

EMPORIA STATE UNIVERSITY

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

VOLUME IV

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## CHAPTER VI

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

The objective of this chapter is to compile and analyze the data collected from each analysis of the individual versions of *Now's the Time* in the previous chapter and present the processed information of all surviving versions as an analytical unit, serving as a conclusion in terms of analytical examination to this study. The principal layout of examined items is identical to the organization used in the analysis of the individual version, covering fifteen associated topics. It is noted that the data in the section concerning the highest and lowest pitch in the improvised choruses is compiled based upon the data in the illustration of phrasing directions included in each individual analysis. The examination of this topic is presented before the discussion of the selected motives to ensure a better organized layout.

#### *The Overview of Personnel*

A total of forty-six participating musicians can be identified in all surviving versions of *Now's the Time* (Figure 4). It is noted that some participating musicians in performances of *Now's the Time* are not listed in the illustration. For example, the congas player in the Howard Theater session, as their identities are not documented. The identify of the trumpet player in several versions of *Now's the Time*, such as the trumpeter

Figure 1. The categorized listing of participating musicians in *Now's the Time*.

Musicians	Horns	Alto Saxophone	Charlie Parker . . . . . All Versions
		Tenor Saxophone	Zoom Sims . . . . . 17
			Jay Migllori . . . . . 22
		Baritone Saxophone	Tate Houston . . . . . (Bluebird Inn)
			Miles Davis . . . . . <u>1 2 3 4</u> (KoKo Session)
			Howard McGhee . . . . . <u>5 6 7 8 9 10</u> (Hi-De-Ho club)
		Trumpet	Red Rodney . . . . . 12 13 14 15 16
			Charlie Walp . . . . . 17
			Herb Pomeroy . . . . . 20
		Trombone	Herbie Williams . . . . . 21
Kai Windng . . . . . 17			
	Earl Swope . . . . . 17		
Guitar	Charlie Byrd . . . . . 17		
	Dick Garcia . . . . . 18		
Piano	John Birks "Dizzy" Gillespie . . . . . <u>1 2 3 4</u> (KoKo Session)		
	Hampton Hawes . . . . . <u>5 6 7 8 9 10</u> (Hi-De-Ho club)		
	Joe Bushkin . . . . . 11		
	Phil Hill . . . . . (Bluebird Inn)		
	Al Haig . . . . . 12 13 14 15 19		
	Walter Bishop . . . . . 16		
	Bill Shanahan . . . . . 17		
	Steep Wade . . . . . 18		
	Sir Charles Thompson . . . . . 20		
	Rollins Griffith . . . . . 21		
Rhythm Section	Bass	Dillon "Curly" Russell . . . . . <u>1 2 3 4</u> (KoKo Session)	
		Addison Farmer . . . . . <u>5 6 7 8 9 10</u> (Hi-De-Ho club)	
	Chubby Jackson . . . . . 11		
	James Richardson . . . . . (Bluebird Inn)		
	Tommy Potter . . . . . 12 13 14		
	Teddy Kotick . . . . . 15 16		
	Mert Oliver . . . . . 17		
	Bob Rudd . . . . . 18		
	Percy Heath . . . . . 19		
	Jimmy Woodes . . . . . 20 21 22		
Drum	Max Roach . . . . . <u>1 2 3 4</u> (KoKo Session) 19		
	Roy Porter . . . . . <u>5 6 7 8 9 10</u> (Hi-De-Ho club)		
	George Wettling . . . . . 11		
	Art Mardigan . . . . . (Bluebird Inn)		
	Jack Tiant . . . . . (Bluebird Inn)		
	Roy Haynes . . . . . 12 13 14 15 16		
	Don Lamond . . . . . 17		
	Bobby Malloy . . . . . 18		
	Kenny Clarke . . . . . 20		
	Marquis Foster . . . . . 21		
George Solano . . . . . 22			

Version: 1 2 3 4 (KoKo Session) 5 6 7 8 9 10 (Hi-De-Ho club) 11 (WPIX-TV Studio) 12 (Pershing Hotel Ballroom) 13 (Carnegie Hall)  
 14 (St. Nicholas Arena) 15 (Eastern Parkway Ballroom) 16 (Veterans Administration Hospital) 17 (Howard Theater) 18 (Chez Paree Nightclub)  
 19 (Fulton Studio) 20 (Storville club) 21 22 (Hi-Hai club)

in the Veterans Administration Hospital session, is disputed. In those cases, the most probable musician is listed.

Unlike trumpeters, saxophonists were seldom chosen to pair with Parker to share the front line of the combo. Only three saxophonists, including tenor saxophonists Zoom Sims and Jay Migliori and baritone saxophonist Tate Houston, performed with Parker in the surviving twenty-two versions of *Now's the Time*. The participation of saxophonists is comparatively infrequent, as Parker generally preferred the instrumentation of alto saxophone and trumpet to form the front line of the combo. It is also likely that other saxophonists elected not to perform with Parker to avoid direct comparison. Eight brass players, including six trumpeters and two trombonists, performed with Parker in *Now's the Time*. The contribution of two of six participating trumpeters, including Miles Davis, Howard McGhee, Red Rodney, Charlie Walp, Herb Pomeroy, and Herbie Williams, is particularly important. First, Miles Davis, who performed with Parker in versions recorded in the *KoKo* session, was Parker's apprentice during his formative period and performed regularly in Parker's working quintet before his departure in December 1948 due to money disputes. In despite Davis' considerably long association with Parker's working quintet, there is no surviving performance of *Now's the Time*, other than the versions recorded during the *KoKo* session, featuring both soloists. Second, Red Rodney, who replaced Davis in Parker's quintet, is especially notable as his participation from the twelfth to the sixteenth version of *Now's the Time* consequently led to some of the most inspired and highly rated performances. The participation of Howard McGhee, who performed with Parker during the Hi-De-Ho club engagement in 1947, is also noteworthy.

Officially, McGhee was the band leader during the two-week long engagement in the Hi-De-Ho club and occupied an important role in the development of the musical presentation of the band. However, the majority portion of his participation did not survive as Dean Benedetti, an amateur recordist who extensively recorded Parker's improvisations during the Hi-De-Ho club engagement, deliberately omitted other musicians' performances. The participation of a trombonist appears to be isolated, as both participating trombonists, Kai Winding and Earl Swope, performed in the seventeenth version of *Now's the Time* with Parker in a large ensemble setting. Similarly, the participation of a guitarist, including Charlie Byrd and Dick Garcia, cannot be considered as the regular installment. Ten pianists, including Dizzy Gillespie, Hampton Hawes, Joe Bushkin, Phil Hill, Al Haig, Walter Bishop, Bill Shanahan, Steep Wade, Sir Charles Thompson, and Rollins Griffith, participated in performances of *Now's the Time*. The participation of Al Haig, who performed with Parker in five versions of *Now's the Time*, is notable for his intuitive support of Parker's improvisation and inspired interplay as a member of the band. Haig was a regular number in Parker's working quintet and his voluminous experience in performing with Parker enabled him to provide unrivaled accompaniment. Additionally, Dizzy Gillespie, a respected trumpeter, played piano in the first four versions of *Now's the Time* recorded during the *KoKo* session, replacing pianist Bud Powell, who was originally contracted to perform in the recording session. Hampton Hawes, the pianist during the Hi-De-Ho club engagement, was reportedly

selected by Parker to play the engagement.<sup>1</sup> Walter Bishop, who modeled his style after Bud Powell, started to play with Parker in 1951. Ten bassists, including Curly Russell, Addison Farmer, Chubby Jackson, James Richardson, Tommy Potter, Teddy Kotick, Mert Oliver, Bob Rubb, Percy Heath, and Jimmy Woodes, participated in performances of *Now's the Time*. Potter and Kotick were regular members of Parker's quintet, while Woodes performed in all three surviving versions recorded in venues around the Boston area. A total of eleven identifiable percussionists, including Max Roach, Roy Porter, George Wettling, Art Mardigan, Jack Tiant, Roy Haynes, Don Lamond, Bobby Malloy, Kenny Clarke, Marquis Foster, and George Solano, worked with Parker in performances of *Now's the Time*. Max Roach performed in all studio recording sessions of *Now's the Time*, including the *KoKo* session and the Fulton studio session in 1953, while Roy Haynes was a regular member in Parker's working quintet.

### *The Length of the Improvised Section*

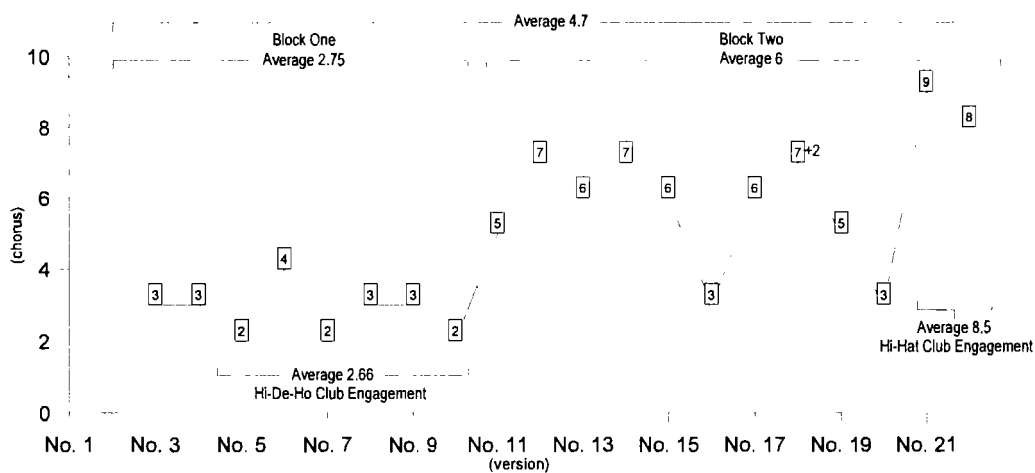
Overall, the trend of lengthening the improvised section in *Now's the Time* throughout Parker's career is apparent (Chart 1). Twenty-two versions of *Now's the Time* can be divided into two chronological blocks. The first block, including versions recorded in the *KoKo* session and the Hi-De-Ho club engagement, contains only eight valid versions as Parker does not improvise in the first two versions. The number of choruses that Parker improvises per version in this block averages out to 2.75. The

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<sup>1</sup>Schaap, "Discography," 24.

second block, starting with the eleventh version recorded in the WPIX-TV Studio on February 21, 1947 to the last surviving version of *Now's the Time* dated January 23, 1954, contains twelve valid versions. The length of the sixteenth version is comparatively shorter as there are only three surviving improvised choruses by Parker. In the twentieth version, Parker also improvises for only three choruses probably due to programmatic considerations as the performance was used as the opening number of the radio program *The Top Shelf*, hosted by John T. Fitch. In the eighteenth version, Parker inserts two improvised choruses prior the thematic reentrance to substitute the trade-four section that is customarily adopted in the typical combo arrangement. The number of choruses that Parker improvises per version in this block averages out to six.

Chart 1. The comparison chart of the length of improvised section in the twenty-two versions of *Now's the Time*.



As illustrated in the example, the average of these two chronological blocks differs considerably. Both groups of studio and live versions also exhibit an inclination

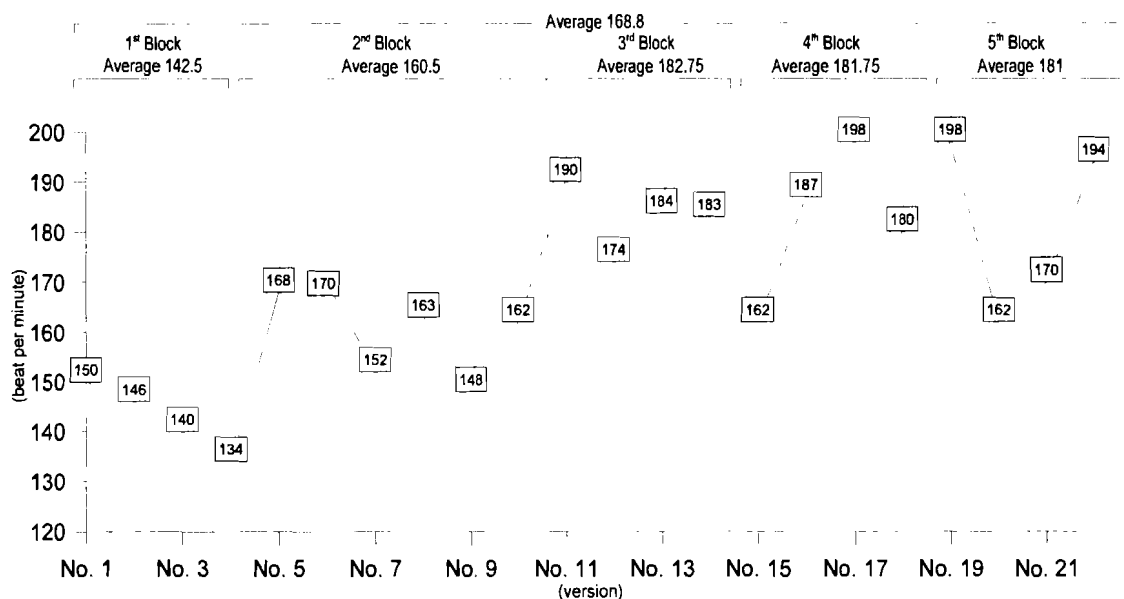
of prolonging the improvised section. The third and fourth version from the *KoKo* session, which is Parker's first studio recording date as a leader, both contain three improvised choruses, while the nineteenth version from the Fulton Studios session contains five improvised choruses. Similarly, the length of live recording versions is noticeably extended throughout Parker's career. The number of choruses that Parker improvises per version during the Hi-De-Ho club engagement averages out to 2.66, while the length of versions from the Hi-Hat club engagement averages out to 8.5. Lastly, the average improvised section of all twenty valid versions of *Now's the Time* is 4.7 choruses long which is approximately half of the longest version.

### *The Predilection for Tempo*

The inclination for employing a faster tempo can be observed in the twenty-two versions of *Now's the Time* (Chart 2). Five chronological blocks are used to analyze the data. The first chronological block comprises the first to the fourth version of *Now's the Time* recorded in the *KoKo* session. The average tempo in this block is 142.5 beats per minute. It is noted that the tempo gradually slows down from 150 beats per minute in the first version to 134 beats per minute in the fourth version. Three possible causes for this tendency can be formulated. First, musicians might be unfamiliar with the material and a slower tempo consequently is called for. Second, Parker might be experiencing some mechanical problems on his saxophone and slowed down the tempo to cope with the situation. Third, Parker might simply prefer a slower tempo in contrast to faster numbers such as *KoKo* recorded on the same date. The second block contains versions recorded



Chart 2. The comparison chart of the tempo employed in the twenty-two versions of *Now's the Time*.



during the Hi-De-Ho club engagement with the average tempo of 160.5 beats per minute.

Noticeably, the average tempo in the second block increases considerably when compared with the first block as the former is 18 beats per minute above the latter. The third block includes the eleventh to the fourteenth version of *Now's the Time* with the average tempo of 182.75 beats per minute. An increase of 22.25 beats per minute can be observed when compared with the second block. The average tempo of the fourth block, comprising the fifteenth to eighteenth version of *Now's the Time*, is 181.75 beats per minute which shows no significant increase or decrease when compared with the previous block.

Similarly, the average tempo of the last block, comprising the nineteenth to the last surviving version of *Now's the Time*, maintains the same level of average tempo found in the previous two blocks. Parallel to Parker's predilection for the length of improvised

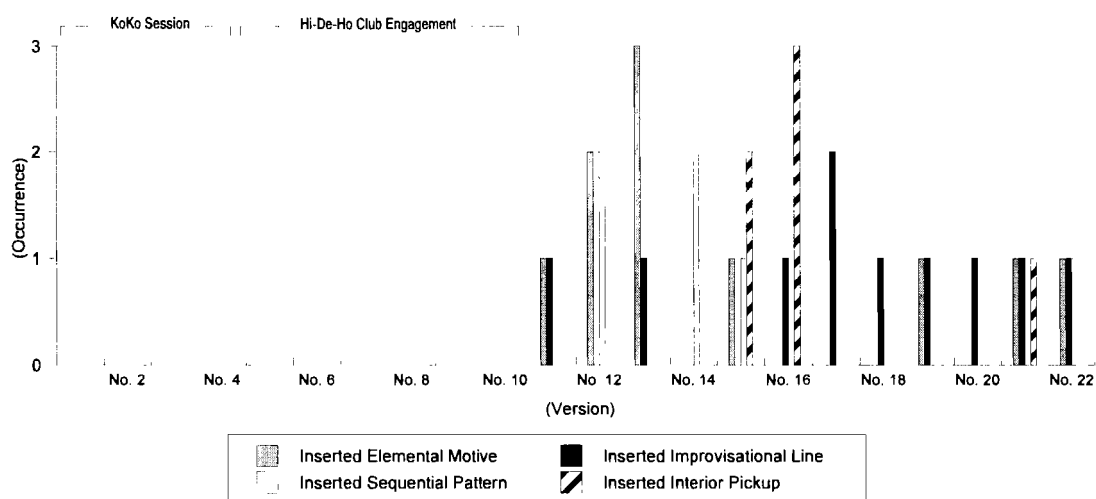
section, the crucial performance is the eleventh version of *Now's the Time* which exhibits a significant increase in both the length and the tempo of the improvisation.

### *The Elaborations of the Theme*

The thematic elaborations that are employed by Parker in performances of *Now's the Time* can be approximately grouped into four categories: inserted elemental motive, inserted improvisational line, inserted sequential pattern, and inserted interior pickup (Chart 3). The first two categories show observable prominence, while the employments of last two categories are comparatively isolated and often occur only when Parker is paired with trumpeter Red Rodney. Furthermore, the elaborations from the first two categories are often used in the same version, such as the employment found in the eleventh, thirteenth, nineteenth, twenty-first, and the twenty-second version of *Now's the Time*. The elaboration in the seventeenth version of *Now's the Time* is especially notable as the inserted improvisational lines are consecutively employed in the thematic choruses. The zone of versions for the elaborated thematic chorus starts from the twelfth to the sixteenth version of *Now's the Time* which coincides with the period when Parker was steadily performing with his working quintet. In later versions, the number of occurrence of thematic elaborations declines as Parker began to work as a single.

As illustrated in the example, Parker does not employ any thematic elaboration in the first four versions recorded during the *KoKo* session on November 26, 1945. This outcome is anticipated when considering that the *KoKo* session was the first recording

Chart 3. The comparison chart of the elaborations of the theme in the twenty-two versions of *Now's the Time*.



date to record *Now's the Time*. It was unlikely that Parker would employ elaborations in such an early stage of the evolution of the theme before the material was fully established and recognized within the musicians' community. The versions of *Now's the Time* from the Hi-De-Ho club engagement also display no occurrence of thematic elaboration.

However, it is premature to state that Parker did not employ any thematic elaboration, as the primary source recorded by Dean Benedetti omits the thematic chorus for most versions of *Now's the Time*. The eighth version, recorded on March 9, 1947, is the only version from the Hi-De-Ho club engagement to preserve a complete thematic chorus which shows no occurrence of thematic elaborations. The eleventh version of *Now's the Time*, parallel to the distinctive change of the preference in terms of tempo and length of improvisation, displays thematic elaborations that are chronologically ahead of other observable instances. It is also noted that, starting with the eleventh version, at least one

instance of thematic elaboration can be found in the remaining versions of *Now's the Time*.

The elaborations that fall into the first category feature the technique of inserting an elemental motive with the conjunctive functionality in the fourth measure of the theme (Example 311). As illustrated in the example, the figure A, the principal treatment in this category, is derived from the elemental motive of the theme and is inserted into the last two beats of the fourth measure to institute a linear linkage between the thematic materials in the first and second section, equivocating the sectional boundary.

Example 311. The comparison of the original thematic material and the inserted elemental motive in *Now's the Time*.

The image displays three musical staves in 4/4 time, each representing a different version of the theme 'Now's the Time'. The first staff, labeled 'Now's The Time Original', shows the thematic material in the first section (measures 1-4) and the second section (measures 5-6). The second staff, labeled 'Now's The Time Elaboration', shows the same thematic material but with 'Figure A. Inserted Elemental Motive' in measure 4, which overlaps the end of the first section and the beginning of the second section. The third staff, labeled 'Now's The Time Version No. 13 Elaboration', shows the thematic material with 'Figure B. Delayed Elemental Motive' in measure 5, which occurs after the first section has ended. Chord symbols F and B<sup>b</sup> are indicated above the staves.

The elemental motive consequently appears five times in succession, generating a static linear organization against the first principal harmonic motion from the tonic chord to the subdominant in the twelve-bar blues form. The figure B, occurring in the thirteenth version of *Now's the Time*, is a colligated treatment. This isolated employment features a



Additionally, the pitch E $\flat$ 4 in the fourth measure of the theme implies the secondary dominant chord V<sup>7</sup>/IV which satisfactorily resolves to the subdominant chord introduced in the fifth measure. The figure B shows an isolated employment in the thirteenth version of *Now's the Time*. This improvisational line, also inserted into the third and the fourth measure of the theme, is comparable to the principal treatment of this category in terms of melodic contour, linear connectivity, and harmonic implication.

The formal location of the thematic elaborations of this category is not limited to the third and the fourth measure of the theme indicated in the aforementioned discussion. In the seventeenth version of *Now's the Time*, Parker inserts an improvisational line from the sixth to the eighth measure of the theme (Example 313). This isolated employment is initiated with a short figure to emphasize the pitch A $\flat$ 4, the seventh of the subdominant chord, and leaps to the pitch F5 to commence a continuous descending line targeting the pitch D4 in the ninth measure of the theme. The figure in the eighth measure, an equivalent of motive M.3B(b) in Thomas Owens' motive catalog, implies the secondary dominant chord V<sup>7</sup>/ii.

Example 313. The comparison of the original thematic material and the inserted improvisational line in the fourteenth version of *Now's the Time*.

The image displays two musical staves for the piece "Now's the Time" in 4/4 time, with a key signature of one flat (B $\flat$ ).

The top staff, labeled "Now's The Time Original", shows the first five measures of the theme. Measure numbers (5) through (9) are indicated below the notes. Chords are written above the staff: B $\flat$  above measure 5, F above measure 7, and G7( $\flat$ 9) above measure 9. A dashed line below the staff separates the first two measures (labeled "Thematic Material") from the remaining three (labeled "2nd Section" and "3rd Section").

The bottom staff, labeled "Now's The Time Elaboration", shows the same first five measures. Measure numbers (5) through (9) are indicated below the notes. Chords are written above the staff: B $\flat$  above measure 5, B $\flat$ 7 above measure 6, F above measure 7, D7( $\flat$ 9) above measure 8, and G7( $\flat$ 9) above measure 9. A bracket labeled "Inserted Improvisational Line" spans measures 6, 7, and 8. A dashed line below the staff separates the first two measures (labeled "Thematic Material") from the remaining three (labeled "2nd Section" and "3rd Section").

The thematic elaborations that are grouped into the third category are theoretically associated with the second category as the fundamental feature of these two categories is inserting improvisational lines to replace parts of the thematic material. The distinctive feature of the elaborations in this category is the utilization of the sequential passage developed upon the elemental motive of the theme or its simplified version (Example 314).

Example 314. The comparison of the original thematic material and the inserted sequential patterns in *Now's the Time*.

The image displays three musical staves, each representing a different version of the piece 'Now's the Time'. Each staff is labeled 'Now's the Time Elaboration' on the left. The first staff is 'Version No. 12' with a key signature of one flat (F7) and a 4/4 time signature. It shows a 'Thematic Material 1st Section' with four measures, each marked with a circled number (1, 2, 3, 4). A 'Figure A Sequential Pattern' is indicated by a bracket above measures 3 and 4. The second staff is 'Version No. 14' with the same key signature and time signature. It shows the 'Thematic Material 1st Section' with four measures (1, 2, 3, 4). A 'Figure B Sequential Pattern' is indicated by a bracket above measures 3 and 4. The third staff is 'Version No. 15' with the same key signature and time signature. It shows the 'Thematic Material 1st Section' with four measures (1, 2, 3, 4) and a '2nd Section' with one measure (5). A 'Figure C Sequential Pattern' is indicated by a bracket above measures 4 and 5, with a key signature change to two flats (B<sup>b</sup>) indicated above measure 5.

Unlike the inserted improvisational lines that are intended to introduce formulaic materials extraneous to the theme, the utilization of the elemental motive in the sequential formation establishes a coherent linear correlation between the theme and its elaboration. The figure A, occurring in the twelfth version of *Now's the Time*, shows the employment of sequential passage based on the complete version of the elemental motive in a nonsystematic transposition format. The figure B, employed in the fourteenth version, is

identical to the construction of the figure A featuring the simplified elemental motive.

The figure C, found in the fifteenth version, is a half sequence passage constructed with a pair of the simplified elemental motives a tritone apart.

The elaborations that are classified as the fourth category highlight the technique of inserting an interior pickup figure in the sixth measure of the theme (Example 315).

The figure A, found in the fifteenth version of *Now's the Time*, illustrates how Parker replaces the original thematic material in the sixth measure with an interior pickup targeting the thematic material in the seventh measure of the theme.

Example 315. The comparison of the original thematic material and the inserted interior pickups in *Now's the Time*.

The image displays three musical staves in 4/4 time, all in the key of B-flat major. The first staff, labeled 'Now's the Time Original', shows the first six measures of the theme. Measure 6 is the end of the 'Thematic Material' section, and measure 7 is the start of the '2nd Section'. The notes in measure 6 are B-flat, A, G, F, E, D. The second staff, 'Now's the Time Elaboration Version No. 15', shows the same first six measures, but measure 6 is replaced by a triplet pickup figure (B-flat, A, G) that leads into measure 7. This pickup is labeled 'Figure A. Interior Pickup'. The third staff, 'Now's the Time Elaboration Version No. 21', shows the same first six measures, but measure 6 is replaced by a triplet pickup figure (B-flat, A, G) that leads into measure 7. This pickup is labeled 'Figure B. Interior Pickup'. Both elaborated versions have a '3' above the triplet notes. The original and elaborated versions have a '6' above measure 6 and a '7' above measure 7. The original version has a '6' above measure 6 and a '7' above measure 7. The elaborated versions have a '6' above measure 6 and a '7' above measure 7. The original version has a '6' above measure 6 and a '7' above measure 7. The elaborated versions have a '6' above measure 6 and a '7' above measure 7. The original version has a '6' above measure 6 and a '7' above measure 7. The elaborated versions have a '6' above measure 6 and a '7' above measure 7.

Analogous to the function of sequential patterns based on the elemental motive in the third category, this elaboration reinforces the thematic coherence as the figure is derived from the ninth measure of the theme. The figure B, similar to the figure A by

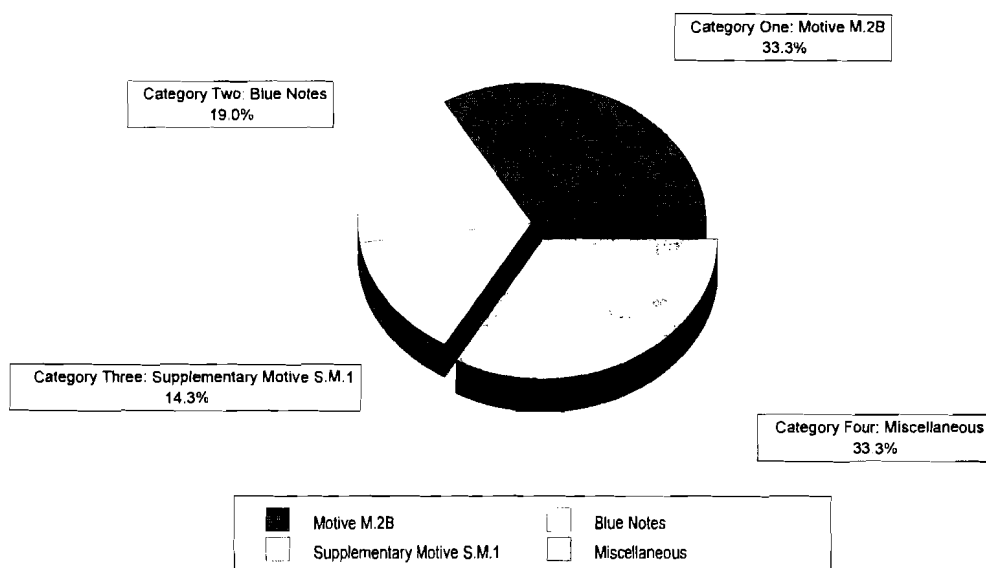


targeting the seventh measure of the theme, is an interior pickup emphasizing the blue notes. It is noted that the elaborations in this category do not occur frequently enough in *Now's the Time* to provide sufficient data to determine if the treatment is systematically employed in the sixth measure of the theme.

### *The Opening Statements of Now's the Time*

The opening statements that are employed by Parker in performances of *Now's the Time* to initiate the improvised section can be approximately grouped into four categories: the opening statement based on the motive M.2B, the opening statement with emphases on the blue notes, the opening statement based upon the supplementary motive S.M.1, and the category of miscellaneous treatments (Chart 4). The opening statement that is built on the motive M.2B displays an apparent predominance. However, this preference seems to be periodic as more than half of the opening statements in this category occur in the versions recorded during the Hi-De-Ho club engagement. The rate of occurrence for treatments in the second and third category shows a less significant statistical difference. The remarkably high percentage of the fourth category reflects Parker's outstanding command on the improvisational vocabulary to create diverse and rejuvenated opening statements. It is noted that there are only twenty-one valid versions to conduct the statistical analysis in this section as the first version of *Now's the Time* is terminated during the thematic chorus.

Chart 4. The rate of occurrence of four categories of opening statement in the twenty-one versions of *Now's the Time*.



The opening statements that are grouped into the first category are initiated with a complete or a modified version of the motive M.2B (Example 316). The subsequent linear development varies marginally with the motive M.10(a), often preceded by the motive M.20(b) [partial fraction], functioning as the predominant concluding figure. The first secondary characteristic of the opening statement in this category is the presence of pitch  $E_b4$ , one of the blue notes in the twelve-bar blues form in the key of F, as the concluding pitch. The employment of pitch  $E_b4$  manifests a moderate contrast in terms of linear material and related harmonic implication against the preceding figure built upon the motive M.2B, shifting from the F Major scale to the F Mixolydian scale. It is theoretically inadequate to assign this employment as the implication of the secondary

Example 316. The opening statements of the first category built on the motive M.2B in performances of *Now's the Time*.

Version No. 4

Version No. 6

Version No. 8

Version No. 9

Version No. 10

Version No. 11

Version No. 19

dominant chord  $V^7/IV$ , as the linear construction of the opening statement in this category often exhibits an unequivocal sectional boundary and therefore consequently more suitable to analyze it as the seventh of the tonic seventh chord. The second secondary characteristic is the observable boundary between the thematic and the improvised section. Excluding the opening statement employed in the nineteenth version of *Now's the Time*, all employments in this category are initiated at least one and half beat after the

conclusion of the thematic chorus to establish an unambiguous entrance of improvised section. Overall, the versions from the Hi-De-Ho club engagement show the common utilization of this opening statement category, as four out of six surviving versions of *Now's the Time* recorded during this engagement are initiated with the improvisational line constructed with the motive M.2B. Parker seems to avoid this opening statement category when performing with his working quintet from the twelfth to the sixteenth version. This type of opening statement returns in the nineteenth version, the second studio version of *Now's the Time*, in the format of the large-scale motive M.4B(b)+M.2B, which can also be considered as an elaborated version of motive M.2B. This employment is a retrospective treatment, as the line was employed by Parker as the opening statement of the master take of *Billie's Bounce* recorded in the *KoKo* session on November 26, 1945. Additionally, modified versions of motive M.2B are used in the first two appearances of this type of opening statement.

The opening statements that are classified into the second category accentuate the blue notes, including the pitches C<sub>b</sub>, E<sub>b</sub>, and A<sub>b</sub> (Example 317). The melodic contour often exhibits an elongated v-shaped line in the first half of the line followed by a rebounding figure in the second half to conclude in the fifth or the seventh of the F dominant seventh chord in the format of the motive M.19A(a) equivalent. The perpendicular distance from the vertex to the base shows a dramatic drop of at least one and half octaves with the pitch F<sub>3</sub> as the preferred low point.

Example 317. The opening statements of the second category emphasizing the blue notes in performances of *Now's the Time*.

○ Blue Notes

Version No. 7

Version No. 12

Version No. 14

Version No. 17

Analogous to the linear deployment of the first category, an unambiguous linear boundary can often be observed before and after an opening statement of this type. The opening statement that is employed in the seventh version of *Now's the Time* is the only line that is not initiated around the linear apex. The opening statement in the fourteenth version shows a temporary reposition in the second measure of the chorus before descending toward the low point. The treatment in the seventeenth version is marked with its comparatively undefined boundary between the thematic and improvised section and a dramatic downward inclination. Additionally, the treatments in this category, resembling each other in terms of linear outline and pitch emphasis, contrast sharply when compared with the treatments in the first and the third category that often show an observable tendency in regard to the formulaic preference and linear construction.

The third category features the employment of the supplementary motive S.M.1 to initiate the improvised choruses (Example 318). This four-note figure, distinctive for its simplistic linear design and recognizability, is employed in the second half of the last measure in the thematic chorus and settles on the third of the tonic chord on the first down beat of the improvised chorus. It appears that the motive S.M.1 is customarily employed in the middle register and the linear boundary can be found afterward before the subsequent material is launched. The motive S.M.1 that is employed in the thirteenth version of *Now's the Time* is further developed by utilizing motivic improvisation technique, while the motives in the remaining occurrences are used as the linear partition to separate the thematic chorus and the improvised chorus featuring intense improvisational lines in the double-time formation. Additionally, it is noted that this type of opening statement is not employed in the versions recorded during the *KoKo* section and the Hi-De-Ho club engagement.

Example 318. The opening statements of the third category emphasizing the blue notes in performances of *Now's the Time*.

Version No. 13

Version No. 18

Version No. 21

The fourth category contains the opening statements that cannot be classified into the first three categories (Example 319). The second version of *Now's the Time* opens with a figure that can be reduced to a structural line outlining an ascending scalar passage from the tonic to the dominant. The third version opens with a set of the ascendant and consequent figure that symmetrically divides the first section of the improvised chorus. The fifth version is initiated with a rising figure derived from the F Major Pentatonic scale and the subsequent linear development based upon it.

Example 319. The varied opening statements of the fourth category in performances of *Now's the Time*.

Version No. 2

Version No. 3

Version No. 5

Version No. 15

Version No. 16

Version No. 20

Version No. 22

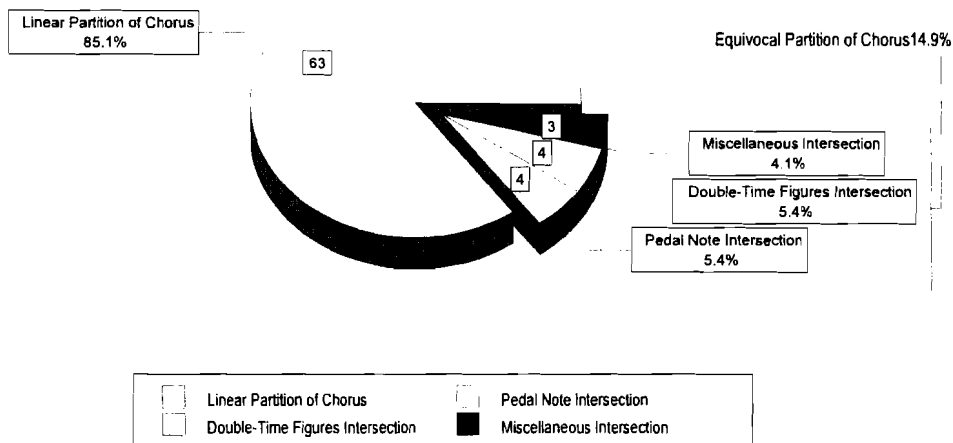
The fifteenth version begins with a figure used by Parker as the principal motive to construct the theme of *K.C. Blues*. The twentieth version is initiated with a simple four-note figure with the sectional linkage function as discussed in the associated section in the chapter of individual version analysis.

### *The Chorus Partition of Improvisation*

The chorus partition, which is mainly constructed with the explicit linear interruption between a concluding and an initiating formula at the end of improvised choruses to generate a divider of linear material and a temporary pause of improvisational flow, can be frequently found between improvised choruses in Parker's performances of *Now's the Time* (Chart 5). This serves to divide the improvised choruses into several subsidiary sections that are functionally identical to paragraphs in the literature to generate distinct subdivisions. The dominant usage of linear partition in *Now's the Time* also suggests the considerable influence of the repeated underlying harmonic syntax as each linear partition approximately defines the subdivision coinciding with the configuration of the twelve-bar blues form. Among seventy-four valid linear locations in performances of *Now's the Time*, the employment of unambiguous linear separators is found in sixty-three locations. The equivocal partition is established in eleven locations predominantly by means of employing a pedal note to obfuscate the linear boundary between improvised choruses or extending double-time improvisational lines across the improvised choruses.



Chart 5. The comparison of different types of chorus partitions in performances of *Now's the Time*.



The observable regulation on the subject of the employment of chorus partition is that the installation of the linear separator often occurs prior the end of the chorus as demonstrated between the third and the fourth improvised chorus in the nineteenth version of *Now's the Time* (Example 320). In the standardized treatment, the concluding improvisational line of the improvised chorus often ends at the eleventh or the twelfth measure of the blues form to allow the employment of the linear interruption before introducing the initiating statement of the next chorus. Among sixty-three installations of the chorus partition, only four installations are found at the beginning of the chorus as Parker extends the linear material of the preceding chorus into the first measure of the subsequent chorus before the partition can be formulated. For example, between the third and the fourth chorus of the sixth version, the chorus partition is located in the first measure of the fourth chorus. The chorus partition between the second and the third

Example 320. The delayed employment and standard treatment of chorus partition  
in performances of *Now's the Time*.

Version No. 6

Version No. 9

Version No. 17

Version No. 18

Version No. 19

chorus of the ninth version is ambiguous to some extent. Parker extends the linear material of the second chorus into the subsequent chorus with a seemingly isolated figure that can be linearly associated with the preceding improvisational line with the underlying descending structural linkage. However, the fragmentary treatment consequently perplexes the installation of the chorus partition located in the first measure of the third chorus. Similar to the first instance in the example, the employment of the chorus partition between the fourth and the fifth chorus of the seventeenth version is marginally

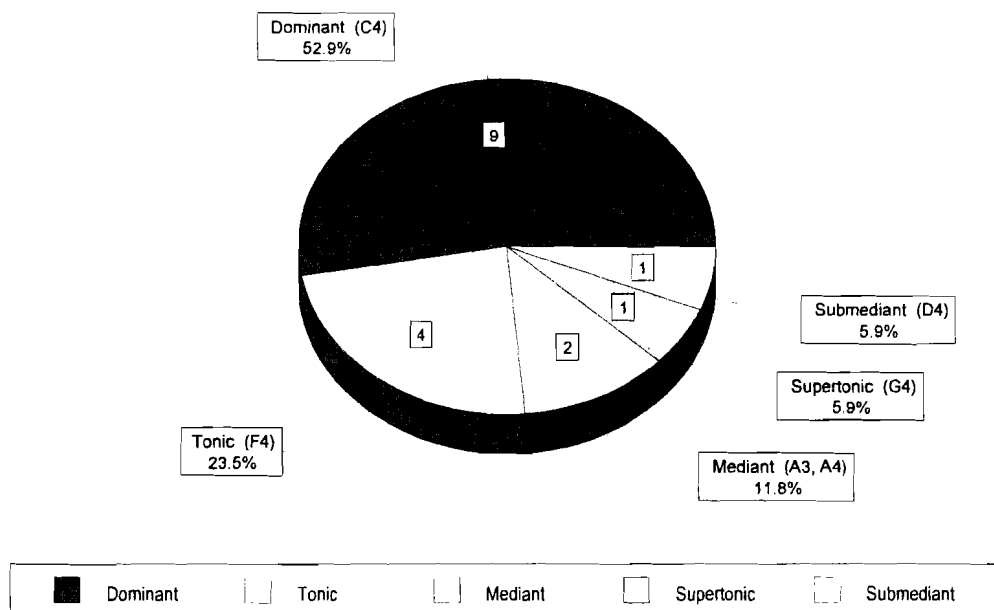
delayed as Parker extends the employment of the pedal note into the fifth chorus. The occurrence of the chorus partition between the sixth and the seventh chorus of the eighteenth version is also slightly delayed. This particular chorus partition exhibits a defined boundary notwithstanding the comparatively shorter direction due to the dissimilarity in terms of the linear materials employed before and after the partition.

### *The Conclusion of Improvised Section*

Unlike Parker's treatment of the opening statement in *Now's the Time* that is dominated by the motive M.2B, Parker's concluding figures show no apparent predominance in terms of formulaic formation. However, a discernible predilection on the subject of the concluding pitch of the improvised section can be determined (Chart 6). Among seventeen valid versions of *Now's the Time*, nine versions are concluded with pitch C4, the dominant in the key of F, while four versions are concluded with pitch F4, the tonic in the key of F. Parker's preference of the register in employing the dominant concluding pitches is palpable as pitch C5, F3, and F5, while within the alto saxophone's range, are not employed. Concluding pitches of secondary importance include two occurrences of the mediant, one occurrence of the supertonic, and one occurrence of the submediant. Additionally, five invalid versions in this aspect of the analysis include the first two versions, which contain no complete improvised choruses, and the fourteenth and the fifteenth version of *Now's the Time*, which are discarded due to the incompleteness of the audio tracks. The invalidation of the eleventh version of *Now's the Time* is attributable to the arrangement that Parker leads back directly from the

improvised chorus to the thematic chorus due to the limited time permitted in the televised program.

Chart 6. The rate of occurrence of five categories of concluding pitches for the improvised choruses in performances of *Now's the Time*.



In addition to the preference for the concluding pitch, Parker prefers to extend his improvised section marginally into the first measure of improvisation by the next soloist as employed in the eighth version of *Now's the Time* (Example 321). The preference of formulaic treatment is not established as stated in the aforementioned discussion. The preferred concluding pitches C4 and F4 consequently generate a stable sounding conclusion. Only the ninth version of *Now's the Time* recorded during the Hi-De-Ho club engagement contains an ending that is terminated before the end of the improvised

section. Two versions of *Now's the Time* show a relatively unstable conclusion due to the employment of an inconclusive figure. Parker's improvised choruses in the twelfth version, ended with the pitch D4, is extended into the next soloist's improvised chorus with an inconclusive figure derived from the elemental motive of the theme. The extension of the improvised choruses in the seventeenth version, ended with the pitch G4, also exhibits a treatment of an inconclusive figure employed subsequently to the comparatively prolonged and stable pitch C4.

Example 321. The standard employment and irregular treatments of concluding figure in performances of *Now's the Time*.

Version No. 8

C7 (3-10) F (3-11) Gm7 (3-12) C7 F Extension - - - -

Last Improvised Chorus by Charlie Parker - - - - -

Version No. 9

C7 (3-10) F7 (3-11) Terminated within the chorus (3-12)

Last Improvised Chorus by Charlie Parker - - - - -

Version No. 12

C7(b9) (7-10) F (7-11) C7b13 (7-12) F Extension - - - -

Last Improvised Chorus by Charlie Parker - - - - - Inconclusive Figure

Version No. 17

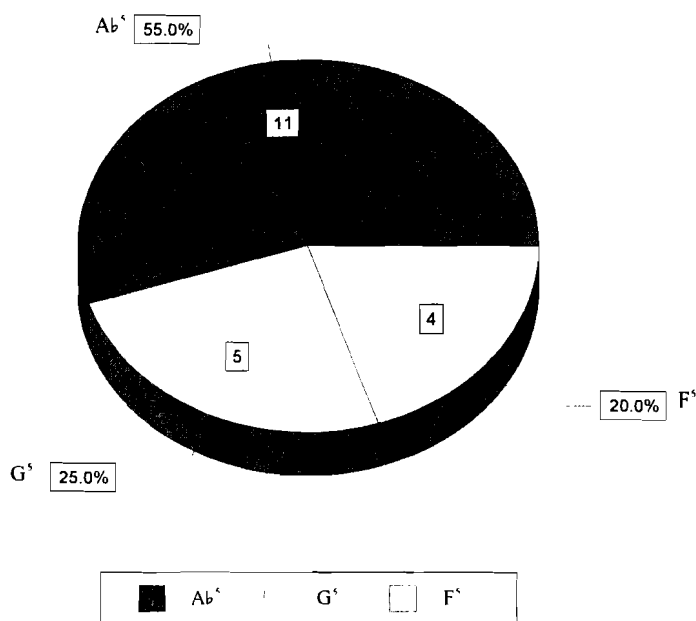
C7 (6-10) F (6-11) (6-12) F Extension - - - -

Last Improvised Chorus by Charlie Parker - - - - - Inconclusive Figure

*The Highest and Lowest Pitch in the Improvised Choruses*

Three pitches, including pitch Ab5, G5, and F5, are employed as the highest notes in performances of *Now's the Time* (Chart 7). Pitch Ab5, the highest note that an alto saxophone was designed to produce during Parker's active years, is employed in eleven of all twenty valid versions of *Now's the Time* as the predominant pitch in this category. Pitch G#5, the enharmonic spelling of pitch Ab5, is used to notate the first occurrence of the highest pitch of the thirteenth version of *Now's the Time* located in the third measure of the fourth improvised chorus. This infrequent treatment is utilized to accurately notate the implication of Parker's harmonic superimposition and does not affect the analysis statistically.

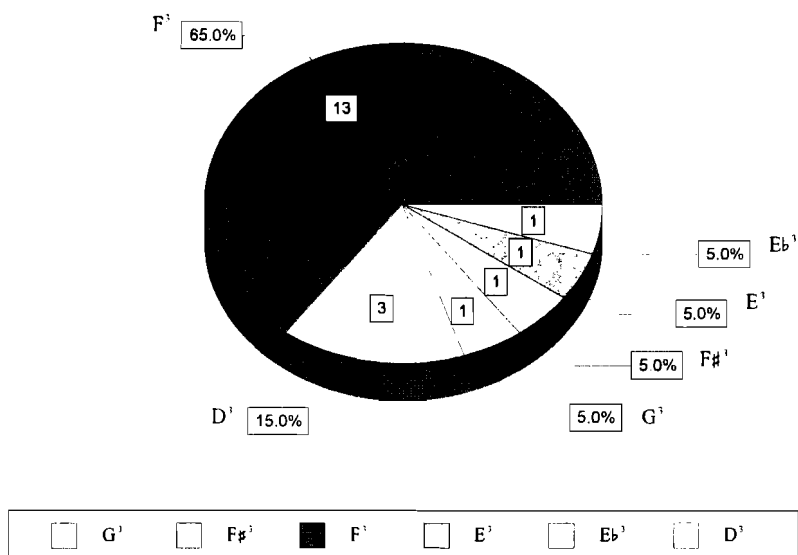
Chart 7. The comparison of rate of occurrence of pitch Ab5, G5, and F5 as the highest pitch in performances of *Now's the Time*.



Remarkably, pitch F#5, or its enharmonic spelling Gb5, is never used as the highest note in performances of *Now's the Time*. The cause of this exclusion is partially owing to Parker's linear design of accentuating the highest pitch of the improvised choruses. As Parker's improvisation is fundamentally tonal, the accented pitch F#5 as the highest pitch of the improvised choruses might degrade the tonal stability. Furthermore, the opportunity to employ pitch F#5 in performances of *Now's the Time* is comparatively infrequent as it only occurs in the eighth measure of the improvised choruses when Parker superimposes the secondary dominant chord V<sup>7</sup>/II. The highest notes that are employed by Parker are relatively stable. Pitch F5 and G5 are the tonic and the supertonic in the key of F respectively, while pitch Ab5 is one of the blue notes in the F blues scale.

Contrasting to the treatment of the highest notes, the pitches that are employed as the lowest notes of the improvised choruses in performances of *Now's the Time* are noticeably varied (Chart 8). Pitch F3 dominates this category and occurs thirteen times in the all twenty valid versions of *Now's the Time* as the lowest note in the improvised choruses. As the lowest pitches are customarily unaccented, they often serve as the lower leading tones that resolve upward to the targeted low point of the phrase. It is noted that pitch Db3, the designed lowest note that an alto saxophone can produce, is not employed.

