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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A PERFORMANCE ANALYSIS  
OF SELECTED WORKS FOR TRUMPET  
BY CHET BAKER

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Musical Arts

by

Michael D. Moore

Norman, Oklahoma

1999

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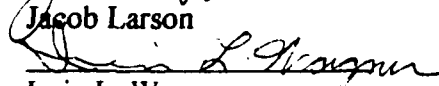
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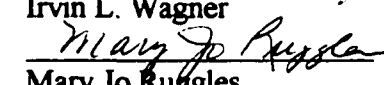
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FOR TRUMPET BY CHET BAKER**

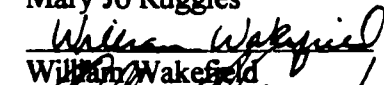
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## CHAPTER I

### Introduction

The transcription and analysis of jazz solos form an important part of the study of jazz. During the first forty years that jazz existed, from early New Orleans Dixieland to swing (1900-1942),<sup>1</sup> the typical beginning jazz player learned from more experienced players in loose master / apprentice relationships, such as the relationship of Louis Armstrong with New Orleans and later Chicago cornet great “King” Oliver. The decline of commercial popularity in jazz, however, restricted the master / apprentice relationship by limiting the performance outlets for acknowledged masters. This limitation may be reflected both in the perceived reduction of the number of professional players who demonstrate mastery of the music they perform in public and the extent to which these players can exert educational influence on an upcoming generation of jazz musicians.

A visit to a comprehensive record store indicates a difference in the number of big band and combo musicians from the swing era compared to the smaller number of different musicians from the bebop or hard bop eras. This difference indicates a decline in the number of potentially influential musicians recording music in styles that have evolved after the swing era.

Jazz education, as it exists in public and private educational institutions, has

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<sup>1</sup>Paul O. W. Tanner and Maurice Gerow, A Study of Jazz, 2nd ed. (Dubuque, Iowa: WMC Brown Co. Publishers, 1988), 41, 68.

taken the place of the apprentice system. With fewer opportunities for a master and apprentice to interact in a traditional way, a demand for a different learning process and a need for a different learning environment have developed. David Baker comments on these changes in his text on improvisation:

In past years, jam sessions served as a kind of practical school for budding musicians. Here they could learn tunes, experiment, exchange ideas and, in general, grow musically. However, this institution is fast approaching extinction, at least in its old fashioned and most rewarding form.<sup>2</sup>

Author / musician Gunther Schuller also remarks about the loss of master / apprentice interaction in “jam sessions,” describing how a musician from the past differed:

“He learned from his fellow players or from his leader. And, above all, he had time to learn by trial and error, to try out new ideas, even at the risk of failing . . . for the young player of today these opportunities are virtually nonexistent.”<sup>3</sup>

Despite the move from master / apprentice relationship to teacher / class member relationship, some of the basic methods of study may remain the same without regard to the study format. In a classroom, recordings of masters often substitute for the master. The advantage is that many master musicians can influence young players. The disadvantage is that the live interaction between master / apprentice is missing and replaced by the classroom teacher who illuminates or interprets music. Another disadvantage is that these recordings often are improvised solos that have taken place in

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<sup>2</sup>David Baker, Jazz Improvisation: A Comprehensive Method of Study for all Players, 2nd ed. (Bloomington, Indiana: Frangipani Press, 1983), v.

<sup>3</sup>Gunther Schuller, Foreword to Improvising Jazz by Jerry Coker (New York: Simon and Schuster, Inc., 1986), viii.

other places and at other times. The spontaneity is, therefore, lost, along with the traditional forum for this immediacy--the jam session.

Even though jazz musicians are increasingly unable to depend on jam sessions to gain input from other players, through recordings, they can at least study and analyze the style of professionals. This procedure is evident and well documented, even at the professional level of well known jazz recording artists. In liner notes, Benny Green writes of a skilled young Jon Faddis audibly demonstrating his study of the style and content of master trumpeter Dizzy Gillespie:

As for the similarities, they are marked, particularly in the codas, where Dizzy's whimsical tricks are echoed almost to the life. In "Blues for Birks," the short clipped notes surrounded by empty spaces which open the trumpet playing, then to be followed by a blistering high attack are authentic Dizzy, as are the exaggerated sforzandos which are squeezed out of the instrument, falling away in pitch slightly at the end of the note.<sup>4</sup>

Doug Ramsey notes, "During the height of the Dave Brubeck Quartet's popularity in the middle and late 1950s, Paul Desmond quoted frequently from Chet Baker's recorded solos."<sup>5</sup>

The study of jazz has tended to move from night clubs and restaurants to the classrooms and rehearsal facilities of academic institutions. Therefore, it would seem only appropriate if students in academic institutions were to study aspects of jazz style through the analysis of transcribed solos of noted jazz performers. Chet Baker was

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<sup>4</sup>Benny Green, "Oscar Peterson and Jon Faddis," record liner notes, Pablo Records, 0798, stereo 2310-743, 1975.

<sup>5</sup>Doug Ramsey, "Chet Baker: You Can't Go Home Again," record liner notes, A & M, SP726 Horizon, 25, 1997.



recognized early in his career as a noted jazz performer.

### Background

In The Jazz Musician, Mark Rowland and Tony Scherman comment that “By 1953, the year he began recording under his own name, Baker had already won the *Down Beat* poll as the best trumpet player in jazz. He was twenty-four years old.”<sup>6</sup> Chesney Henry “Chet” Baker (born December 23, 1929, in Yale, Oklahoma; died May 13, 1988, in Amsterdam, Holland) was one of the best known professional jazz musicians to come from Oklahoma. His subdued tone and lyrical trumpet playing made him a leading voice in the “cool”<sup>7</sup> or “west coast”<sup>8</sup> style of jazz.

Yale, Oklahoma, had a limited amount of musical culture to offer Chet Baker as he was growing up during the dust bowl days of the depression. His father was a country and western swing musician who performed primarily by ear. Thorbjørn Sjogren notes, “In 1940 Baker, Sr. got a job with the Lockheed Aircraft Companies in California and the family soon moved to Glendale, a suburb of Los Angeles.”<sup>9</sup> The first public performances of Chet Baker were vocal. His mother entered him in amateur

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<sup>6</sup>Mark Rowland and Tony Scherman. The Jazz Musician (New York: St. Martin's Press, 1994), 133.

<sup>7</sup>H. Wiley Hitchcock and Stanley Sadie. The New Grove Dictionary of American Music, Vol. 1, A-D (London: MacMillan Press Ltd., 1986), 113-114.

<sup>8</sup>“Jazz: Back from the Dark Side.” Time, 17 April 1964: 43.

<sup>9</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 8.

contests in and around Los Angeles. Baker recalls, "I was second once."<sup>10</sup>

Baker's first instrumental experience came at thirteen when his father, who admired trombonist Jack Teagarden, secured a trombone for the young boy. Baker's small size made it difficult for him to utilize all seven positions of the instrument, therefore, the trombone was exchanged for a trumpet. When Chet began music lessons at Glendale Junior High School, the family noticed his inclination to play by ear. At this time, Baker experienced the first of many major problems he would have with his embouchure. As Sjogren reports, "He had one of his front teeth broken and pulled out after being hit by a stone."<sup>11</sup> Despite this injury, the extensive listening Baker did as a child served as textbook preparation for his ultimate decision to perform jazz and to play largely by ear.

In order to play by ear, a musician must perceive audible sounds and translate these sounds into directions or responses that allow him to realize and perform what he has heard upon his instrument. Jerry Coker writes, "The improviser is working with imagined sounds which, when translated, are played on his instrument."<sup>12</sup> In music theory, ear training, and sight singing classes, the student uses the same process as the improviser with one change. The student notates on paper what the improviser would play on his instrument.

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<sup>10</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 8.

<sup>11</sup>*Ibid*, 7.

<sup>12</sup>Jerry Coker, Improvising Jazz (New York: Simon and Schuster, Inc., 1986), 34.

Chet Baker's years of listening and singing popular songs constitute musical input and experience. Baker already had the skill of singing by ear when he began to play the trumpet. All that was left for him to master was the mechanics of the instrument. This would need to be done in a way that would allow him to transfer the process of playing by ear from vocal perspective to instrumental (specifically, trumpet).

Baker played in his high school's "marching band and in a dance band during evenings, but at 16 he quit school for good and after adding one year to his age, he went into the U.S. Army."<sup>13</sup> The Army sent Baker, as a clerk, to Berlin where he was able to listen to modern jazz for the first time. Baker would later comment, "They had V-Discs coming over the Armed Forces Network--Stan Kenton and Dizzy Gillespie--so I guess those were my earliest influences, especially Dizzy. Before that I heard more of Harry James than anyone else--tunes like 'You Made Me Love You.'"<sup>14</sup>

Baker played in the 298th Army Band. He was discharged in 1948 and for a short period of time studied music theory at El Camino College. While in school, Baker was able to hear many professional jazz musicians in and around Los Angeles, including Red Rodney, Fats Navarro, and Miles Davis. He took advantage of playing jam sessions at area jazz clubs, including the Blackhawk, Bop City, and the Lighthouse.

Baker chose to re-enlist in 1950 and joined the Presidio Army Band in San Francisco. He said of this experience, "I played in the band all day, went to sleep in the

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<sup>13</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 7.

<sup>14</sup>Ibid, 7.

evening, got up about 1 a.m., I'd go and play until 6, then I'd race back for the reveille, play in the band and go back to sleep."<sup>15</sup> This routine was broken when Baker was transferred to Fort Watchuca in the Arizona desert. Numerous sources and family members attest that, after the transfer, Baker deserted the Army and returned to Los Angeles. Baker underwent psychiatric testing and was declared unfit for military service. His second period of enlistment lasted less than a year and a half.<sup>16</sup>

When his second enlistment ended, Baker began playing at jam sessions around Los Angeles again. A session at the "Trade Winds Club on March 24, 1952,"<sup>17</sup> was recorded and resulted in the release of Chet Baker's first jazz recording. Later that same year Baker was selected in an open audition from among the finest jazz players in Los Angeles to perform with Charlie Parker, the premiere alto saxophone player in jazz. Baker's account of the audition follows:

"... there was a telegram from, I think, Dick Bock that said that Bird was holding an audition for a trumpet player at the Tiffany Club at 3 o'clock, so I ran up there. When I got up to the club, every trumpet player in L.A. was there. I got up and played two tunes and he (Charlie Parker) stopped the audition and hired me on the spot. I was 22 at the time."<sup>18</sup>

In the same year, Baker was jamming with other musicians in Los Angeles, including Chico Hamilton, drum set; Carson Smith, acoustic bass; Gerry Mulligan, baritone

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<sup>15</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 7.

<sup>16</sup>Ibid.

<sup>17</sup>Ibid.

<sup>18</sup>Ibid, 8.

saxophone; and Jimmy Rowles, piano.

Gerry Mulligan, a musician who was often involved with experimentation, featured Chet Baker in a quartet that performed less intense music than the bebop of Charlie Parker. This quartet had no chordal instrument and was somewhat unusual as a result of its instrumentation. Gerry Mulligan had recently contributed to an early Miles Davis album which was released later as “The Birth of the Cool.”<sup>19</sup> Mulligan wrote “Rocker,” “Venus de Milo,” and “Jeru.” He also arranged George Wallington’s “Godchild” and “Darn That Dream” by James Van Heusen. The style of music portrayed on this album came about, in part, because Miles Davis wanted to play in a slower, less frantic manner than while performing with Charlie Parker. Miles Davis states, “I was looking for a vehicle where I could solo more in the style that I was hearing.”<sup>20</sup> Davis continues, “My music was a little slower and not so intense as Bird’s.”<sup>21</sup> Mulligan shared the desire Miles Davis felt, to slow down a bit, and his contributions indicated he was able to articulate, in musical terms, his shared desire.

The instrumentation of the Davis group was also somewhat different than that of the majority of jazz ensembles. Mulligan wrote compositions and arrangements for a jazz ensemble that featured French horn and tuba. Mulligan’s interest in unusual instrumentation persisted in the quartet he led in 1952 which featured Chet Baker.

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<sup>19</sup>Miles Davis, “The Complete Birth of the Cool,” L.P. Records, Capitol / EMI Record, “The Birth of the Cool,” M-11-26, 1949-1950.

<sup>20</sup>Miles Davis and Quincy Troupe. Miles: The Autobiography (New York: Simon and Schuster Inc., 1990), 116.

<sup>21</sup>Ibid.

Sjogren writes,

When Gerry Mulligan put together his quartet in the summer of 1952, he also chose Baker as his front line partner, possibly because he had already played with him at jam sessions around L.A. Whatever the reason for not including a piano in the group (There are conflicting reports about this matter), the quartet, which started playing at the Haig on Monday nights (Red Norvo's trio was the six-nights-a-week attraction), took over the stage after Norvo, and their tenure lasted until June, 1953, when Mulligan had to do a 90-days sentence.<sup>22</sup>

The press referred to this ensemble as the pianoless quartet and it achieved significant popularity.

It was during this time that Baker began winning jazz polls, defeating more established and mature individuals, including Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Fats Navarro, and Miles Davis. By March of 1954, Baker was voted the best trumpet player in jazz by both *Down Beat* and *Metronome Magazine*.<sup>23</sup>

In 1955, Baker toured Europe for the first time, leading his own group. During this tour, Baker's pianist Dick Twardzik "died of an overdose in his hotel room in Paris."<sup>24</sup> Returning to the U.S., Baker formed a new ensemble. He began having drug-related problems in 1956. Baker said, "I got busted in New York and spent four months on Riker's Island [actually Baker was released two months early because of good behavior], and I decided to leave the United States for a while."<sup>25</sup> In 1959, Chet Baker

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<sup>22</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 8.

<sup>23</sup>Ibid.

<sup>24</sup>Ibid.

<sup>25</sup>Ibid.

traveled to Italy. He worked as a soloist throughout Europe for the next four and a half years. He continued to have problems with drugs which resulted in time spent in an Italian prison.<sup>26</sup>

Baker's wife Carol maintains that record companies cheated and took advantage of Chet Baker at nearly every turn, but these experiences failed to make the artist bitter or more cautious. Thorbjørn Sjogren created a recording opportunity for Chet Baker with the pay arrangements hinging upon the phrase, "Only thing is, you'll have to trust me."<sup>27</sup> Baker replied, "I don't see why I shouldn't . . . any special songs you'd like me to play?"<sup>28</sup>

Baker married Carol Jackson in Italy. They returned to the United States with their son, Dean, on March 4, 1964.<sup>29</sup> This coincided with the Beatles' first tour of America and the virtual monopoly that rock 'n' roll and later country and western musicians were to maintain on popular music nationwide and to a significant extent worldwide. World Pacific Records, now owned by Liberty Records, sought to cast Chet Baker in the manner of the then-popular trumpet artist Herb Alpert by pairing Baker with the label's Mariachi Brass. Records were released that were made of commercial songs without jazz arrangements or jazz improvisation. Matters were made worse when

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<sup>26</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 9.

<sup>27</sup>Ibid.

<sup>28</sup>Ibid.

<sup>29</sup>Ibid.

“in August 1966 he was knocked down and badly hurt.”<sup>30</sup> This injury resulted in the loss of his teeth and the widespread rumor that the incident was a drug deal gone wrong. Baker denied this in the film *Let's Get Lost* by Bruce Weber and during a public performance in Tulsa, Oklahoma, at the Boston Avenue Market nightclub, December 12, 1982.

The injury forced Baker to relearn to play the trumpet. His false teeth were not an accurate match of his natural teeth; thus a new embouchure had to be created and mastered. Beyond the mechanics of tone production and embouchure, Baker's playing was not altered drastically, perhaps because he had never formerly indulged in extreme range and volume. This process was long, frustrating, and damaging to Baker's beleaguered career. Later things got even worse for the family. Sjogren's account of this period follows:

From 1970 Baker gave up playing altogether and lived on welfare with his wife and children. (In addition to Dean, they now also had son Paul and daughter Melissa), but in 1973 he took up the trumpet again, and one incident in particular triggered his comeback: During a visit to Denver to see his old friend Phil Urso, he stopped by at a club, where Dizzy Gillespie was playing. When Gillespie heard that Baker was playing regularly again and was interested in getting gigs, he called up the Canterino Brothers, who were running New York's legendary “Half Note.” Baker then played three weeks at the Half Note in July, and this was the beginning of his comeback.<sup>31</sup>

Baker continued to perform in the United States and Europe and made a large number of recordings during the time between his final comeback and his death.

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<sup>30</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 9.

<sup>31</sup>Ibid.



Sjogren summarizes Baker's productivity, noting "... a complete Chet Baker collection will hold approximately 200 albums, some available on LP, some on CD, but half of this number made during his last fifteen years."<sup>32</sup>

Baker visited his family as often as his touring schedule would permit. Given the nature of Chet Baker's personal life and his difficulties with drugs, his hometown in Yale provided a relatively safe haven. While visiting Yale, Oklahoma, Baker would sometimes play low profile jobs at clubs around Tulsa and Oklahoma City, when engagements could be booked.

The author was privileged to be involved in one of two live performances that Chet Baker gave in Tulsa in December, 1982. I received a phone call from The Music Store, a musical instrument retail outlet, and was told that Chet Baker wanted to play fourth trumpet on the big band I was leading. Chet Baker was planning to stay in Yale, for a couple of months and wanted to play now and then while he rested with his family. He did not want to be out of shape for his impending engagements in New York. I could not envision a way to perform using Chet Baker as a fourth trumpet player. It seemed more appropriate that he might play a concert as a featured artist with our rehearsal band's rhythm section and perform alternate sets using the big band as a warm up act.

I phoned Chet Baker and he listened to my plans patiently. He continued to listen as I explained that I had no budget with which to pay him. He indicated he would

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<sup>32</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 9.

play if his expenses from Yale, Oklahoma, were reimbursed. This was the procedure for all regular members of the rehearsal band at that time.

On the evening of the performance, Baker arrived early and sat in a window booth with his wife Carol and his mother Vera. We discussed his health, the players he would work with, and whether or not he had brought any music. Baker passed out his music to the trio that would perform with him just before they were to begin. This music consisted of lead sheets and sketches rather than fully arranged material. In most cases, only the melody and chord symbols were supplied. Sometimes Baker would explain verbally about a special introduction or coda on a tune. The musicians he worked with included Wade Robertson-free lance percussionist and middle school band director; Teddy Moses-composer, bandleader, former Berklee School of Music faculty member, saxophonist during the big band sets and pianist during Chet Baker's sets; and finally, Dean DeMerrit-string bass, formerly with the touring group Asleep at the Wheel and the Tulsa Philharmonic.

With almost no warm up Baker played seated and filled the room with a dark, polished sound. He rarely played long groups of notes and never indulged in any virtuosic displays of technique. While he would descend from time to time into the lowest range of the trumpet, he rarely ventured above the staff. He played the entire performance using, roughly, two octaves from the B flat trumpet's written G below the treble clef staff up to the G just above the treble clef staff. As a listener, I never felt the need for wider range in his playing. I never noticed faulty attacks or any technical failure resulting from his teeth or perhaps from his frail condition. His lines were

primarily scalewise and very consonant. Baker described his style for interviewer Jerome Reece: "It's much more musical and certainly more--in my way of thinking anyway--difficult to play in a style where you play less notes and leave more open spaces and choose the notes you play very carefully."<sup>33</sup>

Despite the care with which Chet Baker chose his notes, the concert proceeded with flaws. A substantial part of Baker's audience was thrilled, but there was also some dissatisfaction that could not have escaped the artist's notice. Patrons of the night club who expected to be able to dance to hits from the 1940s were disappointed and left.

A few members of the big band complained that since they were in a rehearsal band they came to play, not to listen to someone else play. One member of the saxophone section actually practiced, loudly, in the doorway of the men's bathroom, not forty feet away from the stage, while Chet Baker was performing. Finally, the bartender loudly denounced me for having brought "a burned out junkie" into his club. Baker never complained about any of the circumstances, including the money.

Baker later acknowledged that his association with drug abuse had hurt not only his own reputation but his family as well:

"Once in 1974 in upstate in New York, with my wife and children (he tried to settle down). But when the people in the neighborhood found out who I was--through something about me on the local TV station--they started bothering my children, breaking my windows. Calling me 'drug addict' in the street. The civilized world we live in is a lot of crap. I tried a little later in Long Island and that didn't work either. People think I'm some kind of scum, so I just gave up

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<sup>33</sup>Mark Rowland and Tony Scherman, The Jazz Musician (New York: St. Martins Press, 1994), 141.

the whole idea.”<sup>34</sup>

The weekend following the 1982 concert, Chet Baker and Tulsa Community Rehearsal Jazz Band second alto saxophonist Frank Adams, his father Ted Adams, and brother Ron Adams, alternating on bass, along with guitarist Frank Brown and drummer Wade Robertson, moved one block north, to perform at the restaurant / club The Nine of Cups. This performance was taped without Chet Baker’s knowledge and sent to Fantasy Records. The tapes were cleaned and remixed for eventual release as “Out of Nowhere,” Milestone MCD 9191-2, (J) VICJ-108.<sup>35</sup>

Chet Baker continued to perform in a wide variety of venues both in the United States and Europe. His pick up groups often used some of the finest players in jazz on some occasions. At other times he used whoever was immediately available. Baker claimed to have no particular practice schedule, seemingly attempting to practice while performing: “I don’t practice at all, so even if there’s one night in the week I don’t play, the next night I notice it in my playing at first. I have to play every night.”<sup>36</sup>

One of Chet Baker’s most meticulously prepared concerts took place just prior to his death. Following in the footsteps of jazz notables Charlie Parker and Clifford Brown, he played with a chamber orchestra. Some of the best known jazz standards

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<sup>34</sup>Mark Rowland and Tony Scherman, The Jazz Musician (New York: St. Martins Press, 1994), 134.

<sup>35</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker, A Discography (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 164.

<sup>36</sup>Mark Rowland and Tony Scherman, The Jazz Musician (New York: St. Martins Press, 1994), 142.

were arranged for his performance, including the song most closely associated with him, "My Funny Valentine."

The arranger for "My Funny Valentine" was Bernard Ebbinghouse, now court composer in residence to the Sultanate of Oman. Ebbinghouse, a musician with professional big band trumpet experience, explains his affinity toward Chet Baker's music:

I was somewhat under the influence of Louis and Harry James at the time, and a little later Dizzy, and took all the jazz solos as well. It took me some time to discover that technique isn't everything, and that musicality counted for much more. As I got older and (hopefully) matured I discovered Bix (Beiderbecke) and later Chet. I discovered an affinity with musicians who played 2 notes where others played 176. "Less is more!"

It is one of my life's disappointments that I was not able to be there for what turned out to be Chet's last (major) concert. I had been asked by the concert's producers to write all the orchestral scores and to come and conduct my own arrangements. I had written them and was looking forward to my Hanover trip when my mother in law was taken very seriously ill . . . . As you can imagine this concert with Chet was something very special.

So regretfully, I never did get to even meet with him, or to hear the concerts until Enja decided to release them on CDS.

