UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

NAT ADDERLEY (1931-2000) AND *WORK SONG*:

AN ANALYSIS OF IMPROVISATIONAL STYLE AND EVOLUTION

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

MARTIN W. SAUNDERS
Norman, Oklahoma
2008

Downloaded from SHAREOK. Persistent Handle URL: https://hdl.handle.net/11244/318993

NAT ADDERLEY (1931-2000) AND *WORK SONG*:
AN ANALYSIS OF IMPROVISATIONAL STYLE AND EVOLUTION

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

_____
Dr. Irvin Wagner

_____
Dr. Karl Sievers

_____
Dr. Eugene Enrico

_____
Dr. Eldon Matlick

_____
Dr. Alfred Striz

© Copyright by MARTIN W. SAUNDERS 2008
All Rights Reserved.

TABLE OF CONTENTS

LIST OF TABLES. vi

LIST OF EXAMPLES. vii

Chapter

I. INTRODUCTION. 1

II. CAREER BIOGRAPHY AND IMPROVISATIONAL STYLE 8

III. TRANSCRIPTION #1
Background. 17
Analysis. 18
Summary. 31

IV. TRANSCRIPTION #2
Background. 35
Analysis. 37
Summary. 49

V. TRANSCRIPTION #3
Background. 55
Analysis. 56
Summary. 67

VI. TRANSCRIPTION #4
Background. 71
Analysis. 72
Summary. 83

VII. TRANSCRIPTION #5
Background. 88
Analysis. 89
Summary. 97

VIII. COMPARISON/CONTRAST AND SUMMARY OF ANALYZED TRANSCRIPTIONS

Evolution of theoretical concepts, improvisatory language, and organizational thought. 102
Conclusions. 111

SELECTED BIBLIOGRAPHY. 113

WORKS CITED. 116

APPENDICES

Nat Adderley Biography. 121
Work Song Discography. 123
Discography. 124
Transcription #1. 126
Transcription #2. 128
Transcription #3. 131
Transcription #4. 133
Transcription #5. 135

TABLES

Table	Page
1A - Analyzed 1960 Solo Transcription, p. 1.	33
1B - Analyzed 1960 Solo Transcription, p. 2.	34
2A - Analyzed 1968 Solo Transcription, p. 1.	52
2B - Analyzed 1968 Solo Transcription, p. 2.	53
2C - Analyzed 1968 Solo Transcription, p. 3.	54
3A - Analyzed 1975 Solo Transcription, p. 1.	69
3B - Analyzed 1975 Solo Transcription, p. 2.	70
4A - Analyzed 1989 Solo Transcription, p. 1.	86
4B - Analyzed 1989 Solo Transcription, p. 2.	87
5A - Analyzed 1994 Solo Transcription, p. 1.	100
5B - Analyzed 1994 Solo Transcription, p. 2.	101

MUSICAL EXAMPLES

Example	Page
Example 1 - 1960 transcription, mm. 1-5.	19
Example 2 - 1960 transcription, mm. 1-2.	19
Example 3 - 1960 transcription, mm. 1-5, minor thirds.	20
Example 4 - G minor Pentatonic scale.	21
Example 5 - G-7 chord and G Pentatonic scale.	21
Example 6 - G Blues scale.	22
Example 7 - Tritone resolution.	22
Example 8 - Tonic/submedient resolution.	22
Example 9 - G Blues scale starting on F.	23
Example 10 - “Anthropology” by Charlie Parker, transcribed by Rewsnat.	23
Example 11 - 1960 transcription, mm. 12-14.	24
Example 12 - G Mixolydian scale.	24
Example 13 - 1960 transcription, mm. 16-19.	25
Example 14 - 1960 transcription, mm. 21-24.	26
Example 15 - G Natural minor scale.	26
Example 16a - G Harmonic minor scale.	27
16b - D Phrygian #3 scale.	27
Example 17 - 1960 transcription, mm. 26-29.	27