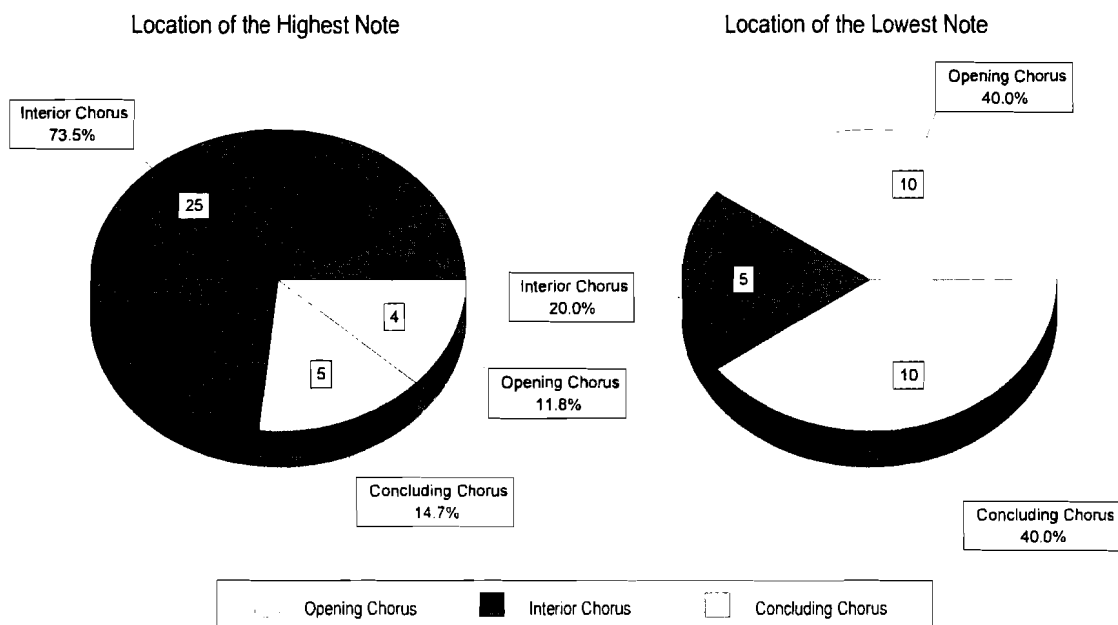
Chart 8. The comparison of rate of occurrence of pitch G3, F#3, F3, E3, Eb3, and D3 as the lowest pitch in performances of *Now's the Time*.



In Parker's performances of *Now's the Time*, the highest note is predominantly employed in one of the interior choruses of the improvisation (Chart 9). Among thirty-four occurrences of the highest note in the twenty valid versions of *Now's the Time*, twenty-five are found in one of the interior chorus in the improvisation. Contrasting to the preferred location of the highest note, Parker customarily employs the lowest note in an opening or concluding chorus. Additionally, the highest note, represented in thirty-four occurrences, is more frequently reemployed within an improvisation than the lowest note, which shows only twenty five occurrences in the twenty valid versions of *Now's the Time*.



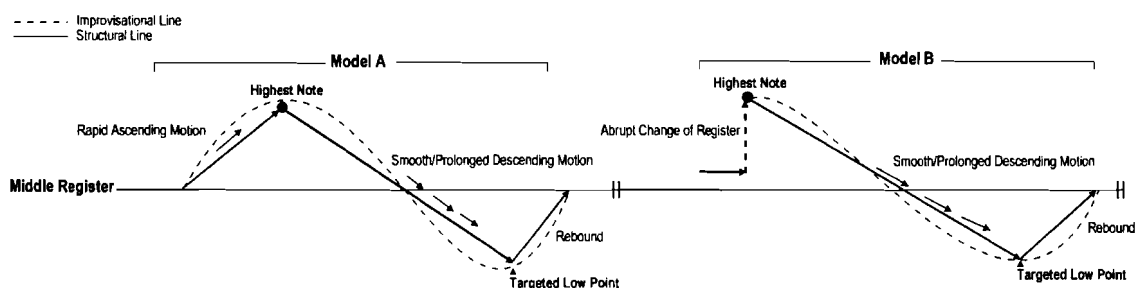
Chart 9. The rate of occurrence for the location of the highest and lowest note in performances of *Now's the Time*.



Two principal linear models for approaching and departing the highest note in performances of *Now's the Time* can be established (Figure 5). In model A, the highest note is approached with a rapid ascending figure, which is commonly employed in the format of the motive M.1 class, initiated in or around the middle register. As the phrasing direction precipitously departs from the middle register to gain a significant linear altitude, the linear tension increases and the propensity of phrasing to redirect consequently intensifies. After reaching the highest note, which is regularly accentuated, the phrasing direction, opposing the rapid ascending figure in the stage of approaching the highest note, smoothly descends and gradually releases the tension provided by the high

linear altitude. The phrasing direction descends through the middle register toward the targeted low point located slightly before the concluding pitch of the improvisational line. It is noted that the lowest note of the phrase often occurs marginally prior to the targeted low point, as the lowest note, unlike the highest note, is often unaccented. In model B, the highest note is extemporaneously approached with an abrupt change of the phrasing register from the preceding linear material to create a dramatic linear effect. The second half of the model is identical to model A.

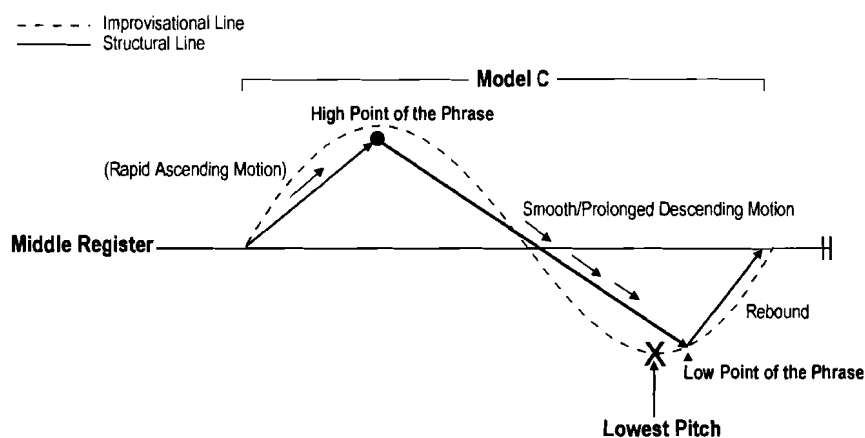
Figure 5. The models for approaching and departing the highest note in performances of *Now's the Time*.



The melodic contour for approaching and departing the lowest note in performances of *Now's the Time*, labeled as model C, is identical to model A (Figure 6). As the preparatory step for approaching the lowest note of the improvised choruses, the phrasing direction is regularly raised to the high point of the phrase, which exhibits a comparatively higher linear altitude and is sometimes preceded by a rapid ascending figure. Once the linear altitudinal tension is achieved, the phrasing direction immediately

begins a smooth and prolonged descent toward the targeted low point of the phrase to progressively release the tension. The lowest note of the improvised choruses, customarily preceding the targeted low point, is unaccented which strikingly contrasts with the treatment of the highest note. After the targeted low point of the phrase is reached, the phrasing direction often rebounds back to the middle register to balance the melodic contour.<sup>2</sup>

Figure 6. The model for approaching and departing the lowest note in performances of *Now's the Time*.



It is noted that some irregular treatments of the lowest note can also be observed occasionally in performances of *Now's the Time*. For example, the lowest note of the

<sup>2</sup>Additionally, the balanced melodic contour of the aforementioned three models coincides with Mark S. Haywood's definition of desirable melodies. Haywood states that "one of the most fundamental qualities of a good melodic line is its overall balance. A balanced melody is one in which the various tensions and resolutions are poised against one another equally, and where the overall contour gives a pleasant, even cathartic, sense that at the end everything has been left evenly balanced at it was at the beginning" in "Order and Chaos in Bird and Trane" (133). Haywood further cites that Parker frequently achieve this linear balance in his improvisation.

seventh version, located in the twelfth measure of the first chorus, is accented and sustained without a rebounding figure to balance the melodic contour (Example 322).

Example 322. The installment and the related treatments of the lowest note in the seventh version of *Now's the Time*.

The musical score for Example 322 is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Version No. 7'. The piece is in 4/4 time. The melodic line consists of several measures, with three measures of improvisation indicated by 'i' in parentheses: (i-9), (i-10), and (i-11). The final measure of the phrase is marked (i-12) and contains a triplet of eighth notes. Above the staff, the chords Gm7, C7(b9), and F are indicated. Below the staff, a dashed line traces the melodic contour, starting with a 'Rapid Ascent' to a 'High Point of the Phrase' and then following a 'Prolonged and Smooth Structural Descending Line' to the 'Lowest Note of the Improvised Choruses', which is marked with an 'X'.

### *Summary of Selected Motives*

The summary of quantity for the thirty-one selected motives unveils the continuing development and alternation of Parker's formulaic approach throughout his career (Table 83). The predominant motives are formulas derived from the M.3A class and the M.2B class. The motive M.10(a), which is employed as the concluding figure of improvised lines, dominates in the motives of the secondary importance category. Other principal motives include the motive M.20(b) [partial fraction], which is used as the connecting figure within an improvised line, occurs twenty-five times. The motives M.16A(a) and M.21(b), both frequently occur in the fifth measure of improvised choruses, appear eighteen and fourteen times, respectively. The motives M.1A + M.4E(a) and M.1A + M.6A(a), both function as the initiating figure to start a phrase, occur sixteen

Table 83. The Quantity Table of the Thirty-one Selected Motives  
In the Twenty Valid Versions of *Now's the Time*

	Version No 3	Version No 4	Version No 5	Version No 6	Version No 7	Version No 8	Version No 9	Version No 10	Version No 11	Version No 12	Version No 13	Version No 14	Version No 15	Version No 16	Version No 17	Version No 18	Version No 19	Version No 20	Version No 21	Version No 22	Sum
M.1A + M.4E(a)	1	0	0	0	1	1	0	0	5	0	0	0	0	1	1	2	1	0	1	2	16
M.1A + M.6A(a)	0	0	0	0	0	0	0	0	0	1	0	1	0	1	0	4	0	0	3	1	11
M.2B	0	1	1	1	0	2	1	2	1	0	2	0	0	0	3	2	0	0	1	2	19
M.2B [cell motive]	0	1	0	0	0	0	1	0	1	1	0	1	0	0	2	2	0	3	2	5	19
M.2B [diminution]	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	3	0	8
M.2B [Ornithology variation]	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1
M.3A(a)	0	0	0	0	0	0	0	0	1	1	2	1	1	0	5	6	2	2	0	3	24
M.3A(b)	0	1	0	2	1	1	0	1	2	2	3	1	2	1	1	1	2	2	2	0	25
M.3A(c)	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	3
M.3A(d)	0	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	3
M.4A(b)	0	1	0	0	0	0	0	0	0	1	0	2	3	1	0	2	0	0	0	0	10
M.4C(a) + M.4D(a)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	2	0	2	2	8
M.5C(a)	1	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	0	0	1	7
M.6A(c)	0	0	0	0	0	0	0	0	0	0	0	0	0	1	5	1	1	2	0	0	10
M.8(e)	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3
M.10(a)	2	0	0	6	1	2	1	1	3	1	0	0	0	2	0	1	0	2	4	4	30
M.12A(a)	0	1	2	2	0	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0	8
M.16A(a)	2	0	0	0	0	0	1	0	3	1	2	1	2	0	0	1	3	1	0	1	18
M.20(b) [partial fraction]	0	2	0	2	0	1	4	1	0	1	1	1	1	3	1	0	2	2	2	1	25
M.21(b)	0	2	0	0	0	0	0	0	0	2	0	1	2	0	0	2	1	0	1	3	14
M.34(c)	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	1	1	0	0	4
S.M.1	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	1	0	0	1	0	4
S.M.2	0	0	0	0	0	0	0	0	1	0	1	0	1	0	0	0	0	1	0	0	4
M.4B(b) + M.2B	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	1	0	1	0	4
M.5C(a) + M.3A(a) + M.2B	0	0	0	0	1	1	1	1	1	2	1	3	0	0	0	1	0	0	2	1	15
M.19C	1	0	0	0	0	0	0	0	1	1	1	0	0	0	1	1	1	0	1	1	9
M.40B(a)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	2
M.54	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	1	0	3
S.M.3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	0	3
S.M.4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1	4
S.M.5	0	0	0	0	0	0	0	0	1	0	1	1	0	0	0	2	0	0	0	0	5
Sum	10	12	4	14	4	9	9	6	22	16	17	14	14	11	23	36	19	19	30	30	319

and eleven times, respectively. The large-scale motive category is dominated by the motive M.5C(a) + M.3A(a) + M.2B, Parker's signature line, and the motive M.19C.

The data of two principal initiating formulas included in this study, the motive M.1A + M.4E(a) and M.1A + M.6A(a), contrast remarkably. The former is occasionally employed throughout the twenty valid versions of *Now's the Time*, while the latter only occurs in the versions recorded after the Hi-De-Ho club engagement. Analogous to the employment divergence between the motive M.1A + M.4E(a) and M.1A + M.6A(a), the motive M.3A(a) and M.3A(b) also suggest Parker's shifting preference in terms of his formulaic approach. This inclination appears to be prevalent. Among the thirty-one selected motives in this study, thirteen are employed exclusively in a specific group of performances comprising the eleventh to the last surviving version of *Now's the Time*. As the length of improvised choruses is significantly extended starting with the eleventh version of *Now's the Time*, the rate of occurrence of other associated motives consequently exhibit no substantial decline, as the variants from the same motive class or newly introduced motives are mainly employed to accommodate this improvisatory transformation. These motives, including motive M.1A + M.6A(a), M.3A(a), M.4C(a) + M.4D(a), M.6A(c), M.34(c), S.M.1, S.M.2, M.4B(b) + M.2B, M.40B(a), M.54, S.M.3, S.M.4, and S.M.5,<sup>3</sup> can be further subdivided into two categories. The first category comprises nine motives, including motive M.1A + M.6A(a), M.3A(a), M.34(c), S.M.1, S.M.2, M.4B(b) + M.2B, M.54, and S.M.5, that are employed regularly after the tenth

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<sup>3</sup>The motive M.2B [Ornithology variation], although it only occurs in the twentieth version, is excluded from the list due to its status as an isolated occurrence.

version, while the motives in the second category, containing motive M.4C(a) + M.4D(a), M.40B(a), S.M3, and S.M.4, are found solely in performances after the sixteenth version of *Now's the Time*. This configuration of data also suggests that Parker's improvisation technique and the associated formulaic approach and preference continuously develops throughout his career as an active jazz improviser.

The primary separator in terms of formulaic approach demonstrated in the performances of *Now's the Time* is the eleventh version. This version, recorded approximately two years after the Hi-De-Ho club engagement, contains several newly introduced motives, reflecting Parker's development in the aspect of improvisatory vocabulary in this period. The secondary separator is the seventeenth version of *Now's the Time* which contains several more advanced formulas, such the motive M.40B(a). Similarly, a considerable gap of roughly one and half years can be found between the sixteenth and the seventeenth version of *Now's the Time*. It is noted that this analogy does not definitively suggest that Parker never used a particular motive before a certain period; it merely outlines the formulaic usage in performances of *Now's the Time* as a whole and suggests a greater integration of various formulas in the later versions. For example, although Parker begins to incorporate the motive M.4B(b) + M.2B into his improvisation starting with the twelfth version of *Now's the Time* recorded on November 1949, the motive itself can be traced back to his performance on *Billie's Bounce* recorded on November 1945. Analogously, even though the employment of the motive M.8(e) is limited to the third, fourth, and the sixth version of *Now's the Time* in this study, Parker continued to incorporate the motive as a component of his improvisational vocabulary in

various performance outputs. For instance, the motive was assimilated into Parker's performance of *All The Things You Are* recorded at Toronto's Massey Hall on May 15, 1953.<sup>4</sup>

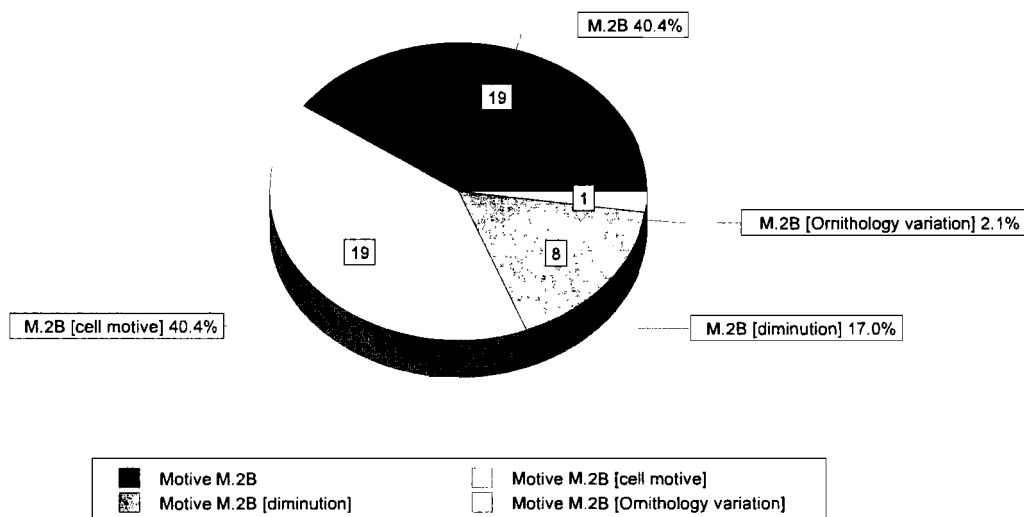
The motive M.2B and its abridged variant M.2B [cell motive], both represent 40.4% of all occurrences, predominate in the motive M.2B class, which comprises the motive M.2B, M.2B [cell motive], M.2B [diminution], and M.2B [Ornithology variation] (Chart 10). The motive M.2B [diminution], occurring in five versions of *Now's the Time*, seemingly appears to be employed less frequently. However, the presented data only includes isolated occurrences of the motive M.2B [diminution] and excludes occurrences found in the large-scale hybrid motive M.5C(a) + M.3A(a) + M.2B, Parker's signature line, which occurs fifteen times. When taking the frequent usage of this formula as a component of Parker's signature line into consideration, the rate of occurrence for the motive M.2B [diminution] surpasses other variants in this motive class. The employment of the motive M.2B [Ornithology variation] is isolated with only one occurrence found in the twentieth version.

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<sup>4</sup>Charlie Parker, *Charlie Parker: Complete Jazz at Massey Hall*, The Jazz Factory JFCD22856, 2003, compact disc.

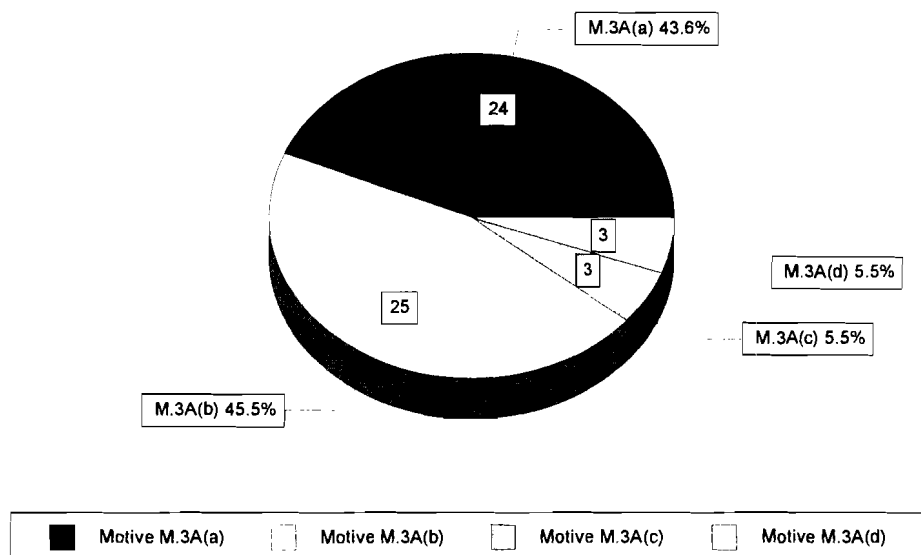


Chart 10. The rate of occurrence for the four variants in the motive M.2B class in the twenty valid versions of *Now's the Time*.



The motive M.3A(a) and M.3A(b), representing 43.6% and 45.5% of all occurrences respectively, dominate the motive M.3A class that comprises four variants, including motive M.3A(a), M.3A(b), M.3A(c), and M.3A(d) (Chart 11). It is noted that the motive M.3A(a) only occurs from the eleventh to the last version of *Now's the Time* as aforementioned employment divergence, while the occurrences of motive M.3A(b) are found throughout the all twenty valid versions. The occurrences of the motive M.3A(c) and M.3A(d) are comparatively isolated, both representing 5.5% of all occurrences.

Chart 11. The rate of occurrence for the four variants in the motive M.2B class in the twenty valid versions of *Now's the Time*.



The large-scale hybrid motive M.5C(a) + M.3A(a) + M.2B, which is referred to as Parker's signature line in this study, is the predominate formula in the large-scale motive category, occurring fifteen times (Example 323). As illustrated in the example, Parker customarily employs his signature line in the third section of improvised chorus. The formal location to initiate the signature line is often marginally shifted to create improvisatory variations. The linear extension of the signature line varies considerably. Some occurrences are concluded immediately after the occurrence of the motive M.2B in its diminution form, such as the instances found in the eighth and the tenth version, while some occurrences are significantly extended, such as the instance located in the eighteenth version of *Now's the Time*. Additionally, Parker's signature line is sometimes

Example 323. The comparison of the fifteen occurrences of the motive M.5C(a) + M.3A(a) + M.2B in the twenty valid versions of *Now's the Time*.

Version No. 7

Version No. 8

Version No. 9

Version No. 10

Version No. 11

Version No. 12

Version No. 12

Version No. 13

Version No. 14

Version No. 14

Version No. 14

Version No. 18

Version No. 21

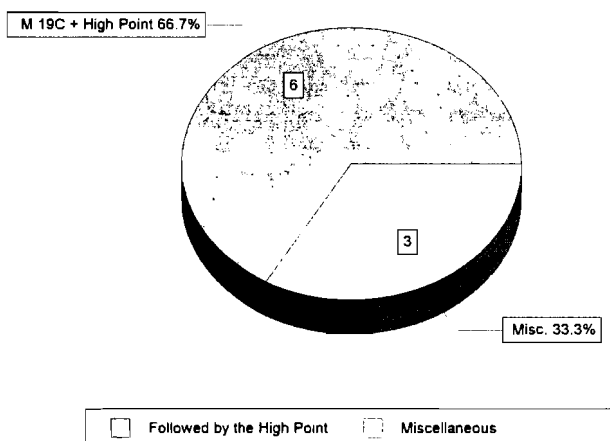
Version No. 21

Version No. 22

employed repetitively within an improvisation. For example, the signature line is used three times in the fourteenth version of *Now's the Time*.

The large-scale motive M.19C occurs nineteen times in the twenty valid versions of *Now's the Time*. Unlike the signature line, Parker does not reemploy the motive M.19C within an improvisation and seldom uses it in shorter versions. Remarkably, 66.7% of all occurrences of the motive M.19C are followed by the employment of the highest note or the relatively high linear altitude and its subsequent prolonged descending line, constituting one of Parker's large-scale improvisatory designs (Chart 12).

Chart 12. The rate of occurrence for the combination of the motive M.19C and the high linear altitude in the twenty valid versions of *Now's the Time*.



### *Summary of Figurations and Improvisatory Elements*

The indicator integers for the figurations and the improvisatory elements of the twenty valid versions of *Now's the Time* are listed in the following table (Table 84). It is

noted that, unlike the data processed in the comprehensive analysis of the selected motive that is chiefly based upon the quantity of occurrence, the indicator integer is used in this portion.

Table 84. Indicator Integers of the Nineteen Selected Figurations and the Improvisatory Elements in the Twenty Valid Versions of *Now's the Time*

	Version No. 3	Version No. 4	Version No. 5	Version No. 6	Version No. 7	Version No. 8	Version No. 9	Version No. 10	Version No. 11	Version No. 12	Version No. 13	Version No. 14	Version No. 15	Version No. 16	Version No. 17	Version No. 18	Version No. 19	Version No. 20	Version No. 21	Version No. 22	Average
3-b9	0.3	0.6	0.5	0.5	1.0	0.6	1.0	1.0	0.6	0.7	1.1	1.1	0.6	0.3	0.8	1.0	0.6	1.3	0.4	0.6	0.730
T.S	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.000
IM	1.6	3.3	3.0	2.0	2.5	2.6	4.3	3.5	2.0	1.5	1.5	1.7	1.6	2.0	1.6	1.7	2.4	3.3	1.3	2.5	2.295
E.C	0.3	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.6	0.1	0.1	0.0	0.1	0.2	0.2	0.6	0.6	0.7	0.175
D.E.C	1.3	0.3	0.5	0.5	1.0	1.0	1.3	1.0	0.4	1.0	0.1	1.1	0.8	1.0	0.8	1.0	0.6	0.6	0.8	1.1	0.810
P.N	0.0	0.3	0.5	0.2	0.0	0.3	0.0	0.0	0.2	0.1	0.1	0.0	0.0	0.3	0.1	0.0	0.4	0.0	0.3	0.2	0.150
L.C.	0.6	0.3	0.5	0.0	1.0	1.0	0.3	0.0	1.2	0.4	0.1	0.7	0.8	0.3	0.6	0.8	0.8	0.3	0.8	0.6	0.555
A.T.	0.0	0.3	0.5	0.2	0.0	0.0	0.0	0.0	0.2	0.1	0.1	0.1	0.1	0.3	0.3	0.2	0.2	0.3	0.1	0.1	0.155
D.R	0.0	0.0	0.0	0.2	0.0	0.0	0.3	0.0	0.2	0.2	0.5	0.1	0.6	0.0	0.1	0.2	0.4	0.3	0.2	0.1	0.170
C.R.	0.0	0.3	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.4	0.0	0.0	0.0	0.0	0.4	0.0	0.2	0.0	0.065
R.P	0.0	0.0	0.0	0.0	0.0	0.6	0.0	0.0	0.2	0.2	0.0	0.2	0.0	0.0	0.5	0.1	0.0	0.0	0.2	0.2	0.110
R.R.P	0.0	0.3	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.1	0.0	0.8	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.060
S.P.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.1	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.005
R.S.P	0.0	0.0	0.0	0.0	0.0	0.0	0.3	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.1	0.0	0.0	0.1	0.0	0.025
C.R.S.P	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.5	0.0	0.1	0.0	0.2	0.3	0.0	0.0	0.0	0.0	0.0	0.3	0.0	0.070
M.A	1.0	1.0	2.0	0.7	0.5	0.0	0.6	0.5	1.0	0.2	0.8	0.8	0.5	0.6	1.0	0.8	1.0	1.3	0.8	0.8	0.795
H.S.	0.3	0.6	1.0	1.0	0.5	0.3	1.0	1.5	0.8	0.5	1.1	1.1	1.3	1.0	1.3	1.4	1.2	1.3	1.4	1.1	0.985
H.G.	0.3	0.3	0.0	0.5	0.0	0.0	0.0	0.0	0.2	0.0	0.3	0.1	0.0	0.0	0.1	0.4	0.4	0.0	0.3	0.1	0.150
D.G	0.3	0.6	0.5	0.5	1	1	1	0.5	1.6	0.5	0.8	0.7	0.3	0.3	0.3	0.2	1.2	0.6	0.4	0.7	0.650
Sum	6	8.2	9	6.3	7.5	7.4	10	8.5	8.6	5.6	7.2	9.2	7	6.1	7.6	8.1	9.8	9.9	8.2	8.8	7.950

\*Indicator = Quantity of the occurrence within the improvised section of a version / Number of improvised chorus of a version

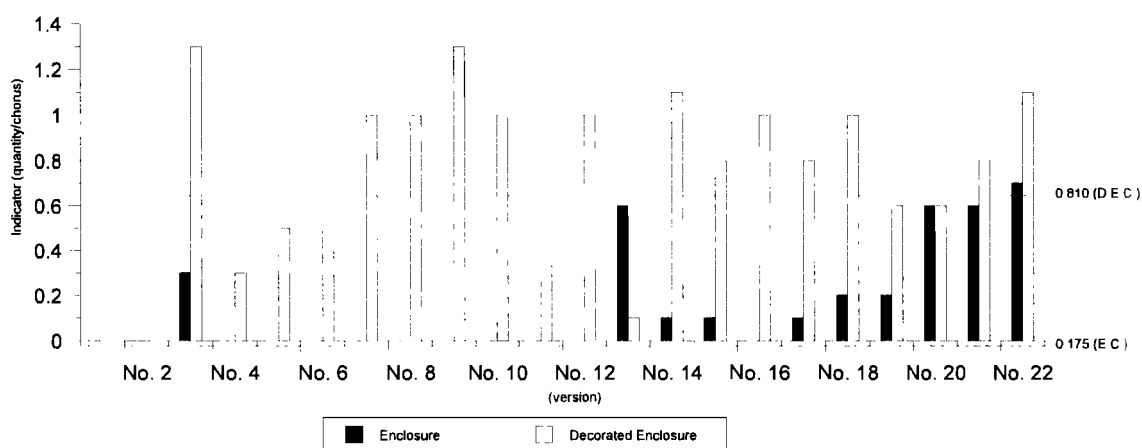
It should be noted that the presented data should be observed cautiously.

Although the indicator integer is the representative of the rate of occurrence that outlines the approximate inclination and the development of each item, it does not reflect the magnitude of occurrences. For example, while the occurrence of the chromatic real sequential pattern in the third improvised chorus of the twelfth version exhibits a comparatively extensive construction lasting for four measures, it is still counted as a single instance when processing the data. Similarly, it is not justifiable to use the indicator integer of the motivic alliance to determine the coherency of the improvisations.

Three primary figurations, including the 3-b9 melodic motion, the inverted mordent, and the decorated enclosure, occur in all valid versions. The tritone substitution of the primary dominant chord is not employed. However, other types of substitution, such as the altered dominant chord and  $\flat$ VII7 chord, are occasionally used to substitute for the primary dominant located in the tenth measure of the twelve-bar blues form. The pedal note and linear chromaticism, although not employed in all valid versions of *Now's the Time*, do occur consistently. Scattered instances of cross-rhythm are found in only four versions. The improvisatory elements in the last analytical unit, including motivic alliance, harmonic superimposition, and the descending guideline, are employed regularly. The occurrences of the harmonic generalization appear to be comparatively scattered. Additionally, the treatments of the elements in this group will be addressed independently in the later part of this chapter. Furthermore, the individual column charts for each figuration and the improvisatory element are included as Appendix H in this study.

The comparison between the indicator integers for the enclosure and the decorated enclosure reveals a significant predominance of the latter (Chart 13). The enclosure is first employed along with the decorated enclosure in the third version, the first valid version of *Now's the Time* in this study, but is relinquished in the following nine versions.

Chart 13. The indicator integer comparison of the enclosure and the decorated enclosure in the twenty valid versions of *Now's the Time*.



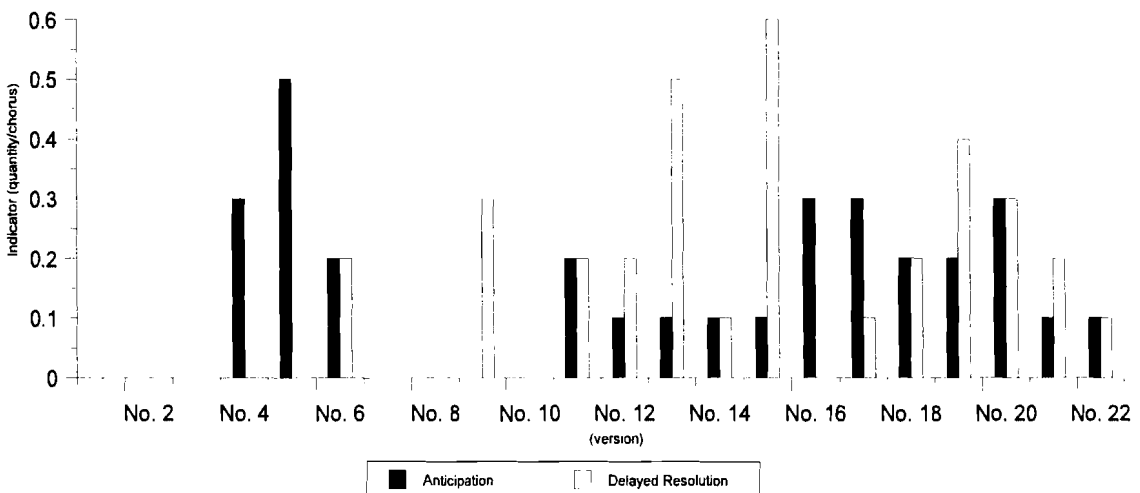
In the thirteenth version, the indicator integer of the enclosure augments to 0.6, well above the average integer 0.175, to compensate the transitory decline of the decorated enclosure. From the fourteenth to the nineteenth version, the enclosure is employed more regularly with the indicator integers that are marginally above or below the average integer. In the last three versions, an inclination of increased utilization of the enclosure can be observed. As the indicator integers of the decorated enclosure show no synchronized loss, the density of the enclosure and the decorated enclosure as a whole in

Parker's last three surviving performances of *Now's the Time* consequently increases.

The decorated enclosure maintains its predomination throughout the twenty valid versions of *Now's the Time*. The significant losses in the fourth and eleventh version are compensated by the gain of the inverted mordent and the figures based on linear chromaticism, respectively.

When analyzing the data of the anticipation and the delayed resolution jointly, a predisposition of comparatively regularized employment of these two elements can be observed starting with the eleventh version to the last version (Chart 14). Among the twenty valid versions of *Now's the Time*, there are four versions containing neither element. Three versions include only occurrences of the anticipation and one version contains only occurrences of the delayed resolution. Twelve versions contain occurrences of both elements, while six of them significantly display matching indicator integers.

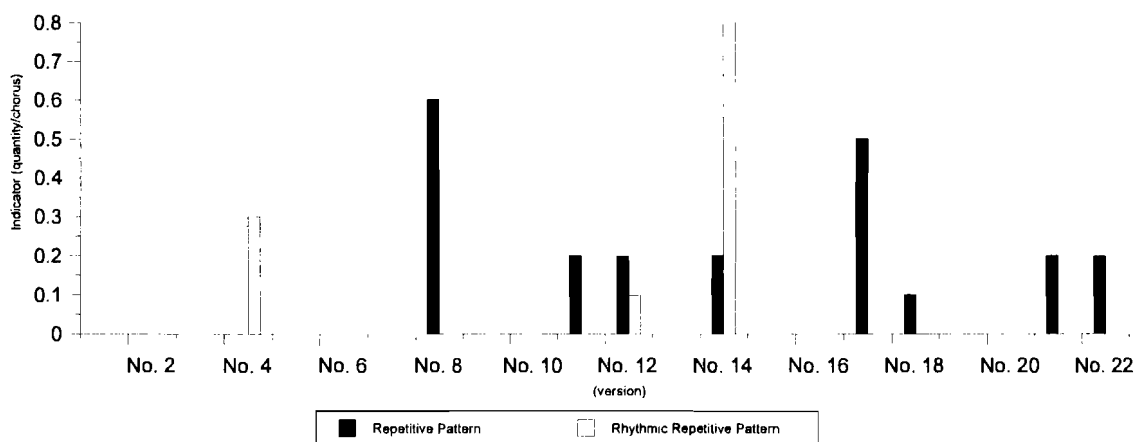
Chart 14. The indicator integer comparison of the anticipation and the delayed resolution in the twenty valid versions of *Now's the Time*.





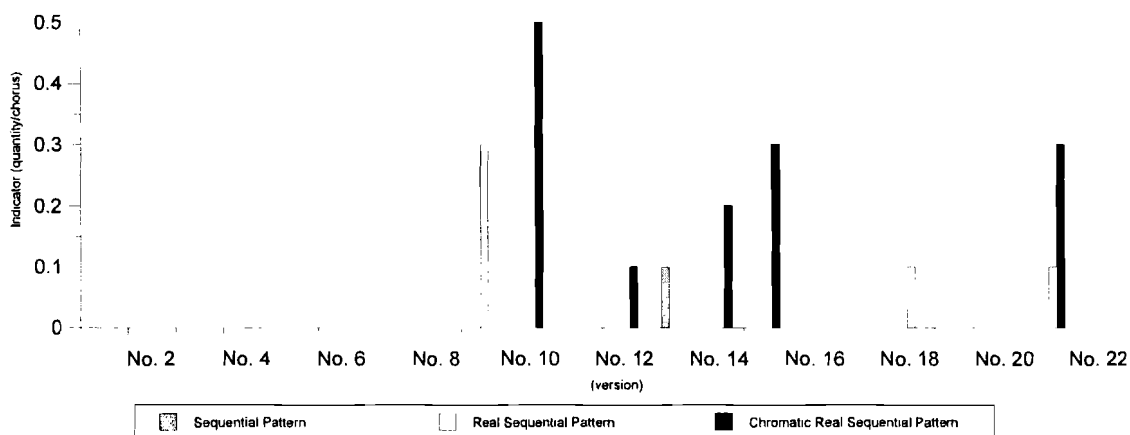
The employments of the repetitive pattern and the rhythmic repetitive pattern are comparatively irregular (Chart 15). The occurrences of the rhythmic repetitive pattern, found in the fourth, twelfth, and the fourteenth version of *Now's the Time*, are especially sporadic. The repetitive pattern occurs more frequently and is mainly found in the later versions of *Now's the Time*. The twelfth and the fourteenth version, recorded during the period when Parker was actively performing with his own working quintet, contain both elements.

Chart 15. The indicator integer comparison of the repetitive pattern and the rhythmic repetitive pattern in the twenty valid versions of *Now's the Time*.



The occurrences of the sequential pattern, the real sequential pattern, and the chromatic real sequential pattern are predominately employed in improvised choruses of the later versions of *Now's the Time* (Chart 16). The rate of occurrence for the sequential pattern is comparatively low which is compensated by employment of the remaining sequence-related elements, especially the chromatic real sequential pattern. The

Chart 16. The indicator integer comparison of the sequential pattern, the real sequential pattern, and the chromatic real sequential pattern in the twenty valid versions of *Now's the Time*.

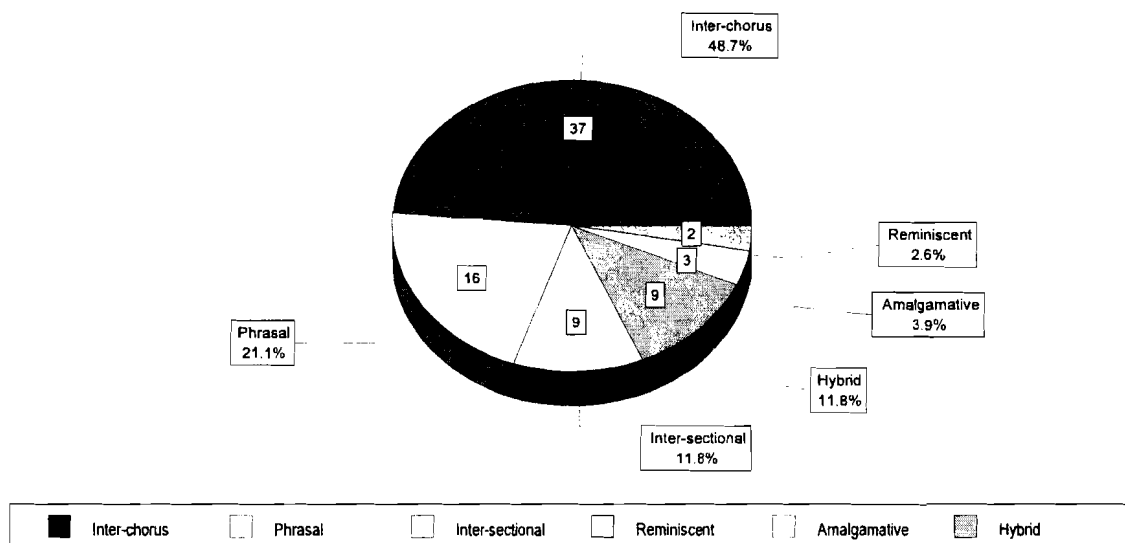


predominance of the chromatic real sequential pattern is closely associated with passages based on the chromatic parallelism employed in the seventh to the eighth measure of the twelve-bar blues form. Additionally, Parker frequently employs sequential passage as one of the elaborations in the thematic choruses starting with the twelfth version of *Now's the Time*. Unlike the sequential passages in improvised choruses that are formulaic in nature, these employments are mainly associated with the theme, as Parker often utilizes the elemental motive of the theme to construct the sequential passage in thematic choruses.

### *Summary of Motivic Alliance*

Among seventy-six sets of allied motives in performances of *Now's the Time*, the inter-chorus category dominates the employments of the motivic alliance, representing 48.7% of all occurrences (Chart 17). Because of its functions to establishing associations

Chart 17. The rate of occurrence of the six motivic alliance categories found in the twenty valid versions of *Now's the Time*.



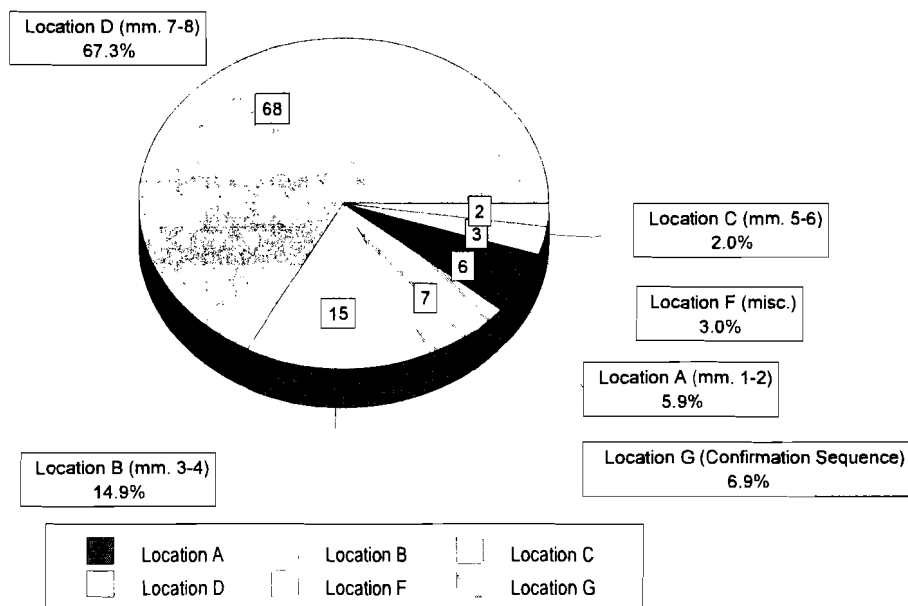
between choruses and consequently generate a greater degree of linear coherence, the predominance of the inter-chorus motivic alliance in *Now's the Time* is significant as it suggests the existence of intrinsic organization in Parker's approach to the formulaic improvisation that is seemingly random and indiscriminate. The phrasal motivic alliance occupies 21.1% of all occurrences, ranking it as the category of secondary importance. The occurrences in this category are frequently found in the first section of improvised chorus and often exhibit the basic construction of antecedent and consequent technique. These symmetrically or semi-symmetrically regroup the material to generate a linear emphasis with corresponding repetitive figures. Nine sets of the inter-sectional motivic alliance are found, representing 11.8% of all occurrences. The occurrences in this

category regularly serve as the linear linkage between the first and the second section of the improvised chorus. Nine hybrid sets of allied motives are identified. Six of them are the hybrid of the phrasal and inter-sectional motivic alliance mainly represented by the extended motive M.19C. The occurrences of the amalgamative and reminiscent motivic alliance are comparatively isolated and inconsequential in Parker's performances of *Now's the Time*.

### *Summary of Harmonic Superimposition*

In the twenty valid versions of *Now's the Time*, harmonic superimposition technique is predominantly employed in location D, the seventh and the eighth measure of the twelve-bar blues form (Chart 18). The subordinate group, the location B, representing 14.9% of all employments, comprises fifteen occurrences of the harmonic superimposition found in the formal location of the third and the fourth measure. In those occurrences, Parker primarily superimposes the secondary dominant chord  $V^7/IV$  and its related secondary supertonic chord, targeting the subdominant chord in the fifth measure as the harmonic resolution. Six occurrences of harmonic superimposition are found in location A, the first and the second measure of the chorus. In this location, Parker often superimposes the C augmented seventh chord in the second measure. In location C, the fifth and the sixth measure of the chorus, Parker occasionally superimposes the chord progression to imply a major-minor relationship. Occurrences in location F are often found in the eleventh and the twelfth measure. The *Confirmation* sequence, superimposed in the first four measures of improvised choruses, is independently labeled

Chart 18. The rate of occurrence of the harmonic superimposition employed in the six formal location of the twenty valid versions of *Now's the Time*.

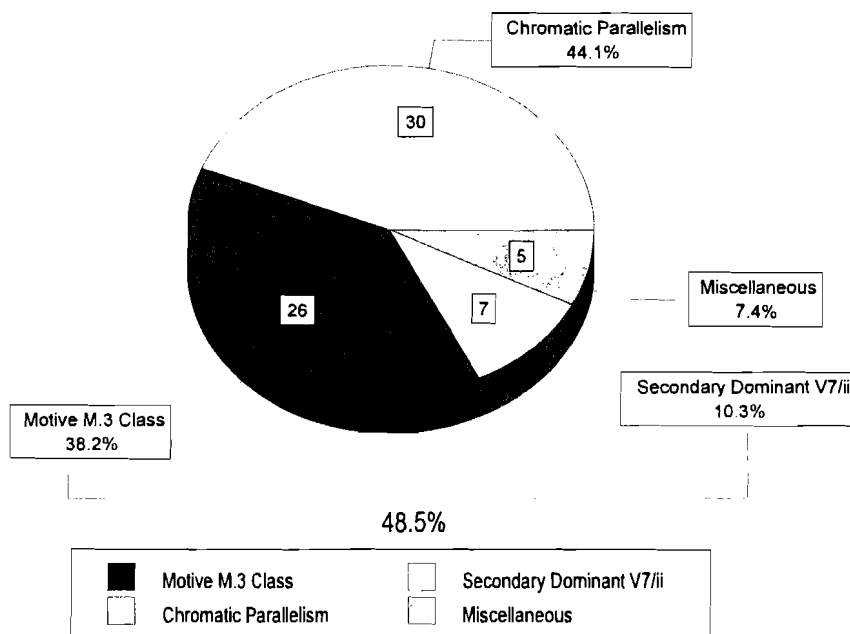


as location G due to its uniqueness among Parker's employments of the harmonic superimposition technique. It is noted that occurrences of this particular technique can only be found in the last two versions of *Now's the Time*.

The occurrences in the primary group, the location D, can be further subdivided into four subcategories (Chart 19). Chromatic parallelism, representing 44.1% of all occurrences employed in location D, is the predominated subcategory. The motive M.3 class, representing 38.2%, is the subcategory of secondary importance. In this subcategory, Parker employs motives from the motive M.3A or the M.3B class to outline the secondary chord  $V^7/ii$  in the eighth measure of improvised choruses. The motive M.3

class subcategory is closely associated with the secondary dominant chord  $V^7/ii$  subcategory as the harmonic implications of these two subcategories are identical. However, various improvisatory formulas are employed in the latter instead of the motive M.3 class. Therefore, in terms of the harmonic implication, the occurrences of superimposed secondary dominant chord  $V^7/ii$  exhibit a marginal preference over the occurrences of superimposed chromatic parallel chords.

Chart 19. The rate of occurrence of the four subcategories in the primary group of the harmonic superimposition in the twenty valid versions of *Now's the Time*.