As I have intimated above Chet's playing "spoke to me." His music moved me like few others.<sup>37</sup>

Executive producer, Matthias Winckelmann, explains the circumstances of Chet Baker's last authorized concert recording performance came about:

"It was really the idea of Kurt Giese, an ex drummer who had sat in with Chet 15 years ago and admired him very much. Since then he's become a radio producer for NDR which is full-blown Symphony Orchestra and it was Kurt's idea that Chet should at least once in his life be featured in a perfect musical setting, in very comfortable surroundings, picking the material himself. Chet was very involved early on discussing the arrangers and thinking of this concert

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<sup>37</sup>Bernard Ebbinghouse, letter to Mike Moore, January 31, 1996.

as a tribute to himself. I think one can hear his good spirits in his playing on this recording.”<sup>38</sup>

As with many aspects of Chet Baker’s life, even this tribute could not proceed without mishap. As Chet approached the rehearsal he was turned away by security and was forced to call the studio to gain admittance. By the time the proper authorities had been reached, he could only return and practice with a tape of the rehearsal.<sup>39</sup> The concert was taped and deemed a tremendous success. Chet Baker continued to try to play every night. Two weeks later, he was found dead in front of his hotel. The life of a great musical artist was brought to a sudden, tragic end on May 13, 1988, in Amsterdam, Holland.

### Purpose of the Study

The purpose of this study is to analyze selected improvisational performances recorded by Chet Baker. An effort has been made to determine the stylistic differences of the pieces studied.

### Limitations

This study will be confined to an examination of five recorded performances from Baker’s early, middle, and late periods, of the popular American standard song

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<sup>38</sup>Matthias Winckelmann, “Chet Baker, The Last Great Convert, My Favorite Songs Vol. I and II,” Compact disc. Liner notes, Enja Re 79650, 1988.

<sup>39</sup>Kurt Giese, “Chet Baker, The Last Great Concert, My Favorite Songs Vol. I and II,” Compact disc. Liner notes, Enja Re 79650, 1988.

“My Funny Valentine” by Rogers and Hart.

### Need for the Study

Transcribed solos are valuable tools for study in jazz because they offer an opportunity to take the art object (solo) out of the area of aural perception and place it on paper where it can be seen and studied at the student’s pace. Because of the detailed attention demanded by the aural transcription, the process itself is valuable. The creation of a body of transcriptions of various recorded performances of “My Funny Valentine” by Chet Baker, over the course of his career, will allow for more control in the analytical process. I will create a logical basis of comparison with regard to developmental changes that may or may not have taken place during the improviser’s career. Nicholas Cook offers his insight into the importance of the analytical process:

When you analyze a piece of music you are, in effect, recreating it for yourself; you end up with the same sense of possession that a composer feels for a piece he has written . . . . You have a vivid sense of communication directly with the masters of the past . . . . And you develop an intuitive knowledge of what works in music and what doesn’t, what’s right and what isn’t, that far exceeds your capacity to formulate things in words or to explain them intellectually.<sup>40</sup>

Flora also cites Nicholas Cook and goes on to add his own opinions about the validity of the analysis of jazz solos:

If analysis will indeed allow the student to “have a vivid sense of communication directly with the masters of the past,” and can offer the student the opportunity to “develop an intuitive knowledge of what works in music and what doesn’t,” then it should, by all means, be a cornerstone of jazz

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<sup>40</sup>Nicholas Cook, A Guide to Musical Analysis (New York: George Braziller, 1987), 12.

improvisation pedagogy!<sup>41</sup>

The creative individualism that would ideally prevent one jazz artist from sounding like another also creates a practical need for an ongoing supply of new transcriptions because as jazz masters emerge, are discovered, or are rediscovered, the prospect for analysis continues to be present. An analysis of these transcriptions can note the accomplishments of jazz artists, help specify the specifics of a given performer's style, and add to the growing body of jazz scholarship. The decline of non-academic learning opportunities in jazz underscores the need for many types of academic jazz activities, including the analysis of transcribed solos.

#### Review of Related Literature

The literature related to this document is drawn from a variety of sources. The following headings have been used to group this literature: discographies, sound recordings, transcriptions, and analysis.

#### Discographies

George O. Carny, from Stillwater, Oklahoma, and a faculty member of the Oklahoma State University Department of Geography, has published *Oklahoma Jazz Artists: A Biographical Dictionary*.<sup>42</sup> This work contains a discography which, though

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<sup>41</sup>Sim A. Flora, "An Analytical Anthology of Improvised Solos Designed to Supplement the Formal Teaching of Jazz Improvisation and Jazz Theory at the University Level." (Ph.D. dissertation, University of Oklahoma, 1990) 12.

<sup>42</sup>George O. Carny, Oklahoma Jazz Artists: A Biographical Dictionary (Stillwater, Oklahoma: private publishing, 1922), 28-31.



more complete than some trade magazine discographies, leaves much of Baker's work unmentioned. There is also no mention of information that would aid the researcher in securing compact disc or cassette recordings of record sessions no longer released in vinyl format. In addition, no information as to the program content or personnel of each recorded work is given. Finally, there is no mention of when or where the recording session took place. Despite this, it is still gratifying and significant that a scholar so close to Chet Baker's birthplace is committed to this documentation.

Thorbjørn Sjogren has authored discographies on Duke Jordan, Dexter Gordon, and Chet Baker.<sup>43</sup> The release of a revised Chet Baker discography makes available a comprehensive work of great detail, scope, and quality. Because of the large number of records released under Chet Baker's name, and because of the existence of a substantial number of recordings made and released without proven consent of the artist and / or his estate, the Sjogren discography chronicles the artist, recording session by recording session. This is complete enough to include many private recordings made live in nightclubs worldwide. An effort is made to include all titles that contain material from a given recording session, as well as title differences involving format (CD or cassette) changes. This is of great help since a single Baker recording may turn up on more than ten different albums, compact discs, cassettes, compilations, or label anthologies. This goes beyond the scope of information privately held by his estate. Therefore, it is used

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<sup>43</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker (Copenhagen NV, Denmark: Jazz Media Aps, 1993), dustjacket notes.

by his estate in an attempt to keep track of “bootleg recordings” and royalties due the family under current record company contract arrangements.

In addition to discography information, this volume deals with biographical information, film work done by Baker, bibliographical information, the indexing of musicians involved with the subject, the indexing of song titles performed or recorded by the subject, the indexing of LP / CD titles released by the subject, photographs of the subject (many previously unpublished), and photo credits.

### Sound Recordings

An examination of a large portion of the extant Chet Baker estate, Oklahoma Jazz Hall of Fame archives, and the personal record collections of more than a dozen active jazz educators and performing artists revealed a large body of recorded examples of “My Funny Valentine.” Including some missing tapes from private collections, more than twenty-seven recorded versions of “My Funny Valentine” were made by Chet Baker between 1952 and 1988. From a smaller subgroup of commercially available recordings, three instrumental performances and two vocal performances were selected as indicative of Baker’s musical style at the early, middle, and late stages of his career. In an attempt to introduce a “constant” into the myriad of variables that make up the performances in a jazz musician’s career, the author will examine only recordings of “My Funny Valentine”.

Gerry Mulligan featured Chet Baker on a “pianoless quartet” recording in September of 1952. This was initially released as a Pacific Jazz PJ75 vinyl recording,

and it has been re-released at least four times under a variety of labels, including Fantasy, Mosaic, and Prestige. The particular issue being used for this document is Gerry Mulligan Quartet Featuring Chet Baker, Fantasy OJCCD-711-2 (compact disc), and Prestige PR 24016 (vinyl recording).

On February 15, 1954, Chet Baker recorded Chet Baker Sings, Pacific Jazz LP11. It was re-released at least twice as well as being retitled and re-released as Chet Baker Plays and Sings the Great Ballads by a subsidiary of Capitol-EMI Music, Inc., CEMA Special Markets, Jazztime, A Blue Note Jazz Classic, S21-57586. The recording contains a vocal performance of “My Funny Valentine” by Chet Baker on compact disc.

On November 24, 1974, Creed Taylor and CTI Records (producer Don Friedman) organized a reunion of Chet Baker and Gerry Mulligan. The performance took place in New York City at Carnegie Hall. An album was recorded and named Gerry Mulligan. Chet Baker Carnegie Hall Concert. The live Carnegie Hall performance is a vinyl record released both as a single album and as the first half of a two record set. Chet Baker gives an instrumental performance on this occasion. The album used is CTI Records 605451, 1975.

On April 25th, 1988, Chet Baker was scheduled to rehearse / record with the Hannover Radio Orchestra.<sup>44</sup> During the recording on April 29, Chet Baker played and sang “My Funny Valentine.” This recording was combined into both two single

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<sup>44</sup>Kurt Giese, “Chet Baker, The Last Great Concert, My Favorite Songs Vol. I and II,” Compact disc. Liner notes, Enja Re 79650, 1988.

releases and a single double album set. The recording source used here comes from Chet Baker: The Last Great Concert, My Favorite Songs Vol. I and II, Enja, R@ 79650 (compact disc).

### Transcriptions

Chet Baker's improvisations have been the subject of several published works and have been included as part of an LP package. In 1977, Horizon (a subsidiary of A & M Records) released a vinyl recording, Chet Baker, You Can't Go Home Again (Horizon 2S, A & M SP726). The liner notes included a selected discography and a transcription of Chet Baker's solo on the Bud Powell composition "Un Poco Loco" by Bruce Thomas.<sup>45</sup> This transcription exemplifies the conjunct quality of running line that appears in many up tempo improvisations by Chet Baker.

Noted jazz trumpeter Conte Candoli, formerly of the Stan Kenton Orchestra, NBC Tonight show band, and Woody Herman Band, among other credits, has published a volume of twenty-one transcribed jazz solos along with a brief biography of each of the artists represented in World's Greatest Jazz Solos. This volume includes the Chet Baker improvisation from the Bernie Miller composition "Bernie's Tune."<sup>46</sup> This solo is from the same Gerry Mulligan "pianoless quartet" that produced the first "My Funny Valentine" hit for Chet Baker. A brief narrative analysis comments on Baker's melodic

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<sup>45</sup>Bruce Thomas, "Chet Baker: You Can't Go Home Again," Solo transcription within record liner notes, A & M, SP726, Horizon, 25 1977.

<sup>46</sup>Conte Candoli, World's Greatest Jazz Solos (Hollywood, California: Almo Publications [affiliate of A & M Records], TF4115, 1978), 1-3.

approach as exemplified in the transcription.

In 1977, Ken Slone published Volume I of his two volume work 28 Modern Jazz Trumpet Solos. This first volume contains an introduction by editor Jamey Aebersold. Aebersold recommends how the volume should be used and stresses chord / scale relationships and harmonic symbology of transcriptions. No biographical information or analysis is provided. Slone advises, "I encourage you to memorize phrases that you enjoy and then learn several places (harmonically) they can be applied to other than the original . . . ."<sup>47</sup>

Slone provides two choruses of Chet Baker's improvisations on the standard tune "Autumn Leaves" and notes harmonic content by inclusion of chord symbols, as well as explaining a deviation in form peculiar to this particular arrangement. 28 Modern Jazz Trumpet Solos also notes the sound source.

In 1980, Ken Slone published Volume II of 28 Modern Jazz Trumpet Solos. The second volume was done in the same format as the first but contains no introduction or text. Two Chet Baker solos are included in this volume.<sup>48</sup> The first is on the standard "It's You or No One." The second is on the standard "Tangerine." Like "Autumn Leaves," these two solos were recorded on the "She Was Too Good to Me" album (CTI 6050).

Thorsten Wollmann, formerly a trumpet and composition student at the

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<sup>47</sup>Ken Slone, 28 Modern Jazz Trumpet Solos, Book One (Lebanon, Indiana: Studio P/R, Studio 224, 1977), 1-3.

<sup>48</sup>Ibid, 1-4.

Musikhochschule in Cologne, Germany, has transcribed solos from the October 4, 1979, recording which resulted in the release of Steeple Chase's LP "Daybreak," SCS-1142 and "Someday My Prince Will Come," SCS-1180. The transcriptions include chord symbols, quotes by Baker, and his photograph. Joel Mott, freelance jazz musician, faculty member of The University of Central Oklahoma, and principal trumpet with The Oklahoma City Philharmonic, has completed Volume II in the series of Baker transcriptions that began with Wollman's Volume I.<sup>49</sup>

One of the more ambitious and timely volumes of transcriptions comes from a group of musicians in Tulsa, Oklahoma. John Keady, music educator and freelance trumpeter, has published Chet Baker, 13 Transcribed Solos from "The Last Great Concert," My Favorite Songs Vol. I and II.<sup>50</sup> This volume has been arranged by pianist Pat Murray, credited with determining the chord changes, and copyist / saxophonist Ed Morse, credited with calligraphy, and Carol Ellis with cover graphics and type. No biographical information, analytical information, or text is included within this otherwise excellent collection of transcribed solos. This collection is representative of Chet Baker's final recordings.

### Analysis

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<sup>49</sup>Thorsten Wollmann, Joel Mott, Chet Baker Solos, Volumes I and II, (Cologne, Germany: Advance Music, 1988), 5-29, Volume I; 3-31, Volume II.

<sup>50</sup>John Keady, Chet Baker, 13 Transcribed Solos from "The Last Great Concert," My Favorite Songs Vol. I and II (New Albany, Indiana: Jamey Aebersold, 1992), 1-28.

Jazz performance analysis, with regard to the style of the performer, has been the subject of several research papers and published texts. Many are associated with specific individuals and provide insights into the style and performance practice of not only the individual, but also the field of jazz performance in general.

Milton Lee Stewart wrote a dissertation on the development of structure within the improvisations of Clifford Brown. In an effort to clearly measure the notational differences in jazz content as opposed to western European Art music content, Stewart created an elaborate variation of the standard notation system.<sup>51</sup> The analysis of the work was done using Schenkerian derived methodology.<sup>52</sup>

The analysis is taken chorus by chorus and divided into levels: background<sup>53</sup> (with notated appendix), middle ground<sup>54</sup> (with notated appendix and somewhat detailed rhythmic analysis), foreground<sup>55</sup> (with notated appendix and a somewhat detailed and cross-referenced consideration of the melodic, harmonic, and rhythmic elements of the solo) and blue note effect.<sup>56</sup> This process is repeated chorus by chorus and conclusions are drawn from the analytical process.

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<sup>51</sup>Milton Lee Stewart, "Structural Development in the Jazz Improvisational Technique of Clifford Brown," (Ph.D. dissertation, The University of Michigan, 1973), 1-10.

<sup>52</sup>Ibid, 15.

<sup>53</sup>Ibid, 8.

<sup>54</sup>Ibid, 12.

<sup>55</sup>Ibid, 20.

<sup>56</sup>Ibid, 25.

In 1992, Paula Berardinelli undertook the job of identifying, through musical analysis, the distinctive characteristics of Bill Evans' musical style. This was done in order to determine the specific nature of his contribution to both jazz and jazz pianists. In this study, Berardinelli examined aspects of Evans' life and his recorded works. Representative recorded solos were chosen and analyzed. Some transcription was undertaken. Distinctive elements of Evans' style, which have had an appreciable effect on other jazz pianists, were identified and extracted. Finally, the determinations made as a result of the research and analysis were directed toward the area of jazz piano pedagogy.

In the style analysis chapter, Berardinelli uses traditional notation and harmonic language, making her study very accessible. The phrase-by-phrase analysis is clearly illustrated throughout the chapter.<sup>57</sup>

A research project specifically limited to study of improvisational style through selected transcriptions is represented in a dissertation of Stephen B. Widenhofer. By analyzing Bill Evans' improvised solos from various stages of his career, Widenhofer is able to relate information about scale use, melodic patterns, motivic development, chord voicing, chord substitution, rhythmic patterns, as well as use of variation and facets of ensemble interaction.

The transcriptions (which appear in the appendices) "reveal Evans' clear sense of melodic phrasing and his ability to logically manipulate and develop both rhythmic

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<sup>57</sup>Paula Berardinelli, "Bill Evans: His Contributions as a Jazz Pianist and an Analysis of His Musical Style," (Ph.D. dissertation, New York University, 1983), 115.



and melodic motives.”<sup>58</sup> The harmonic, rhythmic, and technical aspects are discussed in detail. Five different compositions are used in determining aspects of Evans’ style and whether or not it changed significantly over the course of Evans’ career. Traditional notation and harmonic language are used in the analysis process.

John Mehegan published one of the founding volumes of scholarly jazz study in 1959. Mehegan, instructor for The Juilliard School, authored a four volume work with transcription as a means of analysis. Harmonic content, rhythmic content, blue note use and aspects of swing style are all discussed in some detail. These considerations are only discussed in the context of general application and no direct analysis of any of the transcriptions is provided by the author. These books are, however, far more than anthologies of transcriptions. The inclusion of a jazz figured bass system to replace a chord symbol system in the study of jazz repertoire may not seem as significant in this decade as it might have thirty years ago, but the failure of the jazz community to embrace this system does not diminish its potential as a tool for research. The inclusion of Chet Baker’s improvised solo on the song “All the Things You Are”<sup>59</sup> would perhaps be well served if accompanied by information about the recorded source of the solo and the context of the performance. The fact that many solos are provided for analyzation is certainly a positive facet of this four volume set.

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<sup>58</sup>Stephen B. Widenhofer, “Bill Evans: An Analytical Study of His Improvisations Through Selected Transcriptions,” (A.A. dissertation, University of Northern Colorado, 1988), iv.

<sup>59</sup>John Mehegan, Jazz Improvisation, Volume II: Jazz Rhythm and the Improvised Line (New York: Watson Guptill Publications, 1962), 115.

David Baker (head of jazz studies at Indiana University, Bloomington, Indiana) has authored the “Giants of Jazz Series” which includes transcription / analyzations of works by Miles Davis, John Coltrane, Cannonball Adderly, Sonny Rollins, Fats Navarro, and Clifford Brown.

The David Baker volumes compare improvisation to composition, offer a table of chord / scale relationships, offer a systematic approach to the transcription process, provide a biographical sketch of the artist being studied, provide an artistic genealogy chart (those who have influenced the artist and, in turn, those who have been influenced by the artist), offer a table of the artist’s musical preferences (tune type, tempo, meter, key, scale choice, range, as well as melodic and dramatic devices), and provide both a selected bibliography and selected discography for the artist. In addition to all that, an analysis “form” is provided, which organizes basic components of analyzation and salient features of artistic style. In the volume on Clifford Brown, fifteen solos are transcribed / analyzed in the David Baker format.<sup>60</sup>

Creative Jazz Improvisation is a textbook written by University of Southern Maine faculty member Scott D. Reeves. Reeves uses transcribed solos and explanatory text to illustrate how a master improviser actually uses various facets of improvisation, such as pattern development, modes, vertical harmony, and awareness of jazz harmonic-rhythmic language. The narrative analysis correlates substance in the transcribed solo with information about improvisation that is of a more general nature.

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<sup>60</sup>David Baker, The Jazz Style of Clifford Brown, A Musical and Historical Perspective (Hialeah, Florida: Studio P/R, 1982), 18-104.

Louis Armstrong's improvised trumpet solo on Lilian Hardin Armstrong's composition "Hotter Than That" illustrates the use of major scales. It was transcribed from the Smithsonian Collection of Classic Jazz. It was recorded in 1927 with his Hot Five group. Despite this early date, the phrasing and rhythmic concept sound strikingly modern. You may gain an even greater appreciation of Louis' genius by comparing his solos with those of his contemporaries; unlike the choppy, almost corny rhythms used by lesser early jazz practitioners, Louis' sense of swing anticipates the loose, triplet approach of Lester Young and Charlie Parker more than a decade later.

"Hotter Than That" is a 32-bar binary composition with an ABAC form. A two-bar break occurs at the end of the B section. The harmonic structure is based on chords that resolve to E flat with no modulations . . . .<sup>61</sup>

There is less detail in the analysis of "Hotter Than That"<sup>62</sup> than in the David Baker analysis of Clifford Brown's "All the Things You Are."<sup>63</sup> There is more direction given to the reader by Reeves than Baker as to how analytical aspects fit together. This would suggest that a moderate blend of these two styles might strengthen parts of each.

Mikael Voss Gjesing has authored Chet for Sale, an analysis of various elements in Chet Baker's playing style as exemplified by three recordings. The motivic, melodic, harmonic, and historical comments are enhanced by a good bibliography. Gjesing provides a biography that deals with Chet Baker's early military playing, work with Gerry Mulligan, work with pianist Russ Freeman, 1955-56 stint in Europe, return to the U.S., his 1959-64 stint in Europe, next return to the U.S., comeback in New York after 1972, and his periodic return to Europe until his death in 1988. The biography relates

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<sup>61</sup>Scott D. Reeves, Creative Jazz Improvisation (Englewood Cliffs, New Jersey: Prentice Hall, 1989), 7.

<sup>62</sup>Ibid, 7-15.

<sup>63</sup>David Baker, The Jazz Style of Clifford Brown, A Musical and Historical Perspective (Hialeah, Florida: Studio P/R, 1982), 28-31.

the appearance of the Miles Davis album “Birth of the Cool” with Chet Baker’s position in West Coast jazz.

After 37 pages, the document shifts focus from the biographical to the analytical. An analysis of “Love for Sale,” “In Your Own Sweet Way,” and “All Blues” is undertaken. The analysis deals with the temperament of the improvisations, motivic development, rhythmic development, harmonic content, intervallic use and phrase structure within the improvisations. Many musical excerpts appear within the document, but the transcriptions themselves do not. The prose format is interspaced with various musical excerpts to provide information to the reader.

Richard Lawn and Jeffrey Hellmer have published the textbook Jazz Theory and Practice, which, in addition to introducing intervals as building blocks, chord scale relationships, and piano voicing for non piano majors, includes numerous transcriptions analyzed to provide working examples of points made in the text. In addition, the principles of melodic construction and development are discussed with regard to the Charles Parker improvisation on the 12-bar blues tune “Blues for Alice.”<sup>64</sup> This is a comprehensive textbook with clear instruction regarding the analysis of transcribed solos with a variety of subject matter.

### Miscellaneous

In order to proceed clearly with a comparative analysis of “My Funny

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<sup>64</sup>Richard J. Lawn, Jeffrey L. Hellmer, Jazz Theory and Practice (Belmont, California: Wadsworth Publishing Company, 1993), 81.

Valentine,” a basis of comparison must be established. To introduce Chet Baker’s improvised variations, it is necessary to introduce the theme (“My Funny Valentine”) itself. To this end, the melodic and harmonic content of “My Funny Valentine” as it appears in The Best Chord Change for the World’s Greatest Standards<sup>65</sup> by Frank Mantooth, will be used as a “typical” point of departure for improvisation. Taped conversations with Mikael Voss Gjesing will be referred to in order to amplify and explain much of the Danish text of his document Chet for Sale.

### Summary

A review of related literature was conducted in order to determine what methods of transcription/analysis were in use and to determine the type of information certain forms of analysis would yield when compared.

Discographies were reviewed in order to identify the existence of sound recordings. Sound recordings were reviewed in order to identify appropriate examples of Chet Baker performing “My Funny Valentine.” “My Funny Valentine” was selected because it was widely recorded throughout Chet Baker’s career, because it brought him tremendous fame, and because it is a lyrical ballad and, therefore, consistent with the artist’s inclination for lyrical ballad playing. A review of transcriptions was undertaken in order to determine how many (if any) Chet Baker solo transcriptions existed, and if pre-existing transcriptions of “My Funny Valentine” could be included in this research

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<sup>65</sup>Frank Mantooth, The Best Chord Changes for the World’s Greatest Standards (Milwaukee, Wisconsin: Hal Leonard Publishing Corporation, 1989), 126-127.

project. A review of analysis methodology was done in order to survey approaches and comparisons useful to this study. The inclusion of a “lead sheet” of “My Funny Valentine” was necessary in order to provide an example of the song being improvised. Interviews with Carol Baker were necessary in order to avoid conclusions of style that were, in fact, the result of physical disability during his final recordings and, as in the case of Bill Evans, a debilitating addiction to narcotics.