Example 18 - 1960 transcription, mm. 32-34. 28

Example 19 - D Dorian scale. 28

Example 20 - 1960 transcription, mm. 39-40. 29

Example 21 - G Diminished scale. 29

Example 22 - 1960 transcription, m. 42. 30

Example 23 - 1960 transcription, mm. 44-46, chromatic displacement 30

Example 24 - 1968 transcription, mm. 6-7. 37

Example 25 - 1968 transcription, mm. 8-13. 38

Example 26 - G Chromatic scale. 38

Example 27 - 1968 transcription, pickup and mm. 14-15. 39

Example 28 - 1968 transcription, mm. 17-18. 39

Example 29 - 1968 transcription, mm. 19-21. 40

Example 30 - Dorian mode over D7 chord, resultant #9 scale degree 41

Example 31 - Cyclical Quadruplet. 41

Example 32 - 1968 transcription, mm. 27, 37, 45 - examples of rhythmic motive 1. 41

Example 33 - 1968 transcription, mm. 30-31. 42

Example 34 - 1968 transcription, mm. 34-36. 43

Example 35 - 1968 transcription, mm. 39-40. 43

Example 36 - 1968 transcription, mm. 44-48. 44

Example 37 - 1968 transcription, mm. 24-26. 44

Example 38 - 1968 transcription, mm. 59-60. 45

Example 39 - 1968 transcription, mm. 60-62. 45

Example 40 - 1968 transcription, mm. 71-72. 46

Example 41 - Tritone substitution created color tones. 47

Example 42 - 1968 transcription, mm. 80-82. 47

Example 43 - 1968 transcription, mm. 83, 90, 91 - examples of rhythmic motive 1. 48

Example 44 - 1968 transcription, mm. 85-88. 48

Example 45 - Trumpet nuance example - smear. 50

Example 46 - Trumpet nuance example - bend. 50

Example 47 - mm. 13-16 of the traditional *Work Song* chord changes 57

Example 48 - mm. 13-19 of the revised *Work Song* chord changes for the 1975 recording. 57

Example 49 - 1975 transcription, mm. 7-9. 59

Example 50 - 1975 transcription, m. 10, melodic motive. 60

Example 51 - G Ionian b3 scale. 60

Example 52 - 1975 transcription, mm. 11-13. 60

Example 53 - 1975 transcription, mm. 17-19. 61

Example 54 - G Phrygian scale. 61

Example 55 - D Mixolydian b6 scale. 62

Example 56 - 1975 transcription, mm. 26-27. 62

Example 57 - 1975 transcription, pickup and m. 34. 63

Example 58 - from 1960 solo, preceding the G7 with a natural 3rd, B natural. 63

Example 59 - from 1968 solo, preceding the D7 with the D, F#, A sequence. 64

Example 60 - 1975 transcription, mm. 35-37. 64

Example 61 - 1975 transcription, mm. 44-47. 65

Example 62 - 1975 transcription, pickup and mm. 53-55. 66

Example 63 - 1975 transcription, mm. 62-63. 66

Example 64 - False-fingered tremolo. 73

Example 65 - 1989 transcription, mm. 3-5. 74

Example 66 - 1975 transcription, mm. 6-7. 74

Example 67 - 1975 transcription, mm. 8-9. 75

Example 68 - 1975 transcription, mm. 10-13. 75

Example 69 - 1975 transcription, mm. 14-15. 76

Example 70 - 1975 transcription, mm. 18-21. 77

Example 71 - 1975 transcription, mm. 23-26. 78

Example 72 - 1975 transcription, mm. 27-28. 79

Example 73 - 1975 transcription, mm. 42-43. 79

Example 74 - 1975 transcription, mm. 48-53. 80

Example 75 - 1968 solo, mm. 6-7. 81

Example 76 - 1989 solo, mm. 56-57. 81

Example 77 - 1960 solo, mm. 18-19. 81

Example 78 - 1989 solo, mm. 58-59. 82

Example 79 - 1989 solo, mm. 35-37, mm. 60-62. 82

Example 80 - 1968 solo, mm. 67-68. 83

Example 81 - 1989 solo, mm. 63-64. 83

Example 82 - 1994 transcription, mm. 7-9. 90

Example 83 - 1975 transcription, mm. 10-13. 91

Example 84 - 1975 transcription, mm. 20-23. 91

Example 85 - 1975 transcription, mm. 24-27. 92

Example 86 - 1975 transcription, m. 31. 92

Example 87 - 1975 transcription, mm. 32-33. 93

Example 88 - 1975 transcription, mm. 38-44. 94

Example 89 - 1975 transcription, mm. 48-49, quote of 1989 solo mm. 56-57. 94

Example 90 - 1975 transcription, mm. 50-51, similar to 1989 solo mm. 35-37. 95

Example 91 - 1975 transcription, mm. 52-53, quote of 1989 solo mm. 6-7. 95

Example 92 - 1975 transcription, mm. 54-55, quote of 1989 solo mm. 8-9. 95

Example 93 - 1975 transcription, mm. 70-72. 96

Example 94 - 1975 transcription, mm. 73-75, similar to 1968 solo last three measures. 97

