the bassist in the introduction section is omitted. The entire transcription comprises 294 measures, approximately four choruses



of the theme and nine choruses of improvisation, of Parker's treatment of *Now's the Time*.

# NOW'S THE TIME

January 1954 (exact date unknown) Hi-Hat Club Boston

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

♩ = 170 Introduction

Piano, bass, and drum

F Theme

B<sup>b</sup> F

G7(b9) C7 F7

F

B<sup>b</sup> F

G7(b9) C7 F7

**I**

F Improvisation S.M.1 31 32

Motivic Alliance [M.A.1A] Motivic Alliance [M.A.2A] M.2B (diminution) F7 33 34

B<sup>b</sup> Motivic Alliance [M.A.1B] B<sup>b</sup>7 Motivic Alliance [M.A.3A] M.1A + M.6A(a) M.4C(a) + M.4D(a) F Motivic Alliance [M.A.2B] M.2B (diminution) Ab<sup>m</sup>7 Motivic Alliance [M.A.4A] 35 36 37 38

D the single descending guideline with single octave redirection D.G.1 The employment of the chromatic parallelism

G<sup>m</sup>7 Motivic Alliance [M.A.5A] M.5C(a) + M.3A(a) + M.2B Motivic Alliance [M.A.2C] 39 40 41 42

**II**

F7 Motivic Alliance [M.A.6A] M.19C Motivic Alliance [M.A.6B] 43 44 45 46

B<sup>b</sup> F7 Am7 Ab<sup>m</sup>7

Motivic Alliance [M.A.6C] 47 48 49 50

G<sup>m</sup>7 G<sup>b</sup>m7 F The employment of the chromatic parallelism C.R.S.P. H.S.2

51 52 Motivic Alliance [M.A.2D] 53 54

**III**

F7 M.4B(b) + M.2B 55 56 57 58

B<sup>b</sup>7 M.21(b) M.10(a) F M.1A + M.4E(a) 59 60 61 62 63 64 65 66 67

H.G.1 The employment of the blues scale L.C.

**Gm7** **Eb7** **F**

M.10(a) Motivic Alliance [M.A.7A] A.T. I.M.

**F** Motivic Alliance [M.A.8A] P.N. C.R. **F** **D7(9)** D.G. 2 The single descending guideline

**Bb7** Motivic Alliance [M.A.8B] S.M.3 P.N. C.R. H.G. 2 The employment of the blues scale **Gm7** **Bb** **Eb7** **F** M.2B [cell motive] I.M. H.S. 3 The employment of the secondary dominant

**F** **Em7(b9)** **A7** **Dm7** **G7** **Cm7** **F7** M.3A(b) b9 D.E.C. H.S. 4 The employment of Confirmation sequence L.C.

**Bb7** **F** **Am7** **Abm7** Motivic Alliance [M.A.4B] L.C. H.S. 5 The employment of the chromatic parallelism

**Gm7** **C7** **F** Motivic Alliance [M.A.4B] M.5C(a) + M.3A(a) + M.2B D.E.C. D.E.C. D.R. Motivic Alliance [M.A.2E] E.C.

**F** **Em7** **A7(b9)** **Dm7** **G7b13** ( **Cm7** **F7** ) M.10(a) I.M. D.E.C. H.S. 6 The employment of Confirmation sequence

Bb7 F Ebm7 Ab7

S.M. 4

R.P.

H.G. 3

Gm7 The employment of the blues scale C7

F7

The employment of the tritone substitution of secondary dominant and its related supertonic

H.S. 7

Motivic Alliance [M.A.7B]

M.20(a) [partial fraction]

F Caug F Ebm7 A#7

103

M.54

H.S. 8

D.R.

The employment of the dominant chord with raised fifth

H.S. 9

The employment of Back Door Progression

Bb7 F

M.10(a)

Motivic Alliance [M.A.3B]

M.4C(a) + M.4D(a)

L.C.

I.M.

107

(Dm7) G7(b9) F

C.R.

C.R.S.P.

R.S.P.

M.1A + M.6A(a)

111

F Em7(b9) A7 Dm7 G7 Cm7 F7

M.2B

H.S. 10

The employment of Confirmation sequence

I.M.

Bb Bb7 D7(b9)

The single descending guideline with single linear delayed resolution

D.G. 4

M.2B [cell motive]

M.3A(b)

I.M.

H.S. 11

D.E.C.

The employment of the secondary dominant

Gm7 C7 F

122

R.P.

124

125

126

126

F Em7(b5) A7b13 Dm7 G7 Cm7 F7

IX 127 128 129 130

H.S. 12  
The employment of Confirmation sequence

I.M.

Bb7 Am7 Ab7

131 132 133 134

C.R.S.P.

H.S. 13  
The employment of the chromatic parallelism

Gm7 C7(b9) F

135 136 137 138

Motivic Alliance [M.A.7C]

M.1A + M.6A(a)

L.C.

Motivic Alliance [M.A.2F]

139 140

M.2B [diminution]

E.C.

59

trumpet solo by Herbie Williams

185 267 270

48

23

piano solo by Rollins Griffith

bass solo by Jimmy Woode

F F7

Theme 271 272 273 274

M.2B

I.M.

I.M.