Transcriptions will either be constructed or gathered for five examples of Chet Baker performing “My Funny Valentine.” Use of an analysis form (much like the David Baker example) will be enhanced with phrase-by-phrase analysis similar to that found in the dissertations of Berardinelli and Widenhofer, as well as in the document by Mikael Voss Gjesing.

### Procedures

Each solo transcription will be discussed in relation to the improvisor’s style and devices peculiar or idiomatic to his style. A discussion of technical demands, scale preference, range usage, melodic devices, and dramatic devices, will follow. Finally, distinctive features of the subject’s improvisations (dynamics, articulations, and special effects) will be addressed with regard to their contribution to the subject’s overall style. The latter will be based on the appearance or lack of appearance of repetition throughout the chronologically selected solo examples. Examples will be extracted from the solo material for comparison/contrast between the five solo examples.

Guides to be used to aid the transcription/analysis process will include Giants of

Jazz Series by David Baker, Creative Jazz Improvisations by Scott D. Reeves, Chet for Sale by Mikael Voss Gjesing, and Jazz Theory and Practice by Richard Lawn and Jeffrey Hellmer.

Since Baker was a native Oklahoman and an active jazz personality in the vanguard of a jazz stylistic movement, the personal contact with the surviving Baker family will be both valuable and meaningful. This personal connection, along with a shared inclination for lyrical jazz, will enhance the author's interest in Chet Baker's musical legacy.

## CHAPTER II

### Background of Example

Elements of the jazz language are revealed by the analysis of improvised jazz solos. Chet Baker's improvised solo on "My Funny Valentine," a ballad taken from the Rodgers and Hart musical "Babes in Arms" (1937), marks the beginning of his career as a well-known jazz trumpeter. This solo was recorded in September of 1952 while Baker was employed by Gerry Mulligan.<sup>1</sup>

Chet Baker performed with the Gerry Mulligan quartet, which included Gerry Mulligan on baritone saxophone, Chet Baker on trumpet, Carson Smith on string bass, and Chico Hamilton on drum set. This instrumentation produced one primarily monophonic instrument per tone color and the music of the "pianoless" quartet was sometimes contrapuntal and sometimes heterophonic.<sup>2</sup>

Chet Baker's approach to "My Funny Valentine," at this point in his career, has been described as somewhat restrained and supported by riffs or fills from Gerry Mulligan on baritone sax.<sup>3</sup> The lack of melodic variation and ornamentation, as well as the slow tempo and long sustained tones within the melody placed great importance on

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<sup>1</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 16.

<sup>2</sup>Jerome Klinkowitz, Listen: Gerry Mulligan (New York: Schirmer Books, 1991), 73.

<sup>3</sup>Joseph Machlis and Kristine Forney, The Enjoyment of Music, 7th ed., chronological version (New York: W.W. Norton & Co., 1995), 530.



Chet Baker's sound. Colin Larkin summarized the effect as, "Baker's fragile sound epitomized the so called 'cool' school of west coast musicians who dominated the American jazz scene of the 50's."<sup>4</sup>

In this arrangement, the verse is not used, only the refrain is performed. Baker plays the majority of the melody and the improvisation on this version. The dynamics are restrained to a fairly constant low volume, and the range used on this version is limited to two octaves and a major 2nd. The highest pitch is the B flat trumpet's A (concert G) above the staff and the lowest is a G (concert F) below the staff.

Despite his knowledge of bebop and his performances with Charlie Parker earlier in his career, Baker was already forming an approach that discarded many of the athletic aspects of bebop in favor of features of cool or west coast jazz. As Mark C. Gridley writes,

The term "cool jazz" refers to modern jazz that tends to be softer and easier than the bebop of Charlie Parker and Dizzy Gillespie. "Cool jazz" avoids roughness and brassiness. The term "cool" has been applied to the music of saxophonist Lester Young and some of the musicians whom he and Count Basie influenced. Though musicians inspired by Basie and Young were found in almost all regions of America, many of them were based in California during the 1950s.<sup>5</sup>

At this point in his life, Baker was healthy and as physically capable of athletic trumpet performance as he would ever be in his life. However, after working for Charlie Parker, both Miles Davis and Chet Baker chose to play a cool style of jazz

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<sup>4</sup>Colin Larkin, The Guinness Encyclopedia of Popular Music (Middlesex, England: Enfield Middlesex, En26DJ, 1994), 153.

<sup>5</sup>Mark C. Gridley, Concise Guide to Jazz, 5th ed. (Upper Saddle River, New Jersey: Prentice Hall, 1998), 105.

rather than continue with the more athletic bebop style.

Baker's approach would be said to parallel the early 50s recordings of Miles Davis, who was not only an innovator of cool jazz, but also one of the most widely known proponents of this style (sometimes called west coast jazz).<sup>6</sup> Davis states that Baker drew significant direction from the "Birth of the Cool" recording in 1949, as well as from other cool performances right up to "Kind of Blue," which was recorded in 1959. Miles Davis comments, "Chet was a nice enough guy, cool and a good player. But both him and me knew that he had copied a lot of \_\_\_\_ from me."<sup>7</sup> Both Davis and Baker recorded many of the same songs during their careers. The possibility that Davis influenced Chet Baker to some degree is both probable and plausible. However, the possibility that they exerted a mutual influence also exists.

Many of the differences and similarities in the playing styles of Chet Baker and Miles Davis may be heard by comparative listening to both the 1953 Chet Baker recording of "My Funny Valentine" and the 1956 Prestige recording of "My Funny Valentine" by Miles Davis.<sup>8</sup> Biographer Bill Cole claims that "My Funny Valentine" was Miles Davis's favorite ballad during this phase of his career.<sup>9</sup>

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<sup>6</sup>Frank Bergerot and Arnaud Merlin, The Story of Jazz: Bop and Beyond (New York: Harry N. Abrams, Inc., 1993), 14.

<sup>7</sup>Miles Davis and Quincey Troupe, Miles: The Autobiography (New York: Simon and Schuster, Inc., 1990), 167.

<sup>8</sup>Bill Cole, Miles Davis: A Musical Biography (New York: William Morrow and Company, Inc., 1974), 67.

<sup>9</sup>Ibid, 56.

Regardless of the possible influences, the 1953 recording of “My Funny Valentine” is a notable achievement. Critic Dave Gelly states,

The first Gerry Mulligan Quartet had one of the most completely realized sounds in jazz. The roles of the four instruments, the blend of their tones, the balance of solo and ensemble, the choice of tempo and control of the general mood--all these are judged to perfection. Since there is no piano to add harmonic colour, each part stands out sharply, contributing an active and coherent strand to the pattern. Above all, it is an attractive sound--tuneful, good-humoured and welcoming--qualities that remain undimmed to this day.<sup>10</sup>

### Analysis of Example

In the performance analyzation of the melody of “My Funny Valentine,” we find that Baker’s initial statement is stark. The listener can hear some rhythmic variation as well as upper and lower neighbor ornamentation. The melody is presented with only bass and drum set accompaniment for the first eight measures of the refrain. The next eight measure phrase is treated similarly by Baker, but given a new context by the addition of a baritone saxophone playing five measures of chromatically descending whole notes. This aids the bass line in establishing an implicit harmony over which the melody is performed. Greater rhythmic activity by Mulligan completes this second phrase of the ballad and serves as preparation for Baker’s more active and improvisational presentation of the song’s contrasting middle section. The final section consists of Baker’s return to primarily melodic material accompanied by the baritone saxophone’s descending whole notes, along with the walking quarter notes of the

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<sup>10</sup>Keith Shadwick, The Gramophone Jazz Good CD Guide (Middlesex, Great Britain: Gramophone Publications Limited, 1995), 381.

pizzicato string bass. The drummer keeps time simply and steadily throughout.

Baker rests for nearly six and one half measures, allowing Mulligan solo space with bass and drum set accompaniment before rejoining a now polyphonic and freely contrapuntal seven measure conclusion. Even within the confines of rhythm, Baker remains understated, indulging in sixteenth-note groupings only occasionally (six instances in forty-six measures). Mulligan uses short pitch duration more often than Baker, he also uses a greater variety of rhythmic subdivisions in this performance of “My Funny Valentine.”

Baker’s initial solo efforts are consistent with some early literature on improvisation. At least one significant depression era improvisation text seeks to classify improvisational approaches as either melodic or chordal. David Gornston published Improvising Simplified, subtitled the Melody way to Hot playing for ALL instruments. In his introduction, Gornston states his approach: “This system *starts* with the *melody* and shows how the improvisation grows out of it rather than the chords. The emphasis is shifted from the harmony to the melody. The use of chords is, of course, considered.”<sup>11</sup>

The creation of a melodic variation by improvisational means is said to be accomplished by alternation of phrasing, changing of note values, addition of syncopation, and by changing the range or octave. In the alternation of phrasing, the musician plays something that is not part of the arrangement or the melody. This

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<sup>11</sup>David Gornston, B.S., M.A., Improvising Simplified (New York, N.Y.: Mills Music Inc., 1936), Introduction.

process involves changing the note values without disturbing the pitches of the original melody. Gornston adds the following information: “This exercise lays the foundation for future *hot* playing because to the varied rhythm, other notes will be added later.”<sup>12</sup> The author also suggests that the performer should insert rests where they had not been found previously.

In the process of adding syncopation, the performer changes long tones into syncopated patterns. Tones that begin on a strong beat are often changed by adding an eighth rest and allowing the tone to begin on the weak (second) half of the beat.

The process of octave change allows for increased contrast in range, a wider availability of notes, and an athletic performance. Of all the simplified devices or approaches in Gornston’s Improvising Simplified, the octave change was least often adopted by Chet Baker in the 1953 recording of “My Funny Valentine.”<sup>13</sup>

In the initial A section of this AABA work, Baker displaces the strong beat melodic content of the original three times (measure 1, measure 3, and measure 5) in the first eight bars. This is consistent with Gornston’s description of adding syncopation. The introduction of syncopation to a Broadway melody is an obvious and simple way of making a variation that tends toward cool jazz style as seen in Example 1 on the following page.

When the original melodic phrase repeats, the syncopation is repeated in a

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<sup>12</sup>David Gornston, B.S., M.A., Improvising Simplified (New York, N.Y.: Mills Music Inc., 1936), Introduction.

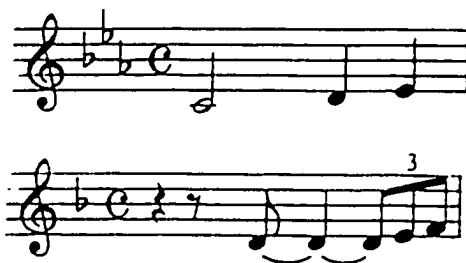
<sup>13</sup>Gerry Mulligan, Gerry Mulligan Quartet featuring Chet Baker (OJCCD-711-2, Fantasy Records, 1986).

varied manner. The use of class variation is nonexistent at this point. This is, again, consistent with Gornston as can be seen below in Example 2.

Example 1



Example 2



This motive appears for the third time in the original composition and is treated again with exclusively rhythmic variation as can be seen in Example 3 on the next page. This points out the importance of rhythm in a jazz solo and Baker's ability to develop rhythmically through diminution. While there is no evidence that Chet Baker studied the Gornston text, or any other formal jazz instruction text, it is noteworthy that procedures published in the 1930s can still have relevance in the 1950s.

### Example 3



It is well known by most musicians that some rhythmic notation is not to be executed literally. Eighth notes are not given equal duration in swing and swing-related jazz styles. In swing-style jazz, the eighth note falling on the beat is given greater duration than the eighth note falling off the beat. The total duration of the two “swung”<sup>14</sup> eighth notes must allow the next beat to fall where it would be expected in any common musical style. While some musicians have tried to notate literally what is to be played by jazz performers, it should be emphasized that the process of swinging eighth notes is standard and a literal notation is not necessary. Even symphonic musicians such as Leonard Bernstein would notate swing eighth notes using standard notation as in his book The Joy of Music.<sup>15</sup> Some notational difficulties remain because of this practice.

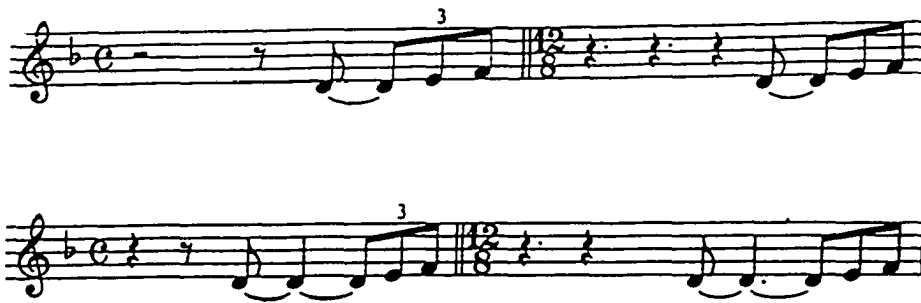
On the next page are two excerpts from the transcription of Chet Baker’s 1953 “My Funny Valentine” solo done in swing and more literal notation.

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<sup>14</sup>Jimmy Giuffre, Jazz Phrasing and Interpretation (New York: Associated Music Publishers, Inc., 1969), 12.

<sup>15</sup>Leonard Bernstein, The Joy of Music (New York: Simon and Schuster, 1959), 94.

#### Example 4



In the interest of accessibility, only swing or common jazz notation will be used. In the second A of this AABA form composition, Baker switches back to on-the-beat melodic exposition while working syncopation into the interior of the melodic line. Off-the-beat melodic exposition is resumed after having given the listener the benefit of contrast between these two rhythmic approaches.

Like those of Lester Young, Baker's rhythms were rarely predictable at slower tempos and often *floated* through a phrase delaying or rushing a figure from strict adherence to bar lines.<sup>16</sup> This jazz version of rubato underscores the approximate nature of notating jazz solos and points out the need to hear an example as well as to see an example in order to understand. As is true with Lester Young's solos, exact rhythmic notation of Baker's work is nearly impossible due to floating within the tempo. The original composition repeats measure nine, but the Baker version is another strictly rhythmic variation. This alludes to the practice described by Gornston as the process of changing note values. This process is one of the earliest and most

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<sup>16</sup>Robert A. Lucky, Ph.D., Lester Young Solos (Lafayette, LA.: Olympia Music Publishing, 1994), 7.



traditional in the history of jazz improvisation. Example 5 can be seen below:

Example 5



The quasi-triplet layer of rhythm always exists in any jazz work founded on swing.

Alluding to it periodically underscores the jazz nature of the performance as opposed to the Broadway style of the song's origin. Example 6 can be seen below:

Example 6



Unlike rollicking blues tinged solos from the boogie woogie or swing styles that ran repeating sequences of eighth note triplets for measures at a time, Baker as a voice of the cool style uses triplets less often as can be seen in Example 7 on the following page.

Baker's harmonic language is so diatonic at this point that he avoids a chromatic passing tone that would commonly appear later in his career and would already be in use in the vocabulary of many of Baker's contemporaries at the time of this

### Example 7



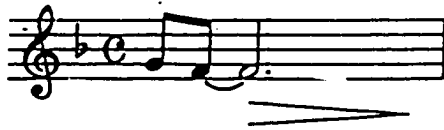
performance. Baker chose the diatonic B flat rather the smoother B natural that is heard as a common passing tone or nonharmonic tone on a weak beat. The harmonic functions are implied as no chords exist in this version, shown in Example 8 below:

### Example 8



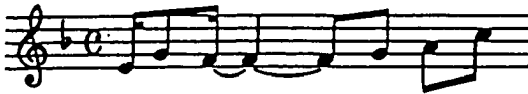
The upper neighbor embellishment as used by Baker occurs in its most direct form during the B section. It occurs three times and serves as a kind of mini-motif that is repeated and developed. Baker's second line G delays the occurrence of the goal melody note F. The use of syncopation to delay the resolution of a two to one suspension is a fairly common practice in jazz melody. Baker uses the obvious as well as the unusual in his rendition of this ballad. Example 9 can be seen on the following page. The skip and step delay of the resolution of a two to one suspension is a variation on the original and of measure eighteen as can be seen in Example 10 on the next page.

Example 9



Example 10

(escape tone)



The duration of the consonant first space F is augmented as seen below in Example 11:

Example 11



In the final A of the first exposition of the form, Baker drops the now predictable upper neighbor embellishment, develops the triplet motif by augmentation (creating a hemiola), returns to a syncopated rhythmic displacement of the melodic phrase entrance, and after previously avoiding any chromatic passing tones, now indulges in one. This is followed by the exotic harmonic implications of whole step / half step diminished scale work .

He finishes by contrasting all this rhythmic and harmonic activity with a less rhythmically active and diatonic phrase closure that avoids returning to the original melody

After Mulligan's baritone saxophone statement, Baker rejoins the ensemble for a six measure closing tag or codetta, improvising counterpoint with Mulligan up to the final cadence. Both players use conjunct scale running and more disjunct implicit chord outlining during this brief exchange.

### Summary

When listening to the 1953 recording of "My Funny Valentine" by Mulligan and Baker, it is important to remember that while cool jazz is sometimes represented as an intellectual, elite mode of artistic expression, this recording was well known and became Chet Baker's "signature piece."<sup>17</sup> Compared to later solos, this solo lets the listener hear an easily followed, brief (two minutes and fifty-two seconds), mostly melodic, but unpredictable exposition of what was originally a simple Broadway love song.

Baker seems straightforward in his delivery of the melody while displaying a sophisticated sense of rhythmic subtlety and displacement. The harmonic adroitness evident in later performances does not display itself in this early recording. Chet Baker enjoyed a reputation for having an extremely accurate ear. The development of this skill

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<sup>17</sup>Jerome Klinkowitz, Listen: Gerry Mulligan (New York: N.Y.: Schirmer Books, 1991), 74.

was acquired at an early age. Baker remembers, "I played in the marching band, where I learned all the Sousa marches by ear . . . ."<sup>18</sup> Without a chordal instrument with which to react, Baker's normal improvisational procedure may have been altered (if only slightly), and this would explain a certain degree of caution in his choice of notes. Finally, a slightly tentative, fragile approach is consistent with Baker's style of ballad playing all through his career.

Another facet of this recording that merits consideration is the length. At less than three minutes in length and at the slow tempo (quarter note equals 66 to 69 beats m.m.), little time exists for extensive development. It is not a typical situation for Chet Baker, nor is it a format that Baker would seek out later in his career.

Baker proves to be a very lyrical, conjunct, and consonant improviser in his initial recording of "My Funny Valentine." The listener finds Baker outlining chords a piano might play, if one were in the group. He searches out consonant notes, upper partials of chords implied in the pianoless format of the group. He stays close to the melody a good deal of the time, thereby relying on his tonal quality more than his inventive improvisational content to capture and maintain musical interest.

Despite these distinctions, it is perhaps what he does *not* do that most marks this recording as interesting and significant. He does not indulge in athleticism, as Dizzy Gillespie does on Thelonius Monk's "Round Midnight" BNPS-23 Crescendo Records<sup>19</sup>

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<sup>18</sup>Chet Baker, As Though I Had Wings (New York: St. Martin's Press, 1997), 27.

<sup>19</sup>Dizzy Gillespie, The Original Dizzy Gillespie Big Band in Concert featuring Chano Pozo, bongos, James Moody, and Ernie Henry (GNPS-23 Crescendo Records, no

and as Freddie Hubbard does with only George Benson accompanying on guitar in the recording of “Here’s That Rainy Day” CTI8022.<sup>20</sup> He does not embellish to the same extent or with the same specific devices as does Miles Davis on “My Funny Valentine” Prestige 24001.<sup>21</sup> He takes very few of the harmonic liberties created so imaginatively by Wynton Marsalis on “Skylark,” “It’s Easy to Remember,” and other ballads on CK46143 Columbia Standard Time, volume number three.<sup>22</sup>

Chet Baker has not only avoided the extreme athletic displays that mark many of his peers, but also has done so in a way that sets him apart from the other notable cool jazz trumpeters, including Miles Davis and Shorty Rogers. Chet Baker displays a recognizable voice from the time of his first major recording. While the preceding examples of Chet Baker’s improvisation from the 1953 recording are distinctive to his readily identifiable style and use of the jazz language, these examples do not represent the full scope of the trumpeter’s improvisational vocabulary. A complete transcription of the solo is contained in Appendix B.

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date given).

<sup>20</sup>Freddie Hubbard, *Straight Life* (CTI8022 CTI Records, 1982).

<sup>21</sup>Miles Davis, *Miles Davis* (PR24001 Prestige Records, original recording date, 1956).

<sup>22</sup>Wynton Marsalis, *Standard Time, Vol. 3, The Resolution of Romance* (CK46143 Columbia CBS Records Inc., 1990).

## CHAPTER III

### Background of Example

After the success of the 1952 recording of “My Funny Valentine” by the Gerry Mulligan quartet, Chet Baker recorded it again, vocally, under his own name. This recording was made February 15, 1954, with Russ Freeman on piano, Carson Smith on string bass, and Bob Neel on drum set.<sup>1</sup> Will Friedwald writes of the significance of this piece to Baker:

“My Funny Valentine” functions as a recurring motif in the relationship of jazz and popular music in the fifties . . . and it was the tune that made a celebrity out of Chet Baker, a star in the big world even before hardly anyone in the little world of jazz had heard of him.<sup>2</sup>

Sometimes described as a technically limited trumpet player, Baker’s popular vocal range and abilities were also occasionally criticized. Paradoxically, this criticism was sometimes delivered along with praise for the music emerging from his technical limitations. While saying that Baker lacked enough talent to be a vocal virtuoso, Will Friedwald goes on to admit that the “singing horn player” was perfectly competent.<sup>3</sup>

. . . he has all he needs: the basic vocabulary of chord changes, a few handed down phrases for his trumpet, and the skill to hit about seven or eight notes with his voice, ranging from a little bit under “stands” on the bridge of “I’m Old Fashioned” to almost as low as “gone” on “Travelin’ Light.” Many Artists “make the most” of limited powers or work around or through their

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<sup>1</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 33.

<sup>2</sup>Will Friedwald, Jazz Singing (New York: Collier Books, 1992), 366.

<sup>3</sup>Ibid, 365.

limitations, as Duke Ellington often stressed. Baker does neither: He communicates a wide range of feeling through such a narrow gateway (like trying to push tomatoes through a funnel), and expresses passion on a level that's profound both in and of itself and in the way that it is communicated. Profound in that Baker is strongest when he's weakest. Strong in that he has confidence to offer his real self, without defenses or barriers. The absence of recognizable technique doesn't necessarily account for this, just as Sarah Vaughn can use her mountains of chops to express her feelings and Barbara Streisand uses hers to cover them up.<sup>4</sup>

Following Gerry Mulligan's arrest in 1953 and the immediate break up of the Gerry Mulligan "pianoless"<sup>5</sup> quartet featuring Chet Baker, Baker began leading groups under his own name. His recording of "My Funny Valentine" in a vocal context is typical of the straightforward, unadorned manner that was sometimes utilized in this earliest period of his career. The recording lasts only two minutes and fourteen seconds and presents the song in its entirety one time, refrain only. Baker sings the melody throughout, playing no trumpet and allowing space for only the occasional piano fill while the bass "walks," or executes, four quarter notes to the measure, and the drums quietly keep time.