Seven occurrences of the superimposed *Confirmation* sequence can be found in the last two valid versions of *Now's the Time* recorded at the Hi-Hat club (Example 324). Four occurrences are identified in version twenty-one, while three occurrences are

Example 324. The comparison of occurrences of superimposed *Confirmation* sequence in version twenty-one and twenty-two of *Now's the Time*.

Version No. 21

F Em7(b5) A7 Dm7 G7 Cm7 F7 B<sup>b</sup>7

(5-1) (5-2) (5-3) (5-4) (5-5)

Figure A M.A.3A(b)

Version No. 21

F Em7 A7(b9) (Dm7 G7<sup>b</sup>13 Cm7 F7) B<sup>b</sup>7

(6-1) 3 (6-2) (6-3) (6-4) (6-5)

Figure B M.A.3A(c) M.A.10(a)

Version No. 21

F Em7(b5) A7 Dm7 G7 Cm7 F7 B<sup>b</sup>

(6-1) (6-2) (6-3) (6-4) (6-5) 3

Version No. 21

F Em7(b5) A7<sup>b</sup>13 Dm7 G7 Cm7 F7 B<sup>b</sup>7

(6-1) 3 (6-2) (6-3) (6-4) (6-5) 3

Version No. 22

F Em7(b5) A7(b9) (Dm7 G7<sup>b</sup>13 Cm7) F7 B<sup>b</sup>7

(6-1) (6-2) 3 (6-3) (6-4) (6-5)

Figure C M.A.3A(c) M.A.10(a)

Version No. 22

F Em7 A7(b9) (Dm7 G7<sup>b</sup>13 Cm7 F7) B<sup>b</sup>7

(7-1) 3 (7-2) (7-3) (7-4) (7-5) 3

Figure D M.A.3A(c) M.A.10(a)

Version No. 22

F Em7(b5) A7 (Dm7 G7<sup>b</sup>13 Cm7 F7) B<sup>b</sup>

(6-1) (6-2) 3 (6-3) (6-4) (6-5)

Figure E M.A.3A(c) M.A.10(a)

detected in version twenty-two. It is noted that these occurrences should be examined cautiously. Because of the coordination of the rhythm section in these occurrences, the

tension between the underlying harmony and the superimposed harmony decreases significantly.

By analyzing the occurrences of this harmonic superimposition technique, four observable directions can be established. First, the formal location that is chosen by Parker to employ the *Confirmation* sequence appears to be predetermined, as the occurrences are consistently found in the first section of the twelve-bar blues form, targeting the subdominant chord in the fifth measure as its harmonic resolution. Second, the occurrences are found in the second half of improvisations. Because of the harmonic complexity of this superimposed chord sequence, Parker might choose to reserve the employment of this technique for the later part of the improvisation to maintain the organic development of the structure. Third, the occurrences are often employed in consecutive improvised choruses. Fourth, Parker's formulaic preference for using the motive M.3A class in the second measure is apparent. The formulaic design also appears to be partially predetermined. The decorated enclosure is utilized to embellish the motive M.3A class formula in the figures A to E, while the motive M.10(a) equivalent is employed as the formulaic extension of the motive M.3A class motive in the figures B to E. The employment of the motive M.10(a) equivalent is interesting. As it temporarily terminates the linear flow with its applied function as a melodic cadence and the linear interruption found afterward to establish a sense of conclusion, the implied harmonic sequence consequently becomes somewhat ambiguous. Additionally, despite the harmonic complexity of Parker's *Confirmation* sequence, it can still be analyzed as a functional harmonic progression. Differing from the contiguous II-V patterns that are



used extensively in contemporary jazz of the period,<sup>5</sup> the tonal sounding resolution established with the downward perfect fifth root movement can be observed in Parker's *Confirmation* sequence.

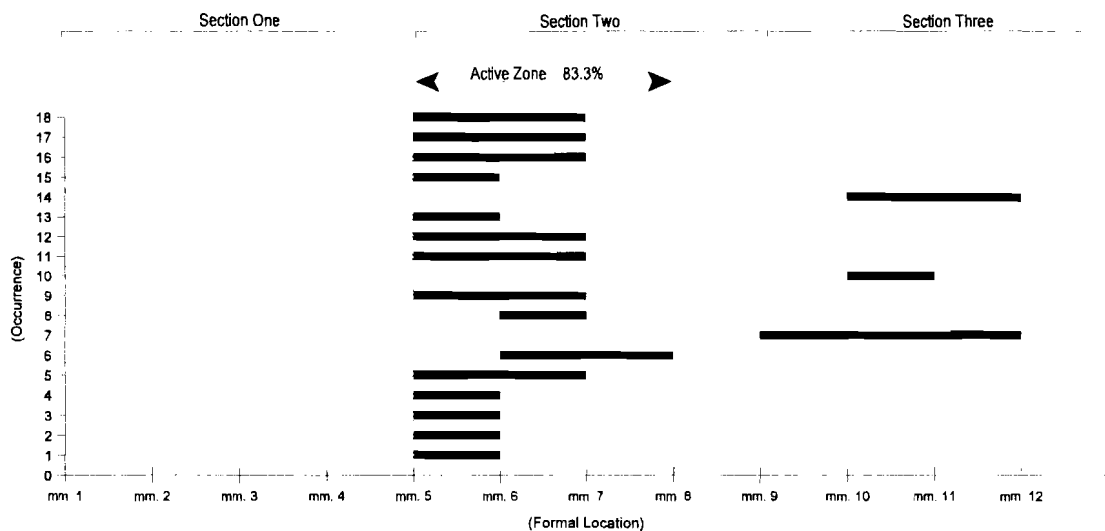
### *Summary of Harmonic Generalization*

The occurrences of the harmonic generalization technique are frequently found in the fifth to the sixth measure of improvised choruses in performances of *Now's the Time* (Chart 20). Among eighteen valid occurrences of the harmonic generalization technique, only three are employed in the third section of improvised choruses. In these comparatively isolated occurrences, Parker employs the F blues scale against the underlying V-I harmonic progression. The majority of occurrences are located in the first half of the second section, representing approximately 83.3% of all instances. In these occurrences, Parker customarily employs formulas derived from the F blues scale against the underlying subdominant chord.

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<sup>5</sup>The term contiguous pattern is referred to as harmonic patterns with ascending harmonic resolution in Wayne J. Naus, *Beyond Functional Harmony* (Germany: Advance Music, 1998), 62.

Chart 20. The formal location of the eighteen harmonic generalization occurrences in performances of *Now's the Time*.

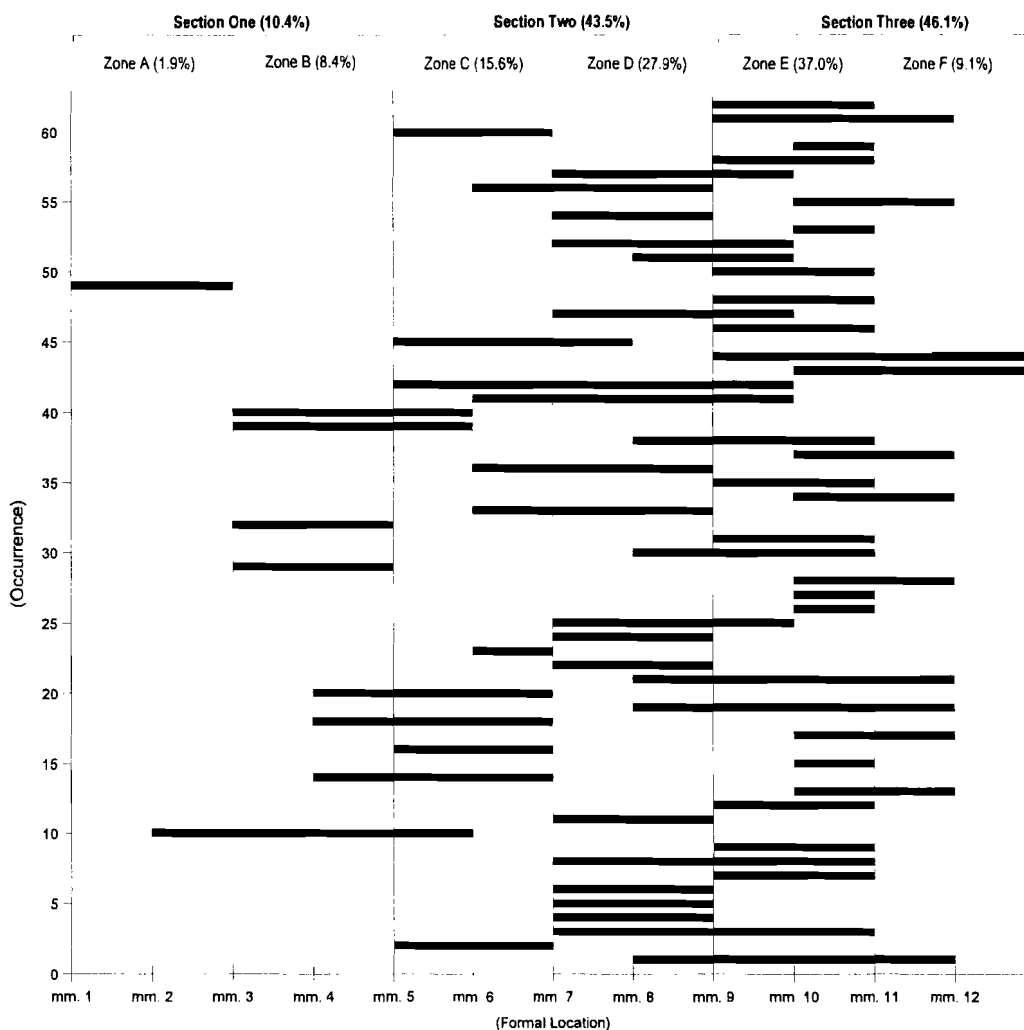


### *Summary of Descending Guideline*

The occurrences of the descending guideline are primarily found in the second and the third section of improvised choruses in performances of *Now's the Time* (Chart 21). The third section, comprising measure nine to twelve in the twelve-bar blues form, contains approximately 46.1% of the length of the descending guidelines found in this study, while the second section, from measure five to eight, contains about 43.5%. In comparison, the descending guideline is seldom found in the first section of improvised choruses. The zones E and D are the primary zones in the six subsections, roughly representing 37.0% and 27.9% of the length of the descending guidelines, respectively. The linear construction of the descending guideline in zone E is often initiated at the beginning of the ninth measure with formulas from the M.1A class to ascend to the higher

linear altitude, and are concluded with the subsequent descending line toward the targeted low point located in the eleventh measure. The underlying structural line of Parker's signature line represents such construction. In zone D, the linear construction of the descending guideline is often abruptly initiated from the higher or the highest linear altitude in the sixth or the seventh measure, targeting the low point located in the ninth measure to form the descending guideline.

Chart 21. The formal location of the sixty-two descending guidelines in performances of *Now's the Time*.



### *Summary of Pitch Utilization*

As illustrated in the Pitch Assortment Table, Parker employs pitch F4, which represents 10.31% of 7766 attacks, as the dominant pitch in the twenty valid versions of *Now's the Time* (Table 85). Pitches of secondary importance include pitch B♭4, representing 9.63%, A4, representing 9.34%, and pitch C5, which represents 9.32% of all attacks. The primary pitch group, which contains pitch B♭4, shows an insignificant gain of 0.88% when compared with the average percentage of pitches in the secondary pitch group, in which no significant intragroup difference in terms of statistical data is found. The most dominant pitch of the blue notes is pitch A♭4, which represents 3.39%. The employment of the lowest pitches, D♭3 to E3, that demand the use of the right-hand pinkie or both the right-hand and the left-hand pinkies on alto saxophone, is infrequent, representing only 0.19% of all attacks. The highest pitches, F5 to A♭5, that demand the change of the left hand position, are utilized more regularly, representing 4.14% of the total attacks. It is noted that the predominant pitch in the group of the highest notes is pitch F5, which exhibits a significant gain when compared with other pitches in the group. The lowest pitch D3 and the highest pitch A♭5 generate a range of thirty semitones. The active range in performances of *Now's the Time* begins from pitch F3 to F5, covering only two octaves. This suggests that Parker's improvisations on *Now's the Time* were executed well within the mechanical limitations of the chosen instrument.<sup>6</sup>

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<sup>6</sup>The standard range of the alto saxophone during Parker's active period was approximately thirty-one semitones. The technique for executing notes in the altissimo register has since been established. However, Parker rarely employed such techniques in *Now's the Time*.

Table 85. Pitch Assortment of Charlie Parker's Performances  
in the Twenty Valid Versions of *Now's the Time*

Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		(3)		(4)		(5)		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	643	8.27	724	9.32	1367	17.60
1	C#/D $\flat$	0	0.00	165	2.12	175	2.25	340	4.38
2	D	3	0.03	347	4.46	360	4.63	710	9.14
3	D#/E $\flat$	4	0.05	220	2.83	119	1.53	343	4.42
4	E	8	0.10	304	3.91	162	2.08	474	6.10
5	F	40	0.51	801	10.31	189	2.43	1030	13.26
6	F#/G $\flat$	11	0.14	112	1.44	52	0.66	175	2.25
7	G	88	1.13	613	7.89	64	0.84	765	9.85
8	G#/A $\flat$	28	0.36	264	3.39	17	0.21	309	3.98
9	A	242	3.11	726	9.34	NA	NA	968	12.46
10	A#/B $\flat$	332	4.27	748	9.63	NA	NA	1080	13.91
11	B	59	0.75	146	1.87	NA	NA	205	2.64
Total								7766	

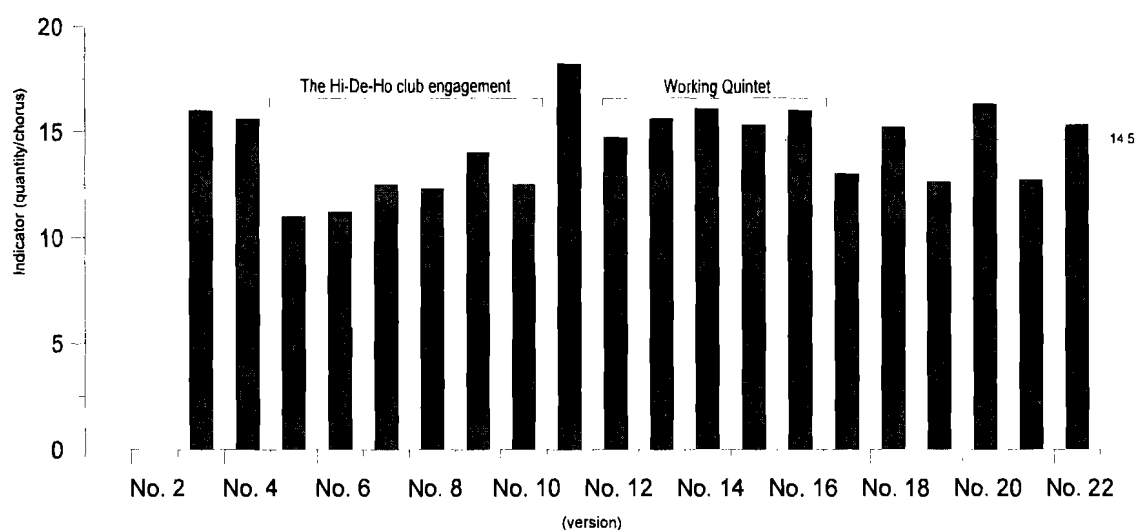
The predominant pitch-class integer in this improvisation is pitch-class 0, which represents 17.60% of all 7766 attacks. The pitch-class integers of secondary importance include pitch-class 10, representing 13.91%, pitch-class 5, representing 13.26%, and pitch-class 9, which represents 12.46% of all attacks. The primary group of pitch-class, containing pitch-class 0, exhibits a significant gain of 4.39% when compared with the average percentage of the secondary group. Pitch-class 3, representing 4.42%, pitch-class

8, represents 3.98%, and pitch-class 11, which represents 2.64%, collectively occupy 11.03% of all 7766 attacks as the colorization technique by utilizing the blue notes.

Remarkably, even though pitch  $A\flat_5$  is dominant in terms of employing individual blue notes, its associated pitch-class marginally loses predominance.

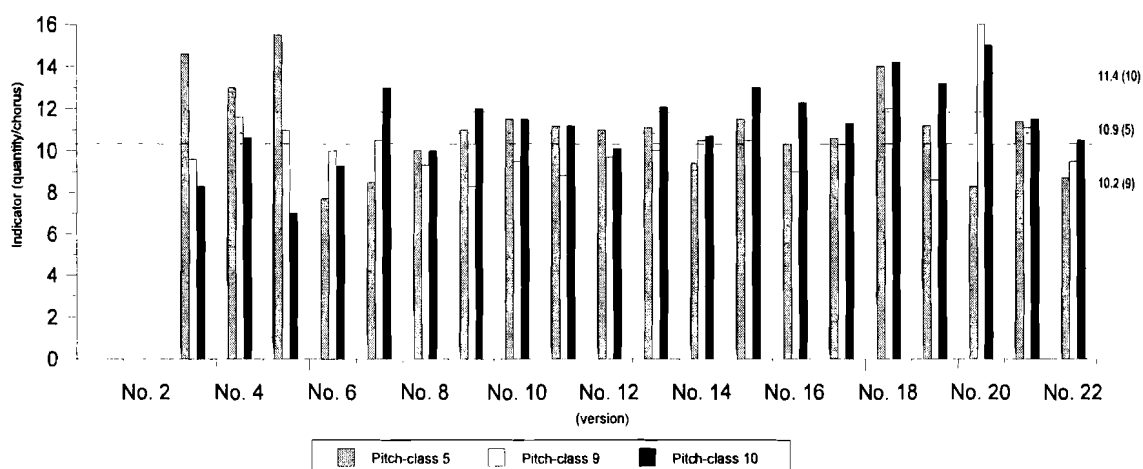
The pitch-class 0, the primary pitch-class, exhibits a steady rate of employment throughout the twenty valid versions of *Now's the Time* (Chart 22). The average integer of indicator is 14.5. The versions that were recorded during the Hi-De-Ho club engagement show a noticeable period of decline, as the employments of pitch-class are consistently negative against the average integer. The rate of employment of the pitch-class 0 from the twelfth to the sixteenth version of *Now's the Time* is consistent and displays a marginal gain above the average integer.

Chart 22. The rate of occurrence for the primary pitch-class 0 in performances of *Now's the Time*.



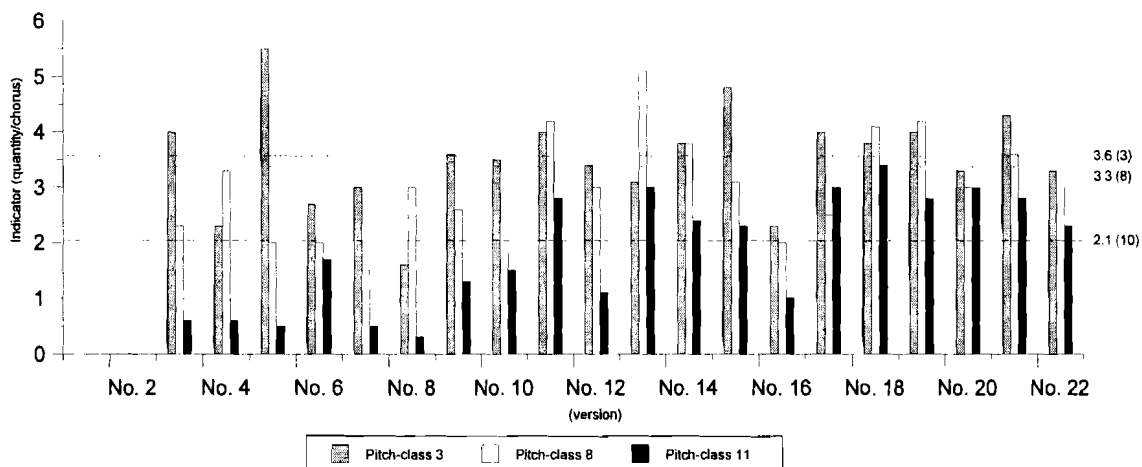
The rate of employment regarding the pitch-classes of secondary importance displays an identical steadiness found in the employment of the primary pitch-class throughout the twenty valid versions of *Now's the Time* (Chart 23). The average integer of indicator for the pitch-class 5 and 9 is 10.9 and 10.2 respectively, while the average for the pitch-class 10 is 11.4. The rate of occurrence for the pitch-class 5 in version three and five is well above the average integer, suggesting Parker's preference for emphasizing this particular pitch-class in early performances of *Now's the Time*. The rate of occurrence for the pitch-class 10 exhibits a slight increase in the later versions. The integer for the pitch-class 5 drops significantly in the twentieth version of *Now's the Time* which is compensated by the gain of the pitch-class 9. The intragroup difference is augmented in version three, five, and twenty, while version eight, twelve, fourteen, seventeen, twenty-one, and twenty-two show a comparatively smaller degree of intragroup difference.

Chart 23. The rate of occurrence for the secondary pitch-class group in performances of *Now's the Time*.



Compared with the rate of employment of the primary pitch-class and the secondary pitch-class group, the group of the blue notes exhibits a relatively diverse treatment in the twenty valid versions of *Now's the Time* (Chart 24). As illustrated in the graphic representation of the statistical data, the intragroup difference within individual versions is greater than the treatments of the primary and the secondary pitch-class group. The average integer of indicator for the pitch-class 3 and 8 is 3.6 and 3.3 respectively, while the average for the pitch-class 11 is 2.1. The rate of occurrence of pitch-class 3 varies greatly in the earlier versions and stabilizes in the period when Parker was performing with his working quintet. This stabilization in the later versions of *Now's the Time* is interrupted in the fifteenth and the sixteenth version. The rate of occurrence for the pitch-class 8 displays no observable period of stabilization. The data also indicates that the employment of the pitch-class 11, the flatted fifth in the key of F, shows a significant gain in the later versions of *Now's the Time*.

Chart 24. The rate of occurrence for the group of the blue notes in performances of *Now's the Time*.





## CHAPTER VII

### CONCLUSIONS

The significance of Charlie Parker's music and his competence as a jazz soloist has been universally recognized within the jazz community. His fluent command of vast well-rehearsed formulas, unparalleled instrumental proficiency, extensive influence concerning the improvisational method, and his ability to consciously or unconsciously assimilate formulas into an organized improvisational unit have been subjected to detailed scrutiny and scholarly discussions. Charles Fox states that "Parker's personal influence extended far beyond the scope of his instrument; he impressed his image upon his contemporaries every bit as firmly as Louis Armstrong. . ."<sup>1</sup> James Parakilas cites that "Charlie Parker has become 'classic jazz,' musicians give classical performances which reproduce exactly the 'text' of a performance he recorded."<sup>2</sup> In discussing the development of jazz saxophone technique and style, Benny Green comments on Parker's capability as a virtuoso improviser:

One of the perils of following the intricacies of advanced chord progressions is that the melodic appeal and buoyancy are lost. Parker overcame this obstacle by virtue of the possession of a quite breathtaking gift for melodic invention. Parker plays like a millionaire spendthrift, throwing off phrase after

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<sup>1</sup>Charles Fox, "Jazz Since 1945," *Proceedings of the Royal Musical Association* 86 (1959-1960): 19.

<sup>2</sup>James Parakilas, "Classical Music as Popular Music," *The Journal of Musicology* 3, no. 1 (Winter 1984): 6.

phrase of magnificent panache and beauty, transforming the commonplace by a small twist of genius into the startlingly original.<sup>3</sup>

By examining numerous related publications and documents and conducting independent analytical research as a way to acknowledge the magnitude on Parker's contribution, this study finds itself in agreement with Thomas Owens' premise that Parker's improvisations of *Now's the Time* are principally formulaic and his presumption pertaining to the existence of "disguised scalar descents as a basic organizing force in jazz improvisation"<sup>4</sup> in Parker's improvisation. This study also indirectly supports Henry Martin's proposition that the thematic outlook in Parker's improvisation is evidenced by occasional thematic references in Parker's improvisations. More importantly, an internal interconnectivity in Parker's formulaic improvisation that is primarily established with the inter-chorus motivic alliance has been found in this study, illustrating the hidden fundamental construction used to achieve the linear coherence that characterizes many of Parker's improvisations.

The application of the analytical units that are presented in this thesis for the pedagogical purposes of jazz study, especially Parker's style and improvisational techniques, may provide supplementary approaches for existing curriculums. For example, in the preliminary level of the improvisation method, educators may incorporate the data of selected motives to elucidate the method of assimilating formulas as main constituents of improvisational technique into intelligible musical components and to

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<sup>3</sup>Benny Green, "There'll be Some Changes Made: The Development of the Saxophone," in *The Decca Book of Jazz*, ed. Peter Gammond (London: Frederick Muller Ltd., 1958), 201-202.

<sup>4</sup>Owens, "Charlie Parker," vol. 1, 271.

explicate the importance of discriminate application on the subject of learned formulas within the musical context. At the intermediate level, educators may integrate the information of the harmonic superimposition in this study to enhance their presentations regarding the common superimposition techniques in the twelve-bar blues form and the associated linear realizations. Furthermore, introducing the concept of the inter-chorus motivic alliance and its practical usage may assist developing improvisers to further extend their comprehension of constructing larger improvisational unit with more efficient linear correspondences.

Although the intent of the analytical model that is established and adopted in this thesis is to develop a practical layout to comprehensively present Parker's improvisational techniques demonstrated in the twenty-two versions of *Now's the Time*, several aspects of the analytical unit are regrettably excluded due to the limited resources and time permitted to conduct this study. For example, numerous motives that are listed in the motive catalog by Thomas Owens are omitted, while the exclusion of several improvisational devices such as turnaround is due to their comparatively inconsequential status in Parker's performances of *Now's the Time*. Furthermore, the introduction of the motivic alliance in Parker's improvisation, especially the inter-chorus variant, cannot be satisfactorily concluded without an exhaustive investigation in connection with its application in other common harmonic syntaxes such as improvisations based upon the harmonic scheme of George Gershwin's *I Got Rhythm*. Theoretically, the connectivity of the inter-chorus motivic alliance correspondingly weakens when the harmonic syntax is elongated. It is the author's conjecture that the prominent role of the inter-chorus motivic

alliance in improvisations of *Now's the Time*, which are constructed on the comparatively limited harmonic syntax of the twelve-bar blues form, might be substituted by the inter-sectional motivic alliance in improvisations based on a larger harmonic scheme. Further studies are thus required to substantiate the presence and applicability of the inter-chorus motivic alliance within the large-scale harmonic syntaxes.

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## APPENDIX A

### THE ANNOTATED BIBLIOGRAPHY OF ANALYTICAL STUDIES OF CHARLIE PARKER'S MUSIC

This annotated bibliography, limited to works written in English, is intended to serve as a comprehensive index in the field of analytical studies of Parker's improvisation technique, with additional emphasis on the identification of transcriptions of Parker's improvisations. Ninety-eight entries are categorized into six classifications. The first classification, titled as "Books," contains twenty entries, collections of analytical monographs, publications of transcriptions of Parker's improvisations, and books that are published with an education-oriented perspective. Andrew White's *The Charlie Parker Collection*, a collection of 259 transcriptions of Parker's improvisations, is included in this classification. Although, White's work is technically a collection of self-published manuscripts, it is included because of its academic significance. The second classification, titled as "Chapters/component Parts in Books," contains twenty-three entries, accumulating analytical works of Parker's music that are included as component parts of publications. The third classification, titled as "Articles from Encyclopedia," contains two entries. The fourth classification, titled as "Dissertations/theses," contains ten entries. It is noted that dissertations and theses, such as Robert H. Barrett's "The Jazz Improvisational Style of Clarinetist Buddy DeFranco," that allocate only parts of studies addressing analytical aspects of Parker's music are also included in this classification for easy access. The fifth classification, titled as "Articles in Journals," comprises twenty-seven entries. The sixth classification, titled as "Articles in Magazines," contains

sixteen entries. The justification to categorize articles in scholarly journals and magazines separately is due to differed orientations of two publication formats that lead to the dissimilarity as to the scholarly value of articles.

Special attention is given to the identification regarding transcriptions of Parker's improvisations used in analytical studies of his music, as transcriptions have been used extensively as valid notated interpretations of actual improvisations in jazz studies. A particular treatment is employed based upon the consideration in regard to the nature of solo transcriptions as the secondary sources in the process of methodical studies. The necessity to locate recorded evidence as primary sources to accompany readings of transcriptions in order to maximize the benefit of written analytical works is indubitable. Additionally, some confusion occurs due to varied methods in identifying transcriptions. For instance, Rick Helzer transcribed Parker's improvisation on *Shaw 'Nuff*" as a notated interpretation to establish his analysis in "Charlie Parker's Solo on Chord Changes to *Shaw 'Nuff*," citing 1947 as the release year of the recording to identify the transcription. The method that was used by Helzer is invalid as a meaningful identification, as the 1947 recording has been long out of print which presents apparent difficulties in locating the primary source. Massive reissues of Parker's music in various formats also contribute to the further complication in identifying the sources. To avoid confusion, the method of identification of transcriptions in this annotated bibliography is based upon the date of recording sessions. Each transcription is examined and compared with recordings to determine the date and the version of the source. Discographies of recent complete official reissues are used as references for identifications due to their comprehensiveness

and inclusions of current discographical studies, including *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, Savoy 92911-2, *Charlie Parker: The Complete Live Performance on Savoy*, Savoy Jazz SVY-17021-24, and *Bird: The Complete Charlie Parker on Verve*, Verve 837 141-2. Furthermore, the choruses are indicated based upon the improvisational choruses, excluding melody for consistency.



THE ANNOTATED BIBLIOGRAPHY OF ANALYTICAL STUDIES  
OF CHARLIE PARKER'S MUSIC

BOOKS

**Aebersold, Jamey and Ken Slone.** *Charlie Parker Omnibook*. Lynbrook: Atlantic Music Corp., 1978.

Aebersold and Slone's collection of Parker's improvisations offers sixty transcriptions, establishing it as one of the most comprehensive presentations of Parker's mature musical style in the format of music texts. Four editions are available, including the C instrument editions in treble-clef and in bass-clef, the B-flat instrument edition, and the E-flat instrument edition. A brief biographical note of Parker's life written by Michael H. Goldsen is also included. The complete information as to the associations between transcriptions and recordings is listed in Appendix E, *The Charlie Parker Omnibook Reference Chart*, which is included in this study.

**Applebaum, Stan.** *Charlie Parker Originals*. New York: Charles Colin, 1955.

Applebaum's collection of Bebop themes, assimilated by the author from Parker's improvisations, are arranged for combined instrumentations played in unison with piano accompaniment, including *Dum Dum*, *Half-Pass-Fass*, *Yashitaki-Mikimoto*, *Throckmorton the Plumber*, and *Tukki-Wukki*.

**Baker, David N.** *Charlie Parker: Alto Saxophone*. Jazz Monography Series. New York: Hansen House, 1978.

Baker's monograph offers brief biographical data of Parker, a presentation of Parker's musical innovation, the characteristic features of the Bebop genre, and other related discussions. The transcriptions and brief analyses of Parker's improvisations are provided, including *Out of Nowhere*, dated 18 December 1948, *Now's the Time*, dated 30

July 1953, *Hot House*, dated 23 October 1950, and *Perdido*, dated 15 May 1953. A classified catalog of more than 130 melodic figures, a bibliography, a discography, and a list of available transcriptions of Parker's improvisations are also presented. It is noted that the recording date for this particular version of *Hot House* should be 23 October 1950, two years later than the provided data. Transcriptions are provided for E-flat instruments.

**Christiansen, Corey.** *Essential Jazz Lines: The Style of Charlie Parker*. Pacific: Mel Bay Publication, 2001.

Christiansen's work offers a practical catalog of a collection of over 100 melodic figures by Parker that are categorized based upon the harmonic scheme: minor chord, dominant seventh chord, ii-V in one measure, ii-V in two measures, major chord, and minor ii-V. Five editions are provided to suit the needs of different instrumentalists, including the guitar edition, C instrument edition in treble-clef, C instrument edition in bass-clef, E-flat instrument edition, and B-flat instrument edition. An accompaniment compact disc is also included.

Review by Bob Lark in *Instrumentalist* 56, January 2002, 68.

**Feldman, Morris and Paul Smith.** *Charlie Parker for Piano, Book One: 15 Piano Solos Arranged from His Recorded Solos*. Lynbrook: Atlantic Music Corp., 1987.

The first installment of Atlantic Music's collections of Parker's themes and improvisations arranged for solo piano, including *Au Privave*, *Back Home Blues*, *The Bird*, *Blues for Alice*, *Card Board*, *Chi Chi*, *Confirmation*, *Kim*, *Moose the Mooche*, *My Little Suede Shoes*, *An Oscar for Treadwell*, *Ornithology*, *Segment*, *Visa*, and *Yardbird Suite*.

**Grigson, Lionel.** *Charlie Parker Study Album*. London: Novello & Company Limited, 1989.

Grigson's annotated collection of Parker's transcribed improvisations, including *Au Privave*, take 2, dated 17 January 1951, *Scrapple from the Apple*, take B, dated 4 November 1947, *Moose the Mooche*, take 2, master take, dated 28 March 1946, *Ornithology*, dated 22 September 1953, *Blues for Alice*, dated 8 August 1951, and *Confirmation*, take 3, master take, dated 4 August 1953. A brief biography of Parker, a short presentation of Parker's musical style, and the analytical discussions regarding theme and improvisation for each entry are presented. Grigson also offers a catalog of selected phrases by Parker's in six groups, including double-time phrases, dominant extension and alteration phrases, blues phrases, scalar passages, arpeggiation, and rhythmic devices. Transcriptions are provided for E-flat instruments and B-flat instruments.

Review by Scott Deveaux in *Notes* 52, no. 1 (September 1995): 311-313.

**Henriksson, Juha.** *Chasing the Bird: Functional Harmony in Charlie Parker's Bebop Themes*. Acta Musicologica Fennica, no. 21. Helsinki: Suomen Musiikkitieteellinen Seura, 1998.

Henriksson offers a theoretical discussions of Parker's compositional style by using functional harmony theory to analyze Parker's 37 Bebop themes. Discussions as to the concepts and methods of jazz melodic and harmonic analyses, Parker's life and his compositional style, and the application of using functional harmony theory in analyzing Parker's compositions are offered. Parker's 37 compositions are categorized into four groups based upon the use of the chord frame, including 19 themes based upon twelve-bar blues form, eight themes based upon the chord progression of *I Got Rhythm*, four themes based upon the chord progressions of jazz standards, and six original compositions, providing in-depth systematic analyses. Transcriptions of Parker's themes, provided for C instruments, are taken from Jamey Aebersold and Ken Slone's *Charlie Parker Omnibook*.

**Isacoff, Stuart.** *Jazz Masters: Charlie Parker*. New York: Consolidated Music Publishers, 1979.

Isacoff's book offers a collection fourteen improvisations by Parker with a brief biography, outlining Parker's life. The first six improvisations, taken from the 1949 J. J. Robbins & Sons publication *Be Bop Instrumental Choruses for Alto Sax* were arranged by Parker and transcribed by Walter Fuller, including *Oo Bop Sh-Bam*, *Good Dues Blues*, *One Bass Hit*, *Ray's Idea*, *That's Earl*, *Brother*, and *Things to Come*. *Hot House* and *A Night In Tunisia*, both dated 15 May 1953, *Rocker*, dated 16 September 1950, *Out of Nowhere*, take A, dated 4 November 1947, *52nd Street Theme*, dated 15 or 16 May 1950, *Groovin' High*, dated 11 December 1948, *Bird of Paradise*, take A, and *Bongo Bop*, take A, both dated 28 October 1947. It is noted that Red Rodney or Fats Navarro shared the frontline with Parker in this particular version of *52nd Street Theme*, instead of Miles Davis as claimed by Isacoff. Transcriptions are provided for E-flat instruments.

**Isacoff, Stuart.** *Solos for Jazz Alto Sax*. New York: Carl Fischer, Inc., 1985.

Isacoff offers a musical survey of fifteen transcriptions of the styles of jazz alto saxophonists, ranging from Johnny Hodges, Charlie Parker, Cannonball Adderley, Paul Desmond, Eric Dolphy, to Phil Woods. Eight transcriptions of Parker's improvisations with brief annotation are given, including *Klact-oveededs-tene*, take B, dated 4 November 1947; two versions of *I'm in the Mood for Love*, the first version, take 2, master take, is dated late summer 1950, while the second version is dated late March or early April 1950; *Hot House*, dated 15 May 1953; *How High the Moon*, dated 12 December 1948; *Stella by Starlight*, dated 22 or 23 January 1952; *East of the Sun*, dated late summer 1950; and *Summertime*, dated 30 November 1949. Parker's phrases in V-I and ii-V-I chord progressions, along with the phrases of other alto saxophonists, are cataloged for comparative analysis in the last section of the book. Transcriptions are provided for E-flat instruments.

**Koch, Lawrence O.** *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*, rev. ed. Boston: Northeastern University Press, 1999.

Lawrence, a notable jazz scholar, offers the most comprehensive monograph of Parker's music and life. The book, first published in 1988, has been expanded into the

current revised edition to include significant discoveries, such as the Dean Benedetti recording, and updates of the biographical and discographical data based upon current research. The study follows Parker's recorded materials in a chronological order and can be used as a detailed discography, as Koch includes details of personnel and recording data for each recorded session. Koch provides analytical discussions, detailing significant achievements in each recorded example of Parker's music. The biographical data is also attached or inserted between sessions, guiding the reader through events and their effects associated with recorded materials. Appendix A is a revised version of Koch's article "Ornithology: A Study of Charlie Parker's Music" published as two parts in *Journal of Jazz Studies* in 1974 and 1975. Appendix B contains Koch's codification of Parker's works. A catalogued bibliography is also included. Two detailed and useful indexes, the Index of Song Titles and the General Index, are included. A complete transcription of Parker's improvisation on *Embraceable You*, take 1, dated October 1947, is included in appendix A. Transcribed musical examples and the solo transcription are provided for C instruments.

Review by K. R. Dietrich in *Choice* 37, no. 4 (Dec 1999): 732, and George L. Starks, Jr. in *Black Perspective In Music* 17, no. 1/2 (1989): 183-185. It is noted that the Starks's review is based upon the first edition published in 1988.

**Martin, Henry.** *Charlie Parker and Thematic Improvisation.* Studies In Jazz, ed. Dan Morgenstern and Edward Berger, no. 24. London: The Scarecrow Press, 2001; The Scarecrow Press, 1996.

Martin's work, with forewords by Lewis Porter and James Patrick, offers arguments as to the thematic relationships in Parker's improvisations by using Schenkerian analysis to demonstrate the background thematic materials. Discussions as to the strophic form, the harmonic prolongation, the voice-leading models, the thematic patterns, motives, and formulas and their uses in jazz improvisations are presented by Schenkerian graphic analyses. In the main portion of the work, Martin attempts to provide theoretical evidence to demonstrate the thematic relationships of Parker's music, which are categorized into three groups. In group one, compositions that are based upon the chord frame of *I Got Rhythm* are addressed, including *Red Cross*, *Shaw 'Nuff*, *Thrivin' on a Riff*, *Crazeology*, *Wee*, and *Lester Leaps In*. In group two, compositions that are

based upon the chord frames of jazz standards are addressed, including *Embraceable You*, *Just Friend*, *Ko Ko*, and *Star Eyes*. In group three, compositions that are based upon the twelve-bar blues form are addressed, including *Cool Blues*, *Perhaps*, *Au Privave*, *Blues for Alice*, *Bongo Bop*, *Now's the Time*, *Cheryl*, and *Parker's Mood*. Further discussions of Parker's improvisational style include Parker's technique of quotation, thematic reference, and formula, along with the presentations of Parker's impact and other topics. A bibliography and a discography are also included. Transcriptions are provided for C instruments.

Review by Steve Larson in *Music Theory Spectrum* 21 (Spring 1999): 110-121.

**McKellen, John.** *Charlie Parker: A Jazz Master*. Milwaukee: MCA Music Publishing, 1961.

McKellen's collection of nine of Parker's improvisations is designed for B-flat and C instruments with piano accompaniment, including *Dizzy Atmosphere*, dated 28 February 1945, *Groovin' High* (short version), dated 28 February 1945, *Groovin' High* (Long Version), dated 11 December 1948, *Hootie Blues*, dated 30 April 1941, *I'll Remember April*, take 3, master take, dated late summer 1950, *Jumpn' the Blues*, dated 2 July 1942, *Lover Man*, dated 8 August 1951, *A Night in Tunisia*, dated 28 March 1946, and *Salt Peanuts*, dated 11 May 1945. It is noted that the recording date for *Groovin' High* (Long Version) should be 11 December 1948, instead of 1949 as claimed.

**Pendleton, Brian.** *15 Alto Solos*. Cupertino: Sweet Pen Publishing, 1991.

Pendleton offers fifteen transcriptions by Charlie Parker, Cannonball Adderley, Bob Mover, Jim Snidero, and Dick Oats. Parker's improvisations include *All the Things You Are*, *Hot House*, *Perdido*, and *A Night in Tunisia*, all taken from the Massey Hall concert recording, dated 15 May 1953. Transcriptions are provided for E-flat instruments.

**Smith, Paul.** *Charlie Parker for Piano, Book Two: 15 Piano Solos Arranged from His*

*Recorded Solos*. Lynbrook: Atlantic Music Corp., 1988.

The second installment of Atlantic Music's collections of Parker's themes and improvisations arranged for solo piano, including *Au Privave*, *Bloomdido*, *Blue*, *Celebrity*, *Cosmic Rays*, *Dewey Square*, *K.C. Blues*, *Laird Baird*, *Leap Frog*, *Mohawk*, *Passport*, *Relaxing with Lee*, *Scrapple from the Apple*, *She Rote*, and *Si Si*.

**Smith, Paul.** *Charlie Parker for Piano, Book Three: 15 Piano Solos Arranged from His Recorded Solos*. Lynbrook: Atlantic Music Corp., 1989.

The third installment of Atlantic Music's collections of Parker's themes and improvisations arranged for solo piano, including *Ah-Leu-Cha*, *Anthropology*, *Barbados*, *Billie's Bounce*, *Cheryl*, *Constellation*, *Donna Lee*, *Ko Ko*, *Marmaduke*, *Now's the Time*, *Perhaps*, *Red Cross*, *Shaw 'Nuff*, *Steeplechase*, and *Thriving from a Riff*.

**Voelpel, Mark.** *The Best of Charlie Parker: A Step-by-step Breakdown of the Styles and Techniques of a Jazz Legend*. Milwaukee: Hal Leonard Corporation, 2003.

Voelpel's collection of annotated transcriptions of Parker's improvisations, including *Billie's Bounce*, take 5, master take, dated 26 November 1945, *Anthropology*, as known as *Thriving on a Riff*, take 3, master take, dated 26 November 1945, *Ko Ko*, take 2, master take, dated 26 November 1945, *Moose the Mooche*, take 2, master take, dated 28 March 1946, *Ornithology*, take 4, master take, dated 28 March 1946, *Donna Lee*, take 5, master take, dated 8 May 1947, *Scrapple from the Apple*, take C, master take, dated 4 November 1947, *Parker's Mood*, take 5, master take, dated 18 September 1948, *Bloomdido*, dated 6 June 1950, *Kim*, take 2, master take, dated 30 December 1952, *Now's the Time*, dated 30 July 1953, *Confirmation*, take 3, master take, dated 20 July 1953. A brief discussion of Parker's music, a bibliography, and a discography are also included. Voelpel also prepares a compact disc containing the replications of Parker's original improvisations. The contents of this work are derived from Voelpel's previous publication *Charlie Parker for Guitar*. Transcriptions are provided for E-flat instruments.

Review by James Lambert in *Instrumentalist* 58, January 2004, 75.

**Voelpel, Mark.** *Charlie Parker for Guitar: Note-for Note Transcriptions and Detailed Performance Notes for 18 Bebop Classics*. Milwaukee: Hal Leonard Corp., 2001.

Voelpel's collection of annotated transcriptions of Parker's improvisations for guitarists, including *Billie's Bounce*, take 5, master take, dated 26 November 1945, *Anthropology*, as known as *Thriving on a Riff*, take 3, master take, dated 26 November 1945, *Ko Ko*, take 2, master take, dated 26 November 1945, *Moose the Mooche*, take 2, master take, dated 28 March 1946, *Ornithology*, take 4, master take, dated 28 March 1946, *Donna Lee*, take 5, master take, dated 8 May 1947, *Scrapple from the Apple*, take C, master take, dated 4 November 1947, *Parker's Mood*, take 5, master take, dated 18 September 1948, *Bloomdido*, dated 6 June 1950, *Kim*, take 2, master take, dated 30 December 1952, *Now's the Time*, dated 30 July 1953, *Confirmation*, take 3, master take, dated 20 July 1953. A brief discussion of Parker's music, a bibliography, and a discography are also included. Transcriptions are provided for C instruments with TAB notation.

**White, Andrew.** *The Charlie Parker Collection*. Washington: Andrew's Music, 2000.

White's collection consists of 259 transcriptions of Parker's improvisations. The collection is cataloged into four volumes. The first volume contains 66 improvisations transcribed from the primary sources released by Savoy records. The second volume 63 improvisations transcribed from the primary sources released by the Dial records. The third volume contains 66 improvisations transcribed from the primary sources released by Verve records. The fourth volume contains 47 improvisations transcribed from Parker's recordings of live performances. The complete catalog of White's collection can be purchased separately which also provided useful incipits associated with each improvisation. Transcriptions are provided for E-flat instruments.

**Williams, Mike.** *In Session with Charlie Parker*. In *In Session With* series, ed. Sadie Cook.



London: International Music Publications, 1999.

Williams offers a collection of annotated transcriptions of Parker's improvisations, including *Billie's Bounce*, take 1, dated 26 November 1945, *Ornithology*, dated 24 December 1949, *Yardbird Suite*, take 4, master take, dated 28 March 1946, *Now's the Time*, dated 24 December 1949, *Donna Lee*, take 2, dated 8 May 1947, and *Anthropology*, WMCA radio broadcast, dated 5 March 1949. A compact disc with the replications of Parker's originals and play-a-long tracks in regular and slower tempi, a biography of Parker's life, and a brief discussion of Parker's musical style are included. Both an alto saxophone E-flat edition and tenor saxophone B-flat edition are available. It is noted that the date as to this particular version of *Anthropology* is 5 March 1949, instead of 3 May 1949 as cited in the publication.

**Woideck, Carl.** *Charlie Parker: His Music and Life*. The Michigan American Music Series. Ann Arbor: The University of Michigan Press, 1998.

Woideck, also the editor of 1998 publication *The Charlie Parker Companion: Six Decades of Commentary*, offers an exemplary monograph of Parker's music and life, demonstrating excellent scholarship in jazz research. Woideck uses his 1989 master thesis "The First Style-Period (1940-1943) and Early Life of Saxophonist Charlie Parker" as the foundation and expands it into a book-length study which is divided into two parts. The first part is the forty-eight page biographical outline of Parker's life. In the second part of the study, Woideck divides Parker's musical career into four periods and presents Parker's musical activities and achievements with analytical approach in a chronological order. One additional feature of Woideck's work is that the timings of the tracks in compact discs, associated with the musical excerpts, are indicated, providing the needed data to locate the music quickly. A discography is included as appendix A. Appendix B contains four transcriptions of Parker's improvisations, including *Honey & Body*, a recording by the amateur recordist Clarence Davis, dated approximately 1940, *Oh, Lady Be Good*, dated 28 January 1946, *Parker's Mood*, take 5, dated 18 September 1948, *Just Friends*, dated 30 November 1949. Transcriptions are provided for C instruments.

Review by Rick Anderson in *Library Journal* 121, no. 16 (October 1996): 81, Richard Lawn in *Notes* 54, no. 2 (1997): 495-496, Robert Rawlins in *College Music*

*Symposium* 38 (1998): 146-150, and Genevieve Stuttaford in *Publishers Weekly* 243, no. 44 (October 1996): 67.

## CHAPTERS/COMPONENT PARTS IN BOOKS

**Austin, William W.** "Jazz, Mainstream and Modern." In *Music in the 20th Century: From Debussy through Stravinsky*. New York: W.W. Norton & Company Inc., 1966.