Bb F

275 276 277 278

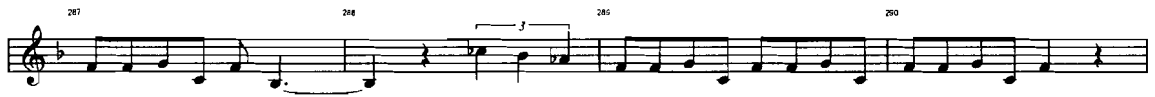
G7(b9) C7 F7

279 280 281 282

F

B $\flat$ 

F

G7( $\flat$ 9)

C7

F7



*Version 22: January 23, 1954*

As with the previous version, this recorded version of *Now's the Time* documents Parker's performance at the Hi-Hat club in Boston, Massachusetts. These two performances of *Now's the Time* probably took place as part of the same engagement when Parker was featured at the Hi-Hat club from 18<sup>th</sup> to 24<sup>th</sup> of January, 1954 with the identical rhythm section. In this version, drummer Marquis Foster, who participated in the previous version, was replaced by George Solano. Young tenor saxophonist Jay Migliori also joined the Hi-Hat All Stars and was "clearly not over-awed by being on the same stand as Bird."<sup>182</sup> Additionally, this performance of *Now's the Time* was probably used to open the broadcast session hosted by Symphony Sid Torin. Symphony Sid's brief discussion pertaining to the personnel of the band after the performance validates this supposition. It is also noticeable that Symphony Sid's show lasted approximately twenty minutes; the inclusion of *Now's the Time* seems to reflect its importance in Parker's repertory. Additionally, other associated discussions relating to the session are presented in the analysis of the previous version.

***Information about the Track***

This complete version of *Now's the Time*, which is the last surviving version of Parker's performance on the composition, preserves nine minutes and fourteen seconds of

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<sup>182</sup>Jordi Pujol, "Bird in Boston," liner note in *Bird in Boston: Charlie Parker Live at the Hi-Hat 1953-54, Vol. 2*, Fresh Sound FSCD-1007, 1991, compact disc. Interestingly, Jay Migliori later became an original member of Supersax, which debuted in 1972 at Donte's in North Hollywood in Leonard Feather, *The Pleasures of Jazz: Leading Performers on Their Lives, Their Music, Their Contemporaries* (New York: Horizon Press, 1976), 58.



Parker's music.<sup>183</sup> The track begins directly with the theme of *Now's the Time*. The first measure of the theme is imperceptible and the volume adjustment has to be adjusted in order to hear the passage. As the theme can be heard clearly from the second measure of the theme, this undocumented issue might be caused by a mechanical problem when operating the recording equipment during the session. After two choruses of the theme, tenor saxophonist Jay Migliori launches into a lengthy ten-chorus improvisation at the point of thirty seconds of the track. Trumpeter Herbie Williams' initiation of his seven-chorus improvisation can be observed at the point of two minutes and fifty-nine seconds of the track. Parker's eight-chorus improvisation can be heard from the point of four minutes and forty-one seconds of the track. Pianist Rollins Griffith's five-chorus improvisation is launched at the point of six minutes and thirty-nine seconds of the track. The initiation of Jimmy Woode's three-chorus improvisation, accompanied by Griffith, can be examined from the point of seven minutes and fifty-three seconds. At the point of eight minutes and twelve seconds of the track, the pitch C5, possibly produced by one of the horn players in the session as a sound effect, can be observed. The thematic reentrance session starts from the point of eight minutes and thirty-six seconds of the track. The audio quality of the track is above-average. Although better audio quality might prove useful in transcribing some blurry passages in Parker's rapid double-time section, the overall quality is acceptable. The general information and the personnel data of this version are listed in detail in the following table (Table 79).

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<sup>183</sup>Parker, *Bird in Boston: Charlie Parker Live at the Hi-Hat 1953-54, Vol. 2*.

Table 79. General Information and Personnel Data of Charlie Parker's *Now's the Time* in the Version Dated January 23, 1954

Source of Transcription		Information of Session	
Source	FSCD-1007	Date of Session	1954.01.23
Source Format	Compact disc	Recording Site	Hi-Hat club
Release Year	1991	Location	Boston
Running Time	9:14	Announcer	Symphony Sid Torin
Condition	Broadcast recording		
Status	Complete		
Label	Fresh Sound		
Musicians			
Alto Saxophone	Charlie Parker		
Tenor Saxophone	Jay Migliori		
Trumpeter	Herbie Williams		
Piano	Rollins Griffith		
Bass	Jimmy Woode		
Drum	George Solano		
General Treatments			
Introduction	NA		
Theme	Alto saxophone, tenor saxophone, and trumpet (12 mm. x 2)		
Order of Improvisation	Tenor saxophone, trumpet, alto saxophone, piano, and bass		
Trade Four	NA		
Reentrance of the Theme	Alto saxophone, tenor saxophone, and trumpet (12 mm. x 2)		

### *Annotation of the Performance*

Similar to the previous version, Parker's treatment of the theme is relatively conventional. The noticeable difference pertaining to the thematic treatment in this version of *Now's the Time* is the modification of the elemental motive (Example 296).

The pitch C4 in the original elemental motive of the theme is replaced with the pitch E4 and this alternation is used throughout all thematic choruses. The modified version of the elemental motive also appears as a thematic elaboration in measure 424 to expand upon the construction of the original thematic material.

Example 296. The modification of the elemental motive and its usage in the thematic elaboration in the twenty second version of *Now's the Time*, mm. 421-424.

The image shows a musical staff in treble clef with a key signature of one flat (B-flat). The staff is divided into four measures, numbered 1 through 4. Measure 1 is labeled '(Formal Location)' and contains the 'Elemental Motive' starting on a circled '421' and a note 'F'. A dashed box encloses the first measure. Measure 2 is a continuation of the motif. Measure 3 is a continuation. Measure 4 is labeled 'Thematic Elaboration by Repeating the Elemental Motive' and shows the motif repeated. A dashed line connects the start of measure 1 to the start of measure 4. The staff contains eighth and quarter notes with rests.

In addition, this modification could be reflecting the growing popularity of *The Hucklebuck*. *The Hucklebuck*, first recorded in 1949 by Paul Williams, is a Rhythm and Blues number containing thematic material closely resembling Parker's *Now's the Time*. As variations of the elemental motive of *Now's the Time* are used in versions of *The Hucklebuck*, Parker may have imitated one of the variations to express the irony.<sup>184</sup>

The insertion of the improvisational line in the thematic chorus also occurs in measure 435 to 436 (Example 297). It is noticeable that this elaboration has been adopted by Parker as one of the standard thematic elaborations in *Now's the Time*.