In an interview with Jerome Reece, Baker told of his admiration for singers Frank Sinatra, Mel Tormé, Tony Bennett, and Steve Lawrence, but added that whether instrumentalist or vocalist, "I never listened to anyone a lot."<sup>6</sup> Some of the singular and recognizable qualities of Baker's vocal work may stem from the way he uses a

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<sup>4</sup>Will Friedwald, Jazz Singing (New York: Collier Books, 1992), 367.

<sup>5</sup>Thorbjørn Sjogren, Chet, The Music of Chesney Henry Baker (Copenhagen NV, Denmark: Jazz Media Aps, 1993), 32.

<sup>6</sup>Mark Rowland and Tony Scherman, The Jazz Musician (New York: St. Martin's Press, 1994), 139.



microphone. He sings “right on top of the mike, forcing intimacy in an extension of his trumpet style.”<sup>7</sup>

### Analysis of Example

A performance analyzation of the melody of “My Funny Valentine” reveals examples of rhythmic development and the kinds of varied melodic ingenuity that can occur in improvisation. The manner in which the refrain of “My Funny Valentine” is exposed (one time only) is unusual when compared to the manner in which Chet Baker more regularly performs this composition. This two minute and fourteen second recording is very spare even by Chet Baker’s standards. It lacks the potential for gradual development inherent in the procedure of repeating the form of the refrain. This would be done for the purpose of creating a series of continuous variations much like a chaconne.<sup>8</sup> Having done away with the opportunity to create a series of improvisations over a generally repeated harmonic structure, Baker is left with the task of ornamenting and altering the melody, which is deemed by many to be so familiar as to be nearly a cliché. Friedwald writes, “Functioning as a recurring motif in the relationship of jazz and popular music in the fifties: It was the number most cognoscenti felt--even thirty years ago--was the most overused . . . .”<sup>9</sup> Chet Baker, in effect, presented a variation

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<sup>7</sup>Maggie Hawthorn, “Chet Baker: Silent Honesty--and His Understated Trumpet Style,” Down Beat, October 1981, 25.

<sup>8</sup>Willi Apel, The Harvard Dictionary of Music (Cambridge, Massachusetts: The Belknap Press of Harvard UP, 1979), 141.

<sup>9</sup>Will Friedwald, Jazz Singing (New York: Collier Books, 1992), 366.

without bothering with a prior theme because the theme was common knowledge to fans of both popular music and jazz in 1954.

In minimizing the freely improvisational aspects of jazz playing, Baker has emphasized the similarity of jazz and Baroque ornamentation and improvisation. In his analysis of jazz improvisations by Freddie Hubbard, Robert James Lark, Jr., states, "In many ways jazz performance practice is similar to that of the Baroque era."<sup>10</sup> David Fuller elaborates on the similarity of skill demands in both jazz and Baroque music:

Like the Baroque player of chordal instruments, the jazz musician must be skilled at "realizing" a chord shorthand like Pasquini's *partimento* player, or the players in Agazzari's "improvising orchestra"; he must be able to improvise melodic solos or take his part in an ensemble with nothing but such a shorthand to guide him. Like Simpson's division violist, he must be able to improvise diminutions on a tune or make a counterpoint to it; like Mersenne's singer of *airs de cour*, C.P.E. Bach's clavichord player or Tosi's opera star, he must be able to vary a tune each time it is repeated; like any French Baroque musician he must know when passages of quavers are to be delivered "straight" and when they should be "swung"; and he must have at his command a rich vocabulary of ornaments to colour his performance and stamp it with his own personality.<sup>11</sup>

The spare restrained style of improvisation demonstrated by Chet Baker in his vocal performance represents an alternative to the florid and highly involved lines of bebop performers just as the music of C.P.E. Bach would be more restrained and unadorned compared to much of the music of Johann Sebastian Bach. C.P.E. Bach

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<sup>10</sup>Robert James Lark, Jr. "Selected Contemporary Jazz Trumpet Improvisations by Frederick Dewayne 'Freddie' Hubbard: Structure and Form in Improvisation, with Three Recitals of Selected works by Abinoni, Copland, Haydn, Hummell, Neruda and others." (D.M.A. dissertation, University of North Texas, 1994), 3.

<sup>11</sup>David Fuller, "The Baroque Era: The Performer as Composer" in Performance Practice, Music Before 1600, Ed. Howard Meyer Brown and Stanley Sadie (New York: W.W. Norton and Company, 1989), 117.

wrote in his theoretical work, Versuch über die wahre Art, das Clavier zu spielen, of the degree of restraint necessary to attain a gallant style in German music and seemingly of the danger of playing too many notes:

9. At the same time, an overlavish treatment, even of our sort of embellishments, is to be avoided above all things. Let them be regarded as ornaments which can overload the finest structure, as spices which can spoil the finest food. Many notes, being of no consequence, must be spared them; many notes, sparkling enough in themselves, will likewise not tolerate them, for embellishments would only intensify their weight and artlessness, distinguishing them from others.<sup>12</sup>

The performance of the melody to the refrain of “My Funny Valentine” involves no alteration of the pitches of the melody. The alteration of the melody is undertaken solely on a rhythmic basis. This procedure coupled with the fact that the refrain is only played once makes for an extremely unusual example of jazz ballad performance.

One of the most recognizable features of jazz rhythm is the placement of accent in quadruple time. Ernest Borneman observes “the accent was shifted from the strong to the weak beat.”<sup>13</sup> This goes beyond syncopation. Marshall W. Stearns elaborates:

The basis of jazz is a march rhythm but the jazzman puts more complicated rhythms on top of it. He blows a variety of accents between and around, above and below the march beat. It’s a much more complicated process than syncopation, which is usually defined as stressing the normally weak beat, for syncopation sounds unutterably old-fashioned to a jazzman.<sup>14</sup>

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<sup>12</sup>Oliver Strunk, Source Readings in Music History, The Classical Era (New York: W.W. Norton and Co., 1965), 37.

<sup>13</sup>Ernest Borneman, The Roots of Jazz, Ed. Nat Hentoff and Albert J. McCarthy (New York: Holt, Rinehart, and Winston, Inc., 1959), 17.

<sup>14</sup>Marshall W. Stearns, The Story of Jazz (The New American Library, 1962), 4-5.

While altering the phrases of “My Funny Valentine” so that they begin on the “an” or weak, back half of the beat, Baker also alters durations in the interior of the phrase. This sometimes results in the placement of three (a quarter note triplet) against two (any two successive beats in a measure or in two adjacent measures) as played by the bass, as it plays a series of quarter notes that define both the tempo and the harmony. It also sometimes results in asymmetrical groupings, double time groupings, and repeated or reiterative groupings. Rhythm is a powerful component of jazz and Baker proves to be a master of rhythmic variety.

In the opening phrase of the refrain to “My Funny Valentine,” we find the initial entrance changed from the original entrance on count one. The information about the original version of “My Funny Valentine” is taken from a book by Frank Mantooth.<sup>15</sup> By introducing a dotted quarter rest on count one, Baker places his entrance on the weak or back half of count two. The phrase is treated to diminution as the unchanged pitch sequence is condensed into two and one half counts rather than the original four. The duration of the final pitch of the measure is actually augmented by half of a count through the inclusion of syncopation, another deviation from the rhythm of the original as seen in Example 12 on the following page. The second measure provides rhythmic contrast by the use of diminution. The three pitches are presented rapidly in an eighth note triplet, the last of which is tied across to fill the space remaining in the measure. This diminution provides contrast with the previous pitch which was treated by

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<sup>15</sup>Frank Mantooth, The Best Chord Changes for the World’s Greatest Standards (Milwaukee, Wisconsin: Hal Leonard Publishing Corporation, 1989), 126-127.

augmentation. To “change the note values without changing the original melody tones”

#### Example 12



is a procedure put forward by Gornston.<sup>16</sup> This can be seen in Example 13 below:

#### Example 13



Just as Chet Baker used *floating* rhythms in the performance of “My Funny Valentine” addressed in Chapter Two, so does he use them again in this vocal performance. The similarity of rhythmic displacement in the *floating* rhythms of Chet Baker’s improvisation and the *floating* rhythms of Lester Young’s style of improvisation is an indication of the marked influence that Lester Young is felt to have had on many notable west coast or cool performers as well as both directly and

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<sup>16</sup>David Gornston, B.S., M.A., Improvising Simplified (New York: Mills Music Inc., 1936), 4.

indirectly upon Chet Baker himself.<sup>17</sup> The fragmentary quality created in part by the inclusion of rests on the beat where they did not exist in the original version is a “natural consequence of extemporization” in jazz melody.<sup>18</sup> Measure four is a repeat of measure two and indicates a respect for simplicity and symmetry in the initial eight-bar phrase of “My Funny Valentine.”

#### Example 14



In measures five and six we find a sequence of syncopation ending in a quarter note triplet. When experienced along with the quarter note bass line, this three-against-two rhythm constitutes a hemiola as seen in Example 15 on the following page.

Measure seven contains a long, softly articulated pitch gradually fading away to nothing by count four. Compared to the original, this pitch is treated by diminution, and the resulting rest (five counts) allows space for melodic activity from the piano as seen in Example 16 on the following page.

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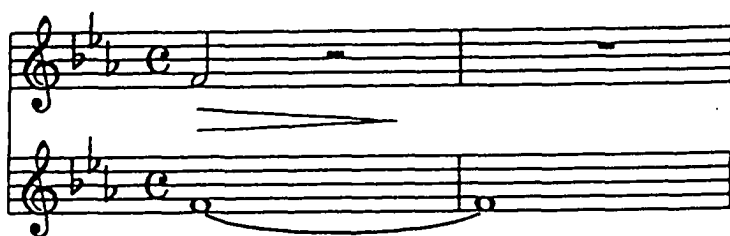
<sup>17</sup>Mark C. Gridley, *Jazz Styles History and Analysis*, 5<sup>th</sup> ed. (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1994), 192.

<sup>18</sup>Charles C. Blanq III, “Melodic Improvisation in American Jazz: The Style of Theodore “Sonny” Rollins, 1951-1962” (Ph.D. dissertation, Tulane University, 1977), 39.

Example 15



Example 16



As Jerry Coker remarks about pianists, “The soloing wind instrument may occasionally feed him possibilities also.”<sup>19</sup> David Baker discusses the role of the piano in a jazz rhythm section, including the role of accompanist: “The role of the piano in the rhythm section is to provide harmonic ostinato, rhythmic impetus, contrapuntal interplay with the soloist and to provide introductions, interludes and endings as well as be a soloist.”<sup>20</sup>

Measures nine and ten paraphrase the melody in its original form. This continues the use of repeated syncopation as in measures five and six while compacting

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<sup>19</sup>Jerry Coker, Improvising Jazz (New York: Simon and Schuster, Inc., 1986), 123.

<sup>20</sup>David Baker, Jazz Improvisation: A Comprehensive Method of Study for All Players, 2<sup>nd</sup> ed. (Bloomington, Indiana: Frangipani Press, 1983), 126.

the original melody down to the level of sixteenth notes through diminution in measure ten. The remainder of measure ten contains the last tone of the phrase extended until the last count of the measure. In the original version, the last tone, though the same in overall duration, was sustained through to the end of the measure as seen below:

#### Example 17



Measure eleven begins with one and one-half beats of rest exactly as measure nine began. This symmetrical phrase opening is also seen in the beginnings of measures one and three. The sequences of syncopation that were noted in measures six, seven, nine, and ten are replaced by a new rhythm in measures eleven and twelve. The syncopation is again displayed within the sixteenth note layer of rhythm. Measures eleven and twelve further allude to repetition in the manner of the gradual diminuendo of the final tone of the phrase as can be seen in Example 18 on the following page.

Measures thirteen, fourteen, fifteen, and sixteen contain rhythms that exhibit repeated facets of previously exposed rhythmic motives. The length of rest prior to syncopated entrance is the same in measures thirteen, eleven, nine, five, three, and one. This is followed by a now familiar sequence of syncopation. The fourth line D occurs



### Example 18



on beat one just as in the original version but with the minor pitch variation of a glissando up from a quarter tone below the goal pitch of true fourth space D. Thus the real beginning of the true melody pitch is delayed by one half of a beat and a syncopated entrance is achieved by an entirely new method. The duration of this pitch is augmented so that the following three pitches must be treated by diminution if they are to fit within the measure. The second space A flat is begun on count one of measure fifteen in both the original and Baker versions. While the A flat is sustained for six counts in the original, Baker sustains it for only four. The next three and one half counts in the Baker version allow for piano interaction. Listening for the end of the piano's statement, Baker, by diminution, fits in the two pick up notes on the last half count of measure sixteen. In the original version, these pick up notes received two full counts at the rate of one quarter note per pitch as seen in Example 19 on the following page.

Chet Baker's version of the bridge of this ABA ballad begins with a new rhythm. The sixteenth note to dotted eighth note opening connects with a two sixteenth note pick up and extends the duration of sixteenth note subdivision into the

### Example 19



first measure of the bridge. The dotted eighth is tied across the measure until it connects with the first third of a quarter note triplet. This rhythm was used in just this way in measure six. This two measure phrase ends with a quarter note on count one in measure eighteen. The following two and one third counts of rest leave space for the piano whose periodic contributions provide both rest for and contrast with the vocal melody as seen below:

### Example 20



The middle section or bridge of the refrain to “My Funny Valentine” in its original version contains a two measure rhythm pattern which is repeated twice. Baker sings the melody in such a way that the exact repetition is done away with. The precise manner of variation produces a sequence of musical events of another kind. In the first

two measures of the bridge, Baker varies rhythmically to a large degree and employs diminution on the first pitch of measure seventeen. Conversely, Baker treats the first pitch of measure nineteen (the first rhythmic repetition in the original) to augmentation and finally in measure twenty one sings nearly the identical rhythm contained in the original version.

It is a more common procedure in popular and jazz melody to begin with the familiar and/or the simple and move into the less familiar and/or more complex. Chet Baker reverses this procedure beginning with a large degree of departure from the original and moving in the next four measures to a near duplication of the original. This has an effect, something like slowly bringing a picture into focus with a camera lens. It is only after this focus takes place that you can hear what the previous, less focused statements were alluding to.

The eighth note triplet pick ups in measure eighteen lead to an augmentation of the next melody note. The level of eighth note triplet subdivision is carried on in the last count of measure twenty. The slower, smoother level of subdivision in measures eighteen and nineteen is an indication of where the phrase is going in terms of “rhythmic dissonance”<sup>21</sup> toward consonance as seen in Example 21 on the following page.

The rhythmic treatment of this motive the third and final time it occurs in the bridge section is more like the original than either of the previous versions. The first

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<sup>21</sup>Jan La Rue, Guidelines for Style Analysis (New York: W.W. Norton and Co., Inc., 1970), 113.

### Example 21



two counts are identical while the second two counts repeat the rhythm of the first two counts. This involves the replacement of the original quarter notes on counts three and four with the same dotted quarter to eighth found on one and the “an” of two in both the original and the Baker version. The half note that begins measure twenty two in the original is retained by Baker who displaces the following two pitches by one and one third counts turning what were quarter notes in the original into eighth note triplets. The whole note in measure twenty three is retained by Baker. He does not tie it to a half note as in the original, but instead opens up nearly a full measure for the contrast in timbre and melodic comment of the piano as seen in Example 22 below:

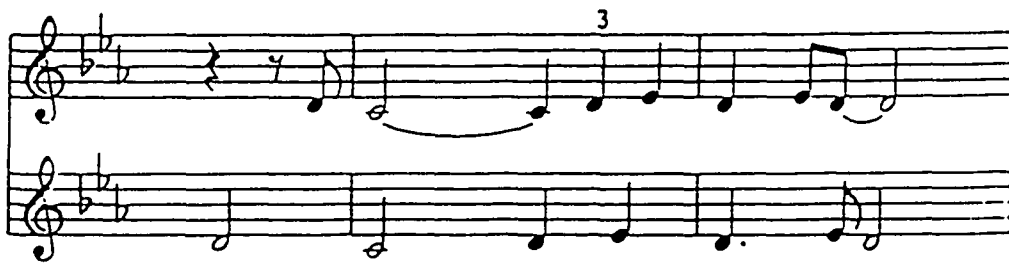
### Example 22



The final phrase of “My Funny Valentine” begins with a short eighth note pick

up. The process of diminution is employed by Baker every time a pick up note occurs in the song. Contrasting this procedure is the augmentation of duration found in the first pitch of measure twenty five. The quarter notes on three and four of the original are shortened to quarter note triplets, the first of which is tied to the half note beginning on count one. Baker changes quarter notes to quarter note triplets only four times in this version of “My Funny Valentine.” In measure twenty six, Baker moves the melodic motion forward by one eighth note. This changes a dotted quarter, eighth, half note rhythm into a quarter eighth, eighth tied to a half note rhythm, creating a kind of syncopation and rhythmic stress that is typical of much of modern jazz as seen below:

Example 23



The next two measures of the original are the first repetition of a two measure rhythmic sequence. As in an earlier appearance of rhythmic sequence, Baker avoids the repetition found in the original and only alludes to that rhythm in a series of variations upon it. Measure twenty seven begins with a one and one half count rest. This is the

seventh time in this recording that Baker has entered on the “an” of two. Including the duration of notes tied across the bar line, none of those seven rhythmic examples have been alike. In this example, Baker begins on the “an” of two and holds the first pitch of measure twenty seven two counts. He then takes the final two quarter notes of the original and reduces their duration down to the level of two sixteenth notes. The rhythmic tension relaxes somewhat as the original dotted quarter to eighth note rhythm of measure twenty eight is turned into two eighth notes. The following pitch of Baker’s version consists of two counts of diminuendo, leaving the final count open to begin three counts of piano accompaniment as seen below:

#### Example 24



The first pitch of measure twenty nine begins on count three following the piano’s three count statement. This entrance is delayed by two counts when compared to the original. This delay creates a form of suspense and tension. This is heightened by the diminution of the two original quarter notes into two parts of an eighth note triplet. The diminution continues in measure thirty as the dotted quarter eighth rhythm becomes two sixteenth notes. The arrival of the goal note of the phrase and what could

be considered the climactic moment of the song is further delayed by two counts of piano accompaniment emerging from two counts of rest in the melody. Finally, the fourth space E flat is sounded. Baker glisses into it from a quarter tone below written pitch. This is only the second time in this version that Baker has employed a gliss. Baker holds the E flat for six counts, starting one count later and ending one count earlier than in the original as seen below:

#### Example 25



A two and one fourth count vocal rest has something like the effect of a grand pause (though time continues) before Baker enters with the final phrase of the work. Entering on the second sixteenth of the second count of measure thirty three, the only time in this rendition that this rhythm occurs, Baker sustains the second pitch through the second count. The following two original quarter notes are replaced by a dotted quarter and an eighth note. This is exactly the manner of rhythmic replacement that occurred in measure twenty one. Baker repeats himself again in measure thirty four by employing the same manner of diminution he used in measure twenty eight. He extends the penultimate pitch across the remainder of the measure and ends on the final

pitch (first line E flat) which he sustains only one full measure, allowing the accompaniment to end the song as opposed to the original which sustains the final pitch eight full counts or to the very end of the song as seen below:

Example 26



There are probably at least as many vocal approaches to jazz singing as there have been jazz singers. In addition, the better jazz singers tend not to repeat the way they perform a given song from time to time. The technique of the jazz singer is discussed by Richard Rodney Bennett. Bennett elaborates on some things that can and cannot be expected from a jazz singer. He uses Billie Holiday as an example:

The basic qualities of all the best jazz singing were present in Billie Holiday's voice. Certainly a great voice is not essential--indeed it can often obscure the spontaneous, mercurial quality of the performance. Her voice was always limited in range, slightly raw and edgy, and she seemed to use it with total unconcern for its limitations. Her performances were as free and (in the best sense) unrepeatable as those of any good jazz instrumentalist. It is impossible to think that her delicate shadings, glides and half-sung tones could be either calculated or reduced to a "standard" performance, to be repeated even once again. (Compare an artist of today, such as Shirley Bassey, whom I consider grossly over-rated: she even cries in the same place every time she sings certain songs.) However many times Billie Holiday recorded--let alone performed--the same song, there were always different nuances and new variations. In the same way that a good jazz player always gives a feeling of improvisation, of invention, even when merely stating a melody, so I believe that a true jazz



singer is constantly improvising, even if this involves only a rethinking of the rhythmic structure of a song.<sup>22</sup>

Chet Baker limited this version of “My Funny Valentine” to a rhythmic rethinking of the refrain. All variations with the exception of two quarter tone glissandi into original pitch had to concern themselves with creative rhythmic expression. As can be expected in any coherent musical expression, improvised or not, a necessary balance of difference and similarity exists. The interested and informed listener can make “actual infinitesimal predictions as to whether the next event will be a repetition of something, or something different”<sup>23</sup> without experiencing either boredom or confusion. It is necessary to qualify the type of listener since, as Aaron Copland noted, it is often assumed “that music’s principal stumbling block is the backward listener”; Copland further declares that “listening is a talent, and like any other talent or gift, we possess it in varying degrees.”<sup>24</sup>

Jazz no longer enjoys the status of being the most popular music in the western world. Certainly, to many, the performances of Chet Baker could be a matter of acquired taste. His popularity, however, as a vocalist at the time of this recording is attested to by William W. Savage Jr. in his book Singing Cowboys and All That Jazz:

Beginning in 1953, Baker won jazz polls sponsored by *Down Beat* and

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<sup>22</sup>Lewis Porter, Jazz, A Century of Change (New York: Schirmer Books, 1997), 59.

<sup>23</sup>Jerry Coker, Improvising Jazz (New York: Simon and Schuster, Inc., 1986), 15.

<sup>24</sup>Aaron Copland, Music and Imagination (Cambridge, Massachusetts: Harvard UP, 1975), 8.

*Metronome* magazines, *Playboy*, and various European publications, both as an instrumentalist and as a vocalist . . . Baker was more popular on trumpet than Dizzy Gillespie, Louis Armstrong, and Miles Davis and was at least as popular as Nat Cole as a vocalist.<sup>25</sup>

While the time limitations of this performance and the strict adherence to the pitches of the original melody tend to direct the listener's attention to the rhythmic aspects of this jazz performance (since that is the area of greatest creative activity), we must not overlook the readily identifiable quality of Chet Baker's voice. Friedwald elaborates about Baker's vocal qualities:

Despite his spare machinery, he can transmit remarkably precise gradations of feeling. You keep wondering how Baker can possibly do so much with so little: On top of everything else, he also makes the most effective use of gender blur in all singing, as his unisexual tone conveys both yin and yang elements simultaneously as it does the good times and the bad.<sup>26</sup>

### Summary

In regard to the 1954 vocal recording of "My Funny Valentine" by Chet Baker, it is worthwhile to note that only a few singing horn players enjoyed both commercial and artistic success. While the 1954 vocal recording is in some ways similar to the earlier 1952 instrumental recording in that both versions stay close to the melody, this vocal version offers a rare opportunity to analyze the rhythmic aspect of improvisation and jazz phrasing without the complications of melodic and harmonic variation. Like

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<sup>25</sup>William W. Savage, Jr. Singing Cowboys and All That Jazz (Norman, Oklahoma: University of Oklahoma Press, 1983), 100.