Example 95 - 1975 transcription, mm. 76-81. 97

CHAPTER 1

INTRODUCTION

The term "hard bop" encompasses a variety of jazz styles developed through the mid-1950s and 1960s. While firmly rooted in the bebop tradition, hard bop began to develop a more intense rhythmic drive combined with influences of blues and gospel music. As the hard bop style emerged, players began using popular songs as vehicles for improvisation. The style was different than bebop in that most of the tempos were extremely fast, the harmonic movement slower, and the groove or feel was more consistently swing.

Jazz composers of this time created original compositions that expressed a variety of tempos, grooves, and emotions.[1] Born in 1931, Nat Adderley was one of the composers, musical innovators, and major improvisational contributors to the hard bop movement, and continued to be a force in jazz music until his death in January, 2000. Many of his compositions are now part of the standard jazz repertoire including *Work Song*, *Jive Samba*, and *Hummin'*.

As a jazz improviser, he was equally adept at up-tempo hard bop selections as with lush, slower speed ballads. Influences on his early style came from the intricate harmonic conception of bebop players such as trumpeter Miles Davis, tenor saxophonist John Coltrane, pianist Horace Silver, and from alto saxophonist

---

[1]Frank Tirro, *Jazz: A History* (New York: W. W. Norton & Company, 1993), 345.

Charlie Parker. Davis and Coltrane were the first players to experiment with creating interesting melodies over a more static accompaniment, a precedent for the hard bop sound. In a like manner, Nat Adderley departed from the harmonically complex areas of bebop by adding funky, blues-based melodies to his solos. This was referred to as "soul jazz," so named due to the mixture of jazz improvisation with Rhythm and Blues. Adderley was able to double-up the time as did Charlie Parker, but his ideas were simple, solemn, and emphasized consistent swinging. He grew to develop his own individual and expressive voice in his improvisations and in his compositions. Drawing inspiration from the fresh harmonic voicings of Horace Silver, Adderley grew to become a master composer of harmonic changes that moved at a slower rate (not changing every bar), and that were not based on previous pop tune structures like many bebop compositions.[2]

By 1960, Nat Adderley had joined with his brother Julian "Cannonball" Adderley to form a jazz combo called the Adderley Brothers Quintet. After performing for a brief period and later disbanding, they reunited as the Cannonball Adderley Quintet, an aggregation that would continue until Cannonball's death in 1975. Combining jazz improvisation with infectious blues-based melodies derived from gospel and Rhythm & Blues, the quintet virtually defined the popular soul jazz sound of the 1960s. The group charted on Billboard's album chart 12 times between 1962 and 1975. "Mercy, Mercy, Mercy" (Capitol records album) reached No. 13 in

[2] Mark C. Gridley, "Clarifying labels: Cool Jazz, West Coast and Hard Bop," *Journal of Popular Music Studies* 2, no. 2 (March 1990), 11-12.

1967. The title track hit No. 11 on the pop singles chart and No. 2 on the R&B singles chart. Among other famous hits were the aforementioned Nat Adderley-penned *Jive Samba*, *Hummin'*, and *Work Song*, all of which are considered today to be jazz standards.[3]

Through the soul jazz sound that the Adderley brothers created, Nat Adderley helped to further establish modal jazz, an improvisational style based on a succession of scales rather than a progression of harmonies. The harmonic rhythm moves at a slower rate than in earlier jazz styles. Soloists like Nat Adderley were able to create an unhurried feeling due to the lack of harmonic changes, and they were also able to work greater dissonance into their solos. Although the modal basis of hard bop could be viewed as less demanding technically than styles that involve faster chord progressions, it was instead viewed by Adderley and others as more artistically demanding. The challenge was to create an interesting melodic line over a more static accompaniment. Modal jazz and its relationship with hard bop will be discussed in detail later in the second chapter of the document.