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<sup>184</sup> Associated discussions pertaining to the relationship between Parker's *Now's the Time* and *The Hucklebuck* are presented in chapter three in this study.

Example 297. The insertion of the improvisational line as the thematic elaboration in the twenty second version of *Now's the Time*, mm. 433-436.

Version No. 22

Unlike other versions of *Now's the Time*, Parker does not hold the position as the first soloist in this version. Young tenor saxophonist Jay Migliori is the first improviser in this version of *Now's the Time*. This arrangement might suggest that Parker intended to encourage the talented young musician. Parker's positive comments about Migliori's abilities after the performance serves as confirmative evidence. Trumpeter Herbie Williams improvises after Migliori's lengthy solo and Parker launches his eight-chorus improvisation after Williams. Several plausible explanations can be formulated as to this arrangement. However, it is likely that Parker intends to avoid a direct comparison between his performance and young Migliori's.

The opening chorus of Parker's improvisation is interesting and provides a rare glimpse as to his improvisational treatment under the condition discussed in the previous paragraph. Jazz scholar Lawrence Koch cites Parker's opening treatment as "a strange-sounding first chorus."<sup>185</sup> Koch's comment is concerning Parker's treatment of the first eight measures of the first improvised chorus (Example 298). Parker does not initiate his improvisation until the second measure of the chorus, as he opts to leave some space to

<sup>185</sup>Koch, *Yardbird Suite*, 297.

generate the boundary between Williams's and his own improvisation. The pitch B $\flat$ 4 is employed to initiate the improvisation in the second measure of the chorus. The extensive usage of quarter-note triplets can be observed. In measure 234, a common figure based upon the melodic contour of motive M.16A(a) can be found. The compound melody effect can be examined in the seventh and eighth measure. It is also noted that Parker shifts back to the common Bebop idiom in the last section of the chorus.

Example 298. The treatment of the opening chorus by Charlie Parker in the twenty second version of *Now's the Time*, mm. 229-236.

Version No. 22

Started from the second chorus of the improvisation, Parker's improvisational treatment is exemplary of the modern jazz idiom (Example 299). He employs formulas that are commonly associated with the fifth and sixth measure of the twelve-bar blues form as the opening figuration. The figure A1, initiated with motive M.21(b), is employed in the second and the third measure of the chorus. The pitch A $\flat$ 4 and E $\flat$ 4 can be analyzed as the blue notes. This figure reappears as the figure A2 in the seventh chorus to satisfy the harmonic motion of the subdominant chord in the fifth and the sixth measure of the chorus, which is the common formal location for the figure of this class.

It is noticeable that Parker manipulates the figure to clearly outline a B-flat dominant seventh chord in measure 305. In measure 307, the figure also displays Parker's ability to manipulate motivic formulas. The figure B1 is associated with motive M.10(a). The last three pitches in the figure B1 are treated with the octave displacement technique.

Significantly, the figure B1 is preceded with the figure B2 that resembles the melodic contour of motive M.20(b) [partial fraction], which is occasionally paired with motive M.10(a). For example, the opening statement in the ninth version of *Now's the Time* demonstrates such usage. The employment of the figure B1 and B2 is evidently associated with this linear design.

Example 299. The motive manipulation technique employed by Charlie Parker in the twenty second version of *Now's the Time*.

Version No. 22 (241) F7 R.P. Figure A1

Version No. 22 (304) Cm7 F7 Bb7 Equivalence of Motive M.20(b) (partial fraction) Figure B2 F Am7 Figure B1 Octave Displacement of Motive M.10(a)

Parker's improvisational figures in measure 245 to 248, the fifth to the seventh measure of the second chorus, reappear in the same formal location in the following chorus (Example 300). The allied motives create an inter-chorus linkage between the second and the third chorus and the employments are collectively labeled as the motivic alliance M.A.2 class. The significance of the M.A.2 class is partially attributable to the

large linear construction that spans approximately three measures. Furthermore, diverse improvisational treatments in the surrounding passages also avoid the monotonous repetition when generating linear coherence with the large-scale recurrent motives.

Example 300. The employments of the motivic alliance M.A.2 class by Charlie Parker in the twenty second version of *Now's the Time*.

(Formal Location)

5. 6. 7. 8.

Version No. 22 (245) B $\flat$  Motivic Alliance [M.A.2A] F D7(b9)

Version No. 22 (257) B $\flat$  Motivic Alliance [M.A.2B] F7

Parker's treatment from measure 250 to 254 is noteworthy. After the long improvisational line based upon the Bebop idiom ends in measure 249, Parker employs a figure that displays the linear characteristics of older idioms in measure 250 to 252 (Example 301). The succeeding phrase in measure 253 to 254, which also displays a similar stylistic trait of older idioms, exhibits linear design that creates a continuous impression from the previous phrase. The pitch F4 in measure 251 marks as the starting point for the descending linear structure and links to the pitch E4 in measure 253. The descending tendency is maintained throughout the first and the second measure of the third chorus. Consequently, the linear boundary between the second and the third chorus is indistinct, generating a merged construction between these two choruses.

Example 301. The merged linear construction between the second and the third chorus in the twenty second version of *Now's the Time*.

Version No. 22

Merging the 2nd and 3rd Chorus

249

E m7 C7 F

F7 Ebm Ab7

I.M. I.M. D.E.C.

Parker employs an improvisational line with a strong emphasis upon linear chromaticism in measure 273 to 275, the last section of the fourth measure. The line reappears in the sixth and the eighth chorus to generate the employment of the motivic alliance M.A.5 class (Example 302).

Example 302. The employment of the motivic alliance M.A.5 class in the twenty second version of *Now's the Time*.

Version No. 22

Motivic Alliance [M.A.5A]

273

G m7 C7 F

A1

Version No. 22

Motivic Alliance [M.A.5B]

293

Bb7 Am7 Abm7

A2

Version No. 22

Motivic Alliance [M.A.5C]

321

G m7 C7 F

A3

I.M. D.E.C.