Austin offers a quick summary of jazz styles from prior to World War I to World War II and beyond, analyzing the music of representative figures such as Louis Armstrong, Duke Ellington, and Charlie Parker. The transcription of Parker's *Perhaps*, take 1, dated 24 September 1948, with Roman numeral analysis, is presented with the discussion of Parker's musical style. The author also provides evidence to demonstrate the influence of Bartók's harmony upon Parker. Transcription is provided for C instruments.

**Berliner, Paul F.** "Music Texts: Example 6.9: Barry Harris's Derivation of Rules from Charlie Parker Solo" In *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago Studies in Ethnomusicology, ed. Philip V. Bohlman and Bruno Nettl. Chicago: University of Chicago Press, 1994.

Berliner offers a brief discussion of the improvisational exercises derived from the analyses of Parker's music suggested by Barry Harris, using part of *Sweet Georgia Brown* to demonstrate the improvisational treatments.

**Cash, Bernard.** *A Lester Young Reader*. Edited by Lewis Porter. *Trumbauer, Parker, and Young*. Washington: Smithsonian Institution Press, 1991.

The analytical discussion regarding the musical association between Young and

his influencer, C-melody saxophonist Frank Trumbauer, and between Young and Parker. Cash lists several accounts to support that the hypothesis that Young was Parker's primary influencer, including Parker's own accounts. A comparative study of Young's improvisation on *Oh, Lady Be Good*, dated 9 October 1936, and Parker's version, dated 30 November 1940, is presented. The transcriptions of one chorus of Parker's solo and two choruses of Young's solo are notated in parallel to demonstrate Young's influence upon Parker's early work. Cash also points out Parker's imitation of Young's riff-based counterpart performed against Carl Smith's solo. Transcriptions are provided for C instruments. '

**Dankworth, Avril.** "The Forties: New Inspirations: Bebop." In *Jazz: An Introduction to its Musical Basic*. London: Oxford University Press, 1968.

Dankworth offers a theoretical summary of the musical characteristics of Bebop, using the theme of Parker's *Anthropology* as a valid example to demonstrate the melodic, harmonic, and rhythmic treatments that are common in Bebop.

**Deveaux, Scott.** "Short Stay in the Sun: King of the Underground: Charlie Parker's Savoy Recordings." In *The Birth of Bebop: A Social and Musical History*. Berkeley: University of California Press, 1997.

The author provides biographical and theoretical discussions of Parker's improvisations and his association with Tiny Grimes, analyzing *Red Cross*, *Tiny's Tempo*, and *Romance Without Finance*, all dated 15 September 1944. The comparative study between *Red Cross*, take 1 and take 2, is also presented. The author also studies Parker's formulaic approach by comparing the melodic figures used in the same measures from different takes and choruses of *Tiny's Tempo*, all dated 15 September 1944. Transcriptions are provided for C instruments.

**Deveaux, Scott.** "Spitballs and Tricky Riffs: Bird in Flight." In *The Birth of Bebop: A Social and Musical History*. Berkeley: University of California Press, 1997.

The author offers biographical data of Parker's early career and his association with Jay McShann, presenting a briefly annotated transcription of Parker's solo on *Hootie Blues*, dated 30 April 1941. Transcription is provided for C instruments.

**Deveaux, Scott.** "Wartime Highs and Lows: 'Sweet Georgia Brown.'" In *The Birth of Bebop: A Social and Musical History*. Berkeley: University of California Press, 1997.

The author compares the improvisations of Dizzy Gillespie and Parker by using a privately recorded version of *Sweet Georgia Brown*, dated 15 February 1943. Discussions of Parker's accentuation technique and the musical resemblance between Parker and Coleman Hawkins are also addressed.

**Feather, Leonard.** "The Anatomy of Improvisation." In *The Book of Jazz: From Then Till Now, A Guide to the Entire Field*. New York: Horizon Press, 1957.

Feather's work, with a foreword by Dizzy Gillespie, offers a comprehensive summary of jazz improvisation, discussing the improvisational characteristics of Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Jay Jay Johnson, Jack Teagarden, Benny Goodman, Buddy de Franco, Johnny Hodges, Charlie Parker, Coleman Hawkins, Lester Young, Teddy Wilson, Art Tatum, Bud Powell, Charlie Christian, John Coltrane, and Ornette Coleman. The descriptive analysis of Parker's improvisation on *Bloomdido*, 3<sup>rd</sup> chorus, dated 6 June 1950, is given. Transcriptions are provided for E-flat instruments.

**Giddins, Gary.** *The Bebop Revolution in Words and Music*. Edited by Dave Oliphant. *Charlie Parker: An Overview*. Austin: Harry Ransom Humanities Research Center, 1995.

Giddins provides presentations of Parker's biographical data, outlining Parker's musical career with theoretical annotations focusing upon several important performing sessions. Annotated transcriptions of Parker's *Ko Ko*, take 2, master take, dated 26

November 1945, *Lady Be Good*, dated 28 January 1946, *Embraceable You*, take A, dated 28 October 1947, and *Parker's Mood*, take 5, master take, dated 18 September 1948, are presented. Some other theoretical annotations address Parker's improvisational innovations, including the opening phrase of *The Jumpin' Blues*, which was later adopted into the opening statement found in *Ornithology*, and Parker's four bars solo break on *A Night in Tunisia*, take 1, dated 28 March 1946. Transcriptions are provided for C instruments. It is noted that the date of this particular version of *Lady Be Good* is 28 January 1946, instead of March 1946 as claimed.

**Gilbert, Steven E.** *Music Theory in Concept and Practice*. Edited by James M. Baker, David W. Beach, and Jonathan W. Bernard, *Reflections on a Few Good Tunes: Linear Progressions and Intervallic Patterns in Popular Song and Jazz*. Rochester: University of Rochester Press, 1997.

Gilbert provides Schenkerian analysis of popular songs' linear progressions and linear intervallic patterns, including *All the Things You Are*, *How High the Moon* and other songs that are part of Parker's repertoire. A summary of functional harmony analysis of popular songs is also provided. The author constantly associates the popular songs with Parker's original compositions based upon borrowed chord frames to provide critical comparison.

**Gottlieb, Louis.** *A Lester Young Reader*. Edited by Lewis Porter. *Why So Sad, Pres?* Washington: Smithsonian Institution Press, 1991.

In discussing Young's melodic preference in the improvisations, Gottlieb offers the evidence indicating the similarity between Young's melodic motive in *Shoe Shine Boy*, mm. 23-24, 2<sup>nd</sup> chorus, recorded on 9 November 1936, and Parker's opening phrase in the theme of *Ornithology*.

**Hodeir, André.** "Commentaries on Five Improvisations: Charlie Parker's Solo on *Ornithology*." In *Toward Jazz*. Translated by Noel Burch. New York: Grove

Press, 1962.

Hodeir offers an annotated transcription of Parker's *Ornithology*, take 4, master take, dated 28 March 1946. Transcription is provided for E-flat instruments.

**Hodeir, André.** "The Melodic-Harmonic Relationship: The Problems of Foreign Notes and of Enriching the Foundation." In *Jazz: Its Evolution and Essence*, rev. ed. Translated by David Noakes. New York: Grove Press, 1956.

Hodeir's work, introduced by Martin Williams, offers brief discussions of the relationship between melodic lines and associated harmonic syntaxes by examining Parker's improvisation in *Cool Blues*, take D, dated 19 February 1947. Transcription is provided for C instruments.

**Kernfeld, Barry.** "Forms: Popular Song Form." In *What to Listen For in Jazz*. New Haven: Yale University Press, 1995.

Kernfeld offers discussions of the adaptation of the popular songs' formal structure in jazz, presenting a crucial comparison between Ray Noble's piano arrangement of *Cherokee* with the piano and bass part of Parker's *Ko Ko*, take 2, master take, dated 26 November 1945, transcribed by Thomas Owens, revealing the harmony discrepancies between *Cherokee* and *Ko Ko*, which adopts the chord frame of the former. Transcriptions are provided for C instruments.

**Kernfeld, Barry.** "Improvisation: Formulaic Improvisation." In *What to Listen For in Jazz*. New Haven: Yale University Press, 1995.

Kernfeld discusses the formulaic improvisations by examining Parker's use of recurring formulas in *KoKo*, take 2, master take, dated 26 November 1945. Transcription is provided for C instruments.

**Komara, Edward M.** "Historical Narrative: Parker's Dial Studio Session Repertory." In *The Dial Recordings of Charlie Parker: A Discography*. Discographies, ed. Michael Gray, no. 76. Westport: Greenwood Press, 1998.

Komara offers a discussion of Parker's Dial studio session repertory. He presents tables regarding the associations between the repertories and their harmonic sources.

**Komara, Edward M.** "Index of Transcriptions." In *The Dial Recordings of Charlie Parker: A Discography*. Discographies, ed. Michael Gray, no. 76. Westport: Greenwood Press, 1998.

Komara compiles a comprehensive index of transcriptions of Parker's improvisations during his association with Dial records.

**Mehegan, John.** "Section I: Lesson 3 Melodic Time Values." In *Jazz Improvisation Volume II: Jazz Rhythm and the Improvised Line*. New York: Watson-Guption Publications, 1962.

Mehegan discusses the rhythmic units and its range favored by jazz musicians of different eras. Performance transcriptions of twelve-bar blues by Bessie Smith, King Oliver, Louis Armstrong, Jack Teagarden, Benny Goodman, Lester Young, Dizzy Gillespie, Charlie Parker, Miles Davis, Horace Silver, and Hampton Hawes are illustrated to offer a schematic presentation of the rhythmic units in the single line improvisation. Transcriptions are provided for C instruments.

**Mehegan, John.** "Section II: Part 4 Early Progressive." In *Jazz Improvisation Volume II: Jazz Rhythm and the Improvised Line*. New York: Watson-Guption Publications, 1962.

Mehegan offers transcriptions of improvisations by Lester Young, Dizzy Gillespie, Miles Davis, Bud Powell, and Charlie Parker. Parker's *Ko Ko*, take 2, master

take, dated 26 November 1945, and *Just Friend*, dated 30 November 1949, are presented with Roman numeral analysis. Transcriptions are provided for C instruments.

**Owens, Thomas.** "The Parker Style." In *Bebop: The Music and the Players*. New York: Oxford University Press, 1995.

Owens offers a discussion of Parker's musical style, including tone quality, rhythmic approach, accentuation technique, and formulaic approach, serving as a quick summary of Owens' definitive dissertation "Charlie Parker: Techniques of Improvisation." The author also presents arguments as to Parker's skill in applying preplanned melodic formula to improvisations, using *Ko Ko* as an example. Parker's improvisations on *Parker's Mood*, take 1, dated 18 September 1948, *Ornithology*, take 4, and *A Night in Tunisia*, take 1, take 4, and take 5, all dated 28 March 1946, are also addressed. A brief discography as to the representative recordings of Parker's improvisational style is included.

Review by Henry Martin in *Annual Review of Jazz Studies* 7 (1996): 263-268, and Robert Rawlins in *Current Musicology* 62 (1998): 101-109.

**Parker, Douglass.** *The Bebop Revolution in Words and Music*. Edited by Dave Oliphant. "Donna Lee" and the Ironies of Bebop. Austin: Harry Ransom Humanities Research Center, 1995.

The author presents the arguments regarding *Donna Lee*, whose authorship is the subject of scholarly debate. Several accounts are given attributing *Donna Lee* to Miles Davis. The author also discusses the practice regarding the titles of compositions that were often assigned by the recorder producer, the practice of "contrafact" in Bebop Era and its two catalogs, "metamorphic contrafact" and "minimal contrafact," providing *Donna Lee* and *Ice Freezes Red* as valid examples, respectively. The harmonic syntax relationship between *Donna Lee*, James Hanley's *Back Home Again in Indiana*, and Paul Dresser's *On the Banks of the Wabash*, the association between the theme of *Donna Lee* and Fat Navarro's improvisation in *Ice Freezes Red*, which was recorded four months earlier, and other related topics are addressed. The theme and annotated transcriptions of



Davis' improvisation in *Donna Lee* are provided for C instruments.

**Reeves, Scott.** "Charlie Parker's Improvised Solo on *Now's the Time*." In *Creative Jazz Improvisation*. Englewood Cliffs: Prentice Hall, 1989.

Reeves offers a brief discussion regarding Parker's use of harmonic substitution, altered chord, and melody development in *Now's the Time*, dated 30 July 1953. It is noted that Reeves cites the recording date as 4 August, 1953, which is disputed by the current research of Phil Schaap. Transcriptions are provided for C instruments in both treble-clef and bass-clef, E-flat instruments, and B-flat instruments.

**Reeves, Scott.** "Charlie Parker's Improvised Solo on *Shaw 'Nuff*." In *Creative Jazz Improvisation*. Englewood Cliffs: Prentice Hall, 1989.

Reeves briefly discusses Parker's harmonic substitutions, altered chords, and chromaticism in *Shaw's 'Nuff*, dated 11 May 1945. Parker's ability to vary the placement of accent is also noted. It is noted that Reeves questionably cites the recording date as 1947. Transcriptions are provided for C instruments in both treble-clef and bass-clef, E-flat instruments, and B-flat instruments.

#### ARTICLES FROM ENCYCLOPEDIA

**Kernfeld, Barry.** "Improvisation: Formulaic Improvisation." In *The New Grove Dictionary of Jazz*, 2d ed, ed. Barry Kernfeld, vol. 2, 318-319. London: Macmillan, 2002.

Kernfeld offers a discussion of the formulaic improvisation, presenting brief analytical presentations as to the techniques employed by Charlie Parker, Coleman Hawkins, Albert Ayler, and other jazz players. Parker's *Ko Ko*, take 2, master take, dated 26 November 1945, is discussed by using the catalogue of formulas compiled by Thomas

Owens. Transcription is provided for C instruments.

**Patrick, James.** "Parker, Charlie: Style." In *The New Grove Dictionary of Jazz*, 2d ed, ed. Barry Kernfeld, vol. 3, 228-231. London: Macmillan, 2002.

Patrick presents a summary of Parker's compositional and improvisational treatments, discussing Parker's use of existing chord frames as the foundation of harmonic syntax for new compositions, examining melodic ornamentation and improvisation techniques by providing a comparative study between the original theme and Parker's treatment on *Out of Nowhere*, dated 18 December 1948, and *Groovin' High*, dated 28 February 1945, respectively, presenting Parker's motivic development and formulaic improvisation techniques by analysing the fragments of Parker's improvisations on *Klact-oveereds-tene*, take A, master take, and take B, both dated 4 November 1947. Parker's use of quotations is also addressed. Transcriptions are provided for C instruments.

#### DISSERTATIONS/THESES

**Barrett, Robert H.** "The Jazz Improvisational Style of Clarinetist Buddy DeFranco." Ph.D. diss. University of Oklahoma, 1996.

The animating purpose of Barrett's dissertation is to study the improvisational style of clarinetist Buddy DeFranco, who has been greatly influenced by Parker. An analytical discussion of DeFranco and Parker's treatments of melodic contours and harmonic progressions is presented, including the discussion of the use of melodic figures, the motif manipulation technique, and the melodic interspersed technique, which constitutes as a valid comparative study of Parker's musical influence upon his contemporary, who adopted a primary instrument other than the saxophone. The harmonic chord sequence of Parker's *Confirmation* is addressed. Music excerpts of Parker's improvisations are taken from Jamey Aebersold and Ken Slone's *Charlie Parker Omnibook*, which limits the scope of the study. A transcription of an interview with

Buddy DeFranco, dated December 1993, is also provided, containing information regarding DeFranco's recollections that include Parker's remarks as to DeFranco's incorporation of diminished scales in the improvisation.

**Check, John D.** "Concepts of Compound Melody in Jazz Improvisations." Ph.D. diss., Yale University, 1997.

Schenkerian analysis is applied to examine five improvisations played by Chet Baker, Paul Desmond, Stan Getz, Dizzy Gillespie, and Charlie Parker on the chord changes of *All the Things You Are*. Topics of discussion include compound melody, implied notes, diminutions, and melodic coordinates in constructing jazz improvisations. Analysis of the 2<sup>nd</sup> chorus of Parker's solo and supporting bass line, dated 15 May 1953, is accompanied with foreground and background analytical graphics. Transcriptions are provided for C instruments.

**Engelhardt, Kent J.** "Musical and Cultural Factors in the Musical Development of Young Charlie Parker As Demonstrated Through Transcription and Analysis of the Improvised Solos of Young Charlie Parker with the Jay McShann Orchestra." Ph.D. diss., University of Pittsburgh, 2000.

Engelhardt's dissertation, one of the most comprehensive studies of Parker's life and music during his formative period, offers discussions of the Kansas City music and cultural environment, biographical information and musical background of Parker, and analytical analyses of Parker's use of melodic figures in improvisations recorded during 1940-42. The influences of Lester Young, Buster Smith, Roy Eldridge, Coleman Hawkins, Efferge Ware, Carrie Powell, and Tommy Douglas upon Parker are also addressed. Transcriptions of Parker's sixteen improvisations are provided, including *I Found A New Baby*, *Body And Soul*, *Moten Swing*, *Coquette*, *Oh, Lady Be Good*, and *Honeysuckle Rose*, all dated 30 November 1940, *Swingmatism* and *Hootie Blues*, both dated 30 April 1941, *Lonely Boy Blues*, *The Jumpin' Blues*, and *Sepian Bounce*, all dated 2 July 1942, fragment of *I Got Rhythm*, dated early August 1940, *St. Louis Mood*, *I'm Forever Blowing Bubbles*, *Hootie Blues*, and *Swingmatism*, all dated 13 February 1942.

Eighty-seven melodic figures from studio recordings and forty-two melodic figures from live recordings are presented for easy access. Transcriptions of interviews with Myra Brown, Eddie Baker, Jeremiah Cameron, and Arthur Saunders are also included. Transcriptions of Parker's improvisations are provided for both C instruments and E-flat instruments.

**Glaser, Frank M.** "Timing of Eight-note Lengths in Performance of Charlie Parker." B.M.E. thesis, University of Kansas, 1995.

Glaser's thesis, developed upon music perceptual studies, uses *Now's the Time*, dated 30 July 1953, *Mohawk*, take 6, master take, dated 6 June 1950, and *Kim*, take 4, master take, dated January 1953, as analytical subjects to discuss the ratios of Parker's swing eighth-note at three different tempi. The empirical examination shows that Parker utilizes different swing eighth-note ratios in different tempi: *Now's the Time* (M.M.= 132), ratio = 1.29:1, *Mohawk* (M.M.= 168), ratio = 0.78:1, and *Kim* (M.M.= 320), ratio = 1.02:1. The result differs from the jazz notation which often identifies the swing eighth-note ratio as 2:1 or 3:1.

**Jacobson, Michael N.** "A Comparison of the Improvisational Performance Practice of Jazz Saxophonists Charlie Parker and Julian Adderley with the Embellishments Found in the Methodical Sonatas of Georg Philipp Telemann." Ph.D. diss., University of Texas at Austin, 1999.

Jacobson offers discussions comparing the musical decoration devices in the improvisations of Charlie Parker and Julian Adderley with the embellishments found in the *Methodical Sonatas* of Georg Philipp Telemann, including the appoggiatura, metric displacement, leaping figures, the units of stepwise motion, and the compound embellishing procedures. Parker's *Ornithology*, *Si Si*, *Kim*, and *Yardbird Suite* are studied in detail with reduction analyses. Jacobson offers further discussions of the pedagogical applications based upon the results of the analyses. Biographical data of three artists are also provided. Musical excerpts of Parker's improvisations are taken from Jamey Aebersold and Ken Slone's *Charlie Parker Omnibook*. Transcriptions of

Parker's improvisations are provided for E-flat instruments.

**Luckey, Robert A.** "A Study of Lester Young and His Influence Upon His Contemporaries." Ph.D. diss., University of Pittsburgh, 1981.

Luckey's dissertation mainly concentrates upon the analyses of the stylistic traits of tenor saxophonist Lester Young's improvisations. In chapter seven, Luckey expands the presentation to address Young's influence upon his contemporaries, including Charlie Parker. Parker's improvisational devices that are influenced by Young demonstrated in *Scrapple From The Apple*, take C, master take, dated 4 November 1947, are briefly discussed. Transcriptions of Parker's *Scrapple From The Apple*, *Anthropology*, *Dewey Square*, and *Donna Lee*, taken from Jamey Aebersold and Ken Slone's *Charlie Parker Omnibook*, E-flat instrument edition, are also included.

**Mitchell, David W.** "A Comparison of Embellishments in Performances of Bebop with Those in the Music of Chopin." M.M. thesis, University of Arizona, 1992.

Mitchell's work offers in-depth discussions of the similarities between Bebop and the music of Chopin as to the use of appoggiaturas, neighboring tones, converging figures, and passing tones. Charlie Parker, Dizzy Gillespie, and Clifford Brown's improvisations are selected as the representatives of Bebop to be compared with Chopin's music to reveal the mutual improvisational embellishment techniques, including delayed passing motion, consecutive embellishing tones, converging figures, and changing tone figures. Biographical data for Parker, Gillespie, Brown, and Chopin are also included. Parker's transcribed musical excerpts are taken from Thomas Owens's dissertation "Charlie Parker: Techniques of Improvisations." Transcriptions are provided for C instruments.

**Owens, Thomas.** "Charlie Parker: Techniques of Improvisation." Ph.D. diss., University of California, 1974.

Owens's dissertation is one of the most significant analytical works of Parker's music and provides a well-researched foundation for the assumption of Parker's formulaic approach in his improvisations. The dissertation consists of two volumes. The first volume offers discussion of Parker's stylistic traits and analyses of Parker's improvisations categorized in different keys. In addition to the detailed discussion of Parker's use of motives, Owens also compares Parker's treatments of improvisation in the same harmonic syntax of blues and rhythm changes, listing Parker's preferred motives. Appendix I contains a list of a published transcriptions. Appendix II is a ninety-seven page annotated discography, that lists Parker's recording session chronologically. Owens's discography is comprehensive, listing personnel and information regarding performances. However, due to its publishing year, it does not cover recently discovered recorded material of Parker. The second volume contains a list of motives, approximate 190 categorized transcriptions, and Roman numeral analyses of chord progressions of Parker's repertory. The accompaniment parts are also transcribed in some transcriptions.

**Thom, Belinda** . "BoB: An Improvisational Music Companion." ." Ph.D. diss. Carnegie Mellon University, 2001.

Thom's dissertation in the field of computer science provides a discussion of the computer program BoB, Band-OUT-of-a-Box, that is designed to enable the live interaction between an improviser and a computer. Two versions of Parker's *Mohawk*, take 3, and take 6, master take, both dated 6 June 1950, and jazz violinist Stephane Grappelli's improvisations are chosen as the valid models to train the software. The computer-generated improvisations, based upon Parker's model, are presented and reveal the possibility of computerization of Parker's music.

**Woideck, Carl** . "The First Style-Period (1940-1943) and Early Life of Saxophonist Charlie Parker." M.S. thesis, University of Oregon, 1989.

Woideck's thesis, consisting of two parts, is one of most comprehensive studies of Parker's life and music during his formative period. Part one contains biographical data while part two provides analytical discussions of Parker's improvisations, including

annotated transcriptions of performances in *Honey & Body*, dated 1940 approximately, *Oh, Lady Be Good* and *Honeysuckle Rose*, both dated 2 December 1940, *Hootie Blues* and *Swingmatism*, both dated 30 April 1941, *The Jumpin' Blues* and *Sepian Stomp*, both dated 2 July 1942, *Cherokee*, dated 1942 approximately, *Sweet Georgia Brown*, dated 15 February 1943, and other short fragmentary transcriptions. Woideck's analyses are detailed in documenting Parker's musical development during his apprenticeship, examining Parker's melodic lines and quotations that are acquired from prominent musicians during that period, such as Coleman Hawkins, Roy Eldridge, and Lester Young. Transcriptions are provided for C instruments.

#### ARTICLES IN JOURNALS

**Bash, Lee.** "The Historical and Pedagogical Implications of Motivic Formulae as Supplied by the Charlie Parker Recordings of Cherokee." *Jazz Research Papers* 1 (1981): 1-9.

Originally presented at the eighth annual convention of the National Association of Jazz Educators in St. Louis, Missouri, Bash's paper offers a discussion of the process of improvisation and the solution to the productive and reproductive questions in improvised music by examining Parker's ten versions of *Cherokee* covering Parker's musical career from 1942 to 1954. In presenting the argument of Parker's improvisational formulae, Bash selects eight motives to demonstrate Parker's treatment of motives followed by the discussion of its educational value in the field of jazz improvisation.

**Engelhardt, Kent J.** "The Influence of Young Charlie Parker on John Jackson." *Jazz Research Papers* 18 (1998): 27-35.

Engelhardt compares the stylistic traits between John Jackson, the lead alto saxophonist in Jay McShann's orchestra, and Parker in his apprenticeship with McShann. Parker's improvisations in *Lonely Boy Blues*, dated 2 July 1942, and *The Jumpin' Blues*, dated 2 July 1942, are used to conduct a comparative study with Jackson's improvisations

to demonstrate Parker's musical influence upon his peer. Engelhardt also states that the first chorus of the improvisation, which has been wrongfully attributed to Parker, was performed by Jackson, and Parker performed only the second chorus. Transcriptions are provided for C instruments.

**Engelhardt, Kent J.** "Young Charlie Parker and Side-Slipping: The Efferge Ware Connection ." *Jazz Research Papers* 16 (1996): 177-88.

Engelhardt discusses guitarist Efferge Ware's influence upon Parker during his apprenticeship. Engelhardt proposes that Ware, a well-known musical mentor to young jazz musicians in Kansas City, is responsible for Parker's development of the "side-slipping" technique. Based upon Engelhardt's expanded definitions of "side-slipping" five recorded examples from Parker's improvisations in his apprenticeship are selected for analysis. The number of recorded solo by Ware is limited. With only eight-measures of solo material of Ware in *Rockin' with the Rockets*, dated 11 January 1940, the reliability of Engelhardt's research is questionable. Transcriptions of Parker's improvisations are provided, including *Honeysuckle Rose*, dated 20 November 1940, *I'm Forever Blowing Bubbles* and *St. Louis Mood*, both dated 13 November 1942. Transcriptions are provided for C instruments.

**Haywood, Mark S.** "Order and Chaos in Bird and Trane." *Annual Review of Jazz Studies* 9 (2000): 133-143.

Haywood's article offers a discussion of the melodic balance by analyzing improvisations in Parker's *Bongo Bop*, take A, master take, dated 28 October 1947, and Coltrane's *Alabama*, recorded in 1963. The choral melody from "Zion hört die Wächter singen" in Bach's Cantata No. 140, *Wachet auf* is also analyzed to demonstrate melodic balance. *The Tonal Gravity Chart* by George Russell is also presented to provide a valid reference for analyzing Coltrane's improvisation. The transcription of Parker's *Bongo Bop* is provided for C instruments.



**Jones-Quartey, Kwatei.** "'Parker's Mood' Revisted." *Annual Review of Jazz Studies* 10 (2001): 221-235.

Jones-Quartey offers a descriptive analysis of the form and form template, as well as layer analysis in Charlie Parker's *Parker's Mood*, take 5, master take, dated 18 September 1948. The investigations deal with Parker's improvisational approach in performing the piece, the comparative study as to the differences of the treatment between each chorus, and the association between the background structure and the foreground musical surface in layer analysis. The transcription and the graphic analysis are provided for C instruments.

**Koch, Lawrence O.** "Harmonic Approaches to the Twelve-Bar Blues Form." *Annual Review of Jazz Studies* 1 (1982): 59-71.

Koch offers discussions of the implication of the blues scale and the functionality of the "blue" notes in the harmonization of the blues form which also reveal the common substitutions of the blues form. The discussion is then expanded to deal with Parker's concept of transferring the opening harmonic syntax of *I Got Rhythm* and *Confirmation* to replace the first four bars of the blues harmony by using Parker's *Barbados* and *Laird Baird* as the examples, respectively. Koch also suggests the interchangeability of the harmonic contours in the blues form, providing some other possible substitutions. Minor blues and mutant blues forms are also discussed.

**Koch, Lawrence O.** "Ornithology: A Study of Charlie Parker's Music (Part One)." *Journal of Jazz Studies* 2, no. 1 (1974): 61-87.

In formulating an analytical outline for Parker's improvisational and compositional preference, Koch is primarily concerned with three attributes: melodic contours, harmonic devices, and rhythm. A summary is offered by first discussing the significant role of the flat sixth of the scale. The use of major scales, treatment of the tonic chord, the dominant chord, ii-V-I chord progression, the secondary dominant, the  $\flat$ VI7 chord, the  $\flat$ VII7 chord, minor chords as the tonic, I-I<sup>7</sup>-IV-iv chord progression,

substitution, superimposition, and other devices are also addressed. Koch's survey has successfully avoided over-generalization with the illustration of short but essential transcribed musical excerpts in concert key to demonstrate the outlined treatments.

**Koch, Lawrence O.** "Ornithology: A Study of Charlie Parker's Music (Part Two)." *Journal of Jazz Studies* 2, no. 2 (1975): 61-85.

In expanding the discussion of Parker's improvisational and compositional preference presented in the previous issue of *Journal of Jazz Studies*, Koch offers analytical outlines of Parker's improvisational treatments of the blues form. Koch divides Parker's treatments in the blues form into four sections: the opening section, which occupies from bar one to bar four, the IV chord section, which occupies from bar five to bar six, tonic return which occupies from bar seven to bar eight, and the cadence section, which occupies from bar nine to bar twelve. The discussion regarding Parker's opening chord sequence utilized in *Laird Baird* and *Blues for Alice*, which is identical to the opening chord structure of *Confirmation*, is provided. After a brief discussion of Parker's treatment of motivic development, Koch presents a complete analysis and transcription in concert key of Parker's *Embraceable You*, take 1, dated 28 October 1948. An errata from part one is also presented at the end of the article.

**Larson, Steve.** "Musical Forces, Melodic Expectation, and Jazz Melody." *Music Perception* 19, no. 3 (Spring 2002): 351-385.

Larson presents discussions of the connection between compositions and their theoretical explanations, emphasizing musical forces and melodic expectations. Works by jazz theorists Richmond Browne, Henry Martin, George Russell, Steven Strunk, Keith Waters, and other theorists are reviewed. A summary of the theory to catalog the musical forces into three metaphors, gravity, magnetism, and inertia, is given, and the explanation on the correspondences between "alphabets," the musical elements, "operations," the executions of the musical elements, and Chord-Scale theory is provided with the example taken from *Oh, Lady be Good!* played by Parker in 1946 with the further presentation upon "reference alphabet" and "goal alphabet." Larson then concentrates upon the

discussions of "step collections," "nonadjacent half-step hypotheses," "semitone constraint," "retrospection of anticipation," and "hidden repetition." Two compositions, including Toshiko Akiyoshi's *I Ain't Gonna Ask No More* and Parker's *Confirmation*, are analyzed in detail.

**Larson, Steve.** "The Art of Charlie Parker's Rhetoric." *Annual Review of Jazz Studies* 8 (1997): 141-166.

Larson offers discussions of Parker's organizations of musical languages in improvisations, analyzing Parker's *Lady Be Good*, dated 28 January 1946, by using descriptive analysis and Schenkerian graphic analysis. A transcription of Parker's improvisation and bass line are provided for C instruments.

**McLaughlin, Michael.** "African Music, Rhythm and Jazz." *Jazz Research Paper* 3 (1983): 74-91.

McLaughlin studies the improvisations of Louis Armstrong, Count Basie, Parker, Thelonious Monk, and Miles Davis. McLaughlin's study emphasizes the rhythmic aspects to offer recorded evidence to support his hypothesis that the meter is used as a framework and imparts no accent to the melodic lines in jazz improvisations. The association between African music and jazz improvisations by Afro-American musicians is investigated. Parker's rhythmical employment and the technique of cross-rhythm is studied, using his improvisations of *Tiny's Tempo*, take 3, dated 15 September 1944, *Thrivin' on a Riff*, take 3, dated 26 November 1945, and *Ko Ko*, take 2, dated 26 November 1945, as subjects of the study. Similar aspects are also studied in Parker's compositions, including *Billie's Bounce* and *Au Privave*.

**Martin, Henry.** "Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition." *Perspectives of New Music* 38, no. 1 (winter 2000): 129-168.

The author analyzes Parker's contrapuntal melodies in *Ah-Leu-Cha* and suggests the term *modal consonances* to be applied to the perfect fourth and major second and its inversion based upon their independent function. Traditional species counterpoint is expanded to be used in the analysis of 20<sup>th</sup> century music, providing a different approach in analyzing Parker's contrapuntal works.

**Murphy, John P.** "Jazz Improvisation: The Joy of Influence." *The Black Perspective in Music* 18, no. 1-2 (1990): 7-19.

Murphy analyzes Parker's *Buzzy* and Joe Henderson's performances that utilize the quotation and the motivic transformation of the melody of *Buzzy* in *Bird Like* and *If*. Even though the goal of this paper is to demonstrate the connection between performance and other cultural aspects in a holistic manner, it serves as a good sample in understanding Parker's musical influence.

**Owens, Thomas.** "Applying the Melograph to Parker's Mood." *Selected Reports in Ethnomusicology* 2, no. 1 (1974): 167-175.

Owens' work is a pioneering research of computer-aided analysis in jazz study. Data provided by Melograph Model C is applied to assist the performance analysis of *Parker's Mood*, take 2, dated 18 September 1948. A transcription of Parker's solo is provided for C instruments.

**Owens, Thomas.** "Bird's Children and Grandchildren: The Spread of Charlie Parker's Musical Language." *Jazzforschung* 31 (1999): 75-88.

Portions from the author's *Bebop: The Music and the Players* are used to present this summary of Parker's musical influence upon jazz players. A theoretical approach is based upon the author's admirable dissertation *Charlie Parker: Techniques of Improvisation*, analyzing Parker's solos on *Kim*, take 2, 1<sup>st</sup> chorus, dated end of December 1952, and *Scrapple from the Apple*, 12<sup>th</sup> chorus, dated 12 April 1951, with an emphasis

upon Parker's formulaic figures. A transcriptions are provided for C instruments.

**Potter, Gary.** "The Unique Role of  $\flat$  VII7 in Bebop Harmony." *Jazz Research* 21 (1989): 35-48.

Potter offers discussions regarding the functionality of  $\flat$  VII7 chord in jazz, using Bebop compositions as examples, including Parker's *Bongo Bop*, *Dexterity*, *An Oscar for Treadwell*, *Yardbird Suite*, and *Dewey Square*. Discussions include the analytical treatments of the  $\flat$  VII7 chord's two main functionalities, as the dominant chord or as the subdominant chord, with reviews of David Baker's "non-contextual substitution" and Erno Lendvai's "principal of axis substitution." Bebop compositions are classified into three groups based upon the function of  $\flat$  VII7:  $\flat$  VII7 as a secondary dominant,  $\flat$  VII7 as a passing chord, and  $\flat$  VII7 function between subdominant and tonic which is the most common usage in jazz. Potter, proposing the theory of  $\flat$  VII7 as a subdominant-dominant hybrid in general, also addresses the possible substitutions of  $\flat$  VII7.

**Porter, Lewis.** "The 'Blues Connotation' in Ornette Coleman's Music and Some General Thoughts on the Relation of Blues to Jazz." *Annual Review of Jazz Studies* 7 (1994-1995): 75-99.

Parker's approach to the blues and its influence upon Ornette Coleman are briefly addressed. A short discussion regarding harmonic structure between Parker's *Blues for Alice* and traditional 12-bar blues form is also presented.

**Pressing, Jeff.** "Pitch Class Set Structures in Contemporary Jazz." *Jazz Research* 14 no. 1 (1982): 133-172.

Pressing's paper offers discussions regarding the application of the set theory of pitch classes in jazz. The analytical presentation of Parker's *Cool Blues* in five parts that is arranged and performed by Supersax provides interesting perspectives of the analytical issues and Parker's influence.

**Reeves, Scott.** "From Pops to Miles: The Evolution of the Jazz Vocabulary." *Jazz Research Papers* 16 (1996): 113-122.

Reeves offers a short discussion regarding the development of the musical vocabulary in jazz improvisations. The linear examination of the improvisational styles of Louis Armstrong, Lester Young, Charlie Parker, and Miles Davis is based upon transcribed solos. Parker's improvisation on *Shaw 'Nuff*, dated 11 May 1945, is briefly analyzed. It is noted that the information presented in this paper is extracted from Reeve's 1989 publication *Creative Jazz Improvisation*. A transcriptions are provided for C instruments.

**Sandvik, Scott.** "Polyharmony, Polymeter and Motivic Development in Charlie Parker's *Klact-oveeseds-tene* (Take 1) Solo." *Jazzforschung* 24 (1992): 83-98.

Parker's *Klact-oveeededs-tene*, take A, dated 4 May 1947, is studied to demonstrate the polyharmonic effect between Parker's solo and rhythm session's supporting harmony, polymetric structure created by Parker's accentual patterns, Parker's recurring motivic technique, and motive development technique by utilizing notes and rests. A transcription is provided for C instruments.

**Strunk, Steven.** "Bebop Melodic Lines: Tonal Characteristics." *Annual Review of Jazz Studies* 3 (1985): 97-120.

Strunk offers discussions of the characteristics and motivic organizations of Bebop melodic lines, including topics such as tension, chordal extensions and its associated substitutions, tensions in chord voicing, chord voicing built upon the interval of the third, chord voicing built upon the interval of the fourth, register shifting of the voicing, and polychordal voicing. The discussions concerning the melodic organization in Bebop are also presented, including topics such as arpeggiations of chord voicing, the resolution of tension, detailed layers study of *Donna Lee*, and motivic organization in Bebop compositions. Compositions that occupy important places in Parker's repertory, including *Donna Lee*, *A Night in Tunisia*, *Groovin' High*, and other compositions are used

as examples.

**Tirro, Frank P.** "Constructive Element in Jazz Improvisation." *Journal of the American Musicological Society* 27, no. 2 (summer 1974): 285-305.

Four of Parker's blues compositions, *Air Conditioning*, *Cheryl*, *Now's the Time*, and *Visa* are briefly addressed with the transcriptions for C instruments. Six short musical examples that are transcribed from *An Oscar for Treadwell* are notated together to demonstrate Parker's phrasing ability.

**Webb, J.** "A Study of the Stylistic Innovations of Five Major Saxophonists." *Jazz Research Papers* 10 (1990): 174-176.

Webb offers a brief summary of Parker's stylistic traits, associating Parker's technique of anticipation and delayed resolution with Lester Young.

**Wildman, Joan.** "The Evolution of Bebop Compositional Style: 'Whispering'/'Groovin' High.'" *Annual Review of Jazz Studies* 3 (1985): 137-146.

Wildman provides discussions of the stylistic transformation from popular songs of 1920 to Bebop compositions by examining *Whispering* and its Bebop adaptation *Groovin' High*, which has occupied an important place in Parker's repertory. Wildman first discusses the melodic structure of both compositions separately and then analyzes the melody, rhythm, accent, and harmony comparatively. A selected discography is included.

**Williams, J. Kent.** "Archetypal Schemata in Jazz Themes of the Bebop Era." *Annual Review of Jazz Studies* 4 (1988): 49-74.

Williams discusses the historical and theoretical aspects of the practice of

"melodic contrafact" in jazz by using the Meyer-Narmour method to classify archetypal schemata of approximately 200 Bebop compositions, including Parker's originals. Compositions are classified into four categories: Ascending Gap-Fill Patterns, such as *Moose the Mooche*; descending Gap-Fill Patterns, such as *Yardbird Suite*, *Buzzy*, and *Quasimodo*; linear Patterns, such as *Blues for Alice*; and Complementary Patterns.

**Winkler, Peter K.** "Toward a Theory of Popular Harmony." *In Theory Only* 4, no. 2 (1997): 3-26.

Winkler offers discussions of the common circle-of-fifths harmony syntax found in jazz and popular music, establishing his arguments based upon the considerations that the harmony is adopted as the result of contrapuntal voice-leading suggested by Schenker and the harmonic syntax is the contrapuntal elaboration of a background structural progression. The author uses the "barbershop harmony" suggested by Winthrop Sargeant to introduce the theory of the single paradigm consisting of circle-of-fifths harmonic syntax and its substitutions, which can be utilized in larger musical units by using repetition, prolongation, and elaboration techniques, such as Parker's *Blues for Alice*, and adopting it as a modulator to distant keys. The transcribed improvisations by Lester Young in *Shoeshine Boy* and by Parker in *All the Things You Are*, dated 15 May 1953, are analyzed in detail, the latter is treated with Schenkerian graphic analysis and species counterpoint analysis. The decline of circle-of-fifths and the rise of I- $\flat$  VII- IV- I are addressed. The transcriptions are provided for C instruments.

**Woideck, Carl.** "Charlie Parker: Student of Jazz." *Jazz Research Papers* 10 (1990): 181-184.

Woideck reports Parker's learning activities during his apprenticeship. Parker's technique of quotation during his apprenticeship is discussed. Woideck reports a fragment of Parker's improvisation on *Body and Soul*, dated 1940 approximately, which contains quotation from Coleman Hawkins's improvisation of the same composition recorded one year earlier as the recorded evidence of Parker's musical learning activity.



## ARTICLES IN MAGAZINES

**Anonymous.** "Some Great Reed Solos." *Down Beat*, 25 May 1961, 44.

The author presents transcriptions of Charlie Parker's *Relaxin' at Camarillo*, take C, master take, dated 26 February 1947, and *Groovin' High*, dated 28 February 1945, along with other transcriptions of improvisations by Lester Young, Benny Goodman, Johnny Hodges, and Benny Carter. It is noted that *Relaxin' at Camarillo* was taken from a 1950 *Down Beat* article by Russo, B, and L. Lifton "Jazz off the Record: Charlie Parker's Solo on *Relaxin' at Camarillo*." The transcriptions are provided for C instruments.

**Baker, David N.** "Charlie Parker's *Now's the Time* Solo." *Down Beat* 38 no. 19, November 1971, 32-33.

Parker's solo on *Now's the Time*, dated 30 July 1953, is briefly analyzed. A transcription is provided for E-flat instruments with chord symbols for C instruments.

**Boulger, Richard.** "Jackie McLean's Alto Saxophone Solo on *Dig*." *Down Beat* 62 no. 10, October 1995, 72-73.

The transcription of Jackie McLean's solo on *Dig*, recorded in 1950, is presented with brief theoretical annotation. According to McLean, this particular performance was an attempt to duplicate Parker's improvisation style, constituting of a significant source in studying Parker's musical influence.

**Crisler, David.** "Jazz Banjo." *Banjo Newsletter* 24, February 1997, 28-29.

Crisler provides a solo banjo arrangement of Parker's *Scapple from the Apple* in TAB notation, offering performance suggestions for bluegrass banjoists who are interested in the Bebop genre.

**Fowler, W.** "Music Workshop: Bird Motives." *Down Beat*, 9 October 1975, 43.

Fowler used Parker's *Ornithology* as an example to demonstrate the technique of motivic development.

**Heckman, Don.** "Bird in Flight; Parker the Improviser." *Down Beat* 32, March 1965, 22-24.

Parker's ability to develop complex improvisation from basic motives is addressed with supplementation of transcribed solo excerpts. Excerpts of *Groovin' High* and *Chasin' the Bird* are listed in parallel to provide critical comparison. Transcriptions include Parker's solo on *The Jumpin' Blues*, dated 2 July 1942; *Just Friends*, dated 30 November 1949; *Klact-oveeededs-tene* take B, dated 4 November 1947; *Thrivin' from a Riff*, take 3, dated 26 November 1945; *Groovin' High*, solo break and first 9 bars, dated 28 February 1945 as 1<sup>st</sup> version indicated in the article; *Groovin' High*, 2 bars solo break followed by first 9 bars of 2<sup>nd</sup> chorus, dated 11 December 1948, as the 2<sup>nd</sup> version indicated in the article; *Groovin' High*, solo break and first 9 bars, dated 29 September 1947, as 3<sup>rd</sup> version indicated in the article; the improvised bridge on the melody of *Chasin' the Bird*, take 1 (as 1<sup>st</sup> notated excerpt), take 3 (as 2<sup>nd</sup> notated excerpt), and take 4 (as 3<sup>rd</sup> notated excerpt), dated 8 May 1947. Transcriptions are provided for C instruments.

**Helzer, Rick.** "Charlie Parker's Solo on Chord Changes to *Shaw 'Nuff*." *Jazz Improv* 2, no. 2, 2001, 213-214.

Concise analysis, based upon jazz harmony, of Parker's solo on *Shaw 'Nuff*, dated 11 May 1945, is presented in the transcription directly, instead of annotating in a separate paragraph. A transcription is provided for C instruments.

**Hersch, Fred.** "Solo Piano: Let the Games Begin!" *Keyboard* 22, April 1996, 138-139.

Various sets of piano voicing on Parker's *Confirmation* by using common tone harmonization is presented by Hersch.

**Hersch, Fred.** "Solo Piano: Approaching Bebop Piano." *Keyboard* 22, March 1996, 124-125.

The author uses Parker's *Confirmation* as an example to provide brief hints, including the use of hand groups and the accented notes doubling technique, for pianists who wish to start exploring the Bebop genre.

**Palmier, Remo.** "Charlie Parker's Sax Solo on *Parker's Mood*." *Down Beat* 62 no. 8, August 1995, 62.

The transcription of Parker's *Parker's Mood*, take 5, dated 18 September 1948, is presented with a brief analysis. A transcription is provided for C instruments.

**Pemberton, Roger.** "Ornithology." *NAJE Educator* 12 no.4, 1980, 36-37.

Pemberton's small ensemble arrangement of Parker's *Ornithology* for jazz quartet of guitar, piano, bass, and drum.

**Russo, Bill, and Lloyd Lifton.** "Jazz off the Record: Charlie Parker's Solo on *Relaxin' at Camarillo*." *Down Beat*, 17 April 1950, 12.

The authors provide an annotated transcription of Parker's improvisation on *Relaxin' at Camarillo*, take C, master take, dated 26 February 1947, pointing out Parker's innovative treatment of the placement of phrases. A transcription is provided for E-flat instruments.

**Siddons, Jerry.** "Parker's Mood." *Down Beat* 32, March 1965, 25.

Transcription of Parker's solo on *Parker's Mood*, take 5, dated 18 September 1948, is presented for C instruments.

**Smith, Paul.** "Charlie Parker's Solo on *Dewey Square*: A Piano Arrangement." *Down Beat* 56 no. 4, April 1989, 56-57.

The presentation is an excerpt of Smith's piano arrangement based upon Parker's *Dewey Square*, take C, dated 28 October 1947. An arrangement is provided for C instruments.

**Williams, M. T.** "Music Workshop: A Charlie Parker Masterpiece." *Down Beat* 37 no. 7, April 1970, 34-35.

Parker's solo on *Embraceable You*, take A, dated 28 October 1947, is briefly analyzed. A transcription is provided for C instruments.

**Zumbrunn, Karen F.** "Charlie Parker: Stylistic Features of His Blues." *NAJE Educator* 9 no. 4, 1977, 6-8, 36-37, 58-59.

Zumbrunn offers summarized discussions of Parker's approaches to the circle of fifths, substitutions, melodic phrasing and figures, rhythm, and tempo in the blues form. A brief discography is also included.

## APPENDIX B

### THE CONTROVERSY OF CHARLIE PARKER'S INTERPRETED STATEMENT IN THE 1949 DOWN BEAT ARTICLE "NO BOP ROOTS IN JAZZ: PARKER"

The main goal of this paper is to provide a concise overview regarding the misusage and controversy of Charlie Parker's interpreted statement in the 1949 *Down Beat* article "No Bop Roots in Jazz: Parker" written by Michael Levin and John S. Wilson. Among twenty two reviewed publications, ten items misuse Parker's interpreted statement in the first-person format, four items provide proper citations, two items provide no citations, and four items provide discussions regarding to the misusage in the earlier publications. The controversy regarding the actual meanings of "higher intervals" and "appropriately related changes" presented in the *Down Beat* article is addressed. This paper reveals the need for the further examination regarding the accuracy as to the interpretation of Parker's statement in the 1949 *Down Beat* article.