<sup>26</sup>Will Friedwald, Jazz Singing (New York: MacMillan Publishing Co., 1992), 368.

the earlier version, the listener hears an easily followed, brief (two minutes and fourteen seconds), purely melodic, but never specifically predictable presentation of the refrain of this Broadway love song.

The rhythmic sophistication noted in the first solo is even more clearly displayed in this, the second. The presence of the piano allows us to note Baker's sensitive and accommodating manner of phrasing. Baker allows the piano its say at phrase endings and cadences occurring at end points of the different sections of the form. This interplay, brought about by ear, is evidence of one of Baker's greatest strengths, his ability to react to his rhythm section. The unusually short length of this vocal number could be explained as an attempt to repeat or continue the success he had already experienced with the 1953 "pianoless" quartet recording which was only thirty eight seconds longer. Some evidence exists to suggest that it was not even Baker's idea to sing "My Funny Valentine."<sup>27</sup>

The strength of this recording rests on Baker's unique vocal quality, his musicality, and his creativity, demonstrated here primarily in his use of rhythm. It is also what Chet Baker does not do that marks this recording as significant and unusual. Baker does not surround himself with a large supporting ensemble as Jimmie Rushing, Joe Williams, Tony Bennett, Frank Sinatra, and others did in their work with the Count Basie Orchestra and other large ensembles. He did not improvise vocally though his inventive trumpet improvisations would imply that he was creatively capable of doing

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<sup>27</sup>Keith Shadwick, The Gramophone Jazz Good CD Guide (Middlesex HA3 OHA, Great Britain: Gramophone Publications Limited, 1995), 42.

so at this time in his career. As a jazz singer and as a jazz instrumentalist, Baker avoided extreme athletic displays and delivered performances typical of the restraint found in the “west coast” or “cool” jazz of the era. While the preceding examples of Chet Baker’s vocal performance from the 1954 recording are distinctive to his readily identifiable style and use of the jazz language, these examples do not represent the full scope of the artist’s vocal jazz vocabulary. A complete transcription of the solo is continued in Appendix C.

## CHAPTER IV

### Background of Example

Chet Baker's life, both musical and personal, was varied and turbulent. At first his career seemed to advance rapidly in many different directions. After his 1954 recording of "My Funny Valentine," Baker appeared in the motion picture *Hell's Horizon* with Hugh Beaumont and Marla English.<sup>1</sup> Extremes of success and failure, triumph and tragedy appeared all too often over the next twenty years. Will Friedwald comments,

Baker forever experiences climax and catastrophe at the same time--that is, the most successful European tour made by a jazz artist up till then interrupted by the death of the piano player from an overdose, or a four-star review of a new album running in the same magazine as a shot of the handcuffed Baker being dragged off to some Italian prison (he would never be State Department "Goodwill Ambassador" material).<sup>2</sup>

Chet Baker made numerous records both in Europe and in the United States, many of which were popular and well received critically. As the overall popularity of jazz waned in the late 1950s and early 1960s, a new music began to replace jazz as the most popular music in the western world. The influence of rhythm and blues and country and western musical styles were being felt. Technology had created a generation of listeners that were less influenced by the immediate musical tastes and values of the older jazz generation. Family listening sessions around the radio were

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<sup>1</sup>Chet Baker, As Though I Had Wings (New York: St. Martin's Press, 1997), 65.

<sup>2</sup>Will Friedwald, Jazz Singing (New York: Collier Books, 1992), 367-368.

replaced by the newer medium of television. Reebee Garofalo points out that “With the advent of portable radios, teenagers, who would soon become an identifiable consumer group, could explore their developing musical tastes in complete privacy.”<sup>3</sup> Many jazz composers and performers were college-educated, and the sophistication of the fifties-era jazz may have contributed to its intellectual image while the new popular music was said to be closer in touch with rural blues.

Garofalo states, “The pioneer r & b artists of the 1940s were still close to their blues roots.”<sup>4</sup> However, Garofalo later clarifies,

... while admitting that rock ‘n’ roll evolved over time and was in no way a one-time event ... the music that came to be called rock ‘n’ roll began in the 1950s as diverse and seldom heard segments of the population achieved a dominant voice in mainstream culture and transformed the very concept of what popular music was.<sup>5</sup>

This change in the view of “popular” music was damaging professionally to virtually all jazz artists and contributed to the problems Chet Baker faced as he attempted to continue performing both in Europe and in the United States. Maggie Hawthorn comments in an interview with Chet Baker:

For several years Baker was less conspicuous on the American jazz scene. It was a time which coincidentally paralleled the bleak period for jazz in the United States, when the wave of rock & roll madness nearly obliterated the sustenance of jazz musicians. Baker did make occasional trips to America but, still strung out, he suffered a daunting beating in San Francisco in 1967. He told one interviewer, “I got jumped by five cats who wanted my dope money ... they

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<sup>3</sup>Reebee Garofalo, Rockin Out: Popular Music in the USA (Needham Heights, MA: Allyn and Bacon, 1997), 83.

<sup>4</sup>Ibid, 77.

<sup>5</sup>Ibid, 94.

worked me over pretty bad.” The severe consequence was that Baker lost his front teeth, a tragic circumstance for a horn player. He couldn’t play . . . and he didn’t, for a few years. At last, after a particularly dismal period, he joined a methadone maintenance program, got a dental bridge, and began re-learning the trumpet.<sup>6</sup>

Jerome Reece, during an interview with Chet Baker, asked him what he did between 1969 and 1973 when he quit playing. Baker answered,

I had my other front tooth knocked out in 1969. My teeth were in bad shape anyway from all the drugs; I had so much pain that I decided to have them all pulled out. I got a denture, and when I tried to play again I couldn’t even get a sound out of the trumpet. So I quit playing. I worked in a gas station sixteen hours a day for almost two years. Then I tried again, looking for a new embouchure. It took me two years. By the summer of 1973 I felt I was ready to try to go back to work. So I was driving to New York and stopped in a club in Denver to hear Dizzy Gillespie. I told him what I was doing and he called a club in New York from his hotel and I was hired for a two-week gig in New York. And that’s how I started playing again. Then I went to Europe, and found the audiences very receptive. And now I find myself working in Europe seventy-five percent of the time.<sup>7</sup>

Reece underscores Baker’s statement saying, “He stopped playing for two years, began a slow recovery from his addiction through methadone, and culminated his comeback with a reunion concert with Mulligan and several club dates around New York in 1974-75.”<sup>8</sup>

The November 24, 1974, Carnegie Hall concert with Gerry Mulligan was an important facet of Chet Baker’s comeback. CTI records recorded the concert and

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<sup>6</sup>Maggie Hawthorn, “Chet Baker: Silent Honesty--and His Understated Trumpet Style,” Down Beat, October 1981, 24-25.

<sup>7</sup>Mark Rowland and Tony Scherman, The Jazz Musician (New York: St. Martin’s Press, 1994), 140.

<sup>8</sup>Ibid, 133.

released two separate records as Volume One, CTI 6054 S1, and Volume Two, CTI 6055 S1. These were later combined and released as one compact disc, Epic Associated ZK64769. All releases were titled “Gerry Mulligan, Chet Baker Carnegie Hall Concert.”

The band Chet Baker recorded with at Carnegie Hall included Gerry Mulligan on baritone saxophone, Bob James on acoustic and electric piano, Ron Carter on string bass, Harvey Mason on drum set, John Scofield on electric guitar, Dave Samuels on vibraphone and miscellaneous percussion, and Ed Byrne on trombone. Doug Ramsey comments on two selections taken from the repertoire of the famous pianoless quartet for the recording:

The amended rhythm team stayed on for the Baker-Mulligan set and added new colors to the basic sound of the Mulligan Quartet that featured Baker and became a sensation in 1952. “Line for Lyons” and “My Funny Valentine” were staples of the original quartet. For the nostalgic, there is abundant evocativeness in “Valentine,” a piece Chet owns in all but copyright.<sup>9</sup>

### Analysis of Example

The manner of presentation used in the arrangement of “My Funny Valentine” for the 1974 Carnegie Hall concert allowed Baker to present the melody with an increasing number of accompanists joining in gradually. After Baker’s initial statement, Mulligan enters with a baritone saxophone solo which is followed by Bob James, who contributes a sixteen measure piano solo over the first two eight bar phrases

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<sup>9</sup>Doug Ramsey, “Gerry Mulligan, Chet Baker Carnegie Hall Concert,” record liner notes, epic associated ZK64769, 1995.



of the song. Baker's statement is shortened by two measures as Mulligan substitutes the tonic chord in the thirty-fourth measure of the form for the appearance of the tonic in the first measure of the song. This has the effect of shortening the last twelve measure phrase to ten measures and reconnecting the progression so that the last measure of the form is also the first measure of the next repetition of the form. Bob James begins his piano solo the same way after the baritone saxophone statement of thirty-four measures. After the sixteen measure piano solo, Baker enters playing the final half of the song for the final time. By arranging "My Funny Valentine" in this way, Baker has the primary responsibility of introducing and (after solos by Mulligan and James) recapping the theme or melody of the song.

An analyzation of Chet Baker's 1974 Carnegie Hall performance of "My Funny Valentine" reveals examples of rhythmic variety, melodic development, and harmonic inventiveness. These are all musical elements that are indigenous to an improvisational setting. Perhaps the most immediate difference between this version and the two previous examples is length. At eight minutes and thirty-eight seconds long, this version is by far the longest. Chet Baker's role in the 1974 recording is very similar to the 1953 recorded version in that during both recordings he stated and recapped the melody after the solo section ended. Baker chose to improvise both while stating the melody and recapping it. Taking advantage of the fact that "My Funny Valentine" was familiar to the audience (as made evident by the applause during the spoken introduction), Baker wove lines around the melody and from time to time, stated it more literally. More liberties were taken with the melody in this performance than in

either of the earlier performances examined in this document.

Baker began this version of “My Funny Valentine” with silence, delaying his entrance just over three counts. This dramatic delay could be a decision calculated to draw the listeners’ attention further into the performance. Baker would use this avenue of presentation on many other recordings of the song. His live Tokyo recording with pianist Harold Danko, bassist Hein Van Der Geyn, and drummer John Engels<sup>10</sup> is initiated only after a pause as are all seven versions of ‘My Funny Valentine’ contained in the Philology compact disc of the same name.<sup>11</sup>

Baker avoids any pitch variation in the first two measures compacting the first five pitches of the melody into five sixteenth notes followed by an eighth note. The sixth pitch is augmented to three times its original length or six counts. At this point, the artist indulges in one of his infrequent special effects, dipping and returning the pitch to begin the third measure. With this slight departure from original pitch sequence, the melodic improvisation is initiated. Quoting briefly from either “The Tennessee Waltz” by Redd Stewart and Pee Wee King or perhaps from George Gershwin’s “Someone to Watch Over Me” in a way that closely resembles the next phrase of “My Funny Valentine,” Baker continues with an escape tone and upper neighbor before returning to the goal melody tone. Baker’s articulation for this brief series of pitches is a pronounced long short repeated twice. The melody tone

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<sup>10</sup>Chet Baker’s vocal performance on “My Funny Valentine” in *Chet Baker in Tokyo* (Evidence CD ECD 22158-2, 1996).

<sup>11</sup>Chet Baker’s vocal performance on “My Funny Valentine” in *My Funny Valentine* (Philology CD W30-2, 1990).

(trumpet's E) is given extended duration and is followed by a group of two double appoggiatura, which both ornament and lead scalewise down to another melody tone. An ascending mixolydian scale fragment followed by an ascending double appoggiatura and a descending double appoggiatura provide harmonic ornamentation as well as rhythmic interest before reaching another sustained melody tone. This eight bar phrase contains no chromatic alteration and is very active rhythmically. The greatest area of originality in this phrase is in the area of rhythm. By choosing to treat the opening of this song this way, Baker reinforces the tradition of overwhelming rhythmic importance that goes back in jazz history at least as far as Duke Ellington. David Berger quotes Chuck Israels and Bubber Miley before placing four elements of music in order of their importance:

As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or, as Bubber Miley (Ellington's first star trumpeter) said: "It don't mean a thing if it ain't got that swing" . . . . The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

RHYTHM--meter, tempo, groove and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

MELODY--what players play: a tune or series of notes.

HARMONY--chords and voicings.

ORCHESTRATION--instrumentation and tone colors.<sup>12</sup>

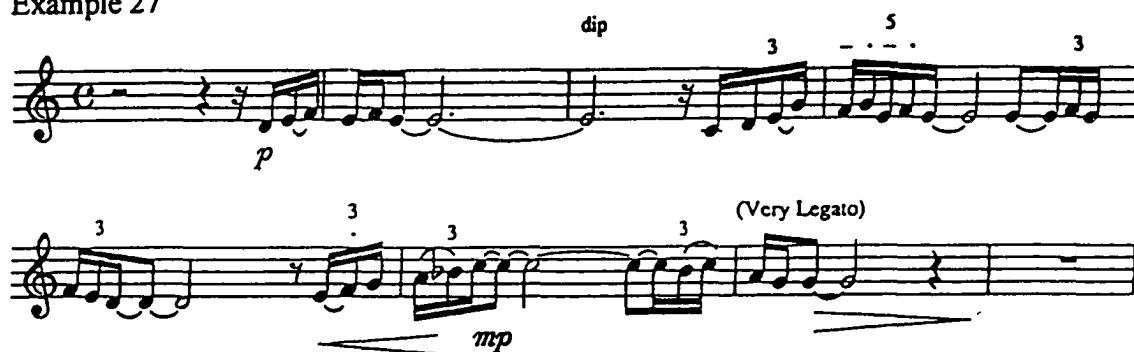
Baker has shown an inclination for intricate reworking of rhythm while melody and harmony remain more or less intact. While this was more evident in the material discussed in chapters two and three, it remains a salient feature of this 1974 Carnegie

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<sup>12</sup>Rehearsal notes by David Berger, Old King Dooji, full score by Duke Ellington (Miami, Florida: Jazz at Lincoln Center Library, Warner Bros. Publications, 1998), 2.

Hall performance. These facets of the music can be seen in Example 27 below:

Example 27

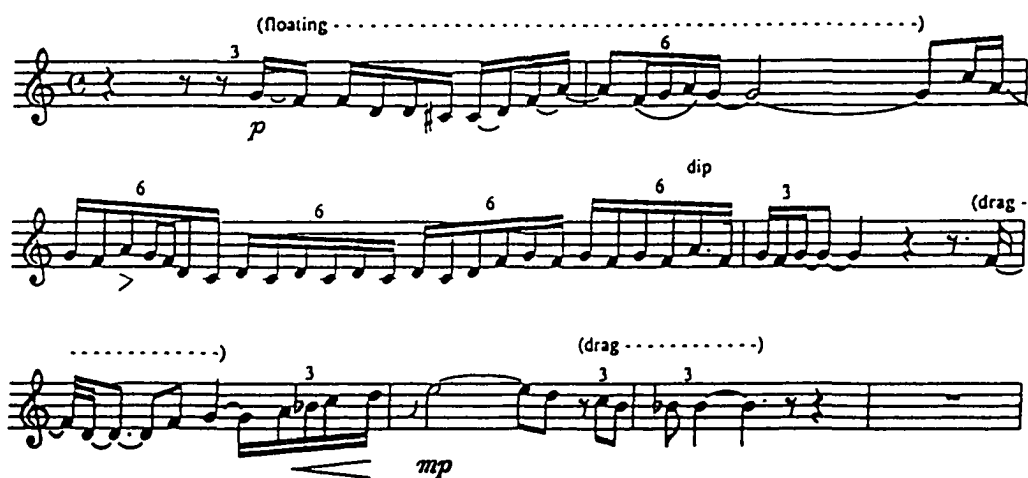


In measure nine, Baker pauses for one and two-thirds counts of silence before executing (in the manner of Lester Young) a fluid series of sixteenth notes phrased in groups of twos all the way to the bar line, where he alludes to the third measure of the opening phrase and once again dips in pitch. The raised seventh in measure nine anticipates the D minor major seventh in measure ten. After returning to pitch, a rapid gruppetto consisting of three notes leads to another sustained melody tone, which with two rapid pick up notes gives way to a nearly two and one half measure passage taken from the tonal area of F major pentatonic built on the fourth mode (C). This active rhythmic line defines the sixteenth sextuplet layer of rhythm with one instance of doubling up into thirty-second notes and another of dragging and simultaneously dipping in pitch before pausing. The phrase exposes thirty consecutive pitches in approximately two and one half measures. This would indicate that speed and facility were available to Chet Baker when his artistic inclinations took him in that direction. The pentatonic line is extended two more counts after a nearly two count rest. The

delay that is felt in the sixteenth note pick up going into measure thirteen again alludes to a sense of time and use of rhythm sometimes identified with Lester Young. J.R. Taylor writes of Lester Young's singular rhythmic sense: "Young's sense of swing was compellingly fluid, yet at any time he might suddenly balance its flow with a stark phrase that seemed to jerk the listener into a different tempo altogether."<sup>13</sup>

In the last two counts of measure thirteen, an ascending mixolydian scale fragment leads to a glissando up into the true melodic pitch which is held two and one half counts. The melody, with minor rhythmic alteration, voiced over measures fourteen and fifteen, can be seen below:

#### Example 28



The next section is introduced by a brief silence followed by a melodic fragment treated by diminution before Baker begins freer improvisation, sequencing descending

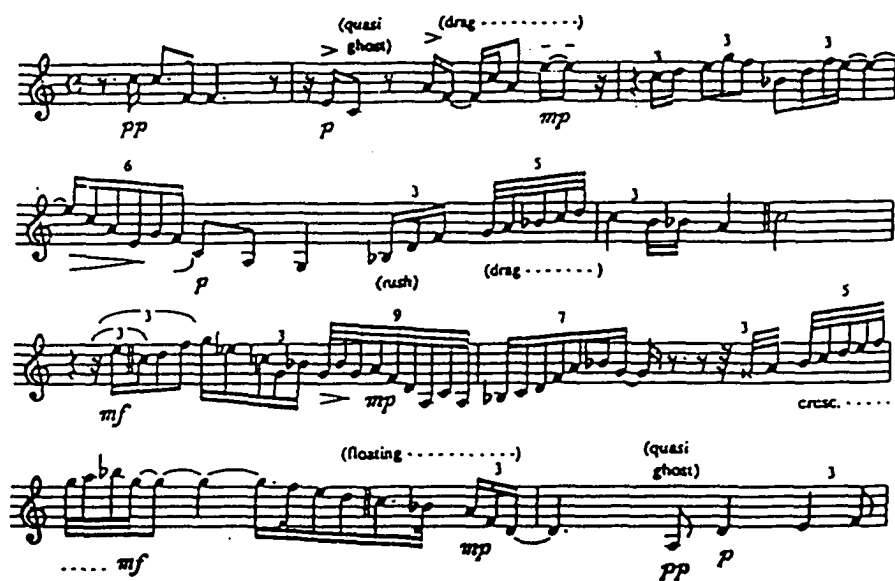
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<sup>13</sup>J.R. Taylor, "Lester Young, Pres / The Complete Savoy Recordings," record liner notes, Savoy SJL 2202, 1976.

thirds upwards until a consonant upper partial is reached (13th). The following measure, nineteen, alludes rhythmically to swing by the use of sixteenth and eighth note triplets. The harmonic implications of the improvised line remain diatonic even across measure twenty although the rhythm intensifies as the artist strings first six and later eight notes rapidly, though not quite evenly, across one count. Baker utilizes consonance and by comparison less active rhythm in measure twenty-one, settling on the third of the chord before launching into an ever more asymmetrical use of rhythm in measure twenty-two. Baker rushes a group of nine pitches across the last count of measure twenty-two only to complete the line in measure twenty-three with seven notes appearing across count one. In contrast the next (nearly) two counts are silent, but are followed by six notes across just over one half of one beat. The line continues with emphasis on the third of an E half diminished chord which moves to a brief descending whole step, half step pattern, in turn changing to include the third and flatted ninth of an A dominant seventh flatted ninth chord. The line then concludes with a triplet rhythm that anticipates the harmony of the next measure and arrives at the melody note on count one of measure twenty-five as seen in Example 29 on the following page.

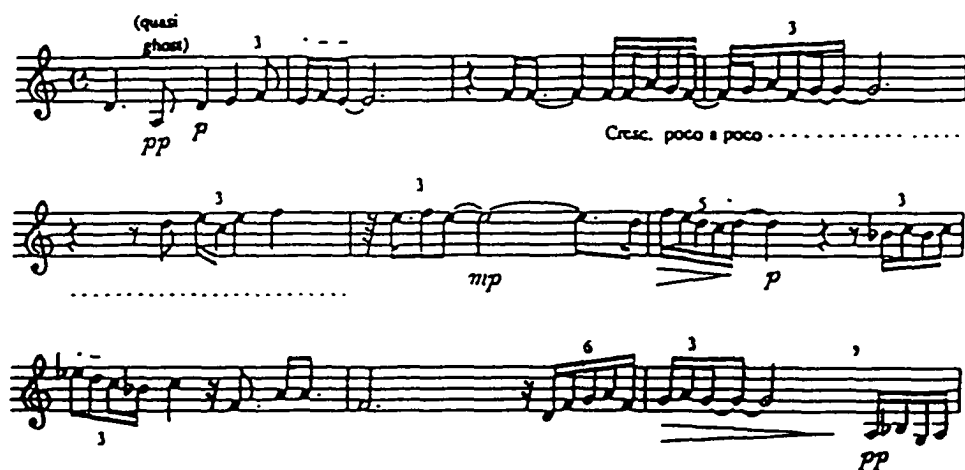
Baker returns to a paraphrase of the melody in measures twenty-five through the first two counts of measure thirty-one although rhythmic variation is very much in evidence throughout this passage. Baker alludes obliquely to “As Time Goes By” by Herman Hupfeld in measure thirty-one, and as the quote is sequenced, he brings it into truer rhythmic focus in measure thirty-two. He plays two and one-half more measures of diatonic and rhythmically swinging improvisation, avoiding further reference to the

# Example 29



melody at the end of the form. The arrangement used on this date allows measure thirty-four to function as a turn around or final cadence leading back to the beginning of the form of the song. In other words, measure thirty-five becomes both the last measure of Chet Baker's melody / solo and the first measure of the solo section of the arrangement featuring Gerry Mulligan, as seen below:

# Example 30



Gerry Mulligan improvises a solo for thirty-four measures, and the multifunctional thirty-fifth measure of the form introduces Bob James, who solos through the first sixteen measures of the form of the composition before Chet Baker enters in the seventeenth measure of the form and the eighty-fifth measure of the arrangement. At this point, Baker indulges in improvised counterpoint with Gerry Mulligan, who enters with Baker.

Baker continues to allude to the melody, placing some original pitches in original or at least plausible points of rhythm. These points are surrounded by silence or by improvised ornamentation and line. The original pitches that correspond to “figure less than Greek” are present but in a motive form where a pitch of extended duration is preceded by a brief pick up. This happens twice and is followed by a lower neighboring tone before the next original melodic pitch is reached. This pitch is immediately decorated with an upper neighbor and an escape tone before returning to the original melodic pitch. A swing feeling of double time is created by the sextuplets in measure eighty-six. In this way, the duration of the sixteenth note sextuplets at m.m. 60 to 80 beats per minute approximates medium tempo swing eight notes at m.m. 120 to 160 beats per minute although the harmonic rhythm remains unaffected.