M.A.5A is first recalled by M.A.5B in the middle section of the sixth chorus, weakening the inter-chorus construction as the figures occur in the different formal locations. M.A.5C is employed at the end of the eighth chorus as the concluding line of



the improvisation, displaying both the inter-chorus and reminiscent functionality. Additionally, M.A.5A and M.A.5B are concluded with the figure A1 and A2 that share identical melodic contours. It is noticeable that Parker also frequently employs this figure to conclude the improvisational lines in the previous version of *Now's the Time*. For example, the figure occurs with all associated employments of the M.A.2 class in the previous version in its diminution form.

Similar to the previous version of *Now's the Time*, Parker extensively superimposes the *Confirmation* sequence in this improvisation (Example 303). This employment exhibits Parker's advancement in approaching improvisation with sophisticated harmonic sequences. It is noted that this superimposition occurs in the first four-measure section of the last three choruses. Parker's employment of this superimposition also occurs in the second half of his improvisation in the previous version. Further, the linear designs of the three occurrences of the superimposed *Confirmation* sequence are identical, consequently generating the inter-chorus linear correspondences. The figures also compare favorably to the treatments in the previous version. The similarities relating to linear treatments of the superimposition based upon the *Confirmation* sequence in both versions function as the indirect evidence to indicate a comparatively short time gap between these two performances.<sup>186</sup>

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<sup>186</sup>In Parker's *Now's the Time*, recurrent treatments often occur in consecutive versions performed within a short period of time.

Example 303. The figures based upon the superimposed *Confirmation* sequence in the twenty second version of *Now's the Time*.

The image displays three staves of music, each labeled 'Version No. 22'. The first staff starts at measure 289, the second at 301, and the third at 313. A vertical dashed line labeled '(Formal Location)' is at the beginning of each staff. The music is in 4/4 time with a key signature of one flat. Harmonic analysis is provided above the notes, including chords like F, Em7(b5), A7(b9), Dm7, G7(b13), Cm7, and F7. Motivic Alliances [M.A.7A], [M.A.7B], and [M.A.7C] are indicated. Performance markings include triplets (3) and I.M. (Imitation).

Parker's treatment in measure 313 to 320 in this version of *Now's the Time* is identical to the passages in the previous version (Example 304). This occurrence further supports the assumption that these two performances might have taken place in the same period. Additionally, the replication not only displays the recurrences of the improvisational lines, but also exhibits the same large-scale improvisational design. The superimposition based upon the *Confirmation* sequence can be observed in the first four measures of the chorus in both versions. The large-scale motive S.M.4 can be found in the fifth to the sixth measure of the chorus. Moreover, the *Dance of the Infidels* figure can be found in the eighth measure of the chorus in both versions.

Example 304. The comparison of the identical treatments in the twenty-first and the twenty second version of *Now's the Time*.

(Formal Location)

1. 2. 3. 4.

Version No. 21

Version No. 22

(Formal Location)

5. 6. 7. 8.

Other musicians' improvisations also exhibit a high level of musicianship. Young tenor saxophonist Jay Migliori is the first soloist in this version of *Now's the Time* and he performs a lengthy ten-chorus improvisation. Some of Parker's swing-oriented passages in this version of *Now's the Time* might be the musical response to Migliori's improvisation mainly based upon older idioms. Jazz scholar Lawrence Koch comments that "Migliori comes from Lester Young via Stan Getz, and his sound is refreshing, especially in the higher register of the horn."<sup>187</sup> He also skillfully quotes the Polonaise in A-flat Minor, Op. 53 by Frédéric François Chopin which can be observed at the point of two minutes and forty-two seconds of the track.

Trumpeter Herbie Williams and bassist Jimmy Woode both contribute some outstanding improvisational choruses. Pianist Rollins Griffith's improvisation is most

<sup>187</sup> Ibid.

thought-provoking. His opening chorus is developed from motive M.21(b) which Parker employs in the second chorus of his improvisation in this version of *Now's the Time*. Griffith also displays his ability to handle Parker's complex *Confirmation* chord sequence. Koch cites that "later in Parker's solo, pianist Griffith initiates the *Confirmation* chords rather than following them."<sup>188</sup> In his improvisation, he also improvises based upon an altered version of the *Confirmation* sequence from the point of seven minutes and twenty-three seconds of the track.

Recorded performances from the same session also contain some remarkable treatments. In *Out of Nowhere*, Parker quotes the opening figure from *Misty* at the point of two minutes and fifteen seconds of the track. Significantly, Parker also uses the same quote as the concluding figure in the coda. A phrase, which can be observed at the point of two minutes and seventeen seconds of the track, is attention-grabbing as it later appears in the ninth measure of *Tenor Madness* composed by tenor saxophonist Theodore "Sonny" Rollins. Noticeably, Parker employs motive M.2B as the concluding figure of his improvisation. The thematic chorus of *My Little Suede Shoes* displays a similar harmonization technique as employed in the performance of the same selection from the session that produced the previous version of *Now's the Time*. Additionally, Migliori quotes the *Hucklebuck* at the point of three minutes and twenty-four seconds of this track. This treatment appears to be ironic as Paul Williams' *Hucklebuck*, which was based upon Parker's *Now's the Time*, gained great popularity when it was released in 1949. On the

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<sup>188</sup>Ibid.

other hand, Parker's *Now's the Time* was only recognized in the circle of modern jazz musicians.