#### *Introduction*

Michael Levin and John S. Wilson's article regarding Charlie Parker's statements of the status of bebop and bebop harmony was published in September 9, 1949. This particular article, entitled "No Bop Roots in Jazz: Parker," has contributed controversial topics of Parker's statement concerning the originality of bebop and harmonic advancements associated with bebop movement. The former statement has been considered as Parker's personal announcement of bebop's independency, which symbolizes the maturity of bebop, while the latter has been used in several Charlie

Parker-related books to describe Parker's harmonic advancements. This article focuses upon Parker's interpreted statement of his harmonic breakthrough, its misuse in jazz publications, and the actual meanings of "higher intervals" and "appropriately related changes" presented in the 1949 *Down Beat* article.

### *The Controversy and Misusage of Parker's Interpreted Statement*

The original *Down Beat* article was printed in the magazine's "News-Features" section.<sup>1</sup> The author of this paper was only able to access a photocopy of the original article that was produced from a microfilm, exhibiting only marginal print quality. To assure the accuracy in reading the context of the article, an official reprint version of the article, provided by Hal Leonard Corporation in its 1995 publication *Down Beat: 60 Years of Jazz*,<sup>2</sup> is used as the second reference to minimize possible human errors in examining the microfilm version.

The article reveals that Parker's statement during a 1949 interview session was interpreted by interviewers Michael Levin and John S. Wilson:

Charlie's horn first came alive in a chili house on Seventh Avenue between 139<sup>th</sup> Street and 140<sup>th</sup> Street in December 1939. He was jamming there with a guitarist named Biddy Fleet. At the time, Charlie says, he was bored with the stereotyped changes being used then.

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<sup>1</sup>Michael Levin and John S. Wilson, "No Bop Roots in Jazz: Parker," *Down Beat*, September 1949, 12.

<sup>2</sup>Michael Levin and John S. Wilson, "No Bop Roots in Jazz: Parker," in *Down Beat: 60 Years of Jazz*, ed. Frank Alkyer (Milwaukee: Hal Leonard Corporation, 1995), 67-68.

“I kept thinking there’s bound to be something else,” he recalls. “I could hear it sometimes, but I couldn’t play it.”

Working over “Cherokee” with Fleet, Charlie suddenly found that by using higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play this thing he had been “hearing.” Fleet picked it up behind him and bop was born.<sup>3</sup>

This interpretation has been used in several jazz publications and has become “one of the key ‘quotations’ used to explain the origins of bebop.”<sup>4</sup> For instance, Brian Priestley states in his 1984 publication:

Now I’d been getting bored with the stereotyped changes [chords] that were being used all the time . . . I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I’d been hearing.<sup>5</sup>

In Priestley’s book, the third-party interpretation of Parker’s statement that was presented in the *Down Beat: 60 Years of Jazz* is represented as a first-person remark. This similar misuse can be found in Joachim Berendt’s *The Jazz Book: From Ragtime to Fusion and Beyond*,<sup>6</sup> Gary Giddins’ *Celebrating Bird: The Triumph of Charlie*

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<sup>3</sup>Ibid., 67.

<sup>4</sup>Thomas Owens, *Bebop: The Music and Players* (New York: Oxford University Press, 1995), 38-39.

<sup>5</sup>Brian Priestley, *Charlie Parker*, Jazz Masters series, ed. John L. Smith (New York: Hippocrene Books Inc., 1984), 19-20.

<sup>6</sup>Joachim Berendt, *The Jazz Book: From Ragtime to Fusion and Beyond*, trans. H. and B. Bredigkeit with Dan Morgenstern (Westport: Lawrence Hill & Company, 1975), 74.

*Parker*,<sup>7</sup> *Charlie Parker*,<sup>8</sup> and *Charlie Parker: An Overview*,<sup>9</sup> Edward Lee's *Jazz: An Introduction*,<sup>10</sup> Robert Reisner's *Bird: The Legend of Charlie Parker*,<sup>11</sup> Scott Sandvik's "Polyharmony, Polymeter and Motivic Development in Charlie Parker's *Klact-oveeseds-tene* (Take 1) Solo,"<sup>12</sup> and Ken Vail's *Bird's Diary*.<sup>13</sup>

The writings in Scott Deveaux's *The Birth of Bebop: A Social and Musical History*,<sup>14</sup> Henry Martin's *Charlie Parker and Thematic Improvisation*,<sup>15</sup> Thomas Owen's *Bebop: The Music and Players*,<sup>16</sup> and Carl Woideck's *Charlie Parker: His Music and Life*<sup>17</sup> suggest that this misuse has been caused by the 1955 publication *Hear Me Talkin' to Ya*, in which the following statement is presented in a first-person format:

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<sup>7</sup>Gary Giddins, *Celebrating Bird: The Triumph of Charlie Parker* (New York: Beech Tree Books, 1987), 54-56.

<sup>8</sup>Gary Giddins, "Charlie Parker," chap. in *Vision of Jazz: The First Century* (New York: Oxford University Press, 1998), 264.

<sup>9</sup>Gary Giddins, "Charlie Parker: An Overview," in *The Bebop Revolution in Words and Music*, Dave Oliphant (Austin: Harry Ransom Humanities Research Center, 1994), 56.

<sup>10</sup>Edward Lee, *Jazz: An Introduction* (New York: Crescendo Publishing, 1977), 95.

<sup>11</sup>Robert Reisner, "Chronology," chap. in *Bird: The Legend of Charlie Parker* (New York: Da Capo Press, Inc., 1962), 239.

<sup>12</sup>Scott Sandvik, "Polyharmony, Polymeter and Motivic Development in Charlie Parker's *Klact-Oveeseds-Tene* (Take 1) Solo," *JazzResearch* 24 (1992), 83-84.

<sup>13</sup>Ken Vail, *Bird's Diary: The Life of Charlie Parker 1945-1955* (Chessington: Castle Communications plc., 1996), 4-5.

<sup>14</sup>Scott Deveaux, *The Birth of Bebop: A Social and Musical History* (Los Angeles: University of California Press, 1997), 189.

<sup>15</sup>Henry Martin, *Charlie Parker and Thematic Improvisation*, *Studies in Jazz* 24, Dan Morgenstern and Edward Berger (Lanham: Scarecrow Press, Inc., 2001), 144-145.

<sup>16</sup>Owens, 38-39.

<sup>17</sup>Carl Woideck, *Charlie Parker: His Music and Life*, *The Michigan American Music Series*, ed. Richard Crawford (Michigan: The University of Michigan Press, 1998), 16-17.



I remember one night before Monroe's I was jamming in a chili house on Seventh Avenue between 139<sup>th</sup> and 140<sup>th</sup>. It was December, 1939. Now I'd been getting bored with the stereotyped changes that were being used all the time at the time, and I kept thinking there's bound to be something else. I could hear it sometimes but I couldn't play it. Well, that night, I was working over *Cherokee*, and as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive.<sup>18</sup>

Judging from the publication date and statements, the writing in *Hear Me Talkin' to Ya* had a strong influence upon the works of Berendt, Giddins, Priestley, Reisner, Russell, and Vail. References and citations in *Charlie Parker: An Overview* by Giddins, *Jazz: An Introduction* by Lee, and "Polyharmony, Polymeter and Motivic Development in Charlie Parker's *Klact-oveeseds-tene* (Take 1) Solo" by Sandvik also reveal that writings are based upon the statement in *Hear Me Talkin' to Ya*. In 1994, Woideck conducted a telephone interview with Nat Hentoff, the co-editor of *Hear Me Talkin' to Ya*, in order to clarify this issue. However, Woideck's investigation did not solve the controversy:

Hentoff believed that Shapiro edited that Parker section in question, but he felt it was unlikely that Shapiro would have simply altered the *Down Beat* text to make it read better. Hentoff could not recall if perhaps Shapiro worked from notes supplied by Levin or Wilson. Attempts to pursue this point with John S. Wilson, coauthor of the original article, have thus far failed.<sup>19</sup>

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<sup>18</sup>Nat Hentoff and Nat Shapiro, *Hear Me Talkin' To Ya: The Story of Jazz as Told by the Men Who Made It* (New York: Dover Publications, Inc., 1955), 354-355.

<sup>19</sup>Woideck, 246.

Ira Gitler's *The Master of Bebop: A Listener's Guide*,<sup>20</sup> Juha Henriksson's *Chasing the Bird*,<sup>21</sup> Barry Kernfeld's *The New Grove Dictionary of Jazz*<sup>22</sup> and Bill Kirchner's *The Oxford Companion to Jazz*<sup>23</sup> have appropriate citations. Gitler and Kirchner's works give the credit to the original 1949 *Down Beat* article. However, Gitler's work presents one remark by Charlie Parker in the first-person format, "as Bird put it, 'I came alive,'" which is not presented in the original article. Henriksson's works cite a 1994 reprint in *Down Beat*. Kernfeld's work gives credit to the original material and a 1965 revised version in *Down Beat*.<sup>24</sup> However, no additional information has been given regarding the actual meaning of Parker's interpreted statement.

Roy Carr's *A Century of Jazz*<sup>25</sup> and John Wilson's *Jazz: The Transition Years 1940-1960*<sup>26</sup> contain Parker's statement interpreted by co-interviewers in the 1949 *Down Beat* article without a proper citation. In Lawrence O. Koch's *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*, Koch states that Parker told

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<sup>20</sup>Ira Gitler, *The Master of Bebop: A Listener's Guide* (New York: Da Capo Press, 1966), 20.

<sup>21</sup>Juha Henriksson, *Chasing the Bird: Functional Harmony in Charlie Parker's Bebop Themes*, Acta Musicologica Fennica 21 (Helsinki: University of Helsinki Press, 1998), 59.

<sup>22</sup>James Patrick, "Parker, Charlie," in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld, vol. 2 (London: Macmillan Press, 1988), 287.

<sup>23</sup>James Patrick, "Charlie Parker," in *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 320.

<sup>24</sup>James Patrick, "Parker, Charlie," in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (London: Macmillan, 1988), vol. 2, 290.

<sup>25</sup>Roy Carr, "The Be Bop Revolution," in *A Century of Jazz: A Hundred Years of Music, Musicians, Singers and Styles from Blues to Bop, Swing to Hip-Hop*, ed. Roy Carr (New York: Da Capo Press, 1997), 59.

<sup>26</sup>John Wilson, *Jazz: The Transition Years 1940-1960* (New York: Appleton Century Crofts, 1966), 16.

Leonard Feather later: “For instance, we’d find that you could play a relative major, using the right inversion against a seventh chord, and we played around with flatted fifths.”<sup>27</sup>

Even though Koch’s writing does not suggest that the statement regarding the harmonic breakthrough is Parker’s first-person remark, it is still questionable to state this issue without referring to the original material. In Ross Russell’s *Bird Lives!*,<sup>28</sup> although Parker’s interpreted statement is not presented in first-person format, Russell has clearly romanticized the interpreted statement in the 1949 *Down Beat* article into fictional writings:

One morning at Dan Wall’s Chili House, an all-night restaurant at Seventh Avenue and 139<sup>th</sup> Street, Charlie was jamming with a rhythm section led by guitarist Biddy Fleet. They were working *Cherokee*. Charlie had been over the changes countless times, and the tune was beginning to sound stale. Charlie got to thinking, “There’s got to be something more, some new way to go.” Then an idea struck him: if he played the top notes of the chords instead of the middle or lower notes, he would have a new line. It was worth trying. Asking Biddy Fleet to continue, Charlie played through another chorus. The notes sounded strange, but it worked. He was using the upper intervals, ninths, elevenths, thirteenth, skimming along on the very tops of the chords.<sup>29</sup>

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<sup>27</sup>Lawrence O. Koch, *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*, revised edition (Boston: Northeastern University Press, 1999), 19.

<sup>28</sup>Ross Russell, *Bird Lives!* (London: Quartet Books, 1976), 105.

<sup>29</sup>*Ibid.*

However, the author of this article would like to suggest an extended investigation in regard to Russell's account, due to the fact that Russell was Charlie Parker's personal manager from 1946 to 1947.<sup>30</sup>

*The Meanings of "Higher Intervals" and "Appropriately Related Changes" of Parker's Interpreted Statement*

As to the actual meaning of "higher intervals" in Parker's interpreted statement, Koch writes extended paragraphs to explain the theory of "relative major" and "flatted fifth" without providing actual examples of Charlie Parker's solos.<sup>31</sup> Lee's writing, on the other hand, provides a musical example in regard of the use of "higher intervals" in Parker's solo but fails to explain the meaning of the "appropriately related changes."<sup>32</sup>

But as stated by Martin, that "*Cherokee* already uses chordal extensions! It is probably the case that Parker found a way to expand his improvisational style by making use of what was already present in the song's melodic structure."<sup>33</sup> And in *The Making of Jazz*, Collier addresses his consideration in regard to Charlie Parker's discovery at the chili house in 1939:

. . . and although I have no evidence for it other than the music itself, I have a feeling that what Parker was trying to find, and finally discovered that night while

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<sup>30</sup>Barry Kernfeld, "Russell, Ross," in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld, vol. 2 (London: Macmillan Press, 1988), 404.

<sup>31</sup>Koch, 19-20.

<sup>32</sup>Lee, 95.

<sup>33</sup>Martin, 145.

playing *Cherokee* at the chili house, were harmonies he had absorbed over three months of listening to Tatum a year or so earlier.<sup>34</sup>

A similar statement can be found in Thomas Owens' *Bebop: The Music and*

*Players*:

“Higher intervals” presumably refers to 9ths, 11ths, and 13ths added to simpler chords. But harmonic enrichment of this sort was part of jazz for years before 1939 - in Bix Beiderbecke's sometimes awkward borrowings from the music of the French Impressionists, in Ellington's compositions, in Tatum's ornate runs, and elsewhere.<sup>35</sup>

The above three accounts might have suggested the important role played by Charlie Parker in the process of the evolution of jazz improvisation regarding the extensive use of “higher intervals.”

As to the actual meaning of “appropriately related changes” in Parker's interpreted statement, the information can be found in Roy Carr's *A Century of Jazz* which presents Bidley Fleet's remarks regarding the use of the “appropriately related changes” quoted in the following paragraph.<sup>36</sup> The remark of guitarist Bidley Fleet, who participated in the chili house jam session with Charlie Parker in 1939 as mentioned in the 1949 *Down Beat* article, might help researchers to further understand Parker's interpreted statement:

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<sup>34</sup>James Lincoln Collier, "Charlie Parker: An Erratic Bird in Flight," chap. in *The Making of Jazz* (Boston: Houghton Mifflin Company, 1978), 365.

<sup>35</sup>Owens, 39.

<sup>36</sup>Carr, 59.

As Bidy Fleet later explained to the writer Ira Gitler “The voicing of my chords had a theme within themselves. You could call a tune, and I’d voice my chords in such a way that I’d play the original chords to the tune, and I’d invert ‘em every one, two, three, or four beats so that the top notes of my inversions would be another tune. It would not be the melody to the tune I’m playing, yet the chords, foundation-wise, is the chords to the tune.”<sup>37</sup>

But the author of this article can not confirm the credibility of this account, because Carr does not provide proper citations while presenting Bidy Fleet’s remarks and the information originating from the 1949 *Down Beat* article.

In *Bebop: The Music and Players*, Thomas Owens clearly states the controversy regarding Parker’s interpreted remarks in *Down Beat*,<sup>38</sup> but his statement regarding “appropriately related changes” quoted in the following paragraph is questionable:

Backing them with appropriately related [chord] changes” is almost meaningless. The mental image of a saxophonist backing himself with any chord changes while playing his saxophone in a pre-electronic-music age is surrealistic. (Perhaps Parker in 1939 had a vision of the MIDI-ied musical environment of the 1980s?)<sup>39</sup>

In conclusion, this controversial issue requires further research in regard to the accuracy of Levin and Wilson’s interpretation of Parker’s statements. The link between this interpreted statement regarding “higher intervals” and “appropriately related changes” and Parker’s solos should be re-examined. And furthermore, serious studies to

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<sup>37</sup>Ibid.

<sup>38</sup>Owens, 38-39.

<sup>39</sup>Ibid., 39.

compare Parker's improvisational style before and after 1939 should be conducted by experienced researchers in order to provide a verification of Parker's interpreted statement. Thus, this paper serves only as a touchstone to inspire researchers to conduct studies of greater length in order to relocate the historical importance of Parker's interpreted statement in the 1949 *Down Beat* article and also provides an overview in regard to the misuse in jazz publications of Parker's interpreted statement for researchers who wish to devote themselves to undertake the tasks in upcoming Parker-related publication projects.

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## APPENDIX C

### AN ANALYTICAL STUDY OF CHARLIE PARKER'S IMPROVISATION IN *BLUES IN F* RECORDED ON MARCH 2, 1947

The individual analysis of an unidentified improvised fragment by alto saxophonist Charlie Parker performed at the Hi-De-Ho club on March 2, 1947, listed as *Blues in F* in the discography, is presented as an appendix in this study due to the inconclusive evidence in relation to the identification of the fragment. Similar to the individual analyses of the twenty-two surviving versions of *Now's the Time* included in chapter five, the analytical flow that is adopted in this appendix follows the basic layout of the aforementioned analytical model discussed in chapter four.

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

This fragment of Parker's improvisation was recorded by Dean Benedetti on March 2, 1947 with a portable disc cutter in the Hi-De-Ho club in Los Angeles. Although Benedetti's recording preserves twelve measures of Parker's improvisation based upon the harmonic syntax of the twelve-bar blues form in F, the surviving fragment does not provide any discernible musical confirmation concerning the thematic material. Furthermore, the notes that were written by the recordist Benedetti prove to be unavailing, as the "surviving documentation of his invaluable audio collection is limited."<sup>1</sup> Jim Patrick, the discographer of *The Complete Dean Benedetti Recordings of*

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<sup>1</sup>Phil Schaap, "Discography," liner note in *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1990, compact discs, 24.

*Charlie Parker* project, listed this track simply as *Blues in F* in absence of conclusive evidence.

However, it is plausible to consider it as a part of Parker's improvisations on *Now's the Time* for the following reasons. First, *Now's the Time* was the only composition based upon the harmonic syntax of the twelve-bar blues form in the key F to be included in the repertory of the Hi-De-Ho club engagement. Several blues are listed in the repertory, including *Blue 'n' Boogie*, *Carvin' the Bird*, *Cool Blues*, *Disorder at the Border*, *Now's the Time*, and *Past Due*.<sup>2</sup> Nevertheless, *Now's the Time* is the only composition that shares the same tonal center and the harmonic syntax as *Blues in F*. Second, the tempo of *Blues in F* is similar to the tempo preference demonstrated in versions of *Now's the Time* performed during the Hi-De-Ho club engagement. Third, Parker's treatment of the improvisation in *Blues in F* is analogous to six surviving versions of *Now's the Time* from the same engagement. As those justifications are inadequate to constitute irrefutable evidence, the analysis of *Blues in F* is excluded from the main study to serve only as supplementary material in this thesis. The analytical model of this analysis is identical to the one used in chapter five.

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

This track is listed as *Blues in F* in the discography section of *The Complete Dean Benedetti Recordings of Charlie Parker*, as it is one of the recorded improvisations based

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<sup>2</sup>Jim Patrick, "The Complete Dean Benedetti Recordings of Charlie Parker," liner note in *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1990, compact discs, 17-18.

upon the twelve-bar blues harmonic syntax “with no surviving themes to help identify them.”<sup>3</sup> The general information and the personnel data of this version are listed in detail in the following table (Table 1).

Table 1. General Information and Personnel Data of Charlie Parker’s *Blues in F* Privately Recorded in March 2, 1947

Source of Transcription		Information of Session	
Source	MD7-129	Date of Session	March 2, 1947
Source Format	Compact disc	Recording Site	Hi-De-Ho club
Release Year	1990	Location	Los Angeles
Running Time	0:22	Recordist	Dean Benedetti
Condition	Live recording	Equipment	Portable disc cutter
Status	Incomplete		
Original Label	Private recording		
Musicians			
Alto Saxophone	Charlie Parker		
Trumpet	Howard McGhee (leader)		
Piano	Hampton Hawes		
Bass	Addison Farmer		
Drum	Roy Porter		
General Treatments			
Introduction	NA		
Theme	NA		
Order of Improvisation	Parker followed by McGhee		
Trade Four	NA		
Reentrance of the	NA		

<sup>3</sup> Schaap, “Discography,” 25.

This incomplete version of *Now's the Time* contains only one cut, preserving twenty-two seconds of Parker's improvisation. Trumpeter Howard McGhee, who performed an improvisation after Parker, can be heard briefly before the termination of the track. It is noted that Benedetti frequently started to record the performance from the last few measures of the theme in which the partial thematic statement was later used as the musical confirmation concerning the identification of the theme by the discographers. It is plausible that Benedetti missed the last fragment of the theme and started to record from the opening statement of Parker's improvisation for this particular track. However, the limitation of this brief recording provides insufficient evidence to state that Parker took only one chorus of improvisation after the theme. The audio quality of this track is poor; the observable noise can be heard throughout the track.

### *Annotation of the Performance*

The motivic alliance M.A.1 class in this surviving chorus of improvisation that is based on the harmonic syntax of the twelve-bar blues form in the key of F exhibits a moderately interesting construction (Example 1). M.A.1A, the initial figure of this set of allied motives, occurs as the opening statement of the chorus. In M.A.1B, the linear embellishments are applied to the allied figure that are employed one octave higher than M.A.1A. M.A.1C, employed in the same register as M.A.1A with some linear modifications, displays a dual-functionality. The linear function of M.A.1C, in addition to the amalgamative association of further reinforcing the unity of this improvised chorus, also recalls the occurrence of M.A.1A. Additionally, due to the incomplete status of this

track, it is difficult to substantiate if the construction of the M.A.1 class is further expanded.

Example one. The construction of motivic alliance M.A.1 class  
in *Blues in F* recorded on March 2, 1947.

The image displays a musical score for 'Blues in F' (1947.03.02) in 12/8 time, divided into three sections. Section 1 (measures 1-4) is in F7 and features Motivic Alliance (M.A.1A) with motifs (1-1), (1-2), (1-3), and (1-4). Section 2 (measures 5-6) is in Bb7 and features Motivic Alliance (M.A.1B) with motifs (1-5) and (1-6). Section 3 (measures 7-12) is in Gm7 and features Motivic Alliance (M.A.1C) with motifs (1-9), (1-10), (1-11), and (1-12). Dotted lines indicate 'Amalgamative Association' between motifs across sections and 'Amalgamative-Reminiscent Association' between motifs in Section 2 and Section 3. A circled '1' is placed at the beginning of the first staff.

### *Selected Motives*

Parker employed some selected motives in this one-chorus improvisation (Table 2). Three motives are investigated in the graphic analysis, including M.2B [diminution], M.3A(a), and M.21(b). The motive M.2B [diminution], occurring in the tenth measure, is preceded by an incomplete motive M.3A(a) identical to the construction of Parker's signature line. The motive M.3A(a), occurring in the measure seven and eight, is complemented by an incomplete motive M.3A(a) in the diminutive form in measure ten. One occurrence of the motive M.21(b) is found in the fifth measure of the chorus where the motive is commonly employed. A motive, identified as M.19A(a) by Thomas Owens,

occurs at measure seven and measure twelve, constituting as the dominant ending figure in this improvisation.

Table 2. List of Selected Motives of Charlie Parker's *Blues in F*  
Privately Recorded on March 2, 1947

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]	NA	0
M.2B [diminution]	mm. 10	1
M.2B [Ornithology variation]	NA	0
M.3A(a)	mm. 7-8	1
M.3A(b)	NA	0
M.3A(c)	NA	0
M.3A(d)	NA	0
M.4A(b)	NA	0
M.4C(a) + M.4D(a)	NA	0
M.5C(a)	NA	0
M.6A(c)	NA	0
M.8(e)	NA	0
M.10(a)	NA	0
M.16A(a)	NA	0
M.20(b) [partial fraction]	NA	0
M.21(b)	mm. 4-5	1
M.34(c)	NA	0
S.M.1	NA	0
S.M.2	NA	0
M.4B(b) + M.2B	NA	0
M.5C(a) + M.3A(a) + M.2B	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	3

### *Figurations and Improvisatory Elements*

A total of seven figurations and elements of the improvisation are scrutinized in the graphic analysis (Table 3). Figurations of 3- $\flat$ 9 melodic motion and inverted mordent are predominant in this version. The first occurrence of inverted mordent, located in measure seven, functions as the melodic embellishment of the motive M.3A(a), while the second occurrence serves as a part of the motive M.2B [diminution].

Table 3. List of Selected Figures and Elements of Charlie Parker's *Blues in F*  
Privately Recorded on March 2, 1947

Abbreviation	Location(s)	Occurrence(s)
3- $\flat$ 9	mm. 8, 10	2
T.S.	NA	0
I.M.	mm. 7, 10	2
E.C.	NA	0
D.E.C.	NA	0
P.N.	NA	0
L.C.	NA	0
A.T.	NA	0
D.R.	NA	0
C.R.	NA	0
R.P.	NA	0
R.R.P.	NA	0
S.P.	NA	0
R.S.P	NA	0
C.R.S.P	NA	0
M.A.	mm. 1-2/11-12	1
H.S.	mm. 8	1
H.G.	mm. 6	1
D.G.	NA	0
	Total	7



One occurrence of harmonic superimposition can be observed in measure eight. In this occurrence, Parker employs a melodic figure based on the motive M.3A(a) with the implication of a secondary dominant chord  $V^7/ii$ , illustrating a common superimposition technique found in the eighth measure of the blues form.

One occurrence of harmonic generalization can be identified. The occurrence is located in measure six, illustrating one of most common praxises of Parker's harmonic generalization technique by employing a figuration derived from the F blues scale against the B-flat dominant seventh chord of subdominant function.

One occurrence of the motivic alliance can be observed in this version, illustrating Parker's ability to establish coherence within the single chorus of the twelve-bar blues form. In this occurrence, an instance of the amalgamative and reminiscent motivic alliance, the figure M.A.1A is introduced as the opening statement of the chorus and is reworked into the figure M.A.1B in measure seven. The figure M.A.1C, a heavily embellished version of the M.A.1A, recalls the allied motive in measure eleven and twelve, the last segment of blues form, with both amalgamative and reminiscent association as shown in the aforementioned discussion.

### ***Pitch Utilization***

As illustrated in the Pitch Assortment Table, Parker employed pitch A4, F4, and B $\flat$ 4 as the most prevalent pitches in this version (Table 4). Pitch A4, F4, and B $\flat$ 4 represent 11.5% of seventy-eight pitches in this improvisation, displaying the expected proportion in the scheme of the F Major Blues harmonic syntax to establish the tonal

emphasis. Pitch C4, which represents 10.2%, and C5, which also represents 10.2% of all seventy-eight pitches, exhibit the subordinate predominance. The most dominant pitch of blue notes are pitch Eb5 and Ab4, both representing 2.5% of total attacks. The lowest pitches, Db3 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 Ab5, that demand the change of the left hand position, represent 5.1% of the total attacks. The lowest pitch, F3, and the highest pitch, Ab5, generate a range of twenty-seven semitones.

Table 4. Pitch Assortment of Charlie Parker's *Blues in F*  
Privately Recorded on March 2, 1947

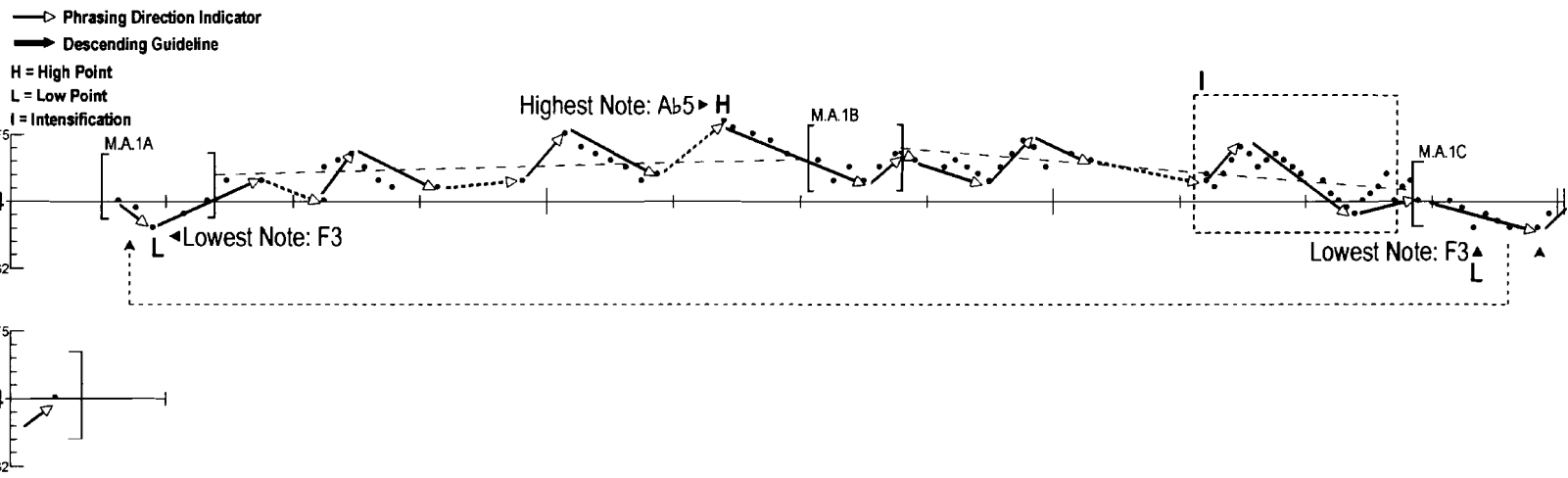
Pitch Class	Pitch Letter Name	Octave Specification						Pitch-Class	
		-3		-4		-5		N	(%)
		N	(%)	N	(%)	N	(%)		
0	C	NA	NA	8	10.2	8	10.2	16	20.5
1	C#/Db	0	0.0	1	1.2	1	1.2	2	2.5
2	D	0	0.0	1	1.2	2	2.5	3	3.8
3	D#/Eb	0	0.0	1	1.2	2	2.5	3	3.8
4	E	0	0.0	3	3.8	0	0.0	3	3.8
5	F	3	3.8	9	11.5	2	2.5	14	17.9
6	F#/Gb	0	0.0	1	1.2	0	0.0	1	1.2
7	G	1	1.2	6	7.6	1	1.2	8	10.2
8	G#/Ab	1	1.2	2	2.5	1	1.2	4	5.1
9	A	3	3.8	9	11.5	NA	NA	12	15.3
10	A#/Bb	3	3.8	9	11.5	NA	NA	12	15.3
11	B	0	0.0	0	0.0	NA	NA	0	0.0
								Total	78

The predominant pitch-class integers in this improvisation are pitch-class 5, representing 19.4%, pitch-class 9, representing 17.9% of all pitches, and pitch-class 0, which represents 16.4% of all seventy-eight pitches. Pitch-class 5, 9, and 0, as the expected tonal emphases, outline the tonic triad in the harmonic syntax of the F Major blues. The pitch-classes of secondary importance include pitch-class 7 and 10, both representing 11.9% all pitches. Pitch-class 3, 8, and 11, collectively represents 8.9% and help to enhance the total color through their quality as blues notes. It is noted the pitch-class 11 is not employed in this improvisation.

### ***Phrasing Structure***

The model of the phrasing direction of this surviving fragment demonstrates Parker's ability to effectually institute linear coherence within a single improvised chorus (Graph 1). The model initiates with the employment of M.A.1A, which establishes the linear fundamental reference to the subsequent employments of the allied formulas, to introduce the pitch F3 as the lowest point. The phrase direction ascends to the highest point, the pitch Ab5 in the middle of the chorus which is followed by the employment of M.A.1B, equivocally linking to M.A.1A. The intensification segment that is found in the last section of the chorus is the culmination of the improvisation. The relatively high point occurs marginally before the intensification segment to reinforce the animation of the climax. M.A.1C is employed as the conclusion of this model, recalling M.A.1A employed at the beginning of the chorus. The lowest point is reached at the end of the chorus followed by a transitory redirection of phrasing.

Graph 1. Illustration of the phrasing directions of Charlie Parker's *Blues in F*  
Privately Recorded on March 2, 1947



***Information of the Graphic Analysis***

The graphic analysis contains the transcription and analysis of Parker's improvised chorus notated in the concert key. Because of the insufficient amount of recorded material, the label of the improvised chorus in the graphic analysis is used as a convenient indication only as Parker might have improvised a few more choruses prior the surviving chorus. The entire version comprises twelve measures of Parker's improvisation that was privately recorded on March 2, 1947 by amateur recordist Dean Benedetti.

# Blues in F

March 2, 1947 The Hi-De-Ho Club Los Angeles unidentified track

Music by Charlie Parker

Transcription and graphic analysis by Jen-Kuang Chang

♩ = 150

1

Improvisation

Motivic Alliance [M.A. 1A]

B $\flat$ 7

M.21(b)

F

D7( $\flat$ 9)

M.3A(a)

H.G. 1

The employment of F Blues Scale

I.M.

H.S. 1

The employment of secondary dominant

Gm7

C7( $\flat$ 9)

M.2B [diminution]

F7

Motivic Alliance [M.A. 1B]

F

13

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## APPENDIX D

### THE ANNOTATED BIBLIOGRAPHY OF CHARLIE PARKER RELATED ARTICLES IN DOWN BEAT MAGAZINE

*Down Beat* magazine was chosen as the reference to conduct the preparatory research regarding Parker's life, critics and public's reactions to his music, and events related to Parker after his untimely death in 1955. Magazines such as *Metronome* and *Esquire* also occupied important roles in the jazz community during Parker's active career as a musician. Nonetheless, *Down Beat* was selected due to its accessibility and broad coverage of events associated with Parker after his death. *Down Beat*, originally based in Chicago, was first published in 1934 by its owner Albert J. Lipschultz. The magazine underwent several changes in its management and has gradually extended its influence from a directory with a short list of musicians to the authoritative publication in the field of modern jazz. Several notable jazz critics contributed articles in *Down Beat* over the decades, such as Ira Gitler, Dan Morgenster, and Leonard Feather, who was a notable acquaintance of Parker who became the magazine's New York correspondent in 1951.

As Parker's recordings have been reviewed extensively in *Down Beat*, a brief explanation regarding *Down Beat*'s rating system is necessary. A preliminary four-step rating system was used by *Down Beat* writer Michael Levin in May 1946. In January 1951, a new rating system was adopted, using numbers from zero to ten to indicate the quality of recordings. In May 1952, the five-step rating system replaced the second rating system and became the standard rating system and the practice has continued to the



present.<sup>1</sup> Changes regarding the rating system contribute to create confusion in understanding the reception of Parker's music. For instance, a 1947 review which gave Parker's *Bird Lore* a rating of two stars by using the first rating system and a June 1952 review which gave Parker's *Autumn In New York* a rating of two stars by using the third rating system do not indicate the same reception due to the difference of rating systems.

Lastly, this annotated bibliography aims to offer a comprehensive listing of articles regarding Parker in *Down Beat*. However, the list cannot be considered as a complete one, further bibliographical researches is needed to complete the listing.

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<sup>1</sup>Anonymous, "About Down Beat: A History as Rich as Jazz Itself," *Down Beat* [article on-line]; available from [http://www.downbeatjazz.com/default.asp?sect=about\\_07](http://www.downbeatjazz.com/default.asp?sect=about_07); Internet; accessed 5 May 2004.

THE ANNOTATED BIBLIOGRAPHY OF CHARLIE PARKER RELATED ARTICLES  
IN DOWN BEAT MAGAZINE

- 1942 July 1 Locke, P. "Put Full McShann Ork on Wax." *Down Beat*, 1 July 1942, 4.

Locke offered a brief introduction of the Jay McShann Orchestra with favorable comments. Locke, the first contributor to mention Parker's music in *Down Beat*, stated that "Charlie Parker offers inspired alto solos, using a minimum of notes in a fluid style with a somewhat thin tone but a wealth of pleasing ideas."

- 1945 January 15 Grimes, Tiny. Review of *Tiny Grimes*, by anonymous. *Down Beat*, 15 January 1945, 8.

The author presented a brief but favorable review of *Tiny's Tempo* and *I'll Always Love You Just the Same*, that were included in Savoy 526. The author also claimed that "Tiny himself gets plenty of opportunity to display his single-string technique, which is after all the main attraction of these sides." Parker was not mentioned. Nonetheless, this session produced *Red Cross*, named after Bob Redcross, which was the first composition to be copyrighted under Parker's name.

- 1946 April 22 Parker, C. Review of *Charlie Parker: Billie's Bounce and Now's The Time*, by Haynes, D. C. *Down Beat*, 22 April 1946, 15.

Haynes focused the review upon Dizzy Gillespie, although the disc was recorded under the leadership of Parker. Negative comments were made about Parker, Gillespie, Miles Davis, and Max Roach. Haynes also accused the music that was presented by Parker and his colleagues of being harmful to the development of jazz music.

- August 26 Anonymous. "Parker in Bad Shape!" *Down Beat*, 26 August 1946.

The author briefly presented the news of Parker's nervous breakdown. It is noted that the term "re-bop" was used which was associated with the title of Parker's 1945 recording *Charley Parker's Ree Boppers*, suggesting the term Bebop was not fully established during 1946.

- September 23 Anonymous. "Charlie Parker Shows Recovery." *Down Beat*, 23 September 1946, 13

The author briefly noted Parker's recovery in Camarillo State Hospital in California.

- 1947 January 1 Various artists. Review of *Bebop 1947*, by anonymous. *Down Beat*, 1 January 1947, 18.
- The author reviewed the six-sides recording by Bebop musicians. Parker's *Bird Lore*, two stars, *Bebop*, three stars, *Lover Man*, three stars, and *Confirmation*, three stars, were given positive comments. The author also noted that he was "still bothered by a repetitiousness of dynamics and ideas," but the overall review was favorable.
- February 26 Anonymous. "'Bird' Parker Working Again." *Down Beat*, 26 February 1947, 7.
- The author briefly presented the news of Parker's release from Camarillo State Hospital.
- March 12 Anonymous. "Parker Working in L.A. Club." *Down Beat*, 12 March 1947, 17.
- The author briefly noted the news of Parker's engagements with the Errol Garner Trio and Howard McGhee's band after his release from Camarillo State Hospital.
- July 16 Anonymous. "Squabble over Bird's Sides." *Down Beat*, 16 July 1947, 12.
- The author briefly presented the news as to the dispute between Ross Russell's Dial Records and Savoy Records over Parker's contracts.
- 1948 June 2 Parker, C. Review of *Charlie Parker Septet*, by anonymous. *Down Beat*, 2 June 1948, 14.
- The author gave average ratings to Parker's *Moose The Mooche*, two stars, and *Yardbird Suite*, three stars, that were included in Dial 1003. The author claimed that Parker's *Moose The Mooche* was "too jerky even for bebop and the solos are for the most part ordinary."
- Parker, C. Review of *Charlie Parker All Stars*, by anonymous. *Down Beat*, 2 June 1948, 14.
- The author gave a favorable review of Parker's *Relaxin' At Camarillo*, three stars, which was released as Dial 1012.

- 1949 June 3 Anonymous. "Stravinsky, Bird, Vibes Gas Roach." *Down Beat*, 3 June 1949, 6.

The article focused upon Max Roach's comments upon the music of Stravinsky, his study of vibes, and his associations with Parker, which was not elaborated upon. It is noted that Roach's interest in Classical music and composition corresponded with Parker's.

- September 9 Parker, C. "No Bop Roots in Jazz: Parker." Interview by Michael Levin and John S. Wilson. *Down Beat*, September 1949, 1, 12-13, 19.

This article is one of the most cited interviews associated with Parker. The debatable information regarding Parker's musical breakthrough was paraphrased by authors, citing that "working over *Cherokee* with Fleet, Charlie suddenly found that by using higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play this thing he had been 'hearing.'"

- October 7 Wilson J. S. "Bird Wrong; Bop Must Get a Beat: Diz." *Down Beat*, 7 October 1949, 1, 12.

Wilson reported trumpeter Gillespie's response to Parker's remark in the 1949 *Down Beat* article "No Bop Roots in Jazz: Parker" regarding the origin of Bebop. Gillespie stated that "Bop is an interpretation of jazz," establishing the association between traditional swing-oriented jazz and Bebop. Gillespie also stated that "Bop is part of jazz and jazz music is to dance to," revealing the philosophical differences between Gillespie and Parker.

- 1950 April 7 Russo, B, and L. Lifton. "Jazz off the Record: Charlie Parker's Solo on *Relaxin' at Camarillo*." *Down Beat*, 17 April 1950, 12.

The authors provided an annotated transcription of Parker's improvisation on *Relaxin' at Camarillo*, take C, master take, dated 26 February 1947, pointing out Parker's innovative treatment regarding the placement of phrases. A transcription was provided for E-flat instruments.

- August 25 Anonymous. "Bird, Backed by Strings, Disappoints at Birdland." *Down Beat*, 17 August 1950, 4.
- The author reviewed Parker's engagement with strings at Birdland in July 1950 which, along with the *Parker with Strings* album, had a significant impact upon the acceptance by the general public of Parker's music. The author also stated that reviewer Robert Sylvester of *Daily News* called for a revision of his previous negative review of Parker's music due to Parker's stringed ensemble engagement with revealed the importance of the event in Parker's career.
- December 1 Harris, P. "Unknown Haynes Sparks Bird's Strings." *Down Beat*, 17 December 1950, 2.
- Harris presented a report regarding Roy Haynes, who was the drummer in Parker's stringed ensemble. "Pres and Bird are the greatest to work with because they have creative minds," Haynes stated. "Which also helps me to be thinking at all times."
- December 29 Anonymous. "Bird Does Week's Tour of Sweden." *Down Beat*, 17 December 1950, 23.
- The author reported Parker's concert tour in Sweden which was booked by Shaw Artists Corp. with *Estartd*, a Swedish jazz journal, and Nils Helstrom, the editor and the owner of *Estartd*, offered sponsorship.
- 1951 May 18 Feather, L. "Blindfold Test: Tristano Bows to Parker." *Down Beat*, 18 May 1951, 12.
- Lennie Tristano participated in a blindfold test conducted by Leonard Feather. Eight recordings, excluding Parker's records, were played. However, Tristano discussed the importance regarding the musical influence of Charlie Parker. Tristano stated that "if Charlie Parker wanted in invoke plagiarism laws he could sue almost everybody who's made a record in the last ten years."
- June 29 Parker, C. "My Best on Wax." *Down Beat*, 29 June 1951, 15.
- Parker contributed a short essay to discuss his own music in which he gave himself an unfavorable review of his performances in *Lover Man*, *Be-Bop*, and *Gypsy*. Parker stated that "they were all awful."

- 1952 June 18 Parker, Charlie. Review of *Charlie Parker String*, by anonymous. *Down Beat*, 19 June 1952, 11.

The author gave both Parker's *Autumn In New York* and *Temptation*, included in Mercury 11068, a two stars rating, arguing Parker should move on after the success of the first string album.

Anonymous. "Bird Flies to LA's Tiffany." *Down Beat*, 19 June 1952, 12.

The author reported the news regarding Parker's engagement in the Tiffany club in L.A., owned by Chuck Landis.

- August 13 Anonymous. "Strictly Ad Lib." *Down Beat*, 13 August 1952, 16.

The author reported the dispute regarding the engagement of Charlie Parker and Flip Phillips in Say When club, owned by Dutch Neiman.

- 1953 January 28 Hentoff, N. "Counterpoint." *Down Beat*, 13 January 1953, 15.

Hentoff's article offered Parker's arguments regarding his recordings with strings and other jazz related subjects. The account of Parker's never-realized vision as to the further development of his music was presented. "I'd like to do a session with five or six woodwinds, a harp, a choral group, and a rhythm section." Parker stated. "Something on the line of Hindemith's *Kleine Kammermusik*."

- 1954 June 30 Anonymous. "Recording Artists' Roster: Charlie Parker." *Down Beat*, 30 June 1954, 118.

A brief note of Parker was given, claiming Parker as a pioneer of Bebop.

- 1955 April 20 Anonymous. "Jazz World Mourns Loss of Charlie Parker." *Down Beat*, 20 April 1955, 5.

The author presented the news of Parker's death.

Feather, L. "No More Agony: Parker Finally Finds Peace." *Down Beat*, 20 April 1955, 6, 30.

Feather offers a perspective of Parker's life and music from the standpoint of a personal friend. The article was followed by a collection of short essays by musicians, including Duke Ellington, Dizzy Gillespie, Benny Goodman, Norman Granz, Charlie Mingus, Bobby Hackett, and Jimmy Raney, documenting their reactions to Parker's death.

May 4 Anonymous. "Bird Memorial Jams Carnegie." *Down Beat*, 4 May 1955, 4.

The author reported the event of the memorial concert at Carnegie Hall to raise money to establish the memorial fund to benefit Parker's two sons, Francis Leon Parker and Larid Parker.

Anonymous. "Record Firms Rush to Release Charlie Parker Memorial Sets." *Down Beat*, 4 May 1955, 4.

The author offered information as to the recording releases triggered by Parker's death, noting Norman Granz's 10 LPs project, *The Charlie Parker Story*, to be the most comprehensive memorial set. The author also noted that Concert Hall Society had purchased Ross Russell's Dial recorders and released Parker memorial albums under the label of Jazztone Society.

Ulanov, B. "Charlie Parker: A New legend Born." *Down Beat*, 4 May 1955, 22.

Ulanov's article presented his recollection and commentary associated with Parker, providing information about Parker's performance on *Tiger Rag* in Battle of Bands, 1949

May 18 Parker, C. Review of *The Magnificent Charlie Parker*, by anonymous. *Down Beat*, 18 May 1955, 20.

The author reviewed Parker's reissued recording, *The Magnificent Charlie Parker*, Clef MG C-646, LP, which was rated as a five stars album. The author commented that "the set is one of many reminders that we have lost the most creative soloist of the modern jazz era."

August 10 Anonymous. "Jazz Photos." *Down Beat*, 10 August 1955, 38-39.

A photo of Parker, credited to Bob Parent, was presented.

Anonymous. "Parker Concert Raised \$10,000." *Down Beat*, 10 August 1955, 6.

The author briefly noted the news regarding the Parker memorial concert, that was held at Carnegie Hall, dated 31 March 1955. The concert raised \$5,739.96, after tax reduction, to be placed in the trust fund to benefit Parker's two sons, Leon and Larid Parker. The date of the concert that was cited by the anonymous author is questionable. The actual date of the concert was April 2, 1955.

December 28 Anonymous. "Readers Name Charlie Parker Fourth Hall of Fame Member." *Down Beat*, 28 December 1955, 7.

The news that Parker was voted by readers to be the fourth person to enter the Music Hall of Fame of *Down Beat* was announced.

1956 January 25 Anonymous. "Concert Loot Will Benefit Bird's Children." *Down Beat*, 25 January 1956, 9.

The author offered the news regarding the administration decision of the Charlie Parker Memorial Fund to turn over money generated by 2 April 1955 memorial concert to "Local 802 of AFM for the purpose of education and maintenance and support of Leon Parker and Laird Parker."

August 22 Hoefler, G. "The Hot Box." *Down Beat*, 22 August 1956, 38, 41.

Hoefler offered recollections of his personal experiences in hearing Parker's music in two live situations.

1958 April 17 Gold, D. "Tangents." *Down Beat*, 17 April 1958, 60.

Gold contributed an essay to criticize the Parker-worship phenomena, stating that "jazz needs individuality, not imitation."

1961 April 13 Anonymous. "Two Estates Seek Royalties." *Down Beat*, 13 April 1961, 14-15.

The author provided the news of the development as to Metro-Goldwyn-Mayer and Charlie Parker Foundation's efforts to seek royalties, announcing the plan to establish the Charlie Parker Record Co. and the Charlie Parker Music Co. It is noted that Verve Records was purchased by Metro-Goldwyn-Mayer during December of 1960 as stated in the article.



- May 25 Anonymous. "A Charlie Parker Record Company." *Down Beat*, 25 May 1961, 11.

The author presented the follow-up regarding the actions after the announcement on April 1961 by M-G-M and Charlie Parker Estate to straighten out the legal situation of Parker's recordings.

Anonymous. "Some Great Reed Solos." *Down Beat*, 25 May 1961, 44.