An ascending C mixolydian (diatonic) scale fragment ends on count one of measure eighty-seven where Baker ornaments it by bending up to an upper neighbor tone that descended back to sustained melodic pitch much in the way a mordant would embellish a melodic tone. The previously established level of implied double time swing is continued in the last two counts of measure eighty-seven. Measure eighty-



eight begins with a repetition of the previous melodic pitch followed by an escape tone before settling on the next melodic pitch. In measure eighty eight, Baker alludes to his phrasing in measure eighty-six, elongating the mixolydian scale fragment which leads up to the goal melodic pitch on count one of measure eighty-nine. This pitch is again ornamented in a mordant-like manner that is sequenced at a descending pitch level before an unexpected series of uncharacteristically disjunct eighth notes are brought to the fore of the mix. By the standards Baker has thus far set in this performance, these eighth notes are loudly crescendoed and heavily emphasized. Measure ninety provides the climax of the free counterpoint between Mulligan and Baker before Baker diminuendos during a pointillistic phrase that develops through a brief quote (in doubled time) from Charlie Parker's "Hot House." This continues on into a more relaxed chord running of an incomplete A dominant raised ninth (the B flat trumpet's pitch), anticipating the resolution to D minor by one count as a descending four note pattern spells an incomplete D minor seventh (the B flat representing a diatonic passing tone more than a flatted thirteenth). The missing tonic is the melodic pitch that occurs on count one of measure ninety-three. The rest of measure ninety-three and the first half of ninety-four allude to melodic paraphrase with rhythmic variation and smaller degrees of melodic ornamentation before Baker unleashes thirteen notes across slightly more than two counts. As a means of creating interest through contrast, Baker has followed moments of silence or sustained pitch or melodic presentation with conjunct, largely diatonic flurries of notes several times in the course of this performance.

In measure ninety-six, Baker repeats a phrase used in measure ninety-one as an

introduction to his “Hot House” quote. By way of contrast, the second appearance of this introductory motif is followed by silence. In measure ninety-seven, Baker presents the melody. This presentation is rhythmically changed but ornamented only once (with a mordant) during count one of measure ninety-nine. Counts three and four of measure ninety-nine are silent. Measure one hundred gives rise to a flurry of notes, including the highest pitch Baker reaches in the performance and a pitch undertaken only one other time (measure twenty-four) during the performance. In measure one hundred and one, the figuration is a bit like a gruppetto; however, unlike the classic gruppetto, it is not begun with an appoggiatura beneath, nor is it following the ornamental line designated when the first appoggiatura is above. The resemblance comes from the series of pitches--B flat C and B flat--following a G and returning to a G. The similarity also stems from the fact that this figuration is also of an ornamental nature. To include this figuration as a gruppetto would necessitate a more liberal application of its ornamental function. This is sometimes done in jazz analysis.

Richard Lawn and Jeffrey L. Hellmer make a case for more liberal interpretation of the function of anticipation in jazz analysis:

*Anticipation* (ANT) is created when a change in harmony is actually foreshadowed by a melody note that creates a form of suspension. The melody note is frequently dissonant with the sounding chord but is consonant with the upcoming change in harmony. The melody therefore predicts in advance the change in harmony. It is not uncommon for jazz soloists to create added tension by anticipating a change in harmony by as much as an entire measure. In traditional harmony, an anticipation typically occurs just prior to a strong beat and at a *cadential* point (point at which harmony reaches a permanent or temporary state of rest, usually on a minor or major chord). Jazz analysis usually allows a more liberal application of anticipation. Example 6.23, an excerpt as performed by Sonny Rollins in “St. Thomas,” illustrates anticipation.

Rollins clearly anticipated the D-major tonic chord a beat before it was actually intended to be sounded. [6.23]<sup>14</sup>

As a pick up to measure one hundred and three, Baker executes a quick three note figure utilizing an escape tone before building a chromatic ascending line across the next one and one half measures. In the last half of measure one hundred and four, Baker switches to a diatonic ascending line, still moving scalewise until a cadenza-like moment occurs. Baker moderately plays three pitches in sequence and pauses. Following the dramatic silence and alluding to many preceding flurries of notes that followed preceding silences, Baker plays a more rapid seven tone descending passage. The first four pitches are in whole tone sequence (G, F, E flat, and D flat), while the final four are arranged in half step, whole step sequence (D flat, C, B flat, and A). The final A is held as though under a fermata. The activity previously analyzed and described can be viewed in Example 31 on the following page.

### Summary

Baker seeks contrast to maintain interest in many different ways during this 1974 performance of “My Funny Valentine”; however, he does not seek contrast in extremes of range or volume. This practice is consistent with Baker’s inclination toward playing practices attributed to west coast or cool jazz performers from whom moderation in range and dynamics are expected facets of style.

While it is well documented that the solo sections of many live jazz

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<sup>14</sup>Richard Lawn, Jeffrey Hellmer, Jazz, Theory and Practice (Belmont, California: Wadsworth Publishing Company, 1993), 77.

# Example 31

Example 31 is a musical score for a Baritone Saxophone. The score is written on ten staves. The first staff shows a key signature of one flat (Bb) and a common time signature (C). The second staff indicates measures 32 and 16. The third staff is labeled "w/ Baritone Saxophone" and begins with a piano (*p*) dynamic. The fourth staff includes a crescendo leading to a mezzo-piano (*mp*) dynamic, followed by a decrescendo to a forte (*f*) dynamic, and then a mezzo-forte (*mf*) dynamic. The fifth staff continues the melodic line. The sixth staff includes articulations such as "(rush)", "(drag)", and "(rush)". The seventh staff features a quintuplet (5) and a sextuplet (6). The eighth staff includes a triplet (3) and a sextuplet (6). The ninth staff includes a triplet (3) and a sextuplet (6). The tenth staff includes a triplet (3) and a sextuplet (6). The score concludes with a cadenza and a ritardando (*rit.*) marking.

performances are largely a spontaneous process, the compositional act remains a cognitive process with regard to the organization of melodic content, form and structure. Analysis of improvised solo performance can provide a practical and functional understanding of methodology already used and to be used again in the performance of improvised solos. Robert James Lark, Jr., comments,

Analysis of extant models provides insight and understanding founded on traditional principles and relationships which are definable by common standards of assessment. The study of such models of improvisation enhances one's understanding of the relationship between the knowledge of the player and the functional and practical application of that knowledge to the artistic and aesthetic processes in jazz improvisation.<sup>15</sup>

In understanding an organizational process with regards to Chet Baker's solo efforts, the listener must strongly consider rhythm. Use of rhythm in a wide variety of ways would serve as one of the most striking features of this performance by Chet Baker. While Baker stays close to diatonic harmony, his choices of rhythms are kaleidoscopic. A great deal of Baker's musicality and creativity is demonstrated here in his manipulation of rhythms, tempos, and durational effects. Although the preceding examples of Chet Baker's instrumental performance from the 1974 Carnegie Hall Concert are distinctive to his recognizable style and use of the jazz language, these examples do not represent the full scope of the artist's jazz vocabulary. A complete transcription of the solo is contained in Appendix D.

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<sup>15</sup>Robert James Lark, Jr., "Selected Contemporary Jazz Trumpet Improvisations by Frederick Dewayne 'Freddie' Hubbard: Structure and Form in Improvisation, with Three Recitals of Selected Works by Albinoni, Copland, Haydn, Hummell, Neruda and Others," (D.M.A. dissertation, University of North Texas, 1994), 11.

## CHAPTER V

### Background of Example

Chet Baker experienced a wide variety of performance opportunities during the period of time between his Carnegie Hall performance with Gerry Mulligan on November 24, 1974, and his death in Amsterdam on May 13, 1988. Jerome Reece characterizes Chet Baker's career as "Another night, another club: For Chet Baker it is the same story as yesterday, as tomorrow, as twenty five years ago."<sup>1</sup> Close observation reveals a degree of variety with regard to the type of performances that were available to Chet Baker during this period of time.

In addition to a typical nightclub performance, Chet Baker performed and recorded in a wide variety of settings, including duo with Paul Bley,<sup>2</sup> trio with Doug Raney and Niels-Henning Ørsted Pederson,<sup>3</sup> quartets and quintets including dates in Tulsa, Oklahoma, utilizing the author's rhythm section in alternating sets with the author's Big Band (The Mike Moore Big Band) on December 12, 1982, and even larger ensembles. One of the largest ensembles and most interesting performance opportunities Baker experienced was with the N.D.R. Big Band and Radio Orchestra Hannover, both directed by Dieter Glawischnig. This resulted in the last authorized

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<sup>1</sup>Mark Rowland and Tony Scherman, The Jazz Musician (New York: St. Martin's Press, 1994), 131.

<sup>2</sup>Joel Mott, Chet Baker Solos Vol. 2 (Advance Music, 1995), Introduction.

<sup>3</sup>Chet Baker, "Chet Baker Trio Daybreak," Compact Disc, Steeplechase SCCD-31142, 1979.

recordings of “My Funny Valentine” both vocal and instrumental and took place just two weeks before Chet Baker’s controversial and deadly fall from a second-story window in Amsterdam at the age of fifty eight. This recording represents the mature Chet Baker. The final range of expression and musicality that Chet Baker would ever be capable of is represented in this performance. A great deal of effort reportedly went into the process of realizing this concert/recording session on Chet Baker’s terms. Kurt Giese comments, “. . . Chet should at least once in his life be featured in a perfect musical setting in very comfortable surroundings, picking the material himself.”<sup>4</sup>

#### Analysis of Example

The analyzation of Chet Baker’s performance of “My Funny Valentine” reveals examples of the influence of pre-existing styles of jazz, rhythmic development and melodic creativity that can be and often are generated during events involving improvisational performances by master performers. This version of “My Funny Valentine,” arranged by Bernard Ebbinghouse, exposes the song (refrain only) in duo format. Only trumpet and guitar play at the beginning (although the guitar part is cued in the piano part for the length of the duo). This homophonic texture is continued for thirty-four measures. In the thirty-fifth measure, the piano enters with nearly four measures of solo passage before the first violins make their initial entrance. The one and one- half beat introduction of the first violins expand to include the whole string

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<sup>4</sup>Kurt Giese, “Chet Baker: The Last Great Concert, My Favorite Songs Vol. I & II,” Compact Disc, liner notes, Enja Re 79650, 1988.

section who are, in turn, quickly joined by four french horns. Following a diminuendo the instrumentation dissolves into harp, string bass (pizzacato) and finger cymbals which serve to introduce Chet Baker's vocal presentation. Ebbinghouse has Baker sing the first four measures of the refrain with only pizzacato bass accompaniment. This evokes the first "My Funny Valentine" recording session with Gerry Mulligan in 1952.

The duo is joined by drum set using brushes for two measures and followed by the keyboard, the lower strings (viola, cello, bass) and the french horns entering every two measures. The addition of the violins followed quickly by the entire woodwind choir and vibraphone (replacing the strings) provide rich contrast in timbre. The restraint in this arrangement can be seen in the way it realizes simple enough figures to support the vocal line without competing with it or covering it. The string chair replaces the woodwind choir while Baker sings "open it to speak." The woodwinds quickly rejoin the orchestration as Baker sustains "are you smart?"

As the bridge section ends in a diminuendo, the orchestration returns to the stark duo of pizzacato bass and voice for two measures. The piano joins in the third measure of this final phrase only to be followed by the strings two measures later. The first violin sounds a high G one octave and a minor third above Baker's pitch and begin a moving line when Baker's fragile voice fails to complete the written eight count E flat. The vocal section is completed by a voice, guitar, piano, bass, and drum quintet.

The final chord of this section, Cm, both ends the vocal chorus and begins the trumpet improvisation in the manner of the 1974 Mulligan arrangement. At first Baker improvises while the melody is stated by french horns and the chromatic bass line is



stated by the low strings. In somewhat Concerto Grosso fashion, Baker performs as a member of a quintet (piano, bass, guitar, drums, and trumpet) within an orchestra. The walking (four quarter notes to the measure) bass and drum set provide subtle rhythmic impetus for both groups. Baker improvises up to the bridge section which is handled melodically by the woodwinds alternating with the strings until they join together to complete the bridge section. Baker sings a pickup note into the Del Segno al Coda which goes back to the final phrase of the form. The coda consists of Baker singing the final lyric “Valentines Day” accompanied by piano, bass, drum, and guitar quartet. This quickly changes to a brief piano solo (two measures). The strings take up a melodic fragment, reharmonized, and conclude on a Cm suspended 9 (or 2) resolving to Cm as the guitar plays improvised fills which, on this recording, are minimal and barely audible.

In the first phrase of the vocal portion of this rendition of “My Funny Valentine,” Baker delays his entrance only to augment the duration of this initial statement. The diminution of the remainder of the phrase follows allowing the phrase to be completed within the parameters of the harmonic rhythm of the original version. The chord changes, while harmonically altered, are not changed a great deal rhythmically.

The third and fourth measure employ the same tactic as the first and second. While the interior pitches of the first four measures may be altered, the beginning and ending pitch is retained at the original pitch level. The final four measures are sung without pause. The beginning of the phrase is delayed and the end of the phrase is

abbreviated so that the phrase is shortened in duration and framed by silence. The interior pitches are altered and the repetition of interior pitch creates color and tension which is released at the resolution of the phrase on the lyric “heart.” Baker uses anticipation on the final lyric and glissandos down to the resolution as can be seen below:

### Example 32

The image shows a musical score for the song "My Funny Valentine." It consists of two staves of music in 3/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat. The lyrics under the first staff are: "My fun-ny-val-len-tine, sweet co-mic val-en-tine,". The second staff continues the melody with lyrics: "you make me smile with my heart.——". Performance markings include *mp* (mezzo-piano) under the first staff, a triplet of eighth notes marked with a '3' above the staff, and a glissando marked with a curved line and "(gliss.)" above the staff. The score ends with a double bar line.

The second eight-bar phrase is begun with a lesser delay than was the first eight-bar phrase. It lasts nearly the remainder of the two measure original, stopping one half of one beat short of full duration. The interior pitches and rhythms are altered from the original. The Lester Young style of floating rhythm is very much in evidence on this rendition of “My Funny Valentine.” The relationship between Young and “cool” or west coast artists should not be underestimated. Mark Gridley states on the one hand that “Many musicians whose work has been called ‘cool,’ were influenced by Lester

Young . . . .”<sup>5</sup> Gridley goes on to list prominent west coast musicians and places Chet Baker at the top of the trumpet list.<sup>6</sup> It is also important to note that Gridley states, “. . . some of the playing by even the coolest of these musicians was hard swinging and hot.”<sup>7</sup> It is this author’s estimation that Young’s influence on Baker was a general one and not an influence that Baker ever slavishly cultivated in a deliberate attempt to sound or play in a derivative or imitative manner.

In addition to the Lester Young style floating rhythm the second eight-bar phrase is a bit more conjunct than the first eight measures. Baker does away with some of the upper neighbors in the original. He skips directly from the E flat on “your” to the G on “looks are” rather than using the scalewise F on “looks.” He eliminates the upper neighbor G during the second syllable of “laughable” placing the entire word on an F. In contrast he creates a conjunct unaccented upper neighboring tone on the first syllable of the lyric “unphotographable” enlarging the rise in pitch to a major third later in the word before ending on three repeated Fs for the final three syllables. The final four measures represent a return to the more disjunct style of the first eight-measure phrase. The scalewise, conjunct approach to the D on “favorite” is replaced by a dramatic leap of a major seventh. Baker goes from the E flat on “yet” up to the D on “you’re,” which Baker continues until the last syllable of “favorite” where he plays a brief scalewise

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<sup>5</sup>Mark Gridley, Jazz Styles: History and Analysis, 5<sup>th</sup> ed. (Englewood Cliffs, New Jersey: Prentice Hall, 1994), 174.

<sup>6</sup>Ibid, 181.

<sup>7</sup>Ibid, 180.

passage of D down to C down to B flat. From this B flat on “work,” Baker descends by a leap to E flat for “of” and back up the B flat to begin a glissando downward to A flat during the lyric “art.” The pitch is sustained over four counts yet the phrase is concluded a bit more quickly than in the original. In some respects, with regard to use of conjunct and disjunct melody and rhythmic treatment, Baker has constructed a miniature AABA structure within the first sixteen measures with measures 9-12 standing apart with regard to narrow intervallic compass and narrow or limited variety of rhythmic treatment as can be seen below:

### Example 33

Example 33 shows a musical score in G-flat major (one flat). The first staff contains the lyrics "Your looks are laugh-a-ble, un- pho-to-gra-pha-ble," with triplets of eighth notes over "laugh-a-ble" and "pho-to-gra-pha-ble". The second staff contains the lyrics "yes, you'r my fav- 'rile work of art. Is your" with a triplet of eighth notes over "fav- 'rile", a glissando (gliss.) over "art.", and a triplet of eighth notes (marked "rush") over "Is your".

Baker has thus far avoided starting any phrase of this piece on the down beat. In measure thirteen, he seems to displace count one. The down beat is moved over in his conception throughout the phrase and is only realigned with his accompaniment at the end of the phrase on “art,” measure fifteen. He uses this procedure again beginning on count two of measure eighteen, augmenting “is” and “your” each by half again the original value and catching up to original rhythmic placement at count one of measure

twenty. Baker delays his pickups into measure twenty-one, augmenting the first syllable of “open” so that all ensuing lyrics are placed on the back half of the beats behind the rhythmic position they would otherwise occupy. This process of continued displacement imparts a great deal of rhythmic tension and a lugubrious quality to the phrase. The extension of the word “are” imparts a tremendous amount of rhythmic tension and the melismatic nature of the extension is not a technique that Baker used often in his earlier recordings. The descending pentatonic phrase suspends and prolongs the harmonic tension just as the rhythmic tension is extended. These two facets, melody and rhythm, are resolved simultaneously three counts after the harmony has resolved, but on beat three of measure twenty-three as can be seen below:

#### Example 34

The musical notation for Example 34 consists of two staves. The first staff begins with a triplet of eighth notes, followed by a half note, then a quarter note, and another triplet of eighth notes. A glissando mark is placed over a half note, followed by a quarter note, then a triplet of eighth notes, and finally a half note marked with a 'drag' symbol. The lyrics under the first staff are: 'fig-ure — less than Greek; is your mouth a lit - tle weck, when —'. The second staff begins with a triplet of eighth notes, followed by a half note, then a quarter note, and another triplet of eighth notes. A glissando mark is placed over a half note, followed by a quarter note, then a triplet of eighth notes, and finally a half note marked with a 'drag' symbol. The lyrics under the second staff are: 'you o - pen it to speak are — you smart? —'.

During the final section of the vocal melody Baker continues to delay his entrances. The placement of a pickup note in measure twenty-four of the 1954 vocal version is delayed all the way to the weak back half of count four from the composer’s original of a half note on count three. Now Baker delays the entrance three full counts

and places the pickup on beat three. Since a pickup eighth note often precedes an important melody tone which would necessarily fall on the down or first half of the beat, the deliberate act of positioning the eighth note pickup on the beat and the goal melody tone off the beat has the effect of turning the beat around so that the song seems to have gained or lost one half of one beat when in fact it has not. Considerable tension is created by this and can be sustained and magnified by the length of time this aural illusion is maintained. Baker releases a great deal of this tension in measure twenty-nine when he places the melody tone C on the lyric “stay” on count two bringing back the rhythmic orientation to the down or first half of the layered rhythmic flow. Although “stay” falls on count two instead of the original count one, this more common and much less complicated delay is comparatively restful or rhythmically consonant. The procedure of delaying the melody is continued to the end of this vocal section. In measure thirty-three the time seems to float as Baker plays behind the beat and with a slightly smeared glissando effect. Baker uses dramatic devices such as glissando very sparingly when he uses them at all. This sense of floating time can be heard in other contemporary performers such as Miles Davis, Paul Desmond, Stan Getz, and Gerry Mulligan, all of whom are thought to have felt some degree of influence from Lester Young.<sup>8</sup> Getz, who recorded occasionally with Baker, felt so strongly about the musical stature of Lester Young that he quit the Kenton Orchestra after the leader made “disparaging remarks” about Young.<sup>9</sup> The final section of this version of “My Funny

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<sup>8</sup>Ted Gioia, The History of Jazz (New York: Oxford UP, 1997), 175.

<sup>9</sup>Ibid, 264.

Valentine” can be seen in Example 35 below:

Example 35

But don't change a hair for me, not if you real-ly care for me, stay lit-tle val-en-tine stay!

(slight drag) (slight gliss.) (gliss.) stay and make each day a val-en-tines' day

Detailed description: The musical score for Example 35 consists of three staves of music in a key with two flats (B-flat and E-flat). The first staff contains the lyrics 'But don't change a hair for me, not if you real-ly care for me,' with musical notation including triplets and a 'scoop' instruction. The second staff continues with 'stay lit-tle val-en-tine stay!' and includes a triplet. The third staff contains 'stay and make each day a val-en-tines' day' with various performance markings: '(slight drag)', '(slight gliss.)', '(gliss.)', and a triplet. The melody is characterized by wide intervals and complex rhythms.

Baker makes use of wide intervals (a facet of post hard bop jazz) more in the mature final period of his career than he ever did early in the 1950s. A leap of a minor seventh occurs in measure five, seen in Example 36 below, while leaps of a major seventh occur in measures thirteen and twenty-five as seen in Example 37 below and Example 38 on the next page.

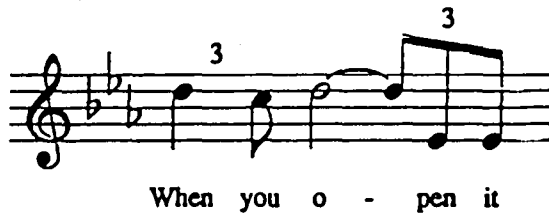
Example 36

Example 37

you make me yet, you'r my

Detailed description: This block contains two musical examples. Example 36 is the first staff, showing the lyrics 'you make me' with a triplet of eighth notes. Example 37 is the second staff, showing the lyrics 'yet, you'r my' with a triplet of eighth notes. Both examples are in a key with two flats and feature wide intervals and complex rhythms.

Example 38



The use of the octave can be found in measures eighteen and twenty-two. The original melody employs a single minor seventh in measures eighteen and nineteen and an octave in measures twenty and twenty-one. The use of additional wide leaps not contained in the melody indicate a change from the more conjunct and simple performance of 1954. If some of Baker's earlier melodic ornamentation could be roughly equated with Baroque musical practices then this rendering of "My Funny Valentine" might indicate Romantic or even Impressionistic influence.