### *Selected Motives*

Parker employs thirty selected motives in this version of *Now's the Time*, including M.1A + M.4E(a), M.1A + M.6A(a), M.2B, M.2B [cell motive], M.3A(a), M.3A(c), M.4C(a) + M.4D(a), M.5C(a), M.10(a), M.16A(a), M.20(b) [partial fraction], M.21(b), M.5C(a) + M.3A(a) + M.2B, M.19C, and S.M.4 (Table 80). Two occurrences of motive M.1A + M.4E(a) are found as the initiating figure in the last section of the fourth and the eighth chorus. One isolated occurrence of motive M.1A + M.6A(a) can be found in measure 258 to 259 in the diminution form. Two occurrences of motive M.2B are employed as the opening figure of the fourth and eighth chorus. Motive M.2B [cell motive] occurs frequently and five occurrences of it can be identified. Three occurrences of motive M.3A(a) are found in this version of *Now's the Time*. The first occurrence is employed to outline the secondary dominant chord  $V^7/ii$  in the eighth measure of the second chorus. The last two occurrences are used to outline the dominant chord in tenth measure of the chorus. Two occurrences of motive M.3A(c) are associated with the superimposition of the *Confirmation* sequence. Additionally, the figure in measure 302 can also be labeled as a prolonged version of motive M.3A(c). The first two beats of measure 302 can be analyzed as an occurrence of motive M.11A which prolongs the first half of motive M.3A(c).

Table 80. List of Selected Motives of Charlie Parker's *Now's the Time*  
in the Version Dated January 23, 1954

Motive	Location(s)	Occurrence(s)
M.1A + M.4E(a)	mm. 273, 321	2
M.1A + M.6A(a)	mm. 258-259	1
M.2B	mm. 266, 312-313	2
M.2B [cell motive]	mm. 274, 283, 294, 299, 322	5
M.2B [diminution]	NA	0
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 248, 261, 298	3
M.3A(b)	NA	0
M.3A(c)	mm. 290, 314	2
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	mm. 246, 259	2
M.5C(a)	mm. 261	1
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	mm. 267, 291, 303, 315	4
M.12A(a)	NA	0
M.16A(a)	mm. 234	1
M.20(b) [partial fraction]	mm. 270	1
M.21(b)	mm. 241, 242, 304	3
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. 285-287	1
M.19C	mm. 277-280	1
M.40B(a)	NA	0
M.54	NA	0
S.M.3	NA	0
S.M.4	mm. 316-319	1
S.M.5	NA	0
Total		30

Two associated occurrences of motive M.4C(a) + M.4D(a) are found as the linear component of the M.A.2 class. One occurrence of motive M.5C(a) is found in measure 261 which is paired with one occurrence of motive M.3A(a) to generate an incomplete version of Parker's signature line. Four occurrences of motive M.10(a) are found as the concluding figure of the associated improvisational lines. The sole occurrence of motive M.16A(a) is employed in the fifth measure of the first chorus. The appearance of this motive in the first chorus is striking, as it is the only instantly recognizable motive from the list of the selected motives in the first eight measures of the improvisation. An isolated motive M.20(b) [partial fraction] is located in measure 270. Three occurrences of motive M.21(b) are identified in this improvisation. The first two occurrences are employed consecutively in the first section of the second chorus. In the large-scale motive category, Parker's signature line occurs once in the last section of the fifth chorus. Motive M.19C is used to open the fifth chorus, while motive S.M.4 is found in the fifth to the seventh measure of the chorus, the location in which the motive of this class commonly occurs.

### ***Figurations and Improvisatory Elements***

A total of seventy-four figurations and elements of the improvisation can be found in this version of *Now's the Time* (Table 81). Two occurrences of 3- $\flat$ 9 melodic motion are found, serving as the linear structure for the figures based on the motive M.3A class. The inverted mordent is used extensively in this version as twenty occurrences of associated with figures are identified. Six occurrences of enclosure can be observed and

Table 81. List of Selected Figures and Elements of Charlie Parker's *Now's the Time* in the Version Dated January 23, 1954

Abbreviation	Location(s)	Occurrence(s)
3-b9	mm. 248, 261, 290, 302, 314	5
T.S.	NA	0
I.M.	mm. 234, 247, 249, 254, 256, 257, 266, 269, 274, 283, 286, 290, 294, 299, 301, 309, 311, 313, 314, 322	20
E.C.	mm. 238, 270, 275, 287, 295, 311	6
D.E.C.	mm. 256, 261, 261, 285, 286, 290, 302, 306, 314	9
P.N.	mm. 297-298, 323-325	2
L.C.	mm. 246, 259, 273-274, 293-294, 321	5
A.T.	mm. 260	1
D.R.	mm. 257	1
C.R.	NA	0
R.P.	mm. 241/242, 317/317/318	2
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 239/275/295/311, 245-247/257-259, 261/286, 265/312-313, 273-274/293-294/321-322, 277/279/281, 290-291/301-303/314-315	7
H.S.	mm. 248, 255-256, 284, 290-292, 295-296, 302-304, 307-308, 314-316, 320	9
H.G.	mm. 317-318	1
D.G.	mm. 246-249, 273-275, 285-287, 293-295, 297-299, 321-323	6
Total		74

four of them are associated the motivic alliance M.A.1 class. Two occurrences of double decorated enclosure can be found in measure 261 and measure 285 to 286. Three of out five figures of single decorated enclosure are associated with the superimposition of the *Confirmation* sequence. Two instances of pedal note can be found. The second occurrence is interesting as Parker repeatedly emphasizes the dominant tone to conclude



his improvisation in last two measures of the eighth chorus. All occurrences of linear chromaticism emphasize the descending chromatic line and three of them are associated with the motivic alliance M.A.5B. One occurrence of anticipation technique is located in measure 260 where Parker anticipates the supertonic chord one beat ahead of its expected formal location. Additionally, the occurrence of motive M.2B at the end of the seventh chorus can also be observed as an example of anticipation technique. The figure does not generate conflict with the underlying harmonic syntax of the twelve-bar blues form.

However, as the formal location of this figure is approximately one measure ahead of its common installation and it is employed across the formal boundary between the associated choruses, the perception of anticipation is established. The sole unambiguous occurrence of delayed resolution technique can be examined in measure 257 where Parker utilizes a decorated enclosure to delay the linear resolution to the subdominant chord.