The author presented the transcriptions of Charlie Parker's *Relaxin' at Camarillo*, take C, master take, dated 26 February 1947, and *Groovin' High*, dated 28 February 1945, along with other transcriptions of improvisations by Lester Young, Benny Goodman, Johnny Hodges, and Benny Carter. It is noted that *Relaxin' at Camarillo* was taken from a previous 1950 *Down Beat* article by Russo, B, and L. Lifton "Jazz off the Record: Charlie Parker's Solo on *Relaxin' at Camarillo*." Transcriptions are provided for C instruments.

Gillespie, Dizzy. "The Years with Yard." Interview by Gene Lees. *Down Beat*, 25 May 1961, 21-23.

Lees transcribed the interview with Gillespie to document his recollections of Parker, emphasizing the events during 1939 to 1946. Gillespie's opinions regarding Parker's musical contributions, such as Parker's use of accent, melodic sense, and accompaniment skill, were also documented.

- November 9 Anonymous. "Blues for Bird in Kansas City." *Down Beat*, 9 November 1961, 11.

The author documented the event when Dizzy Gillespie and other musicians gathered around Parker's grave that was located in Lincoln Cemetery, Missouri.

- 1962 April 12 Hoefler, G. "Hot Box: Early Bird." *Down Beat*, 12 April 1962, 41.

Hoefler offered a summary of Parker's musical activities during 1940 to late 1942. A brief discography that outlined Parker's association with the Jay McShann Orchestra was provided.

- July 5 Wiedemann, E. "Chords and Discords: Discographical Disclaimer." *Down Beat*, 5 July 1962, 6.
- Wiedemann provided arguments regarding Parker's discography included in Robert G. Reisner's book *Bird: The Legend of Charlie Parker*. Wiedemann stated that Reisner's discography of Parker's recordings, credited to Wiedemann, was out-of-date and was reprinted in other publications without permission.
- 1963 April 25 Hoefler, G. "Hot Box: Earl Hines in the 1940s." *Down Beat*, 25 April 1963, 25, 42.
- Hoefler offered a summary of Parker's association with Earl Hines's big band during late 1942 to 1943. The band, claimed by Hoefler as the first big band to incorporate Bebop elements, was not recorded due to the first recording ban imposed by the American Federation of Musicians. It is noted that Parker played tenor saxophone in Hines's big band.
- May 23 Welding, P. "Caught In The Act: Charlie Parker Memorial Concert." *Down Beat*, 23 May 1963, 36.
- Welding reviewed the memorial concert to honor Parker, presented by Gene Shaw Quintet, Joe Daley Trio, Dodo Marmarosa Trio, and Roland Kirk Quartet.
- December 19 Hoefler, G. "Hot Box: Buddy Anderson." *Down Beat*, 19 December 1963, 44-45.
- Hoefler offered some short biographical data of trumpeter Buddy Anderson, who introduced Parker to Dizzy Gillespie. A brief discography of Buddy Anderson is provided.
- 1964 July 2 Gitler, I. "Bird and the Forties." *Down Beat*, 2 July 1964, 32-36, 97-98.
- Gitler presented a summary regarding the development of Bebop during the '40s, Parker's musical activities, and his status. Gitler also stated that "at the Royal Roost, Parker would blow the opening phrases of Paul Hindemith's *Kleine Kammermusik*, as a call to let his sidemen know it was time to join him on the stand for the next set," offering insight of Parker's knowledge regarding Classical music.

- October 22 Anonymous. "Dick Gregory Possible Lead in Parker Movie." *Down Beat*, 22 October 1964, 10.
- The author offered the news regarding the up-coming movie, *The Bird*, based on John A. Williams's novel *Night Song*, in which Dick Gregory, a comedian, was offered the leading role.
- December 3 Russell, Ross. "Dial Days: A Conversation with Ross Russell." Interview by Martin Williams. *Down Beat*, 3 December 1964, 15-17.
- Ross Russell, the owner of Dial Records, was interviewed by Martin Williams, discussing various subjects relating to the recording firm. Russell recalled events such as Parker's hospitalization in Camarillo State Hospital. The article was continued in the next issue of *Down Beat*.
- December 17 Russell, Ross. "Dial Days: Part 2." Interview by Martin Williams. *Down Beat*, 17 December 1964, 22-23.
- The second part of the article interviewing Ross Russell was presented. Russell offered more recollections regarding Parker, along with other jazz related subjects. Russell confirmed that Parker did credit Benny Harris as the co-composer for *Ornithology*, stating that "he did say that it was a co-composer credit, Benny Harris and himself."
- 1965 March 11 Cohen, M. T. "With Care and Love." *Down Beat*, 11 March 1965, 19-20.
- As a featured article in *Down Beat's* tribute for the 10<sup>th</sup> anniversary of Parker's death, Cohen, the attorney for members of the Parker family, criticized the presentations in publications that unfaithfully portrayed Parker. The author provided two sources, Parker's 1953 letter to New York State Liquor Authority and 1954 telegrams regarding the death of Pree, Parker's daughter with Chan Parker, to support his arguments.
- Feather, L. "A Fist at the World." *Down Beat*, 11 March 1965, 15-18.
- As a featured article in *Down Beat's* tribute for the 10<sup>th</sup> anniversary of Parker's death, Feather presented his personal recollections regarding Parker's music and life. Parker's knowledge of Classical music was stated, citing Parker's interest in Schoenberg, Debussy, Shostakovitch, and Beethoven's music.

Feather, L. "Blindfold Test: Charlie Parker." *Down Beat*, 11 March 1965, 32.

This is a reprint of Parker participation in a blindfold test conducted by Leonard Feather during August of 1948 for *Metronome*, titled "A Bird's-Ear View of Music." Twelve music passages, including Stan Kenton's *Monotony* and *Elegy for Alto*, Benny Goodman's *Nagasaki*, Sonny Stitt's *Seven Up*, Jay McShann's *Sepian Bounce*, George Wettling's *Heebie Jeebies*, Eugene Goosens-Cincinnati Symphony's *The Song of the Nightingale*, Oran Page's *Lafayette*, Count Basie's *House Rent Boogie*, Charlie's Barnet's *The Gal from Joe's*, Dizzy Gillespie's *Stay on It*, and Johnny Hodges's *Passion Flower*, in 78s format were played. Parker unerringly identified the performers or composers and provided a rating and commentary for each music passage. It is noted that Parker gave low rating to his own work in *Sepian Bounce* and successfully identified Stravinsky as the composer for *The Song of the Nightingale*, expressing his admiration for composers such as Prokofiev, Hindemith, Ravel, Debussy, Wagner, Bach, and Stravinsky.

Heckman, D. "Bird in Flight; Parker the Improviser." *Down Beat*, 11 March 1965, 22-24.

Parker's ability to develop complex improvisations from basic motives is addressed with supplemental transcribed solo excerpts. Excerpts of *Groovin' High* and *Chasin' the Bird* are listed in parallel to provide critical comparison. Transcriptions include Parker's solo on *The Jumpin' Blues*, dated 2 July 1942; *Just Friends*, dated 30 November 1949; *Klact-oveeseds-tenne* take B, dated 4 November 1947; *Thrivin' from a Riff* take 3, dated 26 November 1945; *Groovin' High*, solo break and first 9 bars, dated 28 February 1945 as 1<sup>st</sup> version indicated in the article; *Groovin' High*, 2 bars solo break followed by first 9 bars of 2<sup>nd</sup> chorus, dated 11 December 1948 as 2<sup>nd</sup> version indicated in the article; *Groovin' High*, solo break and first 9 bars, dated 29 September 1947 as 3<sup>rd</sup> version indicated in the article; the improvised bridge on the melody of *Chasin' the Bird* take 1 (as 1<sup>st</sup> notated excerpt), take 3 (as 2<sup>nd</sup> notated excerpt), and take 4 (as 3<sup>rd</sup> notated excerpt), dated 8 May 1947. A transcription is provided for C instruments.

Levin, M, and J. S. Wilson. "The Chili Parlor Interview." *Down Beat*, 11 March 1965, 13-15.

The original interview, dated 9 September 1949, was reprinted in this reduced and revised version as *Down Beat* offered a tribute for the 10<sup>th</sup> anniversary of Parker's death.

Segal, J. "Bird in Chicago." *Down Beat*, 11 March 1965, 18-19.

As a featured article in *Down Beat's* tribute for the 10<sup>th</sup> anniversary of Parker's death, Segal offered his recollections regarding Parker's 1948, 1949, 1953, and 1955 appearances in Chicago.

Siddons, J. "Parker's Mood." *Down Beat*, 11 March 1965, 25.

A transcription of Parker's solo on *Parker's Mood* take 5, dated 18 September 1948, is provided for C instruments.

Williams, M. T. "The Listener's Legacy." *Down Beat*, 11 March 1965, 20-21, 35-38.

As a featured article in *Down Beat's* tribute for the 10<sup>th</sup> anniversary of Parker's death, Williams's essay, which was partially included in author's book *The Jazz Tradition*, it presented commentaries regarding Parker's music and his musical innovations.

1966 May 5 Chesmore, R. "Caught In The Act: An Opera for the Bird." *Down Beat*, 5 May 1966, 13.

Chesmore reviewed the opera, *Without Memorial Banners*, which was dedicated to Parker. The opera's libretto was written by Dan Jaffe and the music was composed by Herb Six as noted.

October 20 Quinn, B. "Charlie Parker Memorial Concert." *Down Beat*, 20 October 1966, 22-23.

Quinn reviewed the 11<sup>th</sup> annual Charlie Parker Memorial Concert, held in Chicago by Joe Segal.

1967 April 6 Hoefler, G. "Early Miles." *Down Beat*, 6 April 1967, 16-19.

Hoefler's article provided some brief biographical data of Miles Davis's early development, including the discussion of Davis's association with Parker.

1970 April 2 Gitler, I. "Bird Still Lives." *Down Beat*, 2 April 1970, 16-17.

Gitler offered an essay on Parker's music, providing recollections by Stan Levey and Barry Harris. Parker's innovative rhythmic sense was discussed.

Williams, M. T. "Music Workshop: A Charlie Parker Masterpiece." *Down Beat*, 2 April 1970, 34-35.

Williams briefly analyzed Parker's *Embraceable You* take A, dated 28 October 1947. A transcription is provided for C instrument.

September 3 Anonymous. "Bird Month in Chicago Honors Jazz Immortal." *Down Beat*, 3 September 1970, 7.

The author presented the news of the Modern Jazz Showcase in Chicago, organized by Joe Segal, paying homage to Parker's musical contributions.

1971 January 21 Anonymous. "Bird Lives: K.C. Plans Art Center, Memorial." *Down Beat*, 21 January 1971, 11.

The author provided the news of the activities organized by the Parker Center Foundation, pursuing an institution of Charlie Parker Center of Performing Arts. It is noted that 1971 was designated by Eddie Baker as "Charlie Parker Year" in Kansas as stated. Baker is the founder of the Charlie Parker Memorial Foundation.

November 11 Anonymous. "K.C. Honors Parker in Graveside Ceremony." *Down Beat*, 11 November 1971, 8.

The author presented the news of the event, organized by the Charlie Parker Memorial Foundation, to unveil a bronze headstone on Parker's grave. It is noted that the article stated that Kansas City mayor, Charles B. Wheeler, also designated 1971 as "Charlie Parker Year."

Baker, D. "Charlie Parker's *Now's the Time* Solo." *Down Beat*, 11 November 1971, 32-33.

Baker briefly analyzed Parker's *Now's the Time*, dated 30 July 1953. A transcription is provided in alto key with chord symbols for C instruments.

1973 April 12 Parker, C. Review of *The Comprehensive Charlie Parker Live Performance, Vol. 1*, by Peter Keepnews. *Down Beat*, 12 April 1973, 22-23.

Keepnews gave a favorable review of *The Comprehensive Charlie Parker Live Performance, Vol. 1*, ESP-Bird-1, five stars.

September 13 Supersax. Review of *Supersax Plays Bird*, by Jon Balleras. *Down Beat*, 13 September 1973, 20.

Balleras reviewed *Supersax Plays Bird*, Capitol ST-11177, giving it a five-stars rating.

1974 November 21 Supersax. "Supersax; the Genius of Bird x Five." Interview by R. Townley and T. Hogan. *Down Beat*, 21 November 1974, 13-15, 34.

The authors presented an introductory essay regarding the development of Supersax, a band that specialized in performing orchestrated improvisations by Parker, including the transcription of an interview with Med Flory, the alto saxophonist in the band.

1975 October 9 Fowler, W. "Music Workshop: Bird Motives." *Down Beat*, 9 October 1975, 43.

Fowler used Parker's *Ornithology* as an example to demonstrate the technique of motivic development.

1977 July 14 Shaw, R. "Waxing On." *Down Beat*, 14 July 1977, 43-47.

Shaw offered reviews on five recordings, including Parker's *The Verve Years 1950-1954*, Verve VE 2-2512, four stars.

September 8 Tesser, N. "Waxing On." *Down Beat*, 8 September 1977, 38-41.

Tesser offered discographical commentary and reviews as to Savoy Records producer Bob Porter's projects, including Milt Jackson's *The First Q*, Savoy SJL 1106, four stars, Charlie Parker's *Encores*, Savoy SJL 1107, three stars, Stan Getz's *Opus De Bop*, Savoy SJL 1105, four stars, Art Pepper's *Discoveries*, Savoy SJL 2217, three-and-one-half stars, Fats Navarro's *Fat Girl*, Savoy SJL 2216, five stars, and Pete Johnson and Cozy Cole's *All-Star Swing Groups*, Savoy SJL 2218, two stars.

October 6 McDonough, J. "Waxing On." *Down Beat*, 6 October 1977, 34-37.

McDonough offered reviews of 16 recordings, including Charlie Parker's *Apartment Jam Session*, Zim ZM 1006, four and half stars, and *At The Pershing Ballroom*, Zim 1003, three stars.

- 1978 January 12 Berg, C. "Waxing On." *Down Beat*, 12 January 1978, 33-34, 36.
- Berg reviewed ten recordings, including *Afro-Cuban Jazz*, Verve-2-2522, featuring Parker, four stars, and Parker's *Bird At The Roost*, Savoy SJL 1108, five stars.
- February 23 Parker, C. Review of *One Night at Birdland*, *Summit Meetings at Birdland*, and *Bird with Strings*, by J. McDonough. *Down Beat*, 23 February 1978, 27-28.
- McDonough offered reviews of Parker's recordings *One Night at Birdland*, Columbia JG 34808, four stars, *Summit Meetings at Birdland*, Columbia JC 34831, five stars, and *Bird with Strings*, Columbia JC 34832, five stars.
- 1980 August Supersax. Review of *Chasin' the Bird*, by John McDonough. *Down Beat*, August 1980, 34, 36.
- McDonough reviewed Supersax's *Chasin' the Bird*, PA/USA 7038, giving it a rating of four and half stars.
- Feather, L, and C. Silvert. "Jazz World Remembers Bird." *Down Beat*, August 1980, 26-28, 60-61.
- The authors provided recollections regarding Parker from jazz musicians, including Max Roach, Art Blakey, Sonny Rollins, Johnny Griffin, Jimmy Heath, Leonard Feather, J. J. Johnson, Jackie McLean, Norman Granz, Charles Owens, Med Flory, and Benny Carter. A short selected Parker discography was also included.
- Knight, D. "The Night Charlie Parker Died." *Down Beat*, August 1980, 22-25.
- Knight provided a biographical outlook of Parker's life. A short bibliography was included.
- 1981 January Jeske, L. "Jay McShann: Piano Man From Muskogee." *Down Beat*, January 1981, 20-22, 57.
- Jeske provided a biographical outline of Jay McShann, including McShann's recollections of Parker. "They never even applauded when Bird got through," McShann recalled. "The crowd would just go crazy when Jimmy got through playing. Jimmy could blow, but it was no comparison to what Bird was doing. But the people weren't ready for it." A brief selected discography of McShann is included.



- 1982 April Shepp, A. Review of *Looking at Bird*, by Francis Davis. *Down Beat*, April 1982, 36.
- Davis reviewed Shepp's album, *SteepleChase*, SCS1149, five stars. This album consisted of six Parker original compositions and two standards that were performed frequently by Parker.
- August Parker, C. Review of *One Night in Washington* and *Jazz Perennial: the Genius Vol. 7*, by Jack Sohmer. *Down Beat*, August 1982, 31-32.
- Sohmer reviewed Parker's recordings, including *One Night in Washington*, Elektra Musician E1-60019, five stars, and *Jazz Perennial: The Genius Vol. 7*, Verve UMV 2617, five stars.
- 1985 January Lange, A. "Sax-in-the-Box." *Down Beat*, January 1985, 33.
- Lange reviewed recordings, including *Charlie Parker on Verve, 1946-54*, Verve OOMJ 3268 77, and *The Complete Pacific Jazz Small Group Recordings of Art Pepper*, Mosaic MR3-105.
- August Lateef, Y. A. "Pro Session: The Genius of Charlie Parker." *Down Beat*, August 1985, 56.
- Lateef offered discussions as to Parker's musical innovations, including Parker's timbre on alto saxophone, Parker's use of "contrafactum," and the aesthetic value of Parker's music.
- 1986 July Lynch, K. "The Picture Grows Bigger." *Down Beat*, July 1986, 44.
- Lynch offered reviews of jazz videos, including *Jazz Hooper* in which a film clip of Parker was included.
- August Cordle, O. "Bop Chops." *Down Beat*, August 1986, 34.
- Cordle reviewed recordings, including Parker's *Birth of Bebop: Bird on Tenor*, Stash 260, *Bird: The Complete Royal Roost Performance Vol. 1 and 2*, Savoy 2259-2260, *Charlie Parker at Storyville*, Blue Note 85108, and other recordings by Dizzy Gillespie, such as *Groovin' High*, Musicraft 2009, featuring Charlie Parker on alto saxophone.

- 1987 April Bourne, M. "Celebrating Bird." *Down Beat*, April 1987, 63.
- Bourne provided an introductory essay to Gary Giddin's book *Celebrating Bird: The Triumph of Charlie Parker* and its associated video tape of the same name. The video tape is now also available in DVD format.
- July Parker, C. Review of *Bird: The Savoy Recordings, Master Takes*, by Art Lange. *Down Beat*, July 1987, 50.
- Lange reviewed Parker's *Bird: The Savoy Recordings, Master Takes*, Savoy ZD 70737.
- December Isherwood, M. "Bird Film Bio." *Down Beat*, December 1987, 12.
- Isherwood presented the news of the filming process of *Bird*, directed by Clint Eastwood.
- 1988 May McDonough, J. "Philing the Bill." *Down Beat*, May 1988, 34.
- McDonough provided information of Philology Records, citing the release by the label of Parker's *Bird's Eyes* series, a large collection of privately recorded performances by Parker.
- June Lynch, K. "Jazz in the Light of Life." *Down Beat*, June 1988, 43-44.
- Lynch provided reviews of jazz videos, including *Celebrating Bird: The Triumph of Charlie Parker*, directed by Gary Giddins.
- July Bouchard, F. "Blindfold Test: Toots Thielemans." *Down Beat*, July 1988, 47.
- Thielemans participated in a blindfold test conducted by Fred Bouchard. Five music passages were played. Thielemans identified Benny Carter as the performers in *Jam Blues*, stating "Not Oscar or Bird." Although Parker was listed as one of the performer in *Jam Blues*, however, the Bouchard did not state the method used to conduct the test. Thus, the readers were given no information as to whether or note the complete track was played. It is noted that Oscar Peterson played piano in *Jam Blues* which differed from Thielemans's observation.

September Yanow, S. "Bird: the Movies." *Down Beat*, September 1988, 24-26.

Yanow offered commentary on Clint Eastwood's film *Bird*, which won two awards at Cannes Film Festival, presenting comments by Eastwood, the director, Forest Whitaker, the leading actor who portrayed Parker, and Lennie Niehaus, the writer. It is noted that the film was awarded the Grand Prix Technique de la Commission Supérieure Technique and Prix d'interprétation masculine du Festival International du Film in the Cannes Film Festival, 1988.

October Davis, M. "Miles to Go." Interview by John Ephland. *Down Beat*, October 1988, 16-20, 52-54.

Ephland's interview transcription contained Miles Davis's brief commentary on Parker's music. "If you listen to Ben Webster," Davis stated. "You can hear Bird. You can hear the same breaks, like in *Cottontail* and *C Jam Blues*."

Mandel, H. "Blindfold Test: Arthur Blythe." *Down Beat*, October 1988, 42.

Alto saxophonist Arthur Blythe participated in a blindfold test conducted by Howard Mandel. Six music passages were played, including Parker's *Just Friend*. Blythe successfully identified Parker, commenting that Parker was "one of my foster parents" in his musical development.

1989 February Santoro, G. "Blindfold Test: Cassandra Wilson." *Down Beat*, February 1989, 43.

Vocalist Cassandra Wilson participated in a blindfold test conducted by Gene Santoro. Six musical passages were played, including Parker's *This Time The Dream's On Me*. Cassandra successfully identified Parker as the performer, commenting that "Bird had such a command, could create such an atmosphere with the sound that he had."

Whitehead, K. "On the Beat: Messy Life, Perfect Art." *Down Beat*, February 1989, 6.

Whitehead offered commentary on *Bird*, a film directed by Clint Eastwood.

March Bouchard, F. "Blindfold Test: Tommy Flanagan." *Down Beat*, March 1989, 41.

Pianist Tommy Flanagan participated in a blindfold test conducted by Fred Bouchard. Nine musical passages were played, including Parker's *Thrivin' On A Riff*. Flanagan identified the tune as *Anthropology* without commenting on Parker's performance. It is noted that *Thrivin' On A Riff* is also known as *Anthropology*.

Helland, D. "On the Beat: Parker Postage." *Down Beat*, March 1989, 6.

Helland's essay criticized the ignorance of the Citizens Stamp Advisory Committee to fail to issue a stamp to honor Charlie Parker, citing Gabon, a western Africa nation, has issued a Charlie Parker memorial stamp in 1984.

Whitehead, K. "Ornithology." *Down Beat*, March 1989, 37-39.

Whitehead offered reviews of Parker's recordings that were reissued following the release of Eastwood's film *Bird*, including *The Complete Savoy Studio Sessions*, *Savoy Jazz ZDS 5500*, *Bird: The Complete Charlie Parker On Verve*, Verve 837 141-2, four volumes of *Bird At The Roost: The Savoy Years-The Complete Royal Roost Performance*, ZDS 4411-4414, *The Bird You Never Heard*, Stash CD-10, and *Bebop and Bird, Vols. 1 and 2*, Hipsville R2 70197-70198.

April Smith, P. "Charlie Parker's Solo on *Dewey Square*: a Piano Arrangement." *Down Beat*, April 1989, 56-57.

The presentation is an excerpt of Smith's piano arrangement based upon Parker's *Dewey Square*, take C, dated 28 October 1947. An arrangement is provided for C instruments.

September Anonymous. "The Bandbox." *Down Beat*, September 1989, 27.

The author provided an event list to outline important activities of jazz musicians documented in *Down Beat* from 1940 to 1949, citing Parker's nervous breakdown in 1946.

Anonymous. "Parker in Bad Shape!" *Down Beat*, September 1989, 29.

This article was reprinted from *Down Beat*, dated 26 August 1946, citing the event of Parker's nervous breakdown in the late 1946.

McDonough, J. "The 40's." *Down Beat*, September 1989, 26.

McDonough provided an overview of *Down Beat* published during the 40's, citing the 1942 *Down Beat* review of Parker's performance which was considered as the first documented account of Parker in *Down Beat*.

1990 June

Stein, S. "Parker Tribute Benefits Drug Rehab Program." *Down Beat*, June 1990, 12.

Stein presented information regarding the second annual benefit concert hosted by Doris Parker in Birdland to "help fund a center for addicted pregnant teenagers and their children."

October

McDonough, J. "Ad Lib: Speed Reading." *Down Beat*, October 1990, 52-53.

McDonough reviewed *Cool Blues: Charlie Parker in Canada 1953*, written by Mark Miller.

December

Davis, B. "Golden Bird." *Down Beat*, December 1990, 16-19.

Davis presented arguments as to the historical background of Parker's early recording session, dated 30 November 1949, interviewing Jay McShann, Frank Driggs, Pete Armstrong, and Bud Gould. Further discussions regarding Parker's musical innovations were also provided.

Levin, M, and J. S. Wilson. "No Bop Roots in Jazz: Parker." *Down Beat*, December 1990, 20.

This was a reduced reprint of Levin and Wilson's article published in *Down Beat*, dated 9 September 1949.

Pulliam, B. "The Benedetti Tapes: Parker Solos." *Down Beat*, December 1990, 60.

Pulliam's essay emphasized the significant discovery of Dean Benedetti's privately recorded tapes of Parker's improvisations, citing that the complete set will be issued by Mosaic Records.

Whiteis, D. "Jay McShann & Bird." *Down Beat*, December 1990, 18.

Whiteis offered a short essay presenting McShann's recollection of Parker.

- 1991 March Whitehead, K. "Dean's List." *Down Beat*, March 1991, 46.
- Whitehead reviewed *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, four and half stars.
- August Parker, C. Review of *The Complete Birth of the Bebop*, by Jack Sohmer. *Down Beat*, August 1991, 44-45.
- Sohmer submitted a favorable review of *The Complete Birth of the Bebop*, Stash ST-CD-535, compact disc, giving it a five-stars rating.
- September Himes, G. "Dickie Betts." *Down Beat*, September 1991, 12.
- Himes offered information regarding the creative process in the Allman Brothers's album, *Shades of Two Worlds*, Epic 47877. Himes noted that Dickie Betts listened to Parker's *Cool Blues* for inspiration.
- October Davis, M. "Miles on Charlie Parker." *Down Beat*, October 1991, 63.
- A photo of Parker and Miles Davis performing together was printed with an account by Davis taken from the article printed in *Down Beat*, dated 6 April 1967.
- 1993 February Abern, A. "The Sight of Music." *Down Beat*, February 1993, 55.
- Abern offered reviews of jazz videos, including *Celebrating Bird: the Triumph of Charlie Parker*, which was directed by Gary Giddins and Kendrick Simmons.
- April Corbett, J. "Savoy, Savoy, Savoy (Part 2)." *Down Beat*, April 1993, 46.
- Corbett reviewed reissues by Savoy Records, including Parker's *The Genius of Charlie Parker*, Savoy SV-0104, four stars, *Charlie Parker Memorial*, Savoy SV-0101, five stars, *The Charlie Parker Story*, Savoy SV-0105, five stars.
- November Shoemaker, B. "Bird Baths." *Down Beat*, November 1993, 48-49.
- Shoemaker's article offered reviews of compact disc reissues of Parker's music, including *The Complete Dial Sessions*, Stash 567-70, five stars, *The Immortal Charlie Parker*, Savoy SV-0102, four stars, *Charlie Parker Memorial, vol. 2*, Savoy-0103, four stars, *Bird At the High-Hat*, Blue Note CDP 7 99787 2, five stars, *An Evening At Home With Bird*, Savoy SV-0154, four stars, and *The Bird Returns*, Savoy SV-1055, five stars.

1994 February

Levin, M, and J. S. Wilson. "The Classic Interviews: No Bop Roots in Jazz." *Down Beat*, February 1994, 24, 26.

This article was reprinted from the interview by Michael Levin and John S. Wilson, published in *Down Beat*, dated 9 September 1949.

Wilson J. S. "Bird Wrong; Bop Must Get a Beat: Diz." *Down Beat*, February 1994, 26-27.

This article was reprinted from the essay by John S. Wilson, published in *Down Beat*, dated 7 October 1949.

July

Parker, C. Review of *The Charlie Parker Story*, by Hentoff, N. *Down Beat*, July 1994, 85-86.

This essay was reprinted from the review by Nat Hentoff, published in *Down Beat*, dated. 6 March 1957.

Hentoff, N. "Counterpoint." *Down Beat*, July 1994, 38.

This was a reprint of Nat Hentoff's article published in *Down Beat*, dated 28 January 1953.

August

Morgan, F. "Coming Clean: Frank Morgan." Interview by K. Leander Williams. *Down Beat*, August 1994, 26-27.

Williams interviewed alto saxophonist Frank Morgan, citing Parker's influence upon Morgan. "It was actually Bird who made me start out on Clarinet." Morgan stated. "He wouldn't allow me to start on saxophone. Of course, my father agreed. At the time, the wisdom of it escaped me and I was mad at Bird for years about that."

1995 May

Birnbaum, L. "Flea Market Prizes." *Down Beat*, May 1995, 56.

Birnbaum reviewed the compact disc reissues by Drive Archives Records, including Parker's *Carvin' The Bird*, Drive Archive 41020, four and half stars.

August

Ephland, J. "Charlie Parker: An Essential Discography." *Down Beat*, August 1995, 20.

Ephland provided a concise discography of Parker's recordings.

Gitler, I. "Reflection of Bird." *Down Beat*, August 1995, 16-20.

Gitler offered commentaries on Parker's life and music in tribute to the 75<sup>th</sup> anniversary of Parker's birth, presenting recollections and comments by Gerry Mulligan, Jackie McLean, Phil Woods, Percy Heath, Max Roach, Michael Weiss, and the author himself.

Palmier, R. "Charlie Parker's Sax Solo on *Parker's Mood*." *Down Beat*, August 1995, 62.

The transcription of Parker's *Parker's Mood*, take 5, dated 18 September 1948, is presented with a brief analysis. A transcription is provided for C instruments.

October

Boulger, R. "Jackie Mclean's Alto Saxophone Solo on *Dig*." *Down Beat*, October 1995, 72-73.

The transcription of Jackie Mclean's solo on *Dig*, recorded in 1950, is presented with a brief theoretical annotation. According to Mclean, this particular performance was an attempt to duplicate Parker's improvisational style, constituting as an important source in studying Parker's musical influence.

1996 September

Barros, P. "Reissues: The Last of the Savoy's." *Down Beat*, September 1996, 59.

Barros reviewed seven reissues by Savoy Records, including Parker's *Newly Discovered Sides by the Immortal Charlie Parker*, Savoy 78809, three stars.

November

Anglesey Z. "Brooklyn Conservatory Celebrates the Brighter Side of Charlie Parker." *Down Beat*, November 1996, 74.

Anglesey presented the news of the second annual Charlie Parker Birthday Celebration at the Brooklyn Conservatory of Music.

December

Woods, Phil. "Phil Woods: Jazz Soldier." Interview by Michael Bourne. *Down Beat*, December 1996, 42-45.

Bourne interviewed alto saxophonist Phil Woods, citing Parker's influence upon Woods.



- 1997 May Parker, C. Review of *Yardbird Suite: the Ultimate Collection*, by John Corbett. *Down Beat*, May 1996, 60.
- Corbett reviewed Parker's *Yardbird Suite: the Ultimate Collection*, Rhino 72260, five stars.
- August Barros, P. "Jazz: Origins & Portraits." *Down Beat*, August 1997, 65.
- Barros reviewed books in the field of jazz study, including *Charlie Parker: His Music and Life* by Carl Woideck.
- 1998 July Parker, C. Review of *Charlie Parker*, by John Corbett. *Down Beat*, July 1998, 50.
- Corbett reviewed *Charlie Parker*, Verve 539 757, giving it a five stars rating.
- Kavanaugh, L. H. "Charlie Parker's Grave May Relocate." *Down Beat*, July 1998, 15.
- Kavanaugh presented the news regarding ongoing developments as to the possibility of relocating Parker's grave.
- 1999 April Conrad, T. "Reissues: Savoy Done Right." *Down Beat*, April 1999, 66.
- Conrad reviewed three reissues by Savoy, including Parker's *The Complete Live Performances on Savoy*, Savoy Jazz 17921, five stars.
- Koransky, J. "Bird Memorial to be Unveiled Without Bones." *Down Beat*, April 1999, 16.
- Koransky presented the news regarding the development of Charlie Parker Memorial Park in the American Jazz Museum, citing that the move to relocate Parker's remains was cancelled.
- July Feather, L. "Parker Finally Finds Peace." *Down Beat*, July 1999, 34-35.
- This was a reprint of Feather's article in *Down Beat*, dated 20 April 1955.

Hoefler, G. "Blowing with Bechet." *Down Beat*, July 1999, 42.

This was a reprint of Hoefler's article in *Down Beat*, dated 14 December 1951, reporting the event of Sidney Bechet and Parker performing at the Paris Jazz Festival

2000 July Feather, L. "Blindfold Test: Shorty Rogers." *Down Beat*, July 2000, 90.

This was a reprint of the Feather article in *Down Beat* in 1954. Shorty Rogers participated in a blindfold test conducted by Leonard. Rogers commented and rated six musical passages, including Parker's *She Rote*. Rogers criticized Parker's improvisation as "nothing but variations!"

2001 January Anonymous. "A Bird Kind of Mood." *Down Beat*, January 2001, 6-7.

The author presented the news from the Charlie Parker Jazz Festival, held annually at Tompkins Square Park in New York.

Panken, T. "Bountiful Bird." *Down Beat*, January 2001, 42.

Panken reviewed *Charlie Parker: The Complete Savoy And Dial Studio Recordings (1944-1948)*, Savoy Jazz B2911, five stars.

2003 January Ephland, J. "Cds We Missed: Savoy Fare." *Down Beat*, January 2003, 50.

Ephland reviewed six record sets released by Savoy Records in the format of compact disc, including *Charlie Parker: The Complete Savoy & Dial Master Takes*, Savoy Jazz 17149, five stars.

June Buium, G. "Massey Hall: 50 Years Later." *Down Beat*, June 2003, 28.

Buium offered commentaries on the Massey Hall concert, that has been hailed as one of the most important events in jazz history as it was the only time that five leading jazz musicians, Charlie Parker, Dizzy Gillespie, Bud Powell, Charles Mingus, and Max Roach, played together. The author also provided an opposite account by Robert Fulford, *Down Beat's* Toronto correspondent at the time, citing that "when the five stars worked as a quintet, the effect was less electric. They were not prepared, and their set was ragged at the edges. This was definitely not history's best evening of jazz."

Hadley, Frank-John. "Jazz on Campus: Modernist Dreams Come True at NEC Bird Festival." *Down Beat*, June 2003, 90.

Hadley reported events regarding the annual spring festival to honor Parker at the New England Conservatory.

2004 July

Shorter, Wayne. "Wayne Shorter on Charlie Parker." *Down Beat*, July 2004, 16-17.

Tenor saxophonist Wayne Shorter recalled his initial awareness of Parker's music, stating Parker's quotations technique in incorporating musical lines from Stravinsky's *Pétrouchka* and *Histoire du soldat*.

## APPENDIX E

### THE CHARLIE PARKER ORIGINAL COMPOSITIONS REFERENCE CHART

This reference chart of Charlie Parker's original compositions was originally created as preparatory research for the biographical portion of this thesis, examining the chronological information of Parker's compositions, the recording sessions, and the corresponding events in Parker's life. It was then expanded to serve as a quick reference for Parker's original compositions and the controversies associated with some of them.

Sixty-nine compositions are listed. Fifty-one entries are classified as written compositions, sixteen entries are classified as improvised themes, and two entries that have been questionably attributed to Parker are added due to their significance in Bebop repertory. Parker's improvised themes are also included in this reference chart. Due to the recent performance practice of jazz musicians sometimes giving similar treatment to improvised and written themes by Parker, the distinctions are not strongly emphasized in this reference chart. However, the characteristic differences between Parker's written compositions and improvised themes should be addressed, as Parker's written compositions often employ greater degree of syncopation. Incidentally, a considerable portion of Parker's written compositions utilize this dissimilarity and employ an improvised bridge to establish musical contrast.

Information regarding each individual composition's first official recording date, location of recording facility, recording company, title of composition, its harmonic

syntax, key, additional notes, and the possible chronological order is provided. The chart is organized chronologically by first official recording date of composition. This practice is chosen as most of Parker's compositions are especially written for recording dates. The practice also allows the grouping of compositions that Parker wrote for a particular recording date, outlining Parker's original compositions chronologically with only two exceptions. The first exception is Parker's *Yardbird Suite*. Parker reportedly composed this composition during his apprenticeship in the Jay McShann Orchestra in the spring of 1941. This composition, originally titled as *What Price Love?*, numbered chronologically as the second composition in this reference chart, was not officially recorded until March 28, 1946, for Dial Records. The second exception is *Confirmation*, which is one of Parker's most notable compositions due to its employment of advanced harmonic syntax and inventive melodic fragments. This composition, numbered chronologically as the fifth composition in this reference chart, was reportedly performed in a Town Hall concert on May, 1945. On February 7, 1946, a recording session was scheduled for Dial Records in which Parker failed to appear. Dizzy Gillespie proceeded with the record session without Parker and commercially recorded *Confirmation* for the first time. However, Parker himself did not record this composition in a studio setting until July 30, 1953, for Norman Granz's label.

There are disputes regarding the spelling of Parker's original compositions. Discographies of recent complete official reissues are used as references for spellings due to their comprehensiveness and inclusions of current discographical studies, including *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, Savoy

92911-2 and *Bird: The Complete Charlie Parker on Verve*, Verve 837 141-2. The only exception is *Klactoveeredstene* in which Parker reportedly named the composition by himself and wrote down the title “at the Deuces on the back of a minimum charge card.”<sup>1</sup>

This composition has long been spelt as *Klactoveesedstene*, which is adopted in the official discography in *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*. However, this spelling is disputed by Jean-Marie Cardinet’s research.

Cardinet examined the reproduction of Parker’s handwriting on the back of the minimum charge card, comparing it with another handwriting document by Parker. Cardinet concluded that Parker’s unique handwriting of the lower case “r” might be misinterpreted as a lower case “s” in Parker’s handwriting of *Klactoveeredstene*.<sup>2</sup>

Lastly, two entries that have been debatably attributed to Parker are listed, including *Donna Lee* and *Steeplechase* with Miles Davis and Wardell Gray as composers, respectively. According to recent discographical research, trumpeter Miles Davis should be credited for the authorship of *Donna Lee*, although some of Parker’s earlier improvisational lines were employed. Therefore a chronological order is not assigned to these two composition due to questionable attributions.

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<sup>1</sup>Ross Russell, *Bird Lives: The High Life and hard times of Charlie ‘Yardbird’ Parker* (London: Quartet Books, 1976), 251.

<sup>2</sup>Peter Losin, “Klact-oveeseds-tene vs. Klact-oveereds-tene,” *Miles Ahead: A Miles Davis Website* [article on-line]; available from <http://www.plosin.com/milesAhead/klacto.html>; Internet, accessed 18 September 2004.

THE CHARLIE PARKER ORIGINAL COMPOSITIONS REFERENCE CHART

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1941.04.30	Dallas	Decca	Hootie Blues	Blues	E <sup>b</sup>	It was credited to both Charlie Parker and Jay McShann, who was nicknamed "Hootie." The song title was later used as the title of a 1978 film by Bart Becker and Michael Farrell.
1944.09.15	WOR Studios, New York	Savoy	Red Cross	I Got Rhythm	B <sup>b</sup>	The title was associated with Bob Redcross who recorded Charlie Parker unofficially in Chicago's Savoy Hotel, room 305, in February of 1943. Parker originally named it <i>The Devil in Room 305</i> .
1945.05.11	New York	Guild	Shaw 'Nuff	I Got Rhythm	B <sup>b</sup>	This composition was credited to both Parker and Dizzy Gillespie.
1945.11.26	WOR Studios, New York	Savoy	Billie's Bounce	Blues	F	It was possibly named after New York booker Billy Shaw or his personal secretary Billie Miller.
			Warming Up a Riff	Cherokee	B <sup>b</sup>	This improvisation was based upon the harmonic syntax of <i>Cherokee</i> . Musicians were not aware that the take was being recorded when they proceeded with this warm-up take.
			Now's the Time	Blues	F	The composition was based upon a one-measure motif. In 1949, Parker's composition was copied by Paul Williams who reworked it into <i>Hucklebuck</i> , an instrumental R&B hit for Savoy Records. After Parker's death in 1955, the composition was chosen to be played during a benefit concert held at Carnegie Hall on April 2, 1955. The audience of 2,760 people reportedly stood when it was played through speakers.

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
			<b>Thrivin' from a Riff</b>	I Got Rhythm	B $\flat$	The composition was also known as <i>Anthropology</i> . The melodic fragments were later partially adopted to compose <i>Ornithology</i> .
			<b>Meandering</b>	Embraceable You	E $\flat$	This was a recorded warm-up take. Variations of a motif from <i>When Sunny Gets Blues</i> can be heard in both alto sax and piano, played by Dizzy Gillespie.
			<b>Ko Ko</b>	Cherokee	B $\flat$	The theme was improvised. The title was named by Teddy Reig.
1946.03.28	Radio Recorders, Hollywood	Dial	<b>Moose the Mooche</b>	I Got Rhythm	B $\flat$	It was named after Parker's Los Angeles drug supplier Emery Byrd, nicknamed "Moose the Mooche."
			<b>Yardbird Suite</b>	Original	C	This composition was originally titled <i>What Price Love?</i> to reflect an incident in Jackson, Mississippi, where Parker and Walter Brown were jailed in the spring of 1941. The original version, presumably written in early 1941, also included lyrics and was frequently performed by the Jay McShann Orchestra. The instrumental version of the composition, recorded in 1946, was the first official studio version and was possibly renamed after Igor Stravinsky's <i>Firebird Suite</i> .
			<b>Ornithology</b>	How High the Moon	G	This composition was credited to both Parker and Benny Harris. The phrase in Parker's earlier improvisational work in <i>The Jumpin' Blues</i> was reworked into this composition. Dial Records also released the alternate take as <i>Bird Lord</i> . The title, referring to the zoological science dealing with birds, is associated with Parker's nickname "Bird."



DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1947.02.19	C.P. MacGregor Studios, Hollywood	Dial	<b>Bird's Nest</b>	I Got Rhythm	B $\flat$	The theme was improvised.
			<b>Cool Blues</b>	Blues	C	This composition won the French <i>Grand Prix du Disque</i> .
1947.02.26	C.P. MacGregor Studios, Hollywood	Dial	<b>Relaxin' at Camarillo</b>	Blues	C	Parker was committed to Camarillo State Hospital from late 1946 to early 1947 for rehabilitation. Parker reportedly named this composition <i>Past Due</i> .
1947.05.08	Harry Smith Studios, New York	Savoy	<b>Donna Lee</b>	Back Home Again in Indiana	A $\flat$	It was named after the daughter of bassist curly Russel. The authorship of <i>Donna Lee</i> is subject to scholarly debate, as it has long been attributed to Parker. However, recent research has shown that Miles Davis was the author of this composition, although Davis might have reworked Parker's improvisational lines into this composition. Incidentally, a melodic fragment from <i>Honeysuckle Rose</i> was also employed in the melody.
			<b>Chasin' the Bird</b>	I Got Rhythm	F	This was Parker's first contrapuntal composition.
			<b>Cheryl</b>	Blues	C	It was named after the daughter of Miles Davis and the melodic fragment partially appeared in Parker's later composition <i>Perhaps</i> .
			<b>Buzzy</b>	Blues	B $\flat$	It was a riff-based blues named after the son of Herman Lubinsky, the owner of Savoy Records.

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1947.10.28	WOR Studios, New York	Dial	<b>Dexterity</b>	I Got Rhythm	B $\flat$	This was one of Parker's through-composed works, the main theme of which was based on the harmonic syntax of <i>I Got Rhythm</i> .
			<b>Bongo Bop</b>	Blues	C	The confusion between <i>Bongo Bop</i> and <i>Bongo Beep</i> has been cited.
			<b>Dewey Square</b>	Original	E $\flat$	On April 7, 1947, Parker and his third wife Doris Parker moved into the Dewey Square Hotel located at W. 117 <sup>th</sup> Street in Harlem. It is unclear whether the composition was named after Dewey Square Hotel or Dewey Square. The bridge was improvised.
1947.11.04	WOR Studios, New York	Dial	<b>The Hymn</b>	Blues	B $\flat$	This composition was partially based on <i>Wichita Blues</i> , which was included in the repertory of Jay McShann's orchestra in which Parker worked as an alto saxophonist during his apprenticeship. This composition is also known as <i>Superman</i> .
			<b>Bird of Paradise</b>	All the Things You Are	A $\flat$	The theme was improvised. The introduction and coda that were used in Dizzy Gillespie and Parker's <i>All the Things You Are</i> , dated 28 February 1945, were adopted.
			<b>Bird Feathers</b>	Blues	B $\flat$	The composition was also issued as <i>Schmourphology</i> .
1947.11.04	WOR Studios, New York	Dial	<b>Klactoveerdstene</b>	Perdido (modified)	B $\flat$	This composition was named by Parker himself.
			<b>Scrapple from the Apple</b>	AABA Form Honeysuckle Rose (section A) I Got Rhythm (section B)	F	The bridge of the theme was improvised.

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1946.12.17	WOR Studios, New York	Dial	<b>Drifting on a Reed</b>	Blues	B $\flat$	The confusion regarding the title of this composition was due to the practice of Ross Russell, the owner of Dial Records, who issued master and alternate takes with different titles. This composition were issued as <i>Air Conditioning</i> , <i>Big Foot</i> , and <i>Giant Swing</i> . Parker reportedly preferred <i>Big Foot</i> as the title of this composition.
			<b>Quassimado</b>	Embraceable You	E $\flat$	The practice of Ross Russell to issue alternate takes under different titles has contributed to discographical confusion. The alternate take of this composition was issued as <i>Trade Winds</i> .
			<b>Charlie's Wig</b>	When I Grow Too Old to Dream	B $\flat$	The alternate take of this composition was issued as <i>Move</i> .
			<b>Bongo Beep</b>	Blues	C	This was a Latin-influenced blues.
December 1947	Carnegie Hall, New York	Mercury	<b>The Bird</b>	Original	E $\flat$	According to jazz scholar Lawrence O. Koch, the chord progression was constructed from harmonic syntaxes of <i>What Is This Thing Called Love</i> and <i>Topsy</i> . The theme was improvised.
1947.12.21	United Sound Studios, Detroit	Savoy	<b>Another Hair Do</b>	Blues	B $\flat$	The first four measures of the theme demonstrated Parker's employment of cross-rhythm technique. The composition was named by Parker himself.
			<b>Bluebird</b>	Blues	E $\flat$	This riff-based theme was constructed with a four-measure melodic figure and its variations. The composition was named by Parker himself.
			<b>Klaunstance</b>	The Way You Look Tonight	F	This improvised theme was named by Parker himself.
			<b>Bird Gets the Worm</b>	Love, Come Back to Me	A $\flat$	This improvised theme was named by Teddy Reig.

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1948.09.18	Harris Smith Studios, New York	Savoy	<b>Barbados</b>	Blues	F	The title was named by Teddy Reig, who got the inspiration from his West Indian friend Otto Wilkinson.
			<b>Ah-Leu-Cha</b>	AABA Form Honeysuckle Rose (section A) I Got Rhythm (section B)	F	This was Parker's second contrapuntal composition.
			<b>Constellation</b>	AABA Form Honeysuckle Rose (section A) I Got Rhythm (section B)	C	It was named after the Lockheed Constellation which served as the military transport plane during WWII and later on became a commercial passage carrier.
			<b>Parker's Mood</b>	Blues	B $\flat$	The theme was improvised. The only precomposed material was the melodic figure in the introduction.
1948.09.24	Harris Smith Studios, New York	Savoy	<b>Perhaps</b>	Blues	C	This was one of Parker's through-composed blues themes.
			<b>Marmaduke</b>	Honeysuckle Rose	F	It was named after one of Doris Parker's cats.
			<b>Steeplechase</b>	I Got Rhythm	B $\flat$	Parker has been credited with composing this composition. However, the actual composer was tenor saxophonist Wardell Gray.
			<b>Merry-Go-Round</b>	AABA Form I Got Rhythm (section A) Honeysuckle Rose (section B)	B $\flat$	It was named by Teddy Reig of Savoy Records. The theme was improvised.