Baker's use of space, his economical melodic interpretations, attention to detail, his light sound often delivered without a hint of vibrato, as well as his blurring of the rhythmic flow, all have something in common with early twentieth-century French Impressionism. Baker continues to play and sing within the stylistic parameters of cool to such an extent that when compared and contrasted with hard bop trumpet pioneer Clifford Brown, Baker is said to exemplify that which is "cool." The difference between Brown and Baker is literally the difference between "cool" and "hard bop."<sup>10</sup>

Jazz existed as dance music up until the swing era gave way to bebop and cool

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<sup>10</sup>Sim A. Flora, "An Analytical Anthology of Improvised Solos Designed to Supplement the Formal Teaching of Jazz Improvisation at the University Level." (Ph.D. dissertation, University of Oklahoma, 1990), 130.



styles. Baker, emerging when he did, was never a dance band musician for any length of professional time. He was not under the influence of Big Band experience as were fellow West Coast Cool musicians Gerry Mulligan and Stan Getz. This fact could help explain Baker's free and flexible sense of time and phrasing. Baker actually overlaps rubato performance with a keen sense of where the bar lines and tempo lie for the rest of the band. Some of his phrases can only be approximated by standard notation. One example of Baker's more mature use of rhythm comes during the bridge of "My Funny Valentine" as can be seen below:

#### Example 39

The musical notation for Example 39 consists of two staves. The first staff contains the lyrics: "Is your fig-ure— less than Greek; is your mouth a lit-tle weak, when—". The second staff contains the lyrics: "you o - pen it to speak are— you smart?—". The notation includes various musical elements: triplets (indicated by a '3' over a group of notes), glissandos (indicated by a curved line and the word '(gliss.)'), and a drag (indicated by a curved line and the word '(drag)').

#### Summary

The strength of the performance lies not only in Baker's unique vocal quality and musicality but also in Baker's mature mastery of the many subtle rhythmic elements of jazz. As with his rhythmic sense, Baker's thoughtful choice of notes is demonstrated on a higher level of sophistication than ever before. The lack of

synchronization between harmonic and melodic rhythm can set up a variety of dissonances. Baker handles these with a subtle control that almost hides the situation altogether. Baker makes the misalignment of chords and melody a darkly beautiful series of suspensions and anticipations which evoke a more romantically influenced handling of dissonance than his earliest works did.

In this setting, Baker has surrounded himself with full orchestra (scored very sparingly) like many of his contemporaries such as Mel Tormé, Tony Bennett, and Frank Sinatra. In a setting not unlike a Concerto Grosso, Baker spends a great deal of performance time in the composing of only a few instrumentalists (a combo within an orchestra). Baker continues to avoid the extreme athletic displays typical of performers from outside the cool genre, but exhibits great control and variety (harmonically, rhythmically, and melodically). While the preceding examples of Chet Baker's vocal performance from the 1988 live recording are indicative of his readily identifiable style and use of the jazz language, these examples do not represent the full scope of the artist's vocal jazz vocabulary. A complete transcription of the solo is contained in Appendix E.

## CHAPTER VI

### Background of Example

The comeback that marked the last part of Chet Baker's musical career was launched in part by the reunion concert which resulted in the subject matter of chapter five. Although Baker had periodically received rough handling by the media, his 1974 "Carnegie Hall Concert Vol. I" recording with Gerry Mulligan was well liked by many of the critics. Leonard Maltin of Down Beat magazine gave the Gerry Mulligan/Chet Baker recording a five-star review (the highest possible). Maltin asserts, "... Mulligan and Baker are playing better than ever. Their hand-in-glove duet lines on *Lyons* and tasteful interaction on *My Funny Valentine* is just beautiful to hear."<sup>1</sup> After this recording, Chet Baker began performing more frequently. On several occasions, Baker had stated that he had tried to perform almost every night and that the majority of his performance opportunities were found in Europe. Working that often in Europe allowed Baker to acquire many European friends and fans. Two of these were Matthias Winckelmann and Kurt Giese. Winckelmann was involved in making Baker's *Peace* and *Strollin* albums for Enja recording company while Giese was an ex-drummer who had sat in with Chet Baker earlier in Baker's career.<sup>2</sup>

These two friends / fans of Chet Baker were in a position to create a recording

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<sup>1</sup>Leonard Maltin, "Gerry Mulligan/Chet Baker," Down Beat, July 1975, 18.

<sup>2</sup>Matthias Winckelmann, "Chet Baker, The Last Great Concert, My Favorite Songs Vol. I and II," Compact disc, liner notes, Enja Re 79650, 1988.

opportunity that would place a symphony orchestra, big band, and combo at Baker's disposal. Winckelmann relates this during an interview for Enja recording company:

**How did the "Last Great Concert" come about?**

It was really the idea of Kurt Giese, an ex-drummer who had sat in with Chet 15 years ago and admired him very much. Since then he's become a radio producer for NDR which is fullblown symphony orchestra and it was Kurt's idea that Chet should at least once in his life be featured in a perfect musical setting in very comfortable surroundings, picking the material himself. Chet was very involved early on, discussing the arrangers and thinking of this concert as a tribute to himself. I think one can hear his good spirits in his playing on this recording.

**Were there many rehearsals before the concert?**

(Laughs) There was supposed to be two days of rehearsals but Chet didn't show up. The band still rehearsed for the two days but without the soloist.

**Was there a sense of panic?**

Yes, absolutely. The radio guys kind of went crazy. It wasn't easy for them to get a nice comfortable setup with budgets for two orchestras and if the concert didn't take place a lot of heads would roll. It was very panicky. But then Chet finally arrived for the rehearsal the afternoon of the concert and everything was peaches and cream. He just went over the heads of the tunes since he wanted to save his lips for that night. Of course he knew these songs perfectly and the way it worked out his solos were very spontaneous.

**Had he every (sic) played with these two bands before?**

Chet had done one concert with a big band a year earlier but that's all.<sup>3</sup>

The solo under scrutiny comes from the combo version appearing on disc number two or the second volume of the Enja recording initiated by Winckelmann and Giese.<sup>4</sup>

### Analysis of Example

Baker begins by delaying his entrance two counts. The second and third notes

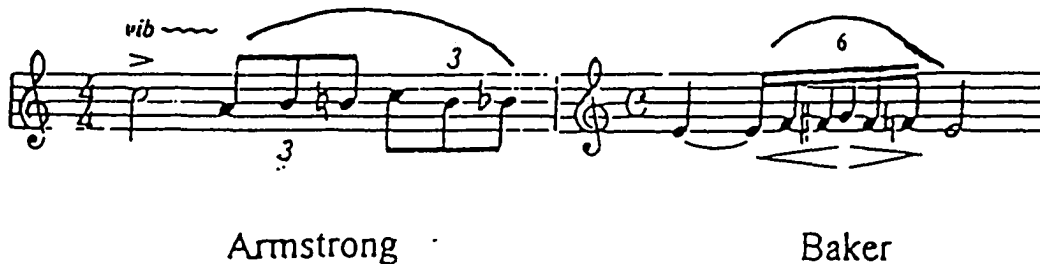
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<sup>3</sup>Matthias Winckelmann, "Chet Baker, The Last Great Concert, My Favorite Songs Vol. I and II," Compact disc, liner notes, Enja Re 79650, 1988.

<sup>4</sup>Chet Baker, "The Last Great Concert, My Favorite Songs Vol. I and II," Compact disc Enja Re 79650, 1988.

are reduced to a quarter note eighth note triplet figure. This is followed by a return to the original melody exactly as Rodgers and Hart published it. In the third measure Baker delays his entrance by one count and runs the Dm7 chord in a manner reminiscent of Colman Hawkins although without a trace of Hawkin's fondness for big booming tone and generous vibrato. In measure four, Baker employs a standard jazz figure that can be traced back to Louis Armstrong's solo on the Lillian Hardin tune "Hotter than That" (m. 20) again without the vibrato associated with earlier jazz styles.<sup>5</sup>

#### Example 40



Baker delays his entrance in measure four by one and one-fourth counts playing in a very legato manner so that almost no articulation is audible. This effect is all the more remarkable when one realizes that Baker's habit of placing the trumpet's bell very close to the microphone could result in the amplification of any noise in his articulation or breathing. In measure four, Baker reduces the note values down into one dotted eighth note followed by another, followed by a sixteenth note. In the next measure, Baker delays his entrance by only half a beat entering on the weak or back (slightly

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<sup>5</sup>Scott D. Reeves, Creative Jazz Improvisation (Englewood Cliffs, New Jersey: Prentice Hall, 1989), 10.

late) half of one. Up to this point, the original melodic pitches have been kept intact and in sequence. This tone is extended five sixths of one count longer than in the original and the descending scalewise conclusion is replaced by an eighth note triplet tied to the preceding melodic tone and executed in a very connected and tenuto manner. Baker abandons the melody in the last half of this four-bar phrase just as he did in the last half of the first four-bar phrase. In general construction, these phrases remain generally symmetrical though specifically they are different in content. Baker ends the first eight-bar phrase on the added eleventh of an Em7 flat 5 creating a common tone effect something like a suspension which is only resolved by the chord change to an A dominant 7 chord. This could be loosely viewed as an anticipation.

Of the six counts that Baker sustains the A, four of them are over the Em7 flat 5 so the note functions as an upper partial although not one that the rhythm section would necessarily need to play in order for the note to sound in a consonant and typical jazz manner. Author Scott D. Reeves asserts, "Around 1939, Gillespie, Parker Monk and other beboppers began adding alterations and extensions such as the sharp 9<sup>th</sup>, flat 9<sup>th</sup>, sharp 5<sup>th</sup> and flat 5<sup>th</sup> to dominant chords, the 7<sup>th</sup>, 9<sup>th</sup> and sharp 11<sup>th</sup> to major chords and using chord substitutions."<sup>6</sup>

Ted Gioia discusses Lester Young: "... yet his style of playing not only foreshadowed the coming of bebop but to a certain extent inspired it."<sup>7</sup> Gioia goes on

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<sup>6</sup>Scott D. Reeves, Creative Jazz Improvisation (Englewood Cliffs, New Jersey: Prentice Hall, 1989), 147.

<sup>7</sup>Ted Gioia, The History of Jazz (New York: Oxford UP, 1997), 174.

to make a connection between Young and Charlie Parker while mentioning swing saxophone giant Colman Hawkins:

Both used the higher intervals of the chords--the so-called "color" tones--as building blocks in their improvisations. But the harmonic content of their music was often implicit--rather than explicit as with Hawkins--for both employed a linear conception in which the augmented fifths, sixths, ninths, elevenths, and such were carefully integrated into taut improvised lines. Chords were never spelled out, merely implied, and even these harmonic hints could be so subtle as to pass notice. But the most significant change signaled by Young, and developed by Parker, came in the rhythmic construction of their phrases. The pronounced syncopations, which had dominated jazz since its New Orleans origins, were used more sparingly in their playing. The dotted eighth and sixteenth sound that characterized Hawkins's approach was now replaced by a more even delivery of notes. Emphasis was less likely to fall on the first beat of the bar.<sup>8</sup>

Baker has mentioned his awareness of Young. Charlie Parker was one of Chet Baker's first prominent employers. It is clear that Baker was aware of a general model for a certain type of harmonic treatment from Lester Young's music. In addition, Baker was influenced by the secondhand examples of the many other people Lester Young may be presumed to have influenced. Gioia places Young along with Bud Powell and a few others on a short list of players whose influence is so vast that it is difficult to accurately keep track of it: "... he [Powell] is one of those select players (others are Armstrong, Parker, Young, Gillespie, Christian, Blanton, Evans) whose influence is so pervasive that it is easy to overlook."<sup>9</sup>

The way in which the anticipation utilized by Baker in measures seven and eight works as a suspension is two-fold. First, there is a non-chord tone resolving into a

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<sup>8</sup>Ted Gioia, The History of Jazz (New York: Oxford UP, 1997), 174-175.

<sup>9</sup>Ibid, 236.

chord tone although a chord has to change to accomplish this. In this respect, a single anticipation is used as defined by Kostka and Payne.<sup>10</sup> Strictly speaking the A in question is only implicitly a chord tone of Em7 flat 5, creating another example of special jazz usage falling outside strict Western European Art music parameters.

A strong case can be made for inclusion of the pitch as a chord tone because Baker chooses to sound it on a strong beat (1) and sustain it across all four counts. Thus the rhythm section sounds the Em7 flat 5 before it becomes the tonic of the A dominant 7 that the rhythm section then begins to sound. Since Baker asserts that he plays mainly by ear, this is accomplished partly by intimate familiarity with the song in question and partly by the artist's ability to anticipate or to hear in advance in order to determine that the sound will work (across the next six beats at minimum). A cue for this treatment may be taken directly from the composer. In the original melody measure three, an added ninth is utilized as a melody tone for three and one-half of the four beats of the measure. In the original melody measure twelve, an added eleventh is held for three and one-half of the four beats of the measure as seen in Example 41 on the following page. The type of harmonic treatment Baker has selected for this improvisation is very much in keeping with the composer's own harmonic practices.

In the second eight-bar phrase of this improvisation, Baker continues his practice of delayed entrance. A series of four quarter note triplets begun on the last third of the first two beats creates a hemiola which, when sustained across the barline

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<sup>10</sup>Stefan Kostka and Dorothy Payne, Tonal Harmony, 3<sup>rd</sup> ed. (New York: McGraw-Hill Inc., 1995), 193.



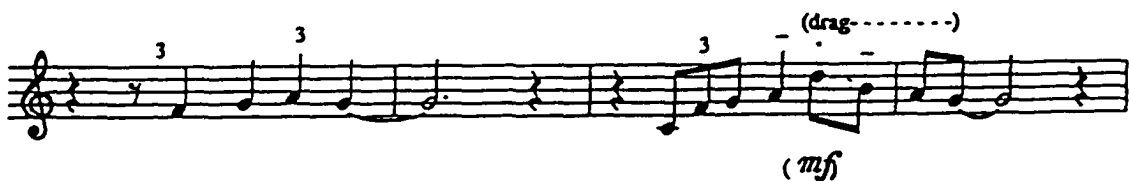
### Example 41



into measure ten on the triplets G again sounds an added eleventh above the rhythm sections Dm, Major 7 chord. Baker has used the hemiola effect earlier in his career. During the vocal version of “My Funny Valentine” done in 1954 and referred to in chapter three of this document, Baker utilized the three against two effect four different times. None of them, however, were utilized in the same place as in this 1988 improvisation.

In the eleventh and twelfth measures, Baker surrounded the melodic pitches FGA and G again with first an approach to F from middle C, then a replacing of the original melodic pitch G with two eighth notes D and B flat. The final G sustained for two and one-half counts in measure twelve constitutes a flatted thirteenth although this is clearly a joint decision between the rhythm section and Baker, who chose to prolong this mild dissonance resting only on the last beat of the twelfth measure as seen below:

### Example 42



In measure thirteen, Baker departs from the melody playing instead into the upper partials until an E (sharp eleven) is sounded two-thirds of one count in anticipation of the next chord, Am9, where the E (now the 5<sup>th</sup>) is sustained for three and one-fourth counts before falling scalewise down to the next chord tone, a B flat, which is both the third of the Gm7 flat 5 chord in measure fifteen and seventh of the C7 flat 9 chord of measure sixteen. This B flat is held seven counts while Baker begins with a slight vibrato and changes gradually into straight tone all during a diminuendo which ends on count three of measure sixteen. Count four is silence as seen below:

#### Example 43



In the first two measures of the bridge, there is a brief false sequence where an eighth note triplet figure (F, G, D) is followed by a second similar figure (F, C, E) only to have the ascending descending pattern varied rhythmically in measure seventeen where three pitches (C, D, A), an eighth followed by two sixteenths, is followed by C, G, B flat (two sixteenths and an eighth. Each three pitch cell of the overall pattern takes up one count and the internal intervallic makeup of the phrase is very similar. The final B flat on the “an” or weak half of two (measure eighteen) is tied to an eighth note on count three while the descending, ascending alternation occurs twice more,

ending as the last three notes of measure eighteen recall the initial rhythm of the pattern and prepare the listener for an even less active measure nineteen where the sixteenth and eighth note triplets turn to eighth notes and finally, after two and one-half measures of linear rhythmic activity, to an added eleventh (C over a Gm7) which is sustained two and one-half counts. This pitch begins on the “an” or weak half of two as a chord tone, the fifth of an F major 7chord. This concludes the first phrase of the bridge. Measure twenty acts as a pickup to measure twenty-one and the second phrase of the bridge as seen below:

#### Example 44



Measure twenty begins with a one and one-third count rest similar to the way that the previous phrase began. Baker again begins with an eighth-note triplet which relaxes into a quarter-note triplet figure that is interrupted when the second note of the figure breaks (probably a G above the staff). This forces Baker to melodically and rhythmically regroup. The result is a successful delivery of the G above the staff followed quickly by a descending F in a rhythm that is very close to two eighth notes across one third of a quarter-note triplet. Measure twenty contains a chromatic run from the tonic of Em7 flat 5 to the third of the same chord. This G is then held into the

next chord change where it becomes the seventh of the A dominant 7 chord. This G is further held across the bar line where it becomes the added eleventh of a Dm7 chord for two-thirds of one beat. At this point, Baker sets up an eighth-note triplet pattern similar to the one in measure seventeen and playing across the passing chord harmony of D flat m7 runs the Cm7 chord from an added ninth down to the third on count three before approaching the tonic of an F dominant 7 chord from below (D, E flat, F). The tonic is sustained across the barline where it becomes the fifth of a B flat major 7 chord for one count. The remainder of the measure is rest. Measure twenty-four serves as a pickup for the final A section of this AABA song as seen below:

#### Example 45



In sharp contrast with the volume and rhythmic activity that concluded the bridge, Baker begins his pickups to the final section of the song almost inaudibly crescendoing up to a very soft level that exposes one of Baker's most melodic phrases. Baker announces and moves away from a trumpet's low A before returning to it. With the pickup measure, this encompasses four measures. Baker's considerations here seem to be almost totally melodic. He anticipates the A7 that appears on or around count three with the tonic (this section is very rubato). The sustained flatted ninth follows in

such a way that the initial A is sounded in advance of the A7 chord in the manner of an anticipation. Baker changes to a B flat when the A7 is actually sounded. Baker then changes to a more consonant C which is held across the barline delaying the trumpet's low A, which is where the melody of this improvised section began. Measure twenty-five is consonant. The sounded A is the fifth of the chord (Dm). In measure twenty-six, Baker repeats the previously sounded B flat which functions harmonically as an added flat thirteen. Motivically, it is the repetition of a melodic motive (A, B flat, C, A). Baker substitutes a dotted quarter note F and an eighth note E for the previously played C before returning to a consonant A (the fifth of a Dm7 chord). The A in measure twenty-seven is sustained across the entire measure. This is much more than the melodic variations of Baker's past with Mulligan where he stated the melody. Baker alludes to the melody in the first sixteen measures before beginning the freely improvised bridge. His return to the final A constitutes a return to less rhythmic activity without a return to the melody or melodically similar material. The material in the final A section is melodic but is still freely improvised in the manner of the bridge. Baker improvises a stark, simple melody of his own before elaborating on it or engaging in more active rhythmic development.

In measure twenty-eight, Baker enters on count three with an A that is now functioning as the seventh of a Bm7 flat 5 chord. This is sustained one and three-fourths counts. The final note of the measure, a sixteenth note G, is merely a passing tone that enables Baker to play two more chord tones (F and D), the fifth and seventh of a B flat major 7 chord. The more active third of the chord is sounded three and one-

half counts. The trumpet rests in measure thirty as can be seen in Example 46 below:

Example 46



Baker returns to the more active style of improvisation he exhibited during the bridge in measure thirty-one. The silence in measure thirty serves to clearly mark the point of change. The spare pointillism and near arpeggios found in measure thirty-one quickly give way to more traditional chord running in measure thirty-two. Measure thirty-three is approached by a chromatic figure that includes first the flatted ninth and then the natural ninth of the F dominant 7 chord. Were it not for the fact that the flatted ninth appears on the down beat of four, it could be dismissed as a chromatic passing tone. Given Chet Baker's occasional practice of changing beat stress or playing on the "an" of one as though it were one, the actual function of the flatted ninth is likely to be that of a chromatic passing tone in the metrical plan of the artist's solo construction. The flatted ninth serves another purpose.

Measure thirty-two is very consonant and is well served by the flash of dissonance that the altered pitch provided. Measure thirty-three consists of a single

quarter note on count one, an F, the very consonant and restful fifth of the B flat major 7 chord. The silence during the remainder of measure thirty-three serves to usher in another change in mood as Baker brings the chorus to a close with some upper partial figuration on counts one and two of measure thirty-four. The tonic of the Gm7 chord is approached by a third and a step from above. The eleventh (C) drops to the ninth (A) and settles downward to tonic which is held one and one-third counts. The final one-half count of the measure contains two sixteenth notes (C, D), which serve as pickups into a gruppetto figure which is sequenced with minor rhythmic variation delaying the arrival of the final pitch to which the ornament is attached as seen below:

#### Example 47



#### Summary

While it may be true that a significant portion of Chet Baker's improvisations are conjunct and lyrical, the mature Chet Baker has utilized some vertical tension-release techniques as well as the more horizontal and melodic characteristics that mark

many lyrical players. Ed Saindon discusses some of these in an article for Down Beat magazine: "With the vertical concept any of the 12 notes over a chord are fair game."<sup>11</sup> Not only are many of Baker's note choices notable, but his varied manner of resolution is perhaps even more important. Saindon continues, "Left unresolved or resolved improperly, dissonant non-chord tones sound wrong."<sup>12</sup> Baker prolongs a single pitch, sometimes across three different chords, seemingly avoiding resolution altogether but that may not be the case. Saindon elaborates, "Delaying the resolution prolongs the dissonance and heightens the tension, creating a sense of unpredictability. The tension resolution can sometimes be resolved into the next chord."<sup>13</sup>

Baker is careful to allow for common tone function as he stretches these long tones across chord changes. In measures twenty-one and twenty-two, we see a single pitch G as the third of an Em7 flat 5 chord, the seventh of an A dominant 7 chord and finally as the added eleventh (area of greatest tension) to a Dm7 chord which quickly resolves to an F, the third of the chord. In this way, Baker builds the tension by prolonging the tone and finally by prolonging it toward an area of ever greater tension before resolving it in textbook fashion 4 (11) to 3 on the Dm7 chord. Baker displays tremendous ability to manipulate not only rhythm but also melody and harmony to serve his expressive ends.

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<sup>11</sup>Ed Saindon, "Vertical Improvisation: Tension-Release Principles," Down Beat, April 1999, 78.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.



In this setting, Baker is playing with a small group. This is typical of settings for the majority of Baker's live and recorded work. In this instance, Baker was in control of tune selection for the recording project. This performance marks the second time in a single concert performance that Chet Baker performed "My Funny Valentine."

While the preceding examples of Chet Baker's instrumental performance from the 1988 live recording are indicative of his readily identifiable style and use of the jazz language, these examples do not represent the full scope of the artist's vocal jazz vocabulary. A complete transcription of the solo is contained in Appendix F.

## CHAPTER VII

### Summary

The transcription and analysis undertaken in the five previous chapters has allowed for the examination of Chet Baker's improvisational ballad style as it developed over the major part of his career. The primary characteristics and discernible degrees of change over the course of the major part of the artist's career may be summarized as follows:

With regard to key center, Baker always chose to record "My Funny Valentine" in the key of C minor. With regard to the artist's use of dramatic devices<sup>1</sup> they may be summarized in the following manner.

Dynamics: In the 1952 performance of "My Funny Valentine," Baker maintained a narrow range of dynamics from medium soft to medium loud while playing with Mulligan.

In the 1954 vocal performance of "My Funny Valentine," Baker sang at an almost uniformly soft volume throughout. While he sounded much louder than the accompaniment, the quality of his voice suggested that he was singing softly into a microphone that was turned up quite a bit. The overall effect was one of abundant presence with obvious vocal restraint.