Two occurrences of repetitive pattern are identified. The first occurrence is found in the first section of the second chorus where Parker consecutively employs motive M.21(b).

The second occurrence is located in measure 317 to 318 as the linear characteristic of motive S.M.4.

Seven occurrences of motivic alliance can be 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 in the eleventh measure of the first chorus reappears as the figure M.A.1B and M.A.1D in a similar formal location in the sixth and seventh chorus. The figure M.A.1C is employed in the seventh measure of the sixth chorus. As its formal location differs from other figures in the same motivic alliance class, its inter-

chorus functionality is consequently weakened. In the second occurrence, an instance of allied motives with inter-chorus association, the figure M.A.2A in the middle section of the second chorus is linked to the figure M.A.2B in a similar formal location of the following chorus. As the linear construction of this motivic alliance class spans over three measures and its occurrences are found consecutively in the second and the third chorus of the improvisation, the linear association established by this employment is quite strong. In the third occurrence, an instance of allied motives with inter-chorus functionality, the figure M.A.3A in the ninth measure of the third chorus is affiliated with M.A.3B in the same formal location of the fifth chorus. In the fourth occurrence, an instance of allied motives with inter-chorus association, the figure M.A.4A in the first section of the fourth chorus is recalled by the figure M.A.4B in the same formal location of the eighth chorus. It is noted that M.A.4B is introduced in the twelfth measure of the seventh chorus, weakening the inter-chorus linkage to some extent. The fifth occurrence is an instance of allied motives with inter-chorus association. The detailed construction of this particular motivic alliance class is presented earlier in the associated discussions in this analysis. The sixth occurrence is the only instance of allied motives to display both phrasal and inter-sectional functionality in this improvisation. The figure M.A.6A and M.A.6B generate a double two-measure phrasing in the first section of the fifth chorus, while the figure M.A.6C is linked to M.A.6A to construct a sectional association. In the seventh occurrence, an instance of allied motives with inter-chorus association, Parker employs identical figures to outline the *Confirmation* sequence in the first section of the sixth, seventh, and the eighth chorus.

Nine occurrences of harmonic generalization technique are found in this version of *Now's the Time*. In the first occurrence, located in the eighth measure of the second chorus, Parker employs motive M.3A(a) to outline the secondary dominant chord  $V^7/ii$ . The second occurrence, found in the third and fourth measure of the third chorus, displays a prolonged installation of the Back Door Progression targeting the subdominant chord in the fifth measure. The third occurrence, located in the eighth measure of the fifth chorus, is somewhat ambiguous due to the limited material employed in the associated measure. The presented pitch selection suggests the presence of a superimposed secondary dominant chord  $V^7/ii$ . The fourth, sixth, and eighth occurrence are associated with the superimposition of the *Confirmation* sequence. The fifth occurrence, found in the seventh and eighth measure of the sixth chorus, displays a chromatic descending chord sequence. It is noted that the harmonic implication of the figure in the seventh measure of the chorus is somewhat equivocal, while the figure in the eighth measure is commonly employed by Parker to outline a chromatic parallelism sequence. The seventh occurrence, located in the seventh and eighth measure of the seventh chorus, also exhibits Parker's treatment when superimposing chromatic parallelism chord sequences. The ninth occurrence, found in the eighth measure of the eighth chorus, is associated with Bud Powell's *Dance of the Infidels*, outlining the tritone substitution of the secondary dominant chord and its related supertonic chord. One occurrence of harmonic generalization can be found in the fifth and the sixth measure of the eighth chorus. Parker repeatedly emphasis on the blue note pitch  $C\flat_5$  to create linear contrast.

Six occurrences of the 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 246 to 249 (Example 305). The occurrence of the octave redirection is due to the linear construction of motive M.3A(a). It is noticeable that this guideline contains two occurrences of inverted mordent in the same pitch location.

Example 305. The construction of D.G.1: The single descending guideline with single octave redirection.

Legend:  
 ——— Octave Redirection  
 ..... Linear Delayed Resolution

Original  
 Descending Guideline  
 Linear Reduction

The second occurrence, D.G.2, functions as the structural line from measure 273 to 275 (Example 306). This is a comparatively short guideline, featuring a descending chromatic line in the first half. Similar constructions can be found in D.G.4 and D.G.6, as they function as the structural lines to the allied motives that display the identical linear construction.

Example 306. The construction of D.G.2: The single descending guideline.

— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction

The third occurrence, D.G.3, serves as the guideline for the partial improvisational line from measure 285 to 287 (Example 307). The guideline spans Parker's signature line which, unlike its common installation, is not employed as an independent phrase in this occurrence.

Example 307. The construction of D.G.3: The single descending guideline with single octave redirection.

— Octave Redirection  
 ..... Linear Delayed Resolution

Original

Descending Guideline

Linear Reduction \*No Reduction Available

The fourth descending guideline in this improvisation, D.G.4, is a comparatively short guideline (Example 308). Identical to the construction of D.G.1, this guideline features a chromatic descending line in the first half of the construction.

Example 308. The construction of D.G.4: The single descending guideline.

——— Octave Redirection  
 ..... Linear Delayed Resolution

The fifth occurrence, D.G.5, functions as the structural line of the improvisational line from measure 297 to 299 (Example 309). The middle portion of the guideline is constructed with motive M.3A(a) which exhibits a sharp V-shaped melodic contour. The prolonged pitch F5 and the step-wise descending passage accumulate sufficient descending tendency to establish motive M.3A(a) as an occurrence of octave redirection.

Example 309. The construction of D.G.5: The single descending guideline with single octave redirection.

——— Octave Redirection  
 ..... Linear Delayed Resolution

The sixth occurrence, D.G.6, occurs in the last section of the eighth chorus as the concluding phrase of this improvisation (Example 310). The construction is identical to the aforementioned D.G.2 and D.G.4.

Example 310. The construction of D.G.6: The single descending guideline.