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
March 1949	New York	Mercury	<b>Cardboard</b>	Don't Take Your Love from Me	C	Three-part harmonization, three-part contrapuntal lines, and the technique of doubling were employed in this theme.
				<b>Visa</b>	Blues	C
1949.05.05	New York	Mercury	<b>Segment/Diverse</b>	Original	B <sup>b</sup> m	<i>Segment</i> and <i>Diverse</i> have the same AABA composition of 32-measures, but listed with different titles. The bridge was improvised.
				<b>Passport</b>	Blues	C
Late March- Early April 1950	New York	Mercury	<b>Blues (Fast)</b>	<b>Passport</b>	B <sup>b</sup>	There were two different compositions listed as <i>Passport</i> from this recording session. This particular composition utilized the harmonic syntax of <i>I Got Rhythm</i> .
				Blues	B <sup>b</sup>	This riff-based improvised theme was constructed with a four-measure melodic figure and its variations.

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1950.06.06	New York	Mercury	<b>Bloomdido</b>	Blues	B $\flat$	It was named after broadcaster August Bloom.
			<b>An Oscar For Treadwell</b>	I Got Rhythm	C	It was named after broadcaster Oscar Treadwell.
			<b>Mohawk</b>	Blues	B $\flat$	It was named after bass player Ted "Mohawk" Sturgis. The melodic figure in measure nine and measure ten employed the same rhythmic motive as Parker's earlier composition <i>Billie's Bounce</i> .
			<b>Leap Frog</b>	Original	F	The theme was improvised.
			<b>Relaxin' with Lee</b>	Stompin' at the Savoy	D $\flat$	The only composed material was the riff-based figure used during the last eight measures of the ending. The title of the composition is subject to scholarly debate: it was possibly named after Lee Shaw, who is Billy Shaw's wife, Lee Knottz, or Lee Young. Parker quoted a melodic figure from Georges Bizet's <i>Carmen</i> in the alternate take from this particular recording session.
Fall 1950	New York	Mercury	<b>Celerity</b>	I Got Rhythm	B $\flat$	It was an improvised theme, also known as <i>Celebrity</i> .
1951.01.17	New York	Mercury	<b>Au Privave</b>	Blues	F	The theme demonstrated Parker's employment of the cross-rhythm technique.
			<b>She Rote</b>	Beyond the Blue Horizon	B $\flat$	The theme was improvised. The eight-measure introduction was the only written material.
			<b>K. C. Blues</b>	Blues	C	K. C. is the abbreviation for Kansas City.

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1951.03.21	New York	Mercury	<b>My Little Suede Shoes</b>	Original	E <sup>b</sup>	This composition features a Latin flavor. In the original recording, José Maguel and Luis Miranda were featured as bongo and conga player, respectively.
1951.08.08	New York	Mercury	<b>Blues for Alice</b>	Blues	F	It was named after Norman Granz's secretary. The harmonic syntax of first four measures was derived from <i>Confirmation</i> .
			<b>Si Si</b>	Blues	F	The harmonic syntax of first four measures was derived from <i>I Got Rhythm</i> .
			<b>Swedish Schnapps</b>	I Got Rhythm	B <sup>b</sup>	The harmonic syntax was derived from <i>I Got Rhythm</i> . The bridge was improvised.
			<b>Back Home Blues</b>	Blues	C	The first four measures of the melody imply the technique of contrapuntal elaboration of static harmony.
1952.12.30	New York	Mercury	<b>Laird Baird</b>	Blues	B <sup>b</sup>	It was named after Baird Parker, son of Parker and Chan Richardson. Baird was Parker's second son. Parker's first son was Leon Parker with his first wife Rebecca Parker. The original title was <i>Blues for Laird</i> but retitled to <i>Laird Baird</i> . The harmonic syntax derived from <i>Confirmation</i> was employed in the first four measures.
			<b>Kim</b>	I Got Rhythm	B <sup>b</sup>	It was named after Parker's stepdaughter Kim Richardson, who was the result of Chan Richardson's previous liaison with a sportswriter named Bill Facus. The theme was improvised.
			<b>Cosmic Rays</b>	Blues	C	This is an improvised theme. The alternate take from this recording date resembles Parker's earlier composition <i>K.C. Blues</i> .

DATE	LOCATION	RECORDING COMPANY	TITLE OF COMPOSITION	CHORD PROGRESSION	KEY	NOTE
1953.07.30	Fulton Recording New York	Mercury	<b>Chi Chi</b>	Blues	A <sup>b</sup>	Chi Chi was named after "Symphony Sid" Torin's girlfriend. The composition was written as a gift to celebrate Max Roach's first recording date as a leader on April 10, 1953.
			<b>Confirmation</b>	Original	F	This was one of most significant compositions by Parker for its advanced harmonic syntax. On February 7, 1946, Parker failed to appear at a scheduled recording session for Dial Records. Gillespie made the recording date without Parker and commercially recorded Parker's <i>Confirmation</i> for the first time. Parker did not record this composition in a studio setting until July 30, 1953. Chronologically speaking, <i>Confirmation</i> was one of Parker's early compositions as it was reportedly performed in the Town Hall concert in May, 1945.



## APPENDIX F

### THE CHARLIE PARKER OMNIBOOK REFERENCE CHART

Jamey Aebersold and Ken Slone's collection of transcriptions, *Charlie Parker Omnibook*, consists of sixty Parker's improvisations, documenting the world-renowned alto saxophonist's mature musical style from 1944 to 1953. Four editions are available, including the C instrument editions in treble-clef and in bass-clef, the B-flat instrument edition, and the E-flat instrument edition, which increases the collection's accessibility, securing its popular status among jazz enthusiasts.

Due to the verity that the jazz transcriptions are merely notated interpretations provided by transcribers, *Omnibook* includes a recording listing for each transcription to assist users in finding Parker's recordings as primary study sources. However, although some listed recordings have been long out of print, a considerable amount of new Parker recordings in the format of compact disc and MP3 have been issued since the debut of *Omnibook* in 1978. Identification problems have also occurred, including the confusion of recording takes, the perplexity of composition titles, and the frequent duplication of tracks among the massive number of available recordings. Hence, this reference chart was compiled by the author to enhance the usage of *Omnibook* by examining the transcriptions and their associated recordings to provide accurate data as to the date of sessions, recording takes, names of recording companies, location of recording studios,

running time of tracks, and other imperative information, aiding users in locating the needed recordings.

The primary sources that are employed to validate the versions of Parker's improvisations in this reference chart include *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, *Bird: The Complete Charlie Parker on Verve*, and *Charlie Parker: At Birdland Vol. 2*. The first two sets of recordings are the most current and the most authoritative reissues of Parker's music, offering not only the complete listing of official studio and live recording sessions, but also the newly written liner notes by jazz authorities. The only transcription that is not included in the first two sets is *Anthropology* which is included in the last set of recordings issued by the Ember Records.

The edition of *Omnibook* that is chosen as the reference in this study is the E-flat edition, for the other editions are transposed versions of the original. It is noted that the method of transcription that was adopted in *Omnibook* was not consistent. The inconsistency is demonstrated in the method of notating the introduction, which is omitted sporadically.

## REFERENCE

Aebersold, Jamey and Ken Slone. *Charlie Parker Omnibook*. Lynbrook: Atlantic Music Corp., 1978.

Parker, Charlie. *Charlie Parker: At Birdland Vol. 2*. Ember EMBCD 504, 2000.  
Compact discs.

\_\_\_\_\_. *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*. Savoy 92911-2, 2000. Compact discs.

\_\_\_\_\_. *Bird: The Complete Charlie Parker on Verve*. Verve 837 141-2, 1988.  
Compact discs.

THE CHARLIE PARKER OMNIBOOK REFERENCE CHART

ABBREVIATIONS

AV = Available versions / OT = One take / PR = Private recording / RT = Running time

S = *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*

V = *Bird: The Complete Charlie Parker on Verve*

TITLE OF COMPOSITION	DATE	VERSION	Recording Company	LOCATION	RT	AV	NOTE
AH-LEU-CHA	18 September 1948	Take 2 / Master Take	Savoy	Harris Smith Studios New York	2:52	2	The spelling of this composition's title has not been consistent. Two versions exist, including <i>Ah-Leu-Cha</i> and <i>Ah-Leu-Cha</i> . It is also known as <i>Ah Lev Cha</i> .
ANOTHER HAIRDO	21 December 1947	Take 4 / Master Take	Savoy	United Sound Studios Detroit	2:37	4	The title is also spelled as <i>Another Hair Do</i> . The master is the only complete take of four available versions from the same recording session.
ANTHROPOLOGY	31 March 1951	OT	PR	Birdland New York	4:55	17	It was named as <i>Thrivin' from a Riff</i> in the 26 November 1945 recording session with slight alterations in the melody.
AU PRIVAVE (NO. 1)	17 January 1951	Take 2 / Alternate Take	Mercury	Unknown Studios New York	2:37	3	<i>Omnibook</i> presents only improvisation in the second version to avoid the duplication of the melody. The third version is a privately recorded jam session on 8 July 1952.
AU PRIVAVE (NO. 2)		Take 3 / Master Take			2:41		
BACK HOME BLUES	8 August 1951	Take 1 / Alternate Take	Mercury	RCA 24th Street Studios New York	2:35	2	The four measures of the introduction are not notated in <i>Omnibook</i> .

TITLE OF COMPOSITION	DATE	VERSION	Recording Company	LOCATION	RT	AV	NOTE
BALLADE	Fall 1950	OT	Mercury	Gjon Mili Studio New York	2:54	1	Coleman Hawkins and Parker shared choruses in the JATP recording session for the soundtrack of a film which was not officially released. However, the footage has survived and can be accessed commercially.
BARBADOS	18 September 1948	Take 4 / Master Take	Savoy	Harris Smith Studios New York	2:26	10	It is noted that the four measures of the introduction and the theme are accompanied with Latin feel by the rhythm section. The second entrance of the theme is accompanied with Swing feel.
BILLIES' BOUNCE	26 November 1945	Take 5 / Master Take	Savoy	WOR Studios New York	3:07	8	Some parts of the melody are harmonized by Parker which is not notated in <i>Omnibook</i> .
THE BIRD	December 1947	OT	Mercury	Carnegie Hall New York	4:43	1	The piano introduction is not notated.
BIRD GETS THE WORM	21 December 1947	Take 3 / Master Take	Savoy	United Sound Studios Detroit	2:34	3	The multimeasure rest at the end of the transcription was played by trumpeter Miles Davis, trading fours with Parker.
BLOOMDIDO	6 June 1950	OT	Mercury	Unknown Studios New York	3:23	1	The introduction is not notated.
BLUE BIRD	21 December 1947	Take 3 / Master Take	Savoy	United Sound Studios Detroit	2:49	3	The title is also spelled as <i>Bluebird</i> .
BLUES (FAST)	Early April 1950	OT	Mercury	Unknown Studios New York	2:44	1	The multimeasure rest after the piano solo signifies the drum solo.
BLUES FOR ALICE	8 August 1951	OT	Mercury	RCA 24th Street Studios New York	2:45	1	The four measures of introduction are not notated.
BUZZY	8 May 1947	Take 5 / Master Take	Savoy	Harris Smith Studios New York	2:29	5	All available versions were recorded on the same date.

TITLE OF COMPOSITION	DATE	VERSION	Recording Company	LOCATION	RT	AV	NOTE
CARD BOARD	Circa March 1949	OT	Mercury	Unknown Studios New York	3:10	1	The title is also spelled as <i>Cardboard</i> .
CELERITY	Circa Fall 1950	OT	Mercury	Gjon Mili Studio New York	1:33	1	The title is sometimes spelt as <i>Celebrity</i> .
CHASING THE BIRD	8 May 1947	Take 4 / Master Take	Savoy	Harris Smith Studios New York	2:44	8	The title is also spelled as <i>Chasin' The Bird</i> . The complete study of the theme should also include the countermelody played by Miles Davis.
CHERYL	8 May 1947	Take 1 & 2 / Master Take	Savoy	Harris Smith Studios New York	2:55	16	Take 1, a false start, was added to take 2 and released as one track.
CHI CHI	30 July 1953	Take 1 / Alternate Take	Mercury	Fulton Recording New York	3:08	6	The introduction is not notated. All available versions were recorded on the same date.
CONFIRMATION	30 July 1953	Take 3 / Master Take	Mercury	Fulton Recording New York	2:58	7	The pick-up note of the theme is not notated.
CONSTELLATION	18 September 1948	Take 5 / Master Take	Savoy	Harris Smith Studios New York	2:26	5	Four measures of introduction is not notated.
COSMIC RAYS	30 December 1952	Take 2 / Master Take	Mercury	Unknown Studios New York	3:04	2	The introduction is not notated. Two available versions were recorded on the same date. Two takes have different improvised themes.
DEWEY SQUARE	28 October 1947	Take C / Master Take	Dial	WOR Studios New York	3:05	3	The introduction is not notated. All available versions were recorded on the same date.

TITLE OF COMPOSITION	DATE	VERSION	Recording Company	LOCATION	RT	AV	NOTE
DIVERSE	5 May 1949	Tune X alternate	Mercury	Unknown Studios New York	3:16	1	The introduction is not notated. The confusion as to the identification of the track on this recording date has been noted. For instance, <i>Segment</i> and <i>Diverse</i> are the same composition, but listed with different titles.
DONNA LEE	8 May 1947	Take 5 / Master Take	Savoy	Harris Smith Studios New York	2:32	9	A fragment of <i>Honeysuckle Rose</i> is used in measure 15.
K.C. BLUES	17 January 1951	OT	Mercury	Unknown Studios New York	3:24	1	K.C. is short for Kansas City.
KIM (NO. 1)	30 December 1952	Take 2 / Alternate Take	Mercury	Unknown Studios New York	2:58	2	The introduction is not notated. Themes are improvised.
KIM (NO. 2)		Take 4 / Master Take			2:58		
KLAUN STANCE	21 December 1947	OT	Savoy	United Sound Studios Detroit	2:41	1	The title is also spelled as <i>Klaunstane</i> .
KO KO	26 November 1945	Take 2 / Master Take	Savoy	WOR Studios New York	2:53	10	The multimeasure rest in the theme signifies a solo passage played by the trumpeter.
LAIRD BAIRD	30 December 1952	OT	Mercury	Unknown Studios New York	2:44	1	<i>Omnibook</i> notes Parker's use of Diminished Scale in the improvisation.
LEAP FROG	6 June 1950	Take 11 / Master Take	Mercury	Unknown Studios New York	2:29	11	Drum introduction is not notated. All eleven available versions were recorded on the same date.
MARMADUKE	24 September 1948	Take 12 / Master Take	Savoy	Harris Smith Studios New York	2:42	12	All twelve available versions were recorded on the same date.

TITLE OF COMPOSITION	DATE	VERSION	Recording Company	LOCATION	RT	AV	NOTE
MERRY-GO-ROUND	24 September 1948	Take 2 / Master Take	Savoy	Harris Smith Studios New York	2:25	2	Both available versions were recorded on the same date. The title is also spelled as <i>Merry Go Round</i> .
MOHAWK (NO. 1)	6 June 1950	Take 6 / Master Take	Mercury	Unknown Studios New York	3:34	2	In <i>Mohawk</i> (No. 1), the melody, played by Parker, is notated one octave higher. In <i>Mohawk</i> (No. 2), the transcription shows the actual register for E-flat saxophone.
MOHAWK (NO. 2)		Take 3 / Alternate Take			3:48		
MOOSE THE MOOCHE	28 March 1946	Take 2 / Master Take	Dial	Radio Recorders Studios Hollywood	3:02	13	The title is the nickname of Emery Byrd, who was Parker's drug supplier in Los Angeles.
MY LITTLE SUEDE SHOES	12 March 1951	OT	Mercury	Unknown Studios New York	3:03	7	Eight measures of percussion introduction are not notated.
NOW'S THE TIME (NO. 1)	30 July 1953	OT	Mercury	Fulton Recording New York	3:01	23	The theme was omitted in the transcription which can be found in <i>Now's The Time</i> (No. 2). It is noted that Parker treated the theme freely in this version.
NOW'S THE TIME (NO. 2)	26 November 1945	Take 4 / Master Take	Savoy	WOR Studios New York	3:15		The actual tempo is much slower than the tempo marking (M.M. = 220).
ORNITHOLOGY	28 March 1946	Take 4 / Master Take	Dial	Radio Recorders Studios Hollywood	2:59	44	One of Parker's favorite themes. It is noted that the triplet figures at the end of the theme were replaced with simpler melodic figures in the later versions.
AN OSCAR FOR TREADWELL	6 June 1950	Take 4 / Master Take	Mercury	Unknown Studios New York	3:22	2	Both available versions were recorded on the same date.



TITLE OF COMPOSITION	DATE	VERSION	Recording Company	LOCATION	RT	AV	NOTE
PARKER'S MOOD	18 September 1948	Take 5 / Master Take	Savoy	Harris Smith Studios New York	3:02	6	The multimeasure rest between Parker's improvisation signifies ten measures of piano solo.
	5 May 1949	Tune Z	Mercury	Unknown Studios New York	2:59	1	Two different songs share the same title, including <i>Passport</i> (Tune Y) and <i>Passport</i> (Tune Z). The latter is included in <i>Omnibook</i> .
PERHAPS	24 September 1948	Take 7 / Master Take	Savoy	Harris Smith Studios New York	2:32	7	The introduction is not notated. All available versions were recorded on the same date.
RED CROSS	15 September 1944	Take 2 / Master Take	Savoy	WOR Studios New York	3:08	2	Both available versions were recorded on the same date. There is a slight difference of melodic line in the bridge of take 1 and take 2.
RELAXING WITH LEE	6 June 1950	Take 4 / Alternate Take	Mercury	Unknown Studios New York	3:56	6	Four measures of introduction are not notated. It is noted that the melodic fragment of Bizet's <i>Carmen</i> was quoted from measure eight to eleven in this improvised theme.
SCRAPPLE FROM THE APPLE	4 November 1947	Take C / Master Take	Dial	WOR Studios New York	2:54	21	The introduction is not notated.
SEGMENT	5 May 1949	Tune X	Mercury	Unknown Studios New York	3:19	1	The introduction is not notated. The confusion as to the identification of the track in this recording date has been noted. For instance, <i>Segment</i> and <i>Diverse</i> are the same composition, but listed with different titles.

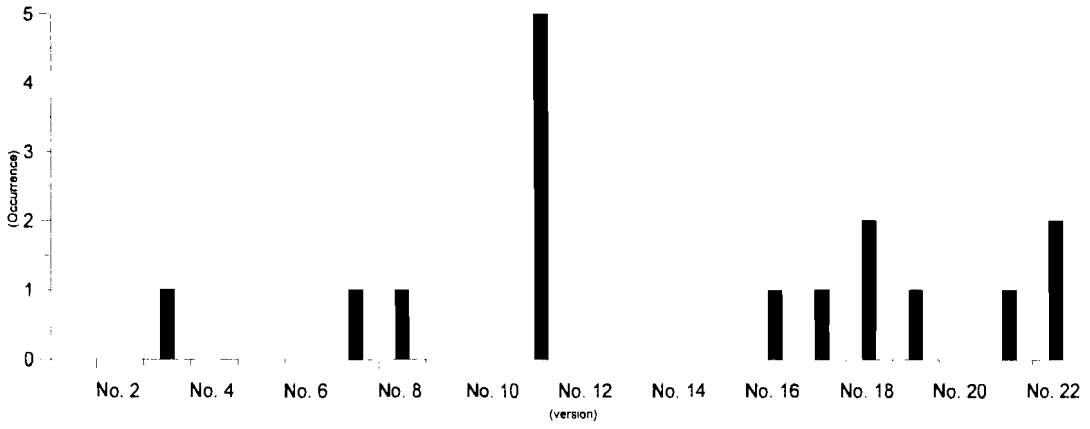
TITLE OF COMPOSITION	DATE	VERSION	Recording Company	LOCATION	RT	AV	NOTE
SHAWNUFF	11 May 1945	OT	Guild	Unknown Studios New York	3:00	3	The title is also spelled as <i>Shraw</i> 'Nuff.
	17 January 1951	Take 3 / Alternate Take Take 5 / Master Take	Mercury	Unknown Studios New York	3:09 3:06	2	Both available versions were recorded on the same date.
SHE ROTE (NO. 1)							
SHE ROTE (NO. 2)							
SI SI	8 August 1951	OT	Mercury	RCA 24th Street Studios New York	2:38	1	Similar chord frame as <i>Blues For Alice</i> .
STEEPLECHASE	24 September 1948	Take 1 & 2 / Master Take	Savoy	Harris Smith Studios New York	3:11	3	The short take 1 has a false start which was released with take 2 as one track. The third version was privately recorded on 23 June 1951.
THRIVING FROM A RIFF	26 November 1945	Take 3 / Master Take	Savoy	WOR Studios New York	2:55	3	The title is also spelled as <i>Thrivin' From A Riff</i> . This composition was later renamed as <i>Anthropology</i> .
VISA	March 1949	OT	Mercury	Unknown Studios New York	2:58	3	Trumpeter Kenny Dorham can be heard in this version.
WARMING UP A RIFF	26 November 1945	OT	Savoy	WOR Studios New York	2:35	1	Parker's improvisation based upon the chord frame of <i>Cherokee</i> .
YARDBIRD SUITE	28 March 1946	Take 4 / Master Take	Dial	Radio Recorders Studios Hollywood	2:53	6	The melodic phrase in line 9, first and fourth measures, was developed into the theme of <i>Cool Blues</i> .

## APPENDIX G

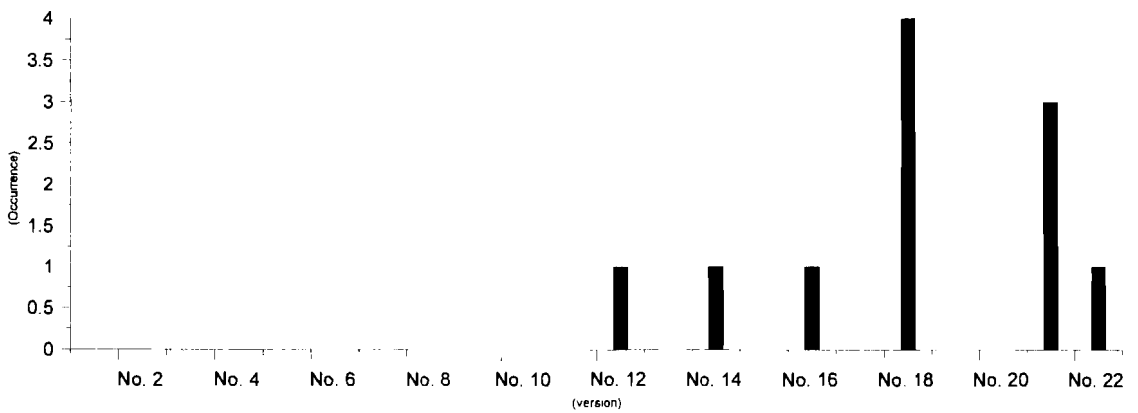
### THE INDIVIDUAL CHART OF THE THIRTY-ONE SELECTED MOTIVES IN TWENTY-TWO PERFORMANCE VERSIONS OF *NOW'S THE TIME*

The quantity of the thirty-one selected motives in this study are presented individually in this appendix. The column charts graphically represent the occurrences of motive M.1A + M.4E(a), M.1A + M.6A(a), M.2B, M.2B [cell motive], M.2B [diminution], M.2B [Ornithology variation], M.3A(a), M.3A(b), M.3A(c), M.3A(d), M.4A(b), M.5C(a), M.6A(c), M.8(e), M.10(a), M.12A(a), M.16A(a), M.4C(a) + M.4D(a), M.20(b) [partial fraction], M.21(b), M.34(c), S.M.1, S.M.2, M.4B(b) + M.2B, M.5C(a) + M.3A(a) + M.2B, M.19C, M.40B(a), M.54, S.M.3, S.M.4, and S.M.5. It is noted that the graphical representation of the processed data can only be considered as the approximate indication of Parker's predilection on each selected motive in performances of *Now's the Time*. It cannot be deemed as the valid sample in terms of the evolution on Parker's improvisatory proficiency and technique. Further discussions of the thirty-one selected motives are included in chapter six of this study.

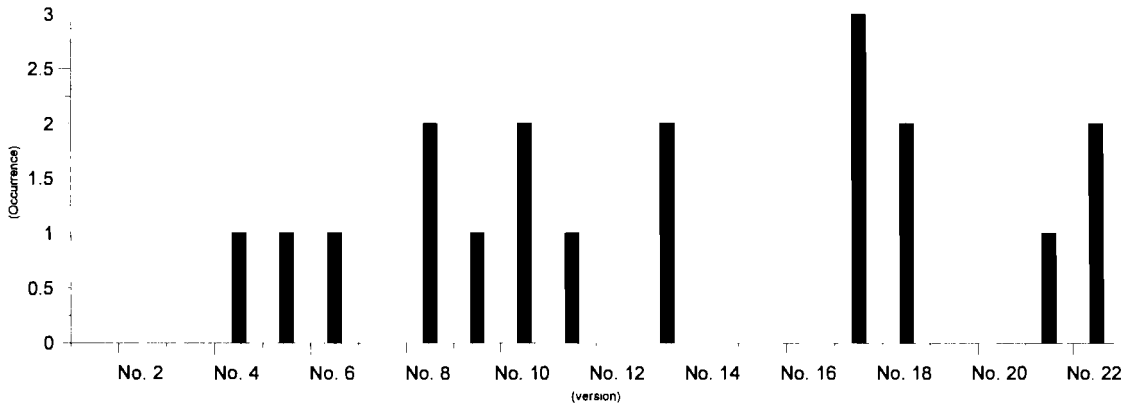
## Motive M.1A + M.4E(a)



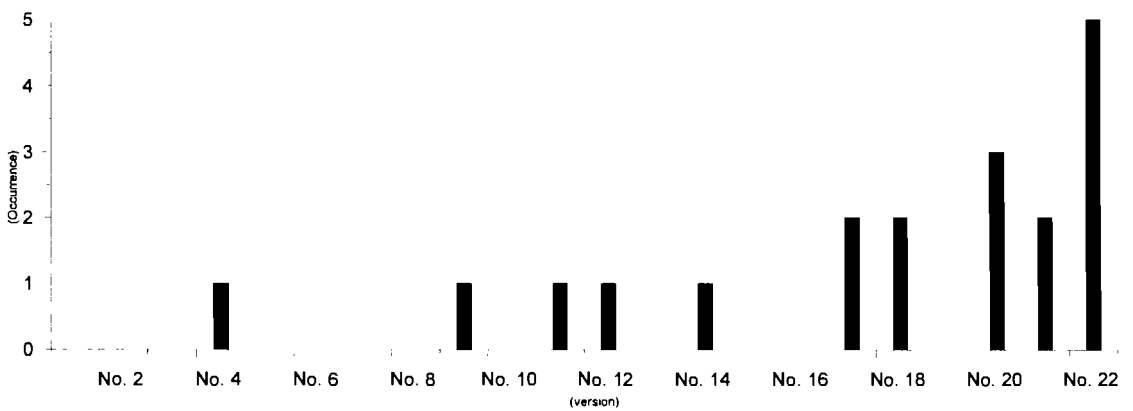
## Motive M.1A + M.6A(a)



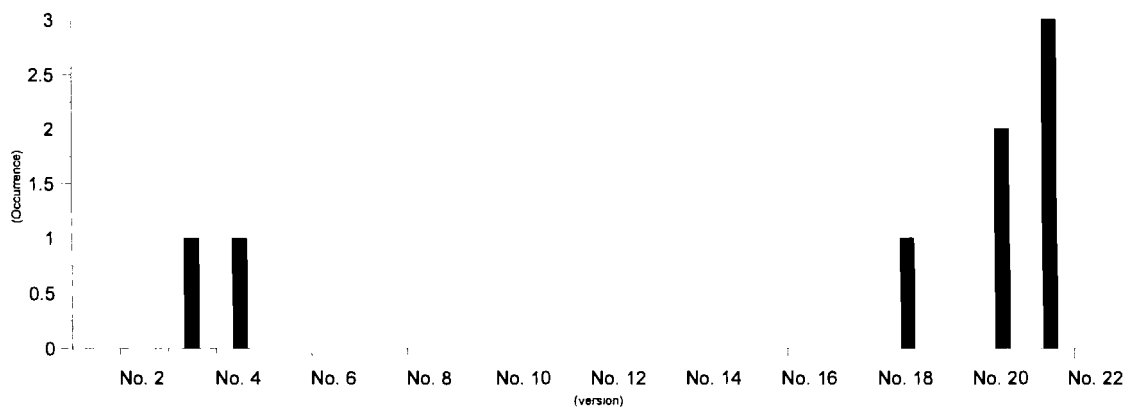
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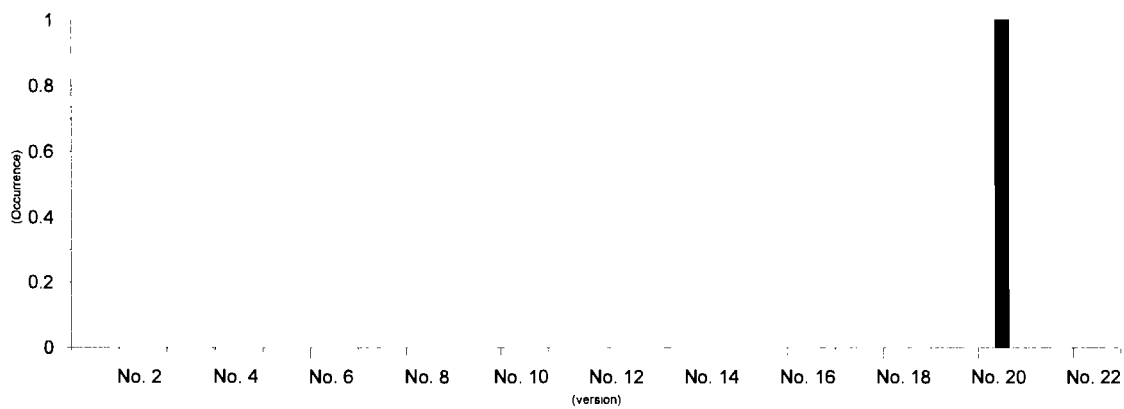
## Motive M.2B [cell motive]



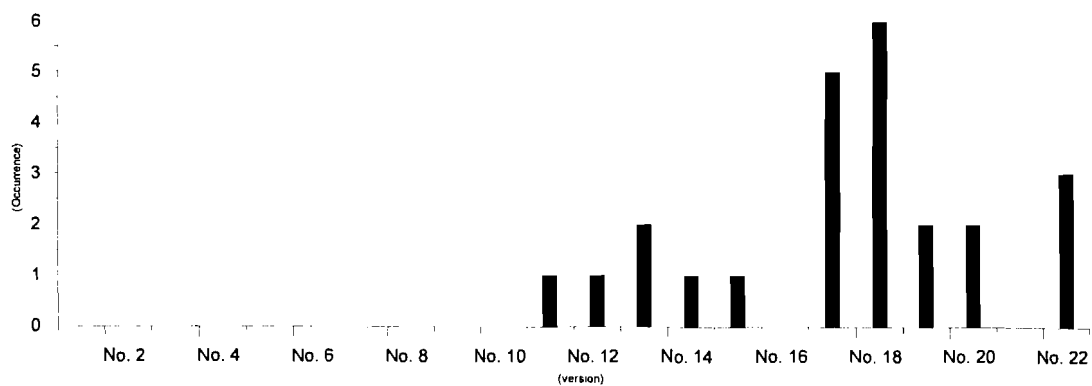
## Motive M.2B [diminution]



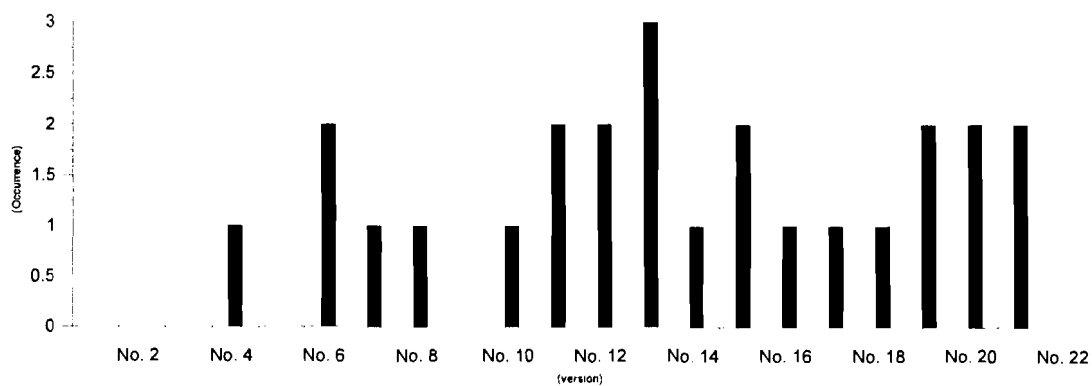
## Motive M.2B [Ornithology variation]



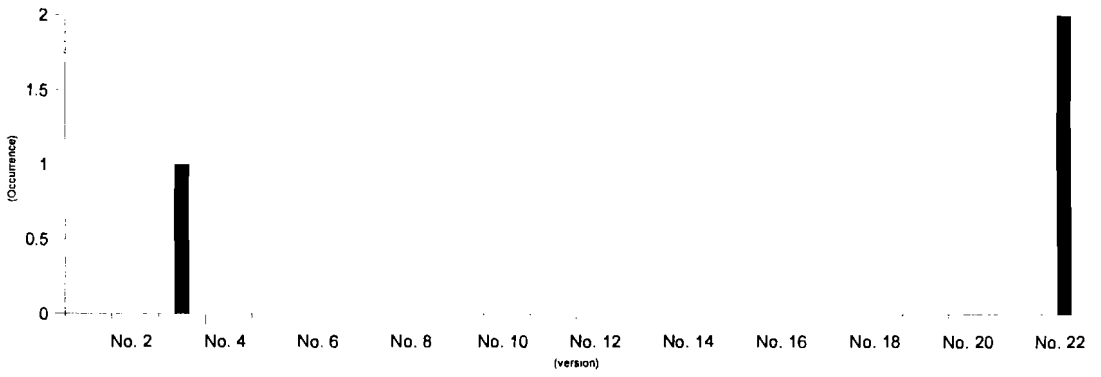
## Motive M.3A(a)



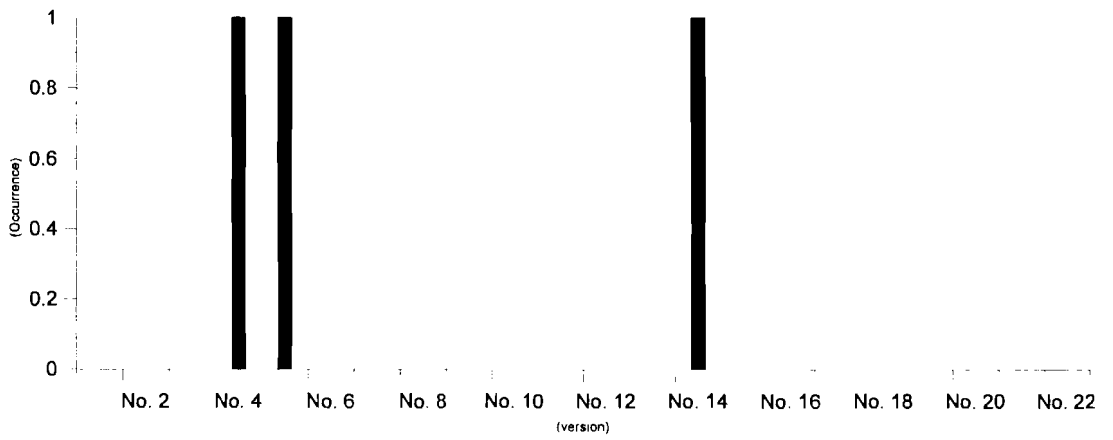
## Motive M.3A(b)



### Motive M.3A(c)

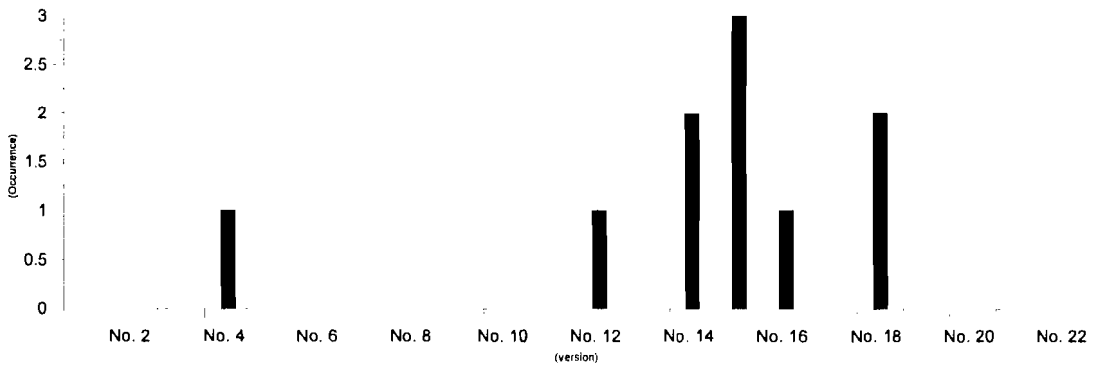


### Motive M.3A(d)

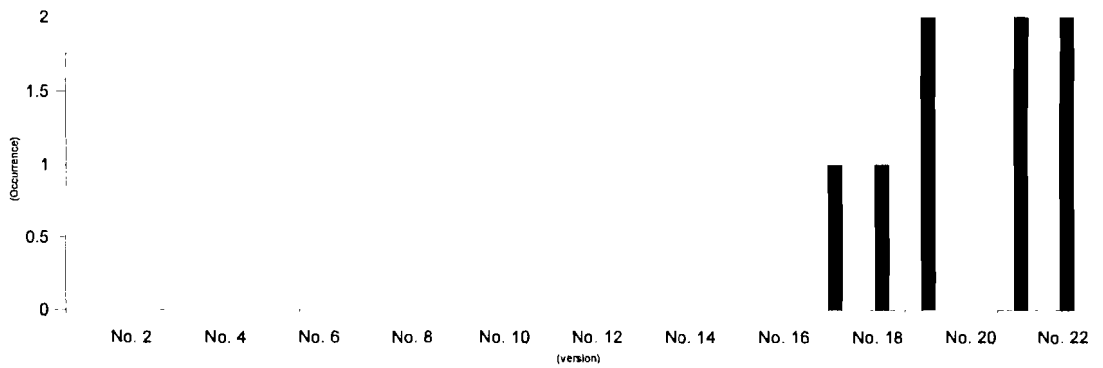




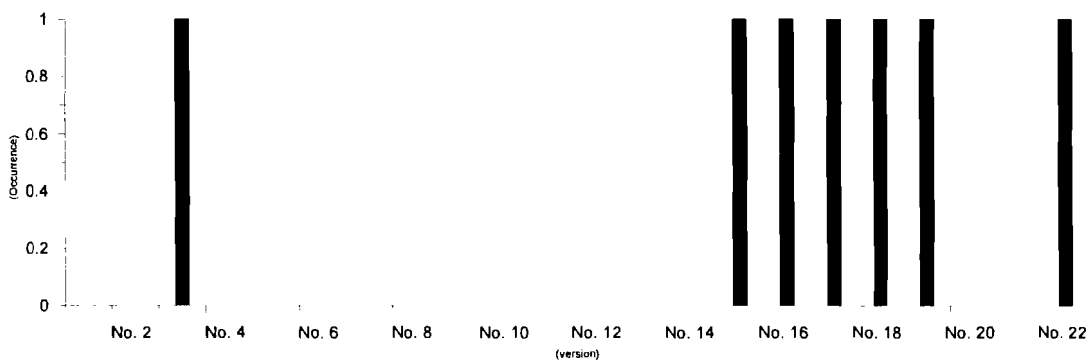
## Motive M.4A(b)



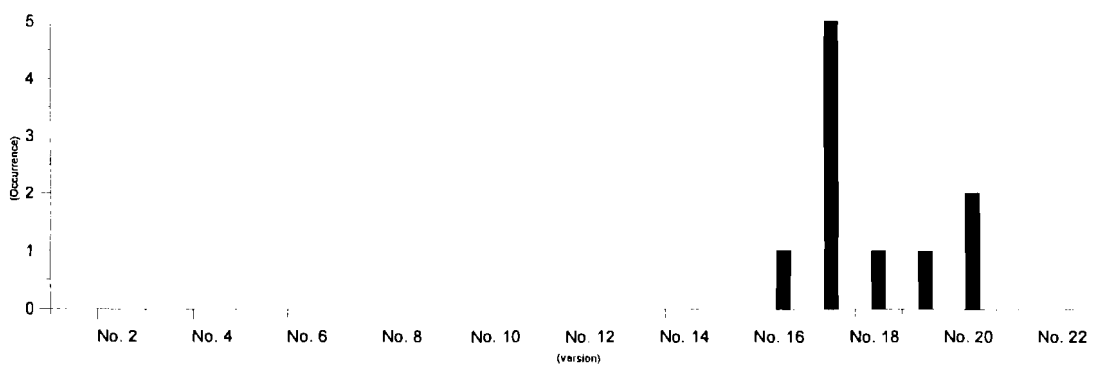
## Motive M.4C(a) + M.4D(a)



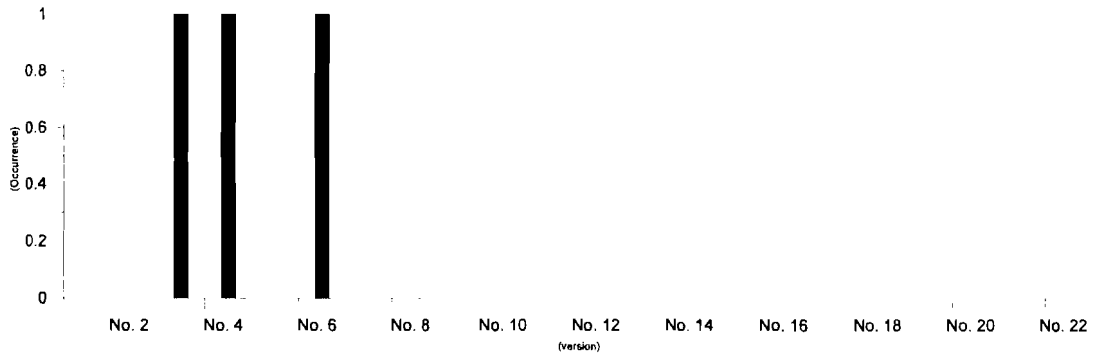
## Motive M.5C(a)



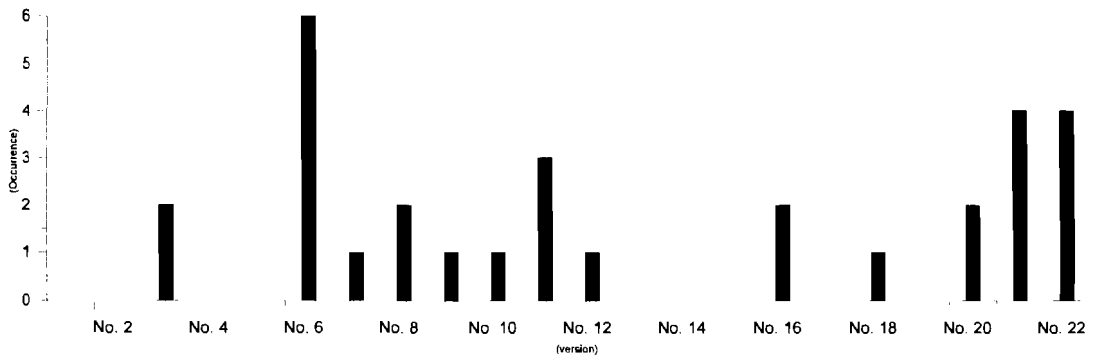
## Motive M.6A(c)



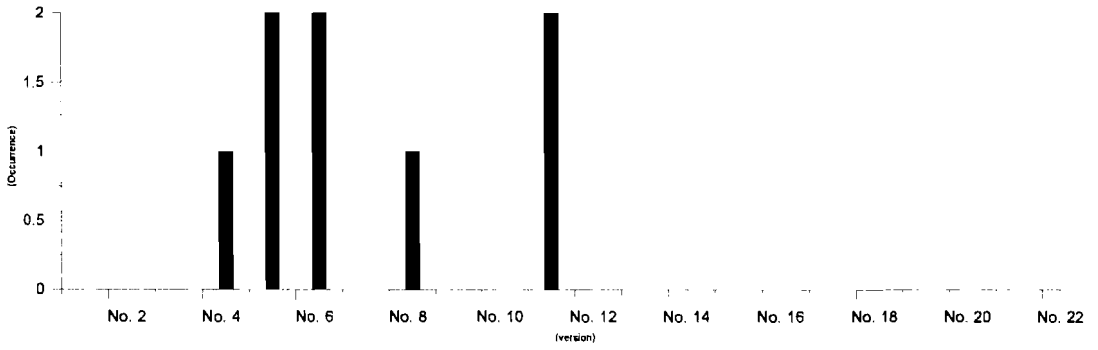
### Motive M.8(e)



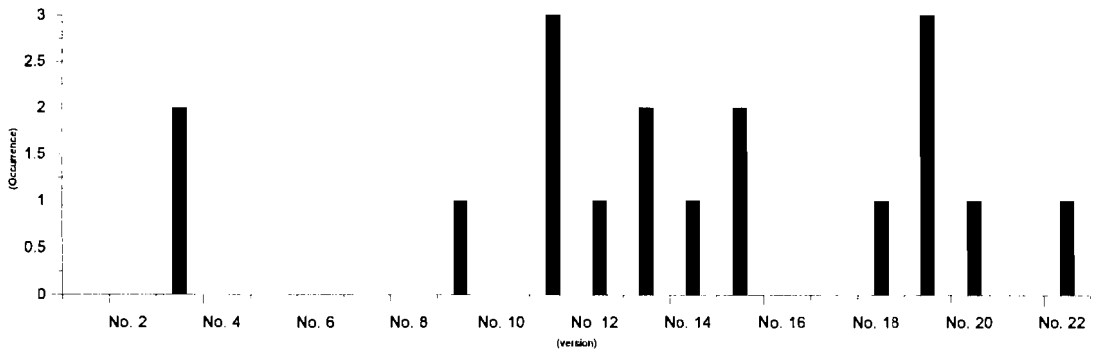
### Motive M.10(a)



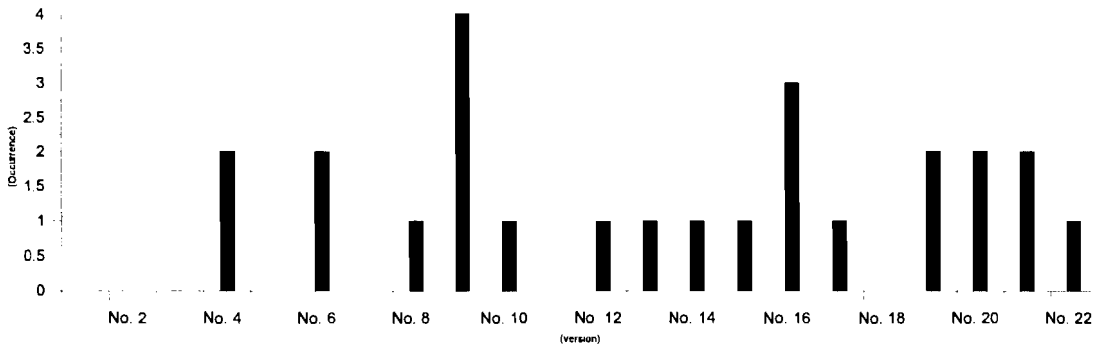
## Motive M.12A(a)



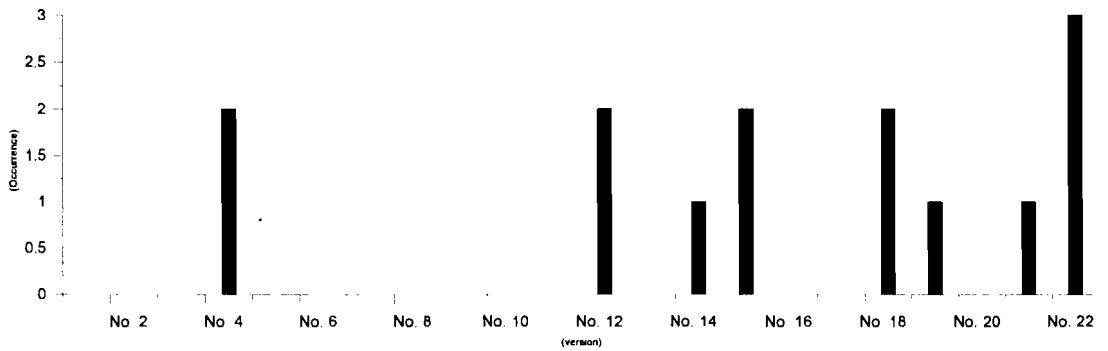
## Motive M.16A(a)