The 1974 performance of "My Funny Valentine" revealed an even greater

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<sup>1</sup>David Baker, Jazz Improvisation (Van Nuys, California: Alfred Publishing Co., Inc., 1988), 12.

degree of restraint for the first five measures. Following the line, Baker crescendoed slightly in measure six and decrescendoed again during the sustained G in measure seven. Entering again in measure nine, Baker played quietly and with significant restraint until the ascending line in measure thirteen. Measures fourteen and fifteen were played a little louder, about a mezzo piano. Baker entered, very softly, growing louder very gradually until he again reached a mezzo piano level around the end of measure nineteen. The descending line in measure twenty ushered in another decrescendo and Baker barely acknowledged the melodic curve in the next two measures.

In measure twenty-two, Baker increased the intensity and volume of his playing, crescendoing to a medium loud dynamic level. On the last count of measure twenty-two, following descending line, Baker returned to a softer, less intense volume level. Baker again followed the ascending line into measure twenty-four where he reached the highest pitch of his improvisation and again returned to the previous medium loud dynamic level. Baker followed the descending line down and in measure twenty-five played the very softest level thus far undertaken in the improvisation. A very gradual crescendo occurred varying slightly as the line rose and fell until Baker diminuendoed into measures thirty-five and thirty-six, the first two measures of Gerry Mulligan's solo. After the conclusion of the solo section of this performance, Baker reentered on the bridge of the song. Baker's entrance was as soft as his initial entrance. This was maintained with a slight crescendo following the ascending line into measure eighty-nine until measure ninety. At this point, the artist crescendoed to a full and

rivetingly intense forte reaching a point of musical climax with a series of heavily stressed eighth notes that relaxed and decrescendoeed only slightly toward the end of the measure. The following phrase was much softer. Baker maintained the general dynamic level with great control and restraint allowing less change as the line rose and fell. The work ended only slightly softer as Mulligan and Baker faded away in harmony, seemingly beneath a fermata.

In the vocal section of the orchestral arrangement of "My Funny Valentine," from the 1988 performance, arranger Bernard Ebbinghouse indicated a uniform mezzo piano dynamic over which instruments were added or deleted, giving some variety to the dynamic level. Importantly, the strings were written to play periodic crescendo/ diminuendo figures which prevented any hint of monotony. All changes of dynamics were undertaken on a very restrained and limited scale. Baker increased his vocal volume only slightly at this section's musical climax, measure sixty-seven, over the lyric "smart."

In what has been described variously as the encore version or combo version of "My Funny Valentine" from the same 1988 concert as focused upon in Chapter V came a measure of the degree to which Chet Baker had expanded his use of dynamics from his early work with Gerry Mulligan. As had become a Baker trademark with over a dozen recorded versions of "My Funny Valentine," the artist entered very quietly and after a slight delay. In this version, Baker crescendoed slightly in the third measure and again in the fourth during a brief chromatic "roller-like" figure that demonstrated some of the many subtle grades of volume between pianissimo and mezzo piano. Baker

maintained this low level of volume, shifting slightly louder as the line rose and slightly softer as it fell. Baker carefully selected only a few notes to receive special articulation and added volume through accent. This happened once on count four of measure eleven and again on the second third of count four of measure thirteen where Baker reached the loudest point in the exposition of this performance of "My Funny Valentine." Baker quickly contrasted this comparative outburst with a gradual decrescendo that became one of the few aspects of change during the seven counts that have Baker sustaining the final Bb of the fifteenth and sixteenth measures. This section of the song ended even more softly than it began. The bridge began slightly louder and was evenly sustained. Baker produced three rhythmically active measures in the lowest register of the trumpet. In measure twenty, Baker suddenly switched to the upper middle register and simultaneously crescendoed to a full mezzo forte. The loudest point in the performance was the broken attack on a G above the staff in measure twenty. Baker maintained nearly that volume level and successfully repeated that pitch twice before descending and reducing the volume to the softest moment in the thirty-six measure exposition, a barely audible low A on count two of measure twenty-four. Baker played so softly so often that even a tiny change in dynamics was noticeable and often employed with telling effect. One example of this was the use of a small measure of crescendo-diminuendo which underscored the simple rise and fall of the line Baker invented between measure twenty-four and twenty-nine. Climbing back to a G above the staff (the highest pitch in the first thirty-six measures), Baker returned to a mezzo forte and maintained this general level despite the melodic contour until measure thirty-

four, where he decrescendooed, ending this section nearly as softly as he began it.

Baker showed a developing sense of varied dynamic usage in the later part of his career. This did not seem as evident during his early days. Always a tasteful player, Baker showed greater use of subtle shades of dynamics during his two 1988 versions of “My Funny Valentine” than during his 1974 performance. Baker seems to have continued to develop his control of dynamics right up to the last recordings he ever made.

Articulations: During the 1953 recording, Baker played with a clear and uniformly legato attack which (rarely) included a rougher articulation possibly caused by mistake or fluffed attack. Concern for articulation is not really a vocal area. If articulation is more or less the equivalent of a vocalist’s diction, then let it be said that Chet Baker’s diction was uniformly clear, understandable and gentle.

During the 1974 performance, Baker’s articulations were more varied. A mixture of legato and clipped or tongue-stopped sixteenth notes occurred five times during the first five measures. Baker utilized a special articulation process often referred to as “ghosting,” where a pitch is barely articulated at an extremely low volume level and without sufficient air behind the tongue to correctly convey the pitch. This effect resulted in a note that was hardly audible, being a mainly soft and somewhat percussive sound. Baker also employed breath accent, which could increase the volume of the pitch of the note without increasing the attack. Overall, Baker remained a very legato player.

During the 1988 performance, Baker displayed a legato so profound that in

some places no initiation of attack was at all audible. This was all the more remarkable in the context of Baker's habit of placing his trumpet bell right on top of the microphone. Baker continued to use the tongue stop and breath accent that were evident in the 1974 performance, but not as frequently. The biggest change was in the use of various degrees of legato.

**Special Effects:** In the 1953 recording, Baker used straight tone, varying amounts of vibrato, including several instances of rather fast vibrato as well as instances of vibrato being placed at the end of a tone. Baker also occasionally used a portamento effect where he started just below pitch and slid up to pitch. This was not done in half steps very often, but was more likely to take place using quarter tones. Baker's singing used few special effects, an occasional gliss and bend, but primarily it relied upon vocal quality itself to create and maintain interest.

In the 1974 recording of "My Funny Valentine," Baker added only an occasional bend or dip in pitch to the special effects he had employed at the beginning of his career. In the 1988 recording of "My Funny Valentine," no new special effects were in evidence beyond Baker's use of a wide variety of types of vibrato, including varying vibrato speed, adding vibrato gradually to the end of a note, and beginning a note with vibrato only to slow and diminish it into a straight tone. Baker increased the degree to which he used special effects during his career. Special effects do not, however, play an important part in the formation and understanding of his style.

**Melody:** In the 1952 recording, Baker followed the melody to a great extent. Baker's lines were mainly conjunct with an occasional skip surrounded by scalewise

passages. In the 1954 recording, Baker followed the original melodic pitches exactly.

In the 1974 recording, Baker showed himself to be a rather linear improviser using many scalar patterns. This conjunct approach was punctuated by chord running, intervallic sequences such as the descending thirds in measure eighteen, rare spots of angularity as in measure ninety, and the use of silence to break up linear development (in several instances).

The 1988 vocal performance of “My Funny Valentine” indicated a departure from the original melody and the inclusion of wide skips that balanced with the more conjunct nature of the performance. Baker also engaged in some very dramatic melisma in measures twenty-two and twenty-three of the work in question. During the 1988 instrumental performance of “My Funny Valentine,” no dramatic change in the way Baker treated melody took place. There was a continued alternation of scalar and tertian figures along with an even greater use of silence.

While some specifics of his melodic treatment had increased in sophistication, Baker seems to have maintained his respect for a recognizable reading of melody. Baker found, fairly early in his career, a satisfying approach to melody and appears to have spent his time polishing and culminating this type of melodic treatment rather than reinventing it to fit various trends in jazz that came about after West Coast Cool. This does not imply that Baker was unmoved by the additional abstraction that became more common in jazz of the sixties, but that he embraced it only slightly. Baker took many more liberties with melody and melodic content at the end of his career than at the beginning, but the concept of recognizable melody remained important to his style.



**Harmony:** The harmony Baker implied in the 1953 recording of “My Funny Valentine” can be seen most clearly in the bridge section where Baker outlined some of the upper partials of chords that would exist if the “pianoless quartet” had used a chordal instrument. In the third measure of the bridge, it may seem that Baker had outlined a D minor 7<sup>th</sup> or 9<sup>th</sup> chord. A closer look made it more plausible that he had outlined the upper partials of a C dominant 13<sup>th</sup> chord. In the sixth measure of the bridge, Baker outlined a basic D minor triad. D minor would have served as the basis for the harmony at that point in the song if the group had used a chordal instrument. Baker showed an inclination for adding tones above a simpler chord structure. In the first two counts of the sixth measure of the bridge, he sustained an added 11<sup>th</sup> before spelling out the triad it would be topping. At this point, Baker’s harmonic concepts seemed essentially common practice with some impressionistic influence.

In the 1954 vocal performance, Baker retained the exact pitches of the original melody without adding or altering anything. No harmonic insight can be gained from this beyond the validation that the melody goes with the chords as played on this recording.

In the 1974 recording, Baker anticipated the chord tone of the descending bass line by one and one-quarter beats while including the 11<sup>th</sup> and 13<sup>th</sup> in a pentatonic figure in measure eleven. Baker used a rhythmically involved sequence of descending thirds to outline the two main chords in measure eighteen. In measure nineteen, he added the upper partial of the 9<sup>th</sup> to the first chord in the measure and the 9<sup>th</sup> and 11<sup>th</sup> to the second chord in the same measure. Baker outlined the chords in several other places as well.

In measure twenty-four, he added a D harmonic minor scale over a Dm7 (flat 5) but left out the fifth so the remaining scale pattern would be consonant with regard to chord/scale relationship.

Baker returned to the bridge of the song after the solo section and played pitches A, F, D, G, Eb, G, D, and A, which corresponded to common chord substitutions (Dm7 two counts Cm7, B dominant 7<sup>th</sup> flatted 9<sup>th</sup>, flatted 5<sup>th</sup>). This made Baker's note choice the 5<sup>th</sup>, 3<sup>rd</sup>, tonic, and added 11<sup>th</sup> of the Dm7 and the 3<sup>rd</sup> and 5<sup>th</sup> of the Cm7, as well as the flatted 5<sup>th</sup> and 7<sup>th</sup> of the B dominant 7 flatted 9<sup>th</sup>, flatted 5<sup>th</sup>.

Joel Mott, professional musician, music educator, and author of Chet Baker transcriptions, states, "His choice of notes was always impeccable . . . ."<sup>2</sup> In this solo, Baker expanded the quantity of harmonic activity, but didn't really add to his basic harmonic vocabulary.

In the vocal performance of the 1988 concert, Baker proved to be just as harmonically sensitive a singer as he had proven to be a player. In measure four, Baker substituted the 11<sup>th</sup> and 9<sup>th</sup> for the original melodic pitches. In measure twenty-three, the melismatic vocal passage added the 9<sup>th</sup> and major 7<sup>th</sup> to the orchestral harmony. Baker did this again to the same chord in measure thirty-three. Baker combined a mixture of common practice and rather impressionistic tendencies.

In the instrumental performance of the 1988 concert, Baker continued to display the adroit harmonic sense that enabled him to negotiate all the harmonic components of

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<sup>2</sup>Joel Mott, Chet Baker Solos, Volume 2 (Cologne, Germany: Advance Music, 1995), forward.

the song. Baker offered no new harmonic practices, only the same tasteful harmonic sensibilities his playing hinted at with Gerry Mulligan in 1952.

Chet Baker seemed to display some of all the harmonic traits and tendencies heard in his later works at the time of his earliest recordings with Gerry Mulligan. The manner of accompaniment Chet Baker had been heard playing with may sometimes cast these traits and tendencies in different lights, but the artist has shown a remarkably stable harmonic sense throughout his career.

**Tone Quality and Tessitura:** Aside from the variances caused by the more primitive recording techniques of the 1950s, it would appear that Chet Baker always played with a clear sound and that his inclination to play in the middle and low register of the trumpet had been a lifelong one. As Baker matured artistically and aged physically, his tone became darker and, to some, more fragile sounding. The Flensburger Tageblatt on December 12, 1985, stated, “His former smooth sound these days rings sad and fragile, one can’t help noticing his tortured artistic personality and the vicissitudes of life that beset this 56 year old.”<sup>3</sup> As a vocalist, Baker seemed to have continued to sing the same way he played. His delivery had gotten freer with artistic maturity and his upper vocal register had become less trustworthy with age and physical abuse.

**Developmental Techniques:** From his early work to the present, Baker had tended toward through-composed soloing and melodic variation. When playing a

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<sup>3</sup> Ingo Wulff, Chet Baker in Concert (Kiel, Germany: Nieswand-Verlag, 1989), 34.

ballad or a standard, Baker tended to move from the simple to the complex and sometimes back to the simple. Baker had always been a primarily lyrical and melodic or horizontal player, but he exhibited a keen harmonic sense which was interwoven into the fabric of his improvised lines. He used sequences and quotation sparingly. He maintained these performance practices throughout his career.

Rhythmic Practices: Early Baker solos seem rooted to very fundamental jazz rhythmic practices. Though probably unaware of David Gornston, Baker adhered to many of the rhythmic principles put forth in the text Improvising Simplified.<sup>4</sup> Baker changed his phrasing and changed note values. Early Baker examples find many delayed entrances, including the beginning of both the 1952 and 1954 versions of “My Funny Valentine.” Baker acknowledged the many layers of rhythm implicit in jazz by employing double time, half time, long sustained note values, and both symmetrical and asymmetrical groupings.

In the 1974 performance, Baker continued the rhythmic practices of his past while adding new techniques. One was the use of floating rhythms, a practice made notable by Lester Young among others. This was accompanied by a sense of jazz rubato where phrases were rushed or dragged as in measures thirteen, eighteen, and twenty. More complicated rhythms and various levels of rhythms were explored as in measures twenty-two, twenty-seven, and ninety-two. The 1974 rhythmic vocabulary marked a decided expansion over the rhythmic practices encountered in the 1952 and

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<sup>4</sup>David Gornston, B.S., M.A., Improvising Simplified (New York, N.Y.: Mills Music, Inc., 1936), 4.

1954 examples.

While the 1988 vocal example was in some ways more restrained than the 1974 instrumental example, many of the important rhythmic techniques of the 1974 version were evident. When taken in the context of a fixed orchestral arrangement versus a comparatively loose combo arrangement, the 1988 vocal version seemed very representative of an artist in the fullness of musical maturity. Attention to previous rhythmic practices were heard as well as the floating time and jazz rubato. The fact that Baker used these devices more sparingly, in this elaborate rendition, to achieve his musical ends gave evidence to support the opinion of arranger Bernard Ebbinghouse who stated of Chet Baker that his music was often a matter of less being more. This conclusion was also arrived at by transcriber Joel Mott: “. . . his intimate, lyrical style of playing still serves as an excellent model for all aspiring jazz musicians and truly epitomizes the phrase “less is more.”<sup>5</sup>

In the 1988 instrumental version of “My Funny Valentine,” Baker’s entire range of rhythmic practices were evident. At this point, silence played a larger part in the implementation of rhythmic tension than in any prior example. Rhythm, an important fundamental of jazz, was a musical area that Chet Baker was always exploring. His many delayed entrances and legato phrasing suggest a very specific and demanding sense of time. “. . . [although] Rund Duwehand was having some problems coping with Chet’s ‘laid back’ way of feeling the tempos, it turned out to be one of the most

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<sup>5</sup>Joel Mott, Chet Baker Solos, Volume 2 (Cologne, Germany: Advance Music, 1995), forward.

relaxed and musically inventive evenings I have experienced in my career,” said pianist Horace Parlan.<sup>6</sup> This characteristic sense of time served as an important facet of Chet Baker’s jazz style. There is abundant evidence that Chet Baker continued to hone an ever more specific and individual rhythmic vocabulary throughout the course of his career.

### Recommendations for Further Research

In the previous chapters, an account of the jazz performances of Chet Baker has been undertaken complete with several types of analysis chosen to address each individual example in an effective and complimentary manner. This account has been limited to one song, “My Funny Valentine,” and the style of presentation, ballad style. To fully capture the nuances and character of this complicated artist would require similar studies of a variety of tunes and tune types, but such a study would require a more expansive format than this one and would be best served by interviewing and surveying the artist’s surviving associates and closely examining at least some musical examples from a majority of the nearly 200 recordings it is thought that this artist made. Even this effort would not account for the thousands of unrecorded performances the artist has given in a multitude of venues across the course of his career. Additional documentation and study are badly needed. Nevertheless, I am hopeful that his document and my further research will shed meaningful light onto the career of one of

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<sup>6</sup>Ingo Wulff, Chet Baker in Concert (Kiel, Germany: Nieswand-Verlag, 1989), 35.

Oklahoma's and jazz history's most lyrical, prominent, and tragic musicians. Ingo Wulff records what Mike Zwerin wrote of Baker in the International Herald Tribune, November 5, 1988: "He has lived in a land of Friday the 13ths, full moons, foolish love, one-day shoots and last minute selections."<sup>7</sup>

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<sup>7</sup>Ingo Wulff, Chet Baker in Concert (Kiel, Germany: Nieswand-Verlag, 1989), back cover.

## Appendix A

### Outline of the Study

- I. Introduction
  - Background of the Topic
  - Purpose of the Study
  - Limitations
  - Need for the Study
  - Review of Related Literature
  - Procedure and Documental Design
- II. Exposition and Analysis of "My Funny Valentine," Solo No. 1
- III. Exposition and Analysis of "My Funny Valentine," Solo No. 2
- IV. Exposition and Analysis of "My Funny Valentine," Solo No. 3
- V. Exposition and Analysis of "My Funny Valentine," Solo No. 4
- VI. Exposition and Analysis of "My Funny Valentine," Solo No. 5
- VII. Comparison and Summary of Solo Content

### Appendices

- A. Outline of the Study
- B. Solo No. 1
- C. Solo No. 2
- D. Solo No. 3
- E. Solo No. 4
- F. Solo No. 5

### Bibliography



## Appendix B



Mulligan, Gerry. "Gerry Mulligan Quartet Featuring Chet Baker." Fantasy, OJCCD-711-2, compact disc, 1986.



Baritone Saxophone Solo



# Appendix C

1  
My fun-sy-val-len-tine, sweet co-mic val-en-tine,

5  
you make me smile with my heart.

9  
Your looks are laugh-a-ble, un-pho-to-gra-pha-ble,

13  
yea, you're my fav-rite work of art. Is your

17  
fig-ure less than Greek; is your mouth a lit-tle

20  
weak, when you o-pen it to speak are you smart?

24  
But don't change a hair for me, not if you

28  
care for me, stay 3 lit-tle val-en-tine

"Chet Baker Plays and Sings the Great Ballads." CEMA Special Markets, Jazztime, A Blue Note Jazz Classic, 521-57586, 1986.

31

stay! \_\_\_\_\_ each day \_\_\_\_\_ a

34

val - en - tines \_\_\_\_\_ day \_\_\_\_\_

# Appendix D

1 *p* dip 3

4 5 3 3 3 3 3 3 *mp* dip

7 (Very Legato) (floating ..... ) *p* 6

11 6 6 6 6 dip 3 (drag -

13 ..... ) 3 (drag ..... ) *mp* 3 3

16 (quasi ghost) (drag ..... ) *pp* *p* *mp*

19 3 3 6 3 5 3 3 (rush) (drag ..... ) *p*

22 3 3 3 9 *mf* *mp*

Mulligan, Gerry and Chet Baker. "Gerry Mulligan and Chet Baker, Baker Carnegie Hall Concert." CTI Records 605451, 1975.

23 7 3 5 (floating -----) *mf* *mp*

25 (quasi ghost) 3 *pp* *p* Cresc. ----

28 3 3 3 *poco a poco* ----- *mp*

31 3 3 6 *p*

34 3 *pp*

37 32 16

85 w/ Baritone Saxophone 6 6 3 3 *p*

88 3 6 (split tone) 3 3 6 6 *mp* *f* *mf*

91 6 6 6 6 6 6

93 3 3 3 6 (rush) (drag) (rush) 3

95

5

6

dip

6

97

3

100

102

3

6

(quasi

105

cadenza)

rit.

3

## Appendix E

1  
My fun-ny-val-len-tine, sweet co-mic val-en-tine,  
*mp*

5  
you make me smile with my heart.

9  
Your looks are laugh-a-ble, un-pho-to-gra-pha-ble,

13  
yet, you'r my fav-'rite work of art. Is your

17  
fig-ure less than GREEK is your mouth a lit-tle week, when-

21  
you o-pen it to speak are you smart?

25  
But don't change a hair for me, not if you real-ly care for me,

29  
stay lit-tle val-en-tine stay!

"Chet Baker, The Last Great Concert, My Favorite Songs, Vol. I and II." Enja Re 79650, compact disc, 1988.



33

(slight drag)

(slight gliss.)

(gliss.)

3

3

3

stay and make ————— each day ————— a val - en - tines' ————— day

# Appendix F

very legato - molto rubato

The musical score consists of eight staves, each beginning with a measure number in the top left corner. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- Staff 1 (Measures 1-4):** Measure 1 starts with a treble clef and a common time signature. Measure 2 has a *p* dynamic. Measure 3 has a *mp* dynamic. Measure 4 has a *6* above the staff.
- Staff 2 (Measures 5-8):** Measure 5 has a *3* above the staff. Measure 6 has a *3* above the staff. Measure 7 has a *3* above the staff. Measure 8 has a *3* above the staff.
- Staff 3 (Measures 9-12):** Measure 9 has a *3* above the staff. Measure 10 has a *3* above the staff. Measure 11 has a *3* above the staff. Measure 12 has a *3* above the staff and a *(drag-.....)* annotation.
- Staff 4 (Measures 13-16):** Measure 13 has a *3* above the staff. Measure 14 has a *3* above the staff. Measure 15 has a *3* above the staff. Measure 16 has a *3* above the staff and a *(mf)* dynamic.
- Staff 5 (Measures 17-20):** Measure 17 has a *3* above the staff. Measure 18 has a *3* above the staff. Measure 19 has a *3* above the staff. Measure 20 has a *3* above the staff and a *(mf)* dynamic.
- Staff 6 (Measures 21-24):** Measure 21 has a *3* above the staff. Measure 22 has a *3* above the staff. Measure 23 has a *3* above the staff. Measure 24 has a *3* above the staff and a *pp* dynamic.
- Staff 7 (Measures 25-28):** Measure 25 has a *3* above the staff. Measure 26 has a *3* above the staff. Measure 27 has a *3* above the staff. Measure 28 has a *3* above the staff and a *p* dynamic.
- Staff 8 (Measures 29-32):** Measure 29 has a *3* above the staff. Measure 30 has a *3* above the staff. Measure 31 has a *3* above the staff. Measure 32 has a *3* above the staff and a *mf* dynamic.

"Chet Baker, The Last Great Concert, My Favorite Songs, Vol. I and II." Enja Re 79650, compact disc, 1988.



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