Legend:  
 — Octave Redirection  
 ..... Linear Delayed Resolution

Original  
 Descending Guideline  
 Linear Reduction

### *Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch B $\flat$ 4, which represents 10.2%, and pitch C5, which represents 10.0% of all 627 attacks, as the dominant pitches in this version of *Now's the Time* (Table 82). Pitch C4, which represents 9.5%, and pitch A4, which represents 9.4% of all attacks, serve as the pitches of secondary importance. The dominant pitch of the blue notes is pitch A $\flat$ 4, which represents 3.3% of all attacks. The lowest pitches, D $\flat$ 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 $\flat$ 5, that demand the change of the left hand position, are employed occasionally, representing 5.4% of the total attacks. The lowest pitch, D3, and the highest pitch, A $\flat$ 5, generate a range of twenty-seven semitones. The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 19.6% of all 627 attacks. The pitch-class integers of secondary importance are pitch-class 10, which represents 13.3%, and pitch-class 9, which represents 12.1% of the total attacks. The considerable gap between the predominant and the secondary pitch-class is noticeable.

Pitch-class 3, represents 4.3%, pitch-class 8, represents 3.8%, and pitch-class 11, which represents 3.0%, collectively display 11.1% of all 627 attacks and help to enhance the tonal color through their quality as blues notes.

Table 82. Pitch Assortment of Charlie Parker's *Now's the Time* in the Version Dated January 23, 1954

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	60	9.5	63	10.0	123	19.6
1	C#/D $\flat$	0	0.0	15	2.3	15	2.3	30	4.7
2	D	0	0.0	22	3.5	41	6.5	63	10.0
3	D#/E $\flat$	0	0.0	17	2.7	10	1.5	27	4.3
4	E	0	0.0	18	2.8	14	2.2	32	5.1
5	F	1	0.1	52	8.2	17	2.7	70	11.1
6	F#/G $\flat$	0	0.0	15	2.3	9	1.4	24	3.8
7	G	1	0.1	48	7.6	6	0.9	55	8.7
8	G#/A $\flat$	1	0.1	21	3.3	2	0.3	24	3.8
9	A	17	2.7	59	9.4	NA	NA	76	12.1
10	A#/B $\flat$	20	3.1	64	10.2	NA	NA	84	13.3
11	B	11	1.7	8	1.2	NA	NA	19	3.0
Total								627	

### ***Phrasing Structure***

Eight models of phrasing direction can be observed in this version of *Now's the Time* (Graph 20). In the first chorus, the model starts in the second measure of the chorus and the low point is immediately introduced. The phrasing direction gradually ascends to





reach the high point in the seventh measure of the chorus, displaying a ladder-shaped phrasing structure. The high point is repeatedly attacked in the seventh and eighth measure of the chorus where the linear construction of compound melody can be observed. Parker abruptly changes the phrasing level and employs a rapid double-time in the last section of the chorus. Additionally, the employment of M.A.1A can be found at the end of the chorus.

In the second chorus, the model is initiated in a relatively high linear altitude. The low point is introduced in the fifth measure with the employment of M.A.2A. The phrasing direction quickly ascends to reach the high point at the end of the sixth measure. An overall descending tendency can be observed from the sixth to the ninth measure of the chorus. The third section of the chorus is comparatively stationary.

In the third chorus, the model maintains a low phrasing level in the first two measures as the linear extension from the last section of the previous chorus. After an arched line employed in the third and the fourth measure, the intensification section is initiated in the fifth measure of the chorus along with the employment of M.A.2B. An overall ascending tendency can be observed before the introduction of the high point in the seventh measure. An undulating linear construction dominates the second half of the chorus. After the employment of M.A.3A, the phrasing direction descends to reach the low point, the pitch F3, which is also the lowest point of this improvisation, in the eleventh measure of the chorus.

In the fourth chorus, the model starts with the employment of M.A.4A, establishing a smooth arched line. The low point is reached in the sixth measure after a

short arched line. An isolated ascending figure is located in the eighth measure of the chorus. The high point is reached in the ninth measure of the chorus with the employment of M.A.5A. In the last section, Parker employs an overall descending line toward the eleventh measure at which the low point of the chorus is located. Additionally, M.A.1B is employed as the concluding figure of the chorus.

In the fifth chorus, the model is initiated with M.A.6A and M.A.6B, generating the double two-measure phrasing structure in the formation of a short undulating line. After the employment of M.A.6C in the fifth measure of the chorus, the high point, the pitch Ab5, which is also the highest note in this improvisation, can be found in the following measure. The intensification section can be found in the last section of the chorus, featuring the M.A.3B and a descending guideline which functions as the structural line of Parker's signature line. The low point is reached in the eleventh measure and is followed by a rebounding figure.

In the sixth chorus, the model is initiated with M.A.7A and the superimposition of the *Confirmation* sequence which features some irregular phrasing construction. It is noticeable that the figures from the M.A.7 class appear consecutively in the first section of the last three choruses. In the fourth measure, the phrasing level quickly ascends to reach the high point, the pitch Ab5, which is also the highest note of the improvisation. An overall descending tendency can be observed in the middle section of the chorus toward the low point employed in the eighth measure. A descending guideline can be observed in the last section of the chorus.

In the seventh chorus, the model starts with the high point which is followed by irregular linear construction. The high point reappears in the fourth measure to initiate the second phrase in the middle section of the chorus. The phrasing direction descends toward the sixth measure of the chorus and quickly rebounds to readjust the linear altitude. Starting from the eighth measure of the chorus, the phrasing direction exhibits an overall descending tendency toward the tenth measure in which the low point is employed. Additionally, the chorus is concluded with M.A.1D.

In the eight chorus, the model is initiated a few beats prior the expected formal location with the employment of M.A.4B. A stationary phrasing direction can be observed in the fifth and the sixth measure of the chorus due to the repetition of the linear construction of the motive S.M.4. An isolated figure is found in the eighth measure. The high point is employed in the ninth measure which is followed by an overall descending tendency toward the eleventh measure of the chorus. The concluding figure of this improvisation is stationary as Parker employs a pedal note to emphasize the dominant tone in the last two measures of the chorus.