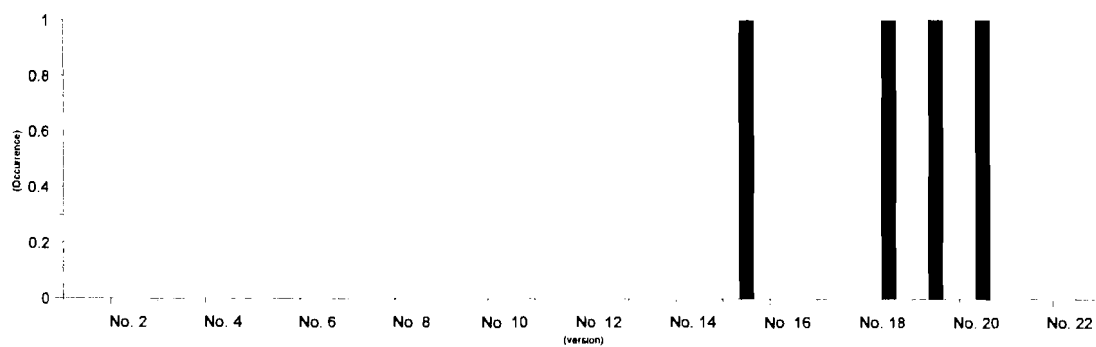
## Motive M.20(b) [partial fraction]



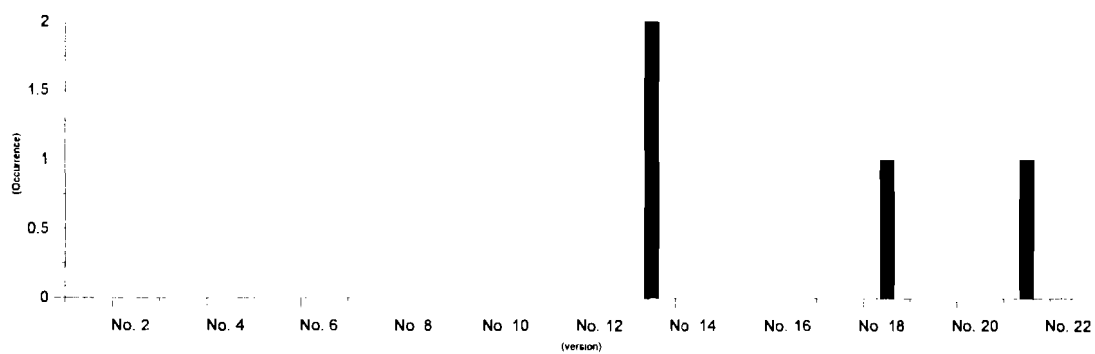
## Motive M.21(b)



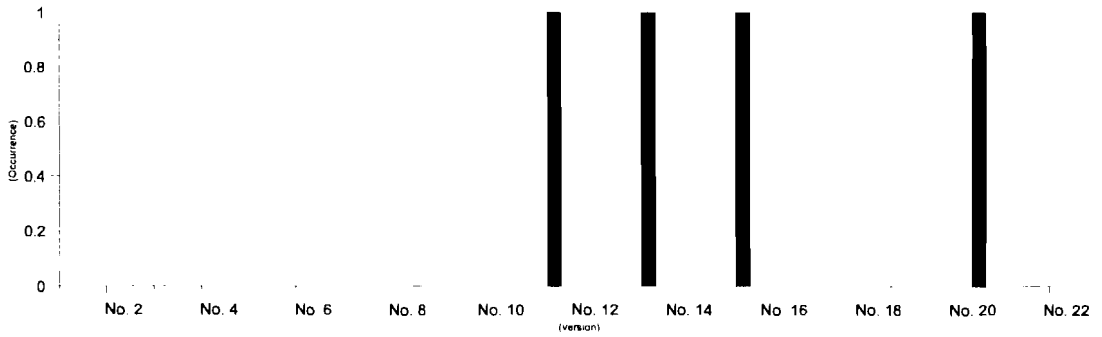
## Motive M.34(c)



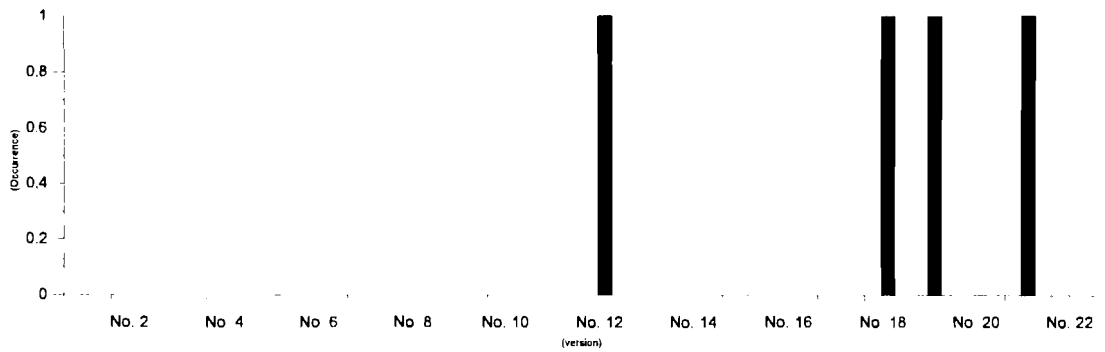
## Supplementary Motive S.M.1



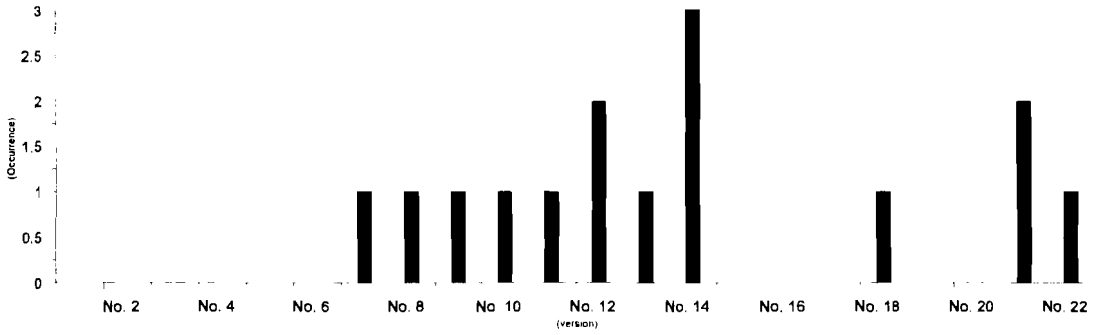
## Supplementary Motive S.M.2



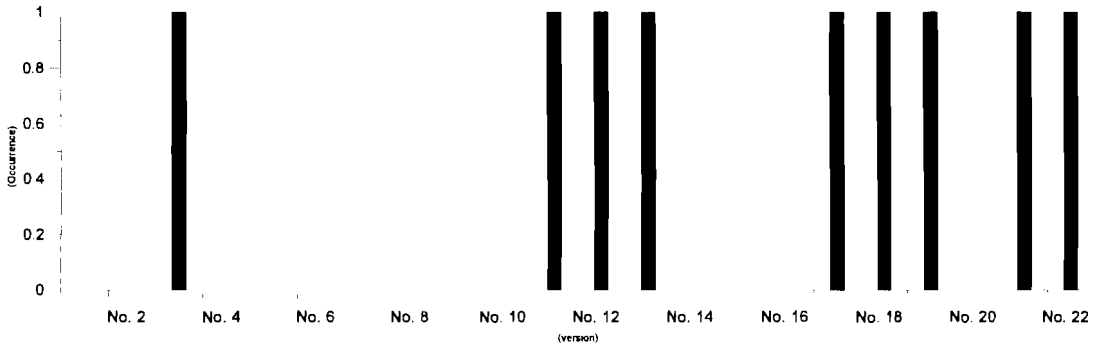
## Motive M.4B(b) + M.2B



Motive M.5C(a) + M.3A(a) + M.2B<sup>1</sup>



Motive M.19C

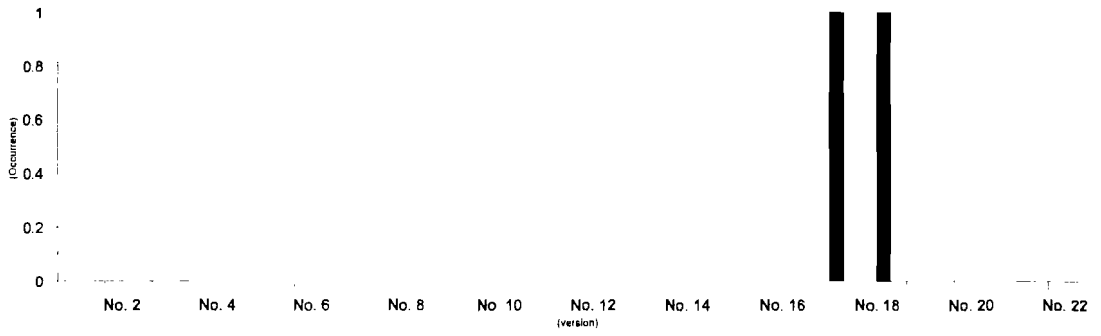


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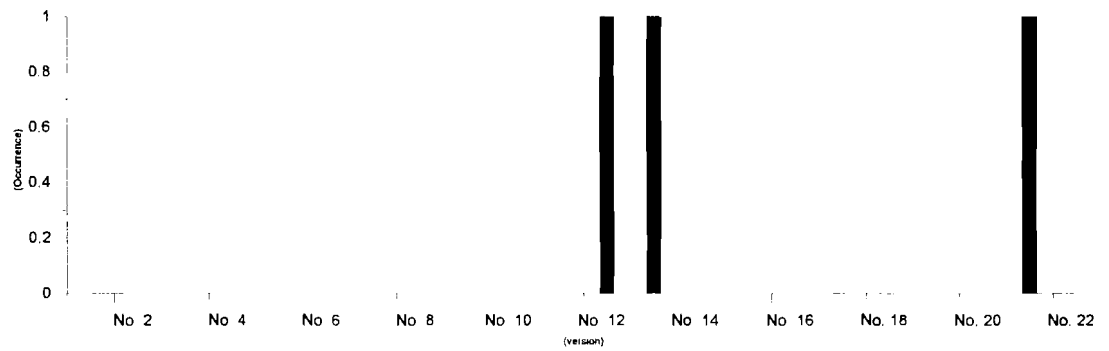
<sup>1</sup>This is sometimes referred to as Parker's signature line in this study.



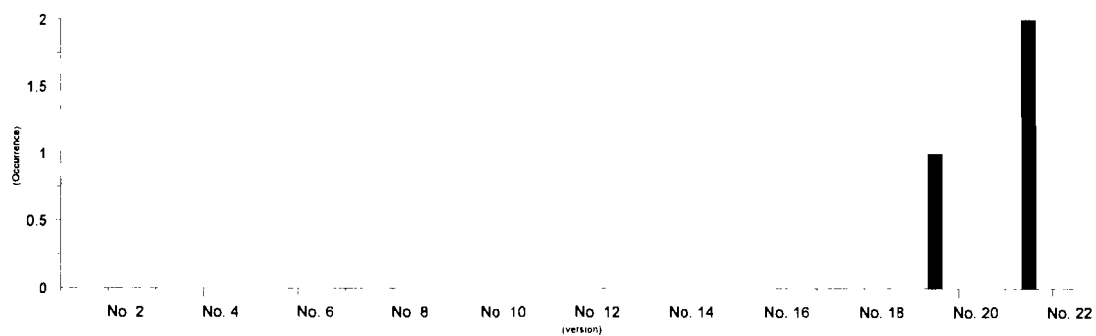
### Motive M.40B(a)



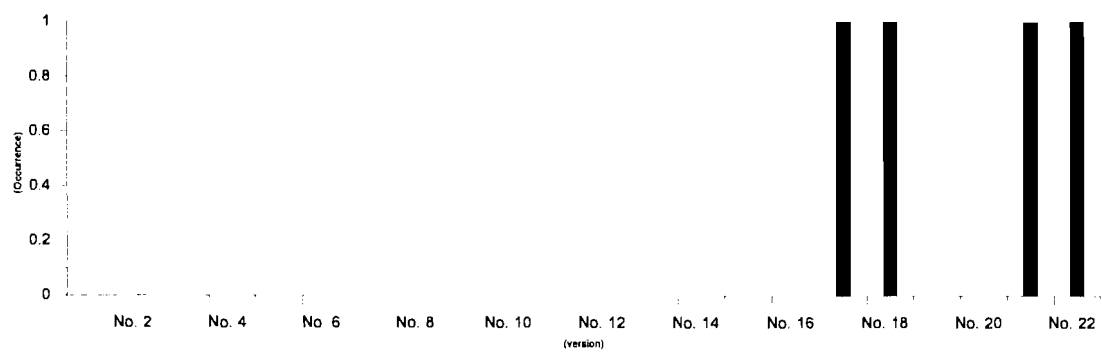
### Motive M.54



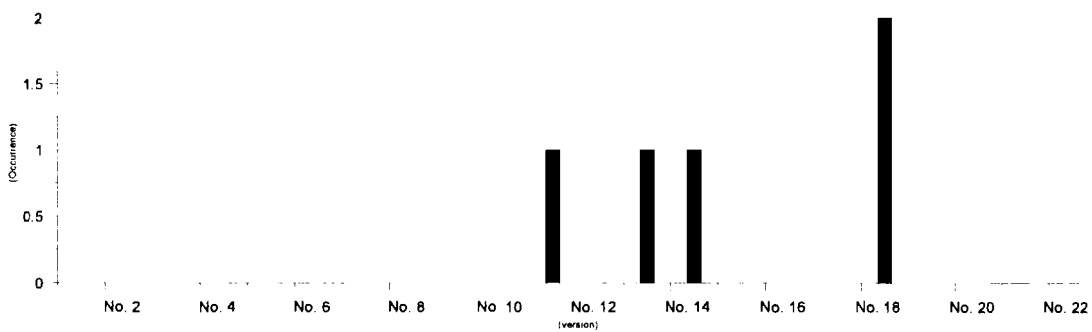
## Supplementary Motive S.M.3



## Supplementary Motive S.M.4



## Supplementary Motive S.M.5



## APPENDIX H

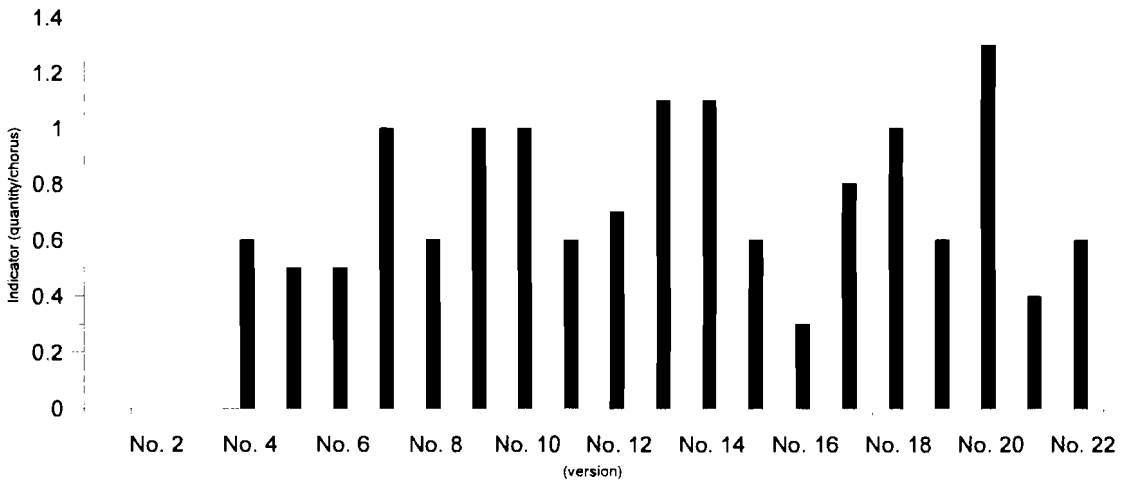
### THE INDIVIDUAL CHART OF THE NINETEEN SELECTED FIGURATIONS AND IMPROVISATORY ELEMENTS IN TWENTY-TWO PERFORMANCE VERSIONS OF *NOW'S THE TIME*

The indicator integers of the nineteen selected figurations and the improvisatory elements in this study are processed and presented individually in this appendix. The column charts graphically represent the rate of occurrence of 3-b9 melodic motion, tritone substitution, inverted mordent, enclosure, decorated enclosure, pedal note, passage based on linear chromaticism, anticipation, delayed resolution, cross-rhythm, repetitive pattern, rhythmic repetitive pattern, sequential pattern, real sequential pattern, chromatic real sequential pattern, motivic alliance, harmonic superimposition, harmonic generalization, and descending guideline. The concept of the indicator integer is established to enable the comparison of the rate of occurrence for each item between different versions (Example 1). Further discussions on the indicator integers of the selected figurations and the improvisatory elements are included in chapter six of this study.

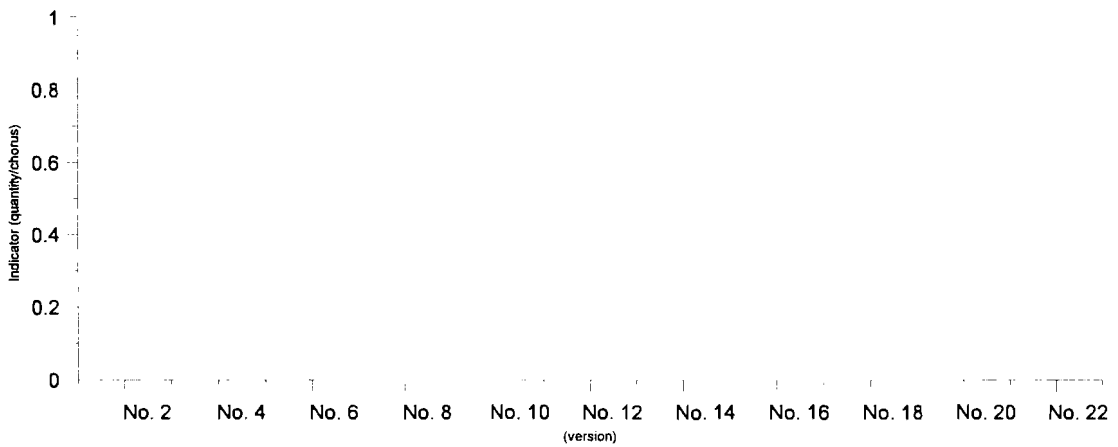
Example 1. The formula for processing the data into the indicator integer.

$$\frac{\text{Quantity of the occurrence of each figuration and the improvisatory element within the improvised section of a version}}{\text{Number of improvised choruses of a version}} = \text{Indicator Integer}$$

3- $\flat$ 9 melodic motion



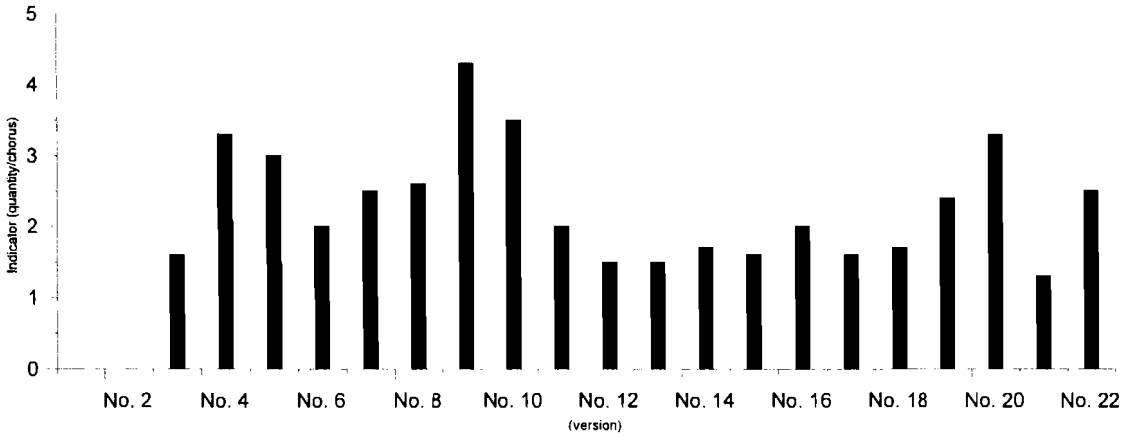
Tritone Substitution<sup>1</sup>



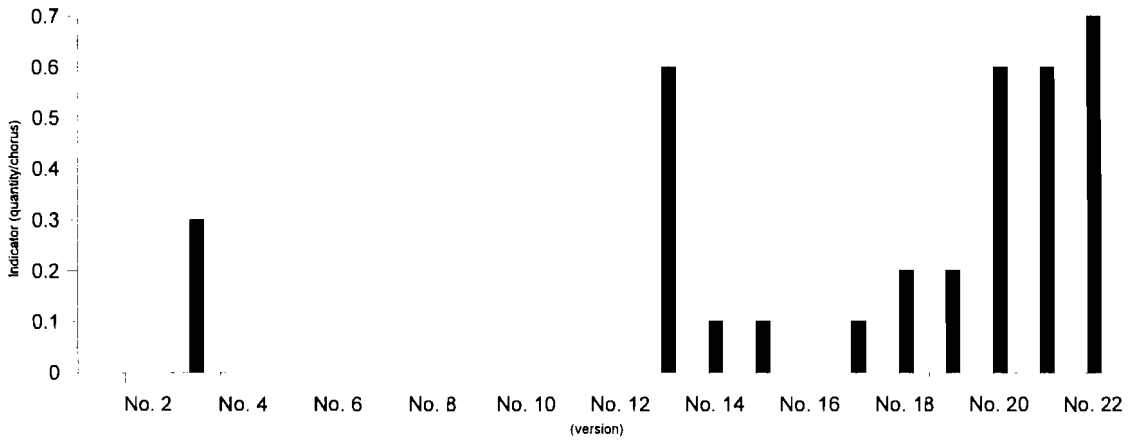

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<sup>1</sup>There is no employment of the tritone substitution technique in the formal location of the principal dominant chord in *Now's the Time*. However, other types of substitution, such as altered dominant chord and  $\flat$ VII7 chord, are used occasionally in this particular formal location.

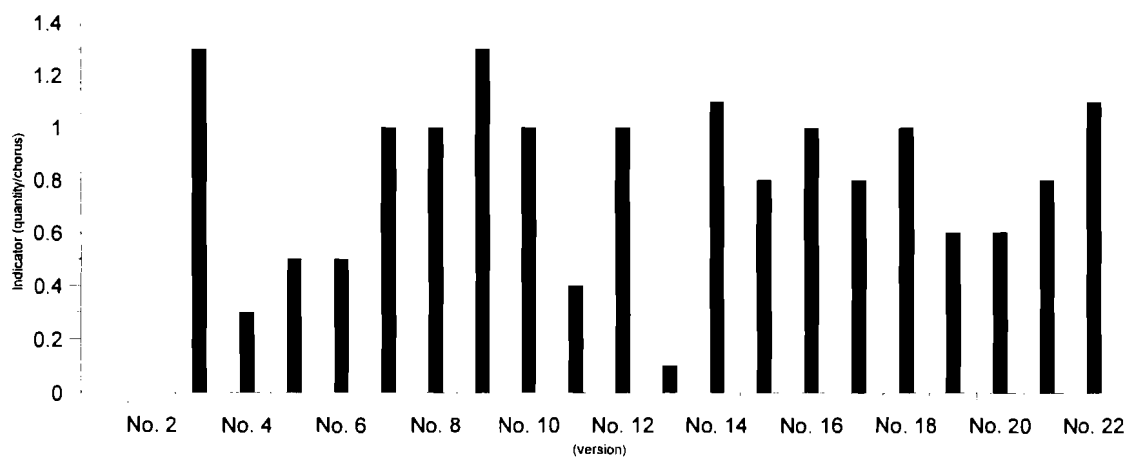
### Inverted Mordent



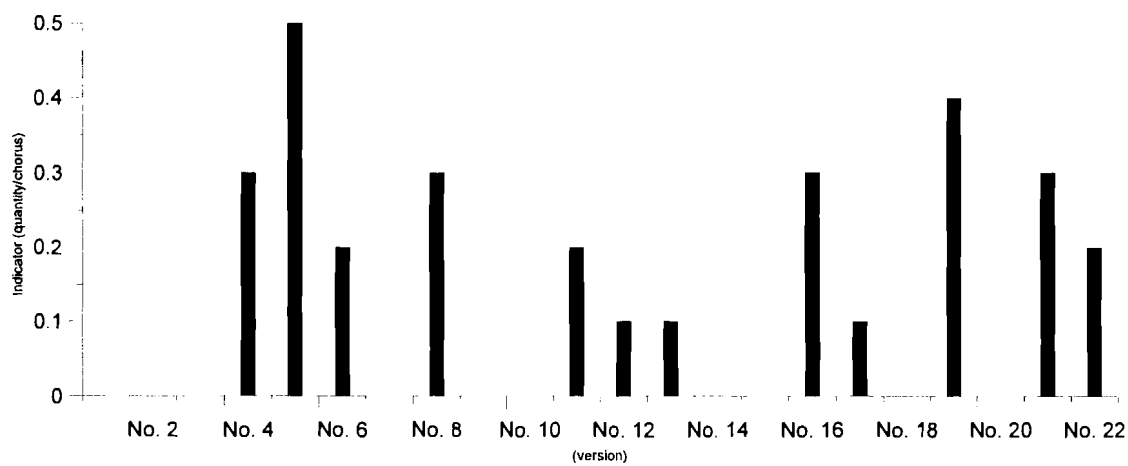
### Enclosure



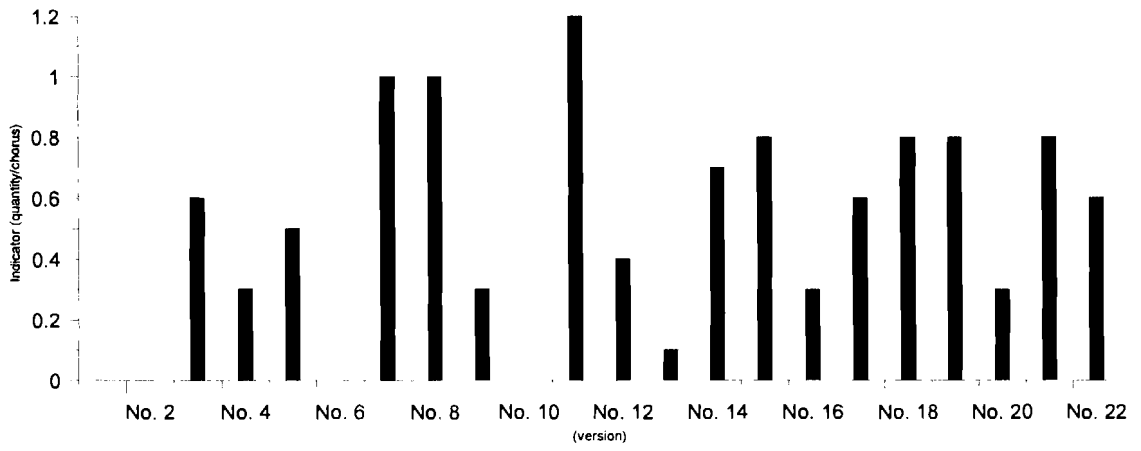
## Decorated Enclosure



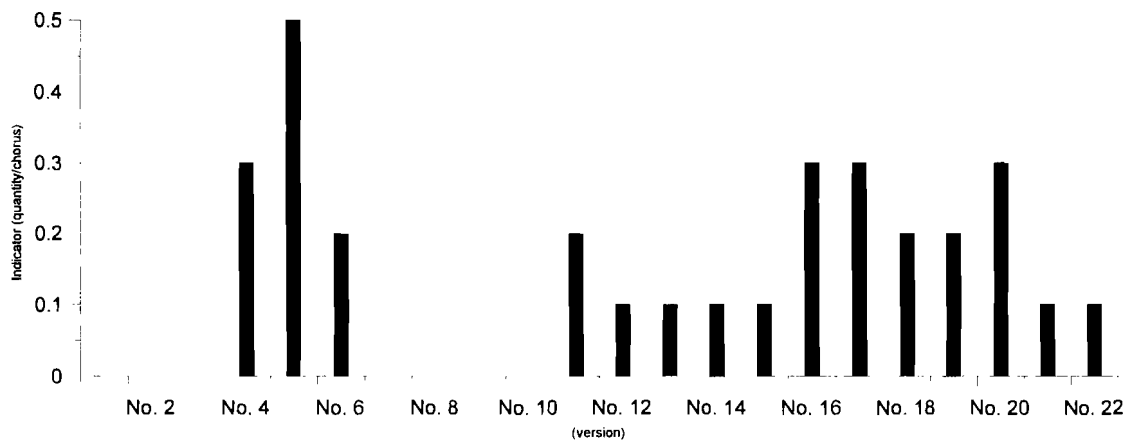
## Pedal Note



## Linear Chromaticism

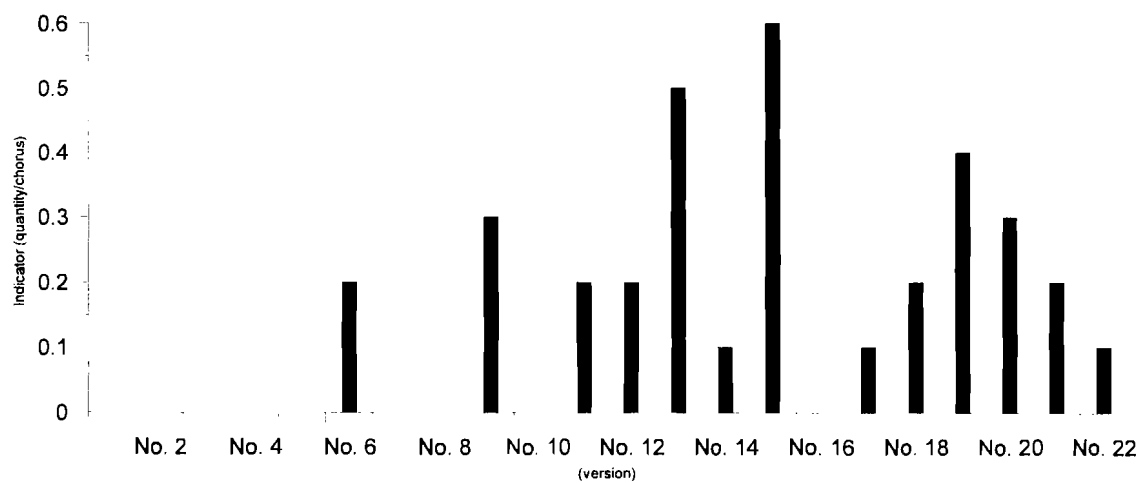


## Anticipation

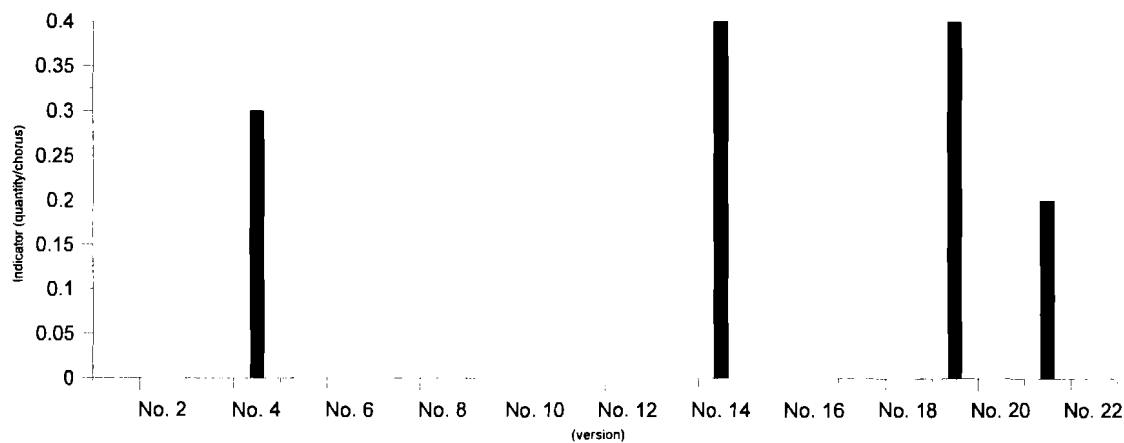




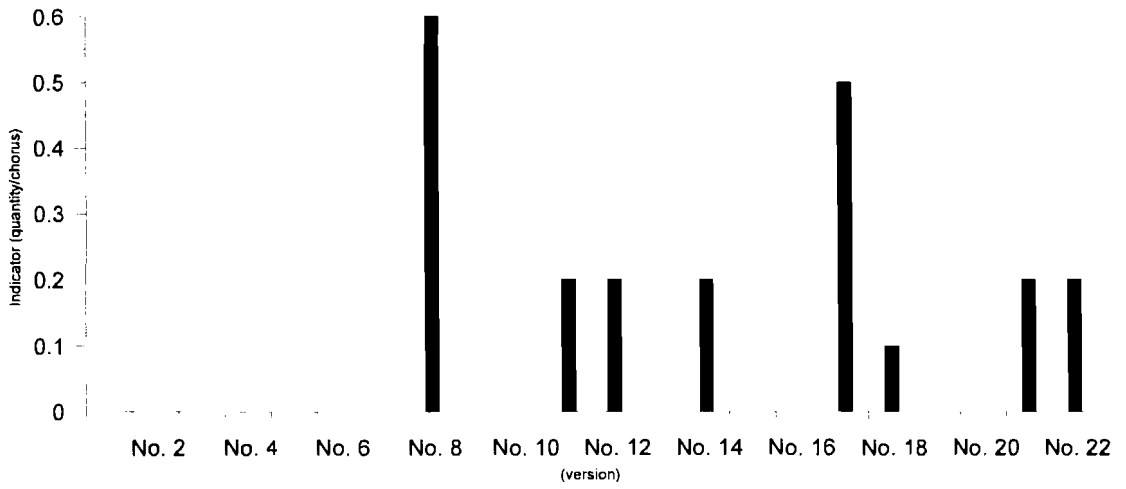
## Delayed Resolution



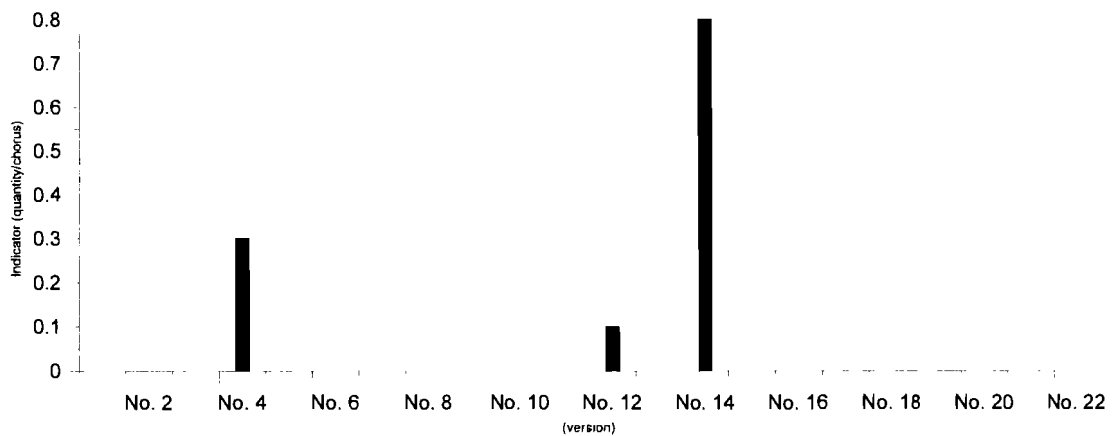
## Cross-rhythm



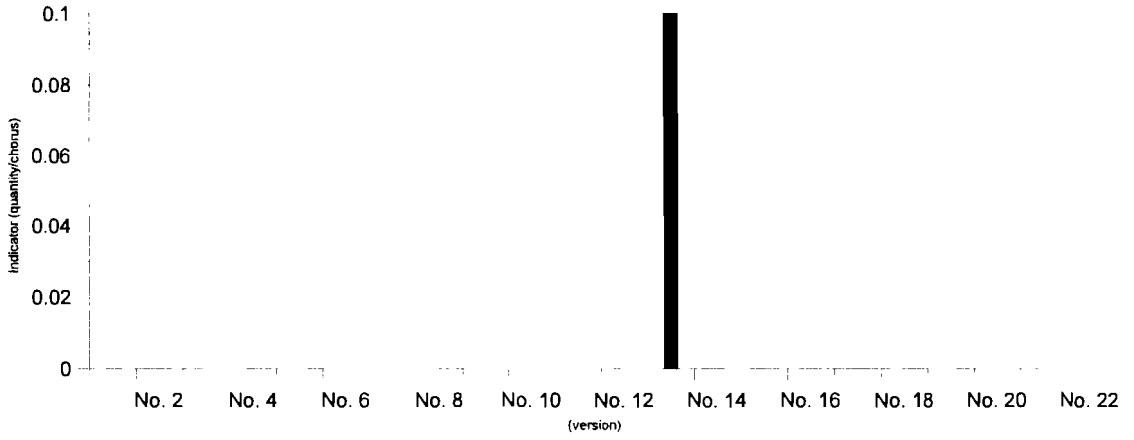
### Repetitive Pattern



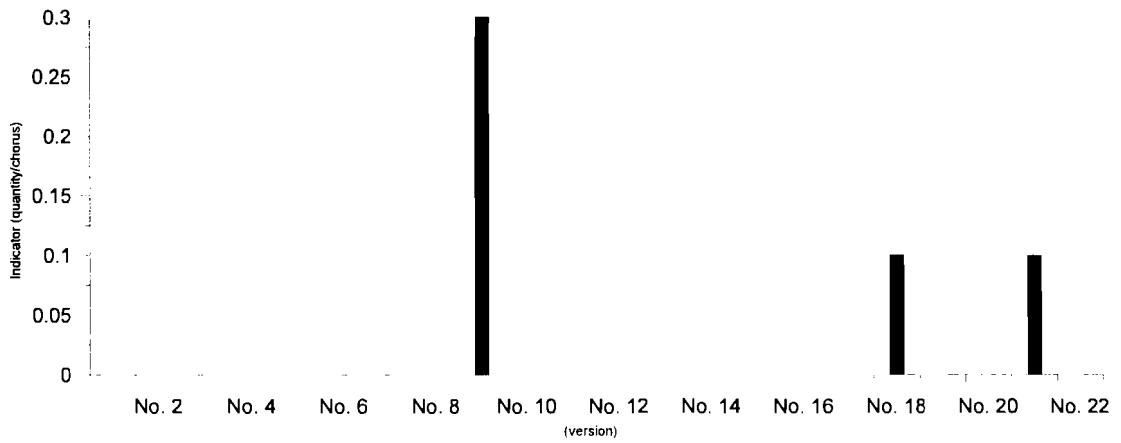
### Rhythmic Repetitive Pattern



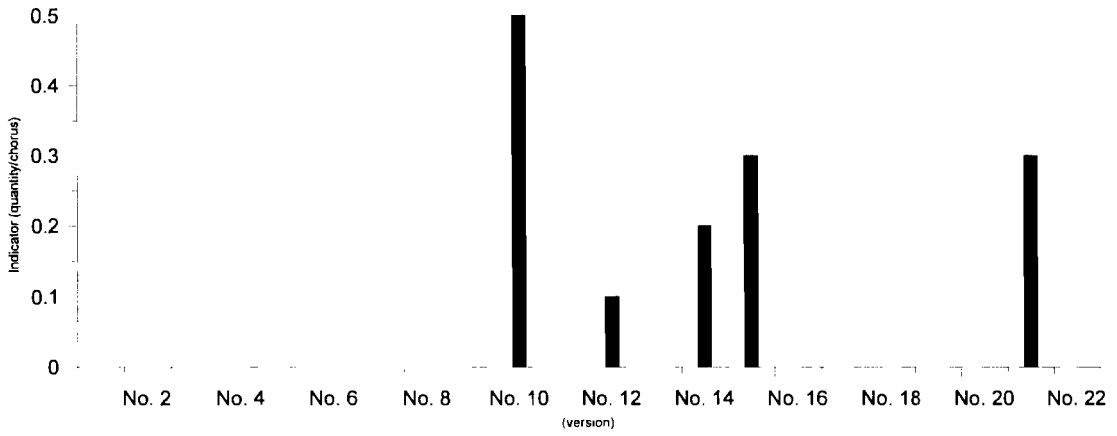
### Sequential Pattern



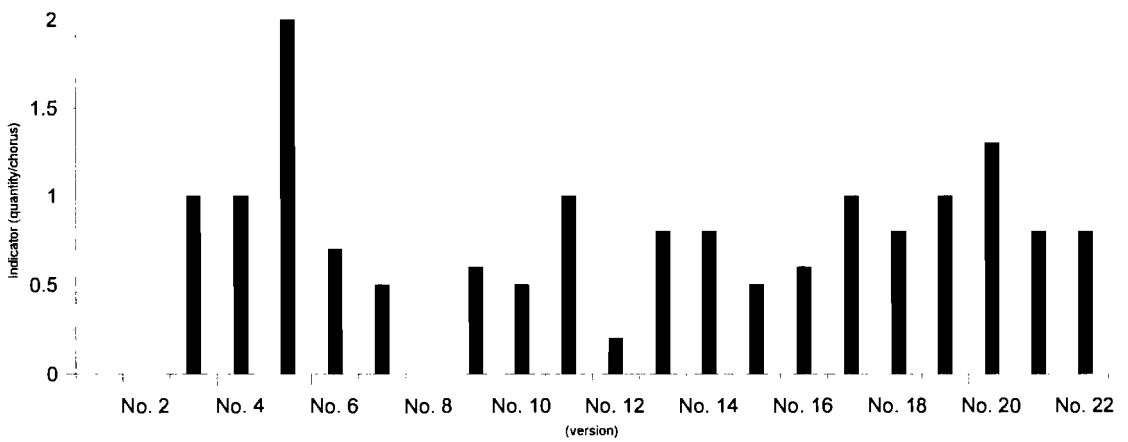
### Real Sequential Pattern



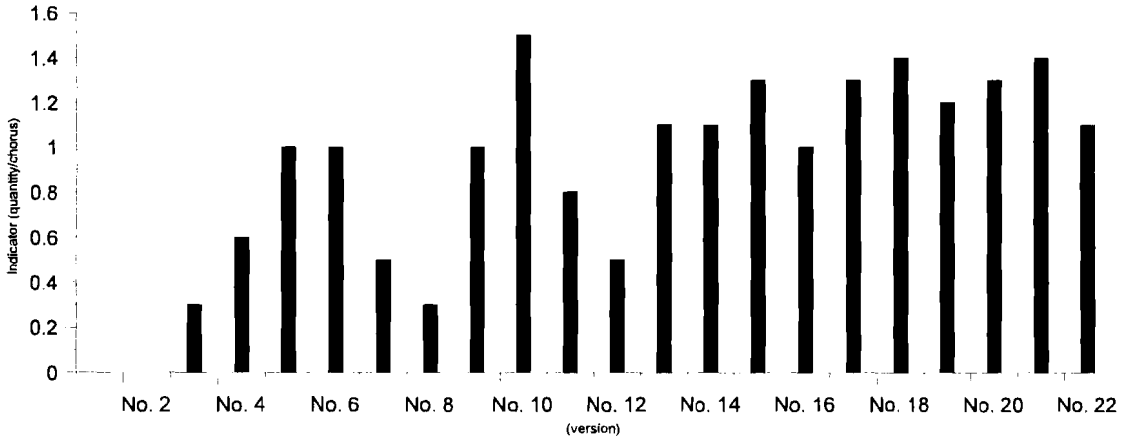
### Chromatic Real Sequential Pattern



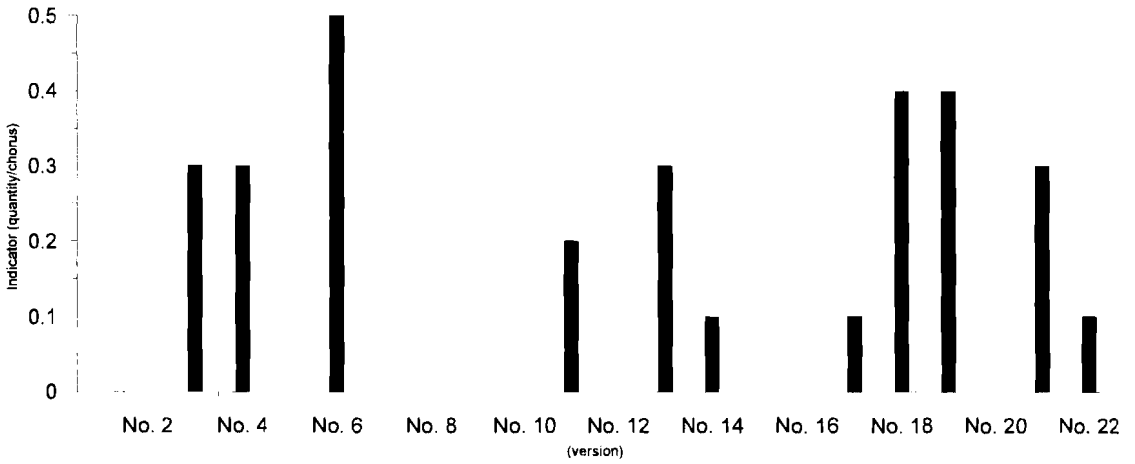
### Motivic Alliance



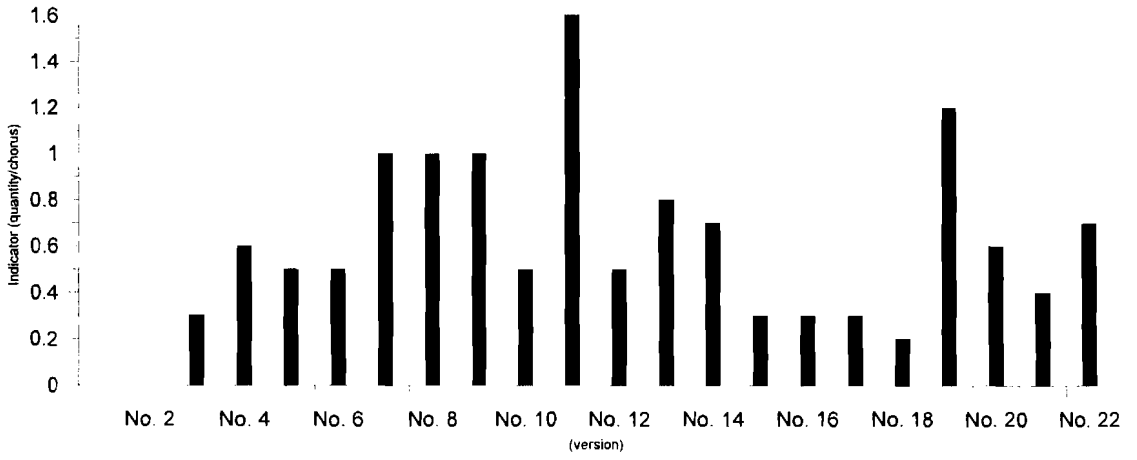
### Harmonic Superimposition



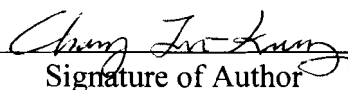
### Harmonic Generalization



### Descending Guideline



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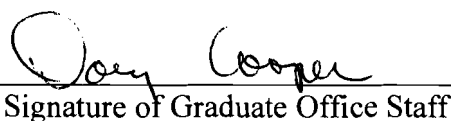
  
Signature of Author

December 7, 2005

Date

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

Title of Thesis

  
Signature of Graduate Office Staff

12-20-05

Date Received