The most striking feature in this improvisation is the association between M.A.5A, M.A.1B, M.A.5B, and M.A.1C. It is observable that M.A.5A is paired with M.A.1B in the last section of the fourth chorus. This pair of allied motives reappears in the middle section of the sixth chorus, generating a construction of combinatorial motivic alliance. However, the formal locations of these two employments differ considerably, therefor their prime function as the motivic alliances with inter-chorus association is

weakened. Consequently, the construction of this combinatorial motivic alliance is ambiguous.

### ***Information of the Graphic Analysis***

The graphic analysis contains the transcription of the broadcast recording of Parker's *Now 's the Time* performed on January 23 1954 in the concert key. The entire transcription contains 444 measures, approximately four choruses of the theme and eight choruses of improvisation, of Parker's treatment of *Now 's the Time*.

# NOW'S THE TIME

January 23, 1954 Hi-Hat Club Boston

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

**F**  
Theme

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

**Improvisation**

**120**

tenor saxophone solo by Jay Migliori

140 84

trumpet solo by Herbie Williams

I

F B<sup>b</sup> F F7

228 230 231 232

B<sup>b</sup>7 F7

233 234 235 236 237 238

M.16A(a)

I.M.

Gm C7 F

237 238 239 240

Motivic Alliance [M.A.1A]

E.C.

II

F7

M.21(b) M.21(b)

241 242 243 244

R.P.

B<sup>b</sup> F D7(9)

Motivic Alliance [M.A.2A] M.4C(a) + M.4D(a) M.3A(a)

245 246 247 248 249 250 251 252

L.C.

I.M.

H.S. 1

The single descending guideline with single octave redirection D.G. 1

The employment of secondary dominant

Gm7 C7 F

240 250 251 252

I.M.

III

F7 E<sup>b</sup>m A<sup>b</sup>7

253 254 255 256

I.M.

I.M.

H.S. 2

D.E.C.

The employment of the Back Door Progression

**B<sup>b</sup>** **F7**  
 Motivic Alliance [M.A.2B] M.1A + M.6A(a) M.4C(a) + M.4D(a)  
 257 258 259 260  
 D.R. I.M. L.C. A.T.

**Gm7** **C7** **F7**  
 Motivic Alliance [M.A.3A] M.5C(a) M.3A(a)  
 261 262 263 264  
 D.E.C. D.E.C. 3 b9

**F** **F7**  
 Motivic Alliance [M.A.4A] M.2B M.10(a)  
 265 266 267 268  
 I.M.

**B<sup>b</sup>7** **F** **F7**  
 M.20(b) [partial fraction]  
 269 270 271 272  
 I.M. E.C.

**Gm7** **C7** **F**  
 The single descending guideline D.G. 2  
 Motivic Alliance [M.A.5A] M.1A + M.4E(a) M.2B [cell motive] Motivic Alliance [M.A.1B]  
 273 274 275 276  
 L.C. I.M. E.C.

**F** **F7**  
 Motivic Alliance [M.A.6A] M.19C Motivic Alliance [M.A.6B]  
 277 278 279 280  
 3

**B<sup>b</sup>7** **F** **D7(b9)**  
 Motivic Alliance [M.A.6C] M.2B [cell motive]  
 281 282 283 284  
 I.M. H.S. 3  
 The employment of secondary dominant

**Gm7** **C7** **F**  
 The single descending guideline with single octave redirection D.G. 3  
 Motivic Alliance [M.A.3B] M.5C(a) + M.3A(a) + M.2B  
 285 286 287 288  
 D.E.C. D.E.C. I.M. E.C.



VI

F Em7(♯5) A7(♯9) Dm7 G7♯13 (Cm7) F7

Motivic Alliance [M.A.7A] M.10(a)

289 290 291 292

M.3A(c) I.M. D.E.C. H.S. 4

B♭7 Am7 A♭m7

Motivic Alliance [M.A.5B] The single descending guideline D.G. 4

293 294 295 296

M.2B (cell motive) I.M. E.C. H.S. 5

The employment of Confirmation sequence

The employment of the chromatic parallelism

Gm7 C7 F

The single descending guideline with single octave redirection D.G. 5

297 298 299 300

M.3A(a) M.2B (cell motive) I.M.

P.N.

VII

F Em7 A7(♯9) Dm7 G7♯13 Cm7 F7

Motivic Alliance [M.A.7B] M.10(a) M.21(b)

301 302 303 304

I.M. D.E.C. H.S. 6

B♭7 Am7 A♭m7

The employment of Confirmation sequence

305 306 307 308

D.E.C. H.S. 7

The employment of the chromatic parallelism

Gm7 C7 F

Motivic Alliance [M.A.1D] Motivic Alliance [M.A.4B]

309 310 311 312

I.M. E.C.

VIII

F Em7(♯5) A7 Dm7 G7♯13 Cm7 F7

M.2B M.3A(c) Motivic Alliance [M.A.7C] M.10(a)

313 314 315 316

I.M. I.M. D.E.C. H.S. 8

B♭ F E♭m7 A♭7

The employment of Confirmation sequence

317 318 319 320

S.M.4 R.P. H.G. 1 H.S. 9

The employment of F Blues Scale

The employment of the Tritone substitution of secondary dominant and its related secondary supertonic

Gm7 C7 The single descending guideline D.G. 6 F

Motivic Alliance [M.A.5C]  
M.1A + M.4E(a)

M.2B [cell motive]

L.C. I.M. P.N.

325 328 59 365 36

piano solo by Rollins Griffith bass solo by Jimmy Woode

F

Theme

421 422 423 424

Bb F

425 426 427 428

G7(b9) C7 F7

429 430 431 432

F F7

M.2B

433 434 435 436

I.M. I.M.

Bb F

437 438 439 440

G7(#9) C7 F7

441 442 443 444

*Original*