PURPOSE FOR THE STUDY

This study will focus on the improvisational style of Nat Adderley, jazz cornetist and trumpeter. Five of his improvised solos throughout his career will be analyzed, all of which come from his composition *Work Song*, written in 1960. The

[3] Steve Graybow, "'Soul Jazz' Originator Nat Adderley Dies," *Billboard Magazine* 112, no. 3, (15 January 2000), 6.

analysis will show Adderley's evolution as an improviser, starting with his first performances with the Adderley Brothers quintet during the hard bop movement of the 1950-60s, and continuing throughout his career. Particularly, this study will demonstrate how Nat Adderley's soul jazz style and modal influences helped to shape modern jazz improvisation, and how it has influenced later 20th and early 21st century jazz compositional thought.

NEED FOR THE STUDY

Little material exists that addresses the improvisational contributions and the extraordinary life of the late Nat Adderley. He was an important figure in the jazz trumpet community and a major contributor toward the modal type of jazz that resulted from the hard-bop movement.

There are several reasons why research should be accomplished concerning his musical life. First, he was one of the few jazz cornetists, an instrument that was less favored during the 1960's and beyond due to the popularity of the trumpet, but he also doubled on trumpet. Second, his contributions as a hard bop and modal innovator helped influence much of the modern jazz compositional and improvisational output in jazz music today. He was not as revered as Miles Davis (his "Cool School" colleague) because of Miles' prominent solo career with players like Charlie Parker and John Coltrane, and also because he was in essence a side-man during much of his early career with his superstar brother, Cannonball Adderley. His

improvisatory expertise, however, was no less significant. The contributions of Nat Adderley were more greatly realized later in his career when he became the leader of his own jazz combos after his brother's untimely death. He now deserves to have the recognition given to many of the other jazz specialists of his time.

DESIGN AND PROCEDURES

For this study, five improvised solos by Nat Adderley will be examined and analyzed. The transcribed improvised solos will all be extracted from the composition *Work Song*, composed by Nat Adderley in 1960. Five improvised solos from differing points during the course of his career will be transcribed and analyzed to show the evolution of Nat Adderley as a jazz improviser and cornetist, and also to show growth of complexity and maturation of improvisational style within the solos themselves. The transcriptions will be attained through personal transcriptions and through already transcribed solos that were available online, downloaded, and subsequently corrected for greater accuracy. After the solo transcriptions are gathered, they will be examined for melodic contour, definition of scale and chord pattern use, intervallic and motivic tendencies, and will then be shown in context over the entire harmonic structure of the song.

A form of motivic and scale analysis will be utilized to define scale and pattern usage, and their rate of recurrence. Within each transcribed solo, each motive pattern, both melodic and rhythmic, will be labeled using a numbered system.

Concurrently, each scale and, subsequently, each scale pattern will be labeled as well. A discussion of technical demands, scale preferences, range usage, motivic development, and dramatic devices will follow. Distinctive features of the improvised solos (dynamics, articulations, and nuances) will be examined and discussed. Finally, various samples of the five solos will be discussed to show comparison/contrast, and to show an overall evolution of the theoretical concepts and organizational thought.

RELATED LITERATURE

Various materials exist that relate to Nat Adderley's life and times. However, hardly any materials exist that envelop his improvisational character. Since that is the thrust of this document, many related resources have been reviewed. Related resources include dissertations on similar jazz trumpeters, encyclopedia entries on Cannonball Adderley, and related books and articles on various jazz improvisation icons and their techniques.

Related dissertations include A *Performance Analysis of Selected Works for Trumpet by Chet Baker* by Michael Moore, 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, Hummel, Neruda, and Others* by Robert James Lark, Jr., and *A Procedure for Teaching Jazz Improvisation Based on an Analysis of Performance Practice of Three*

Major Jazz Trumpet Players: Louise Armstrong, Dizzy Gillespie, and Miles Davis by William Ralph Carlson. While these dissertations address various characteristics of jazz music, the performers, and styles, they do not specifically address the music or improvisations of Nat Adderley or specifically of the hard bop and modal jazz idioms.

Encyclopedia entries, books, and articles which will be referenced include the following: *Adderley, Cannonball (Julian Edwin)* by Barry Kernfeld in the Grove Music Online, *What to Listen for in Jazz* by Barry Kernfeld, *Free Jazz* by Ekkehard Jost, *Miles Davis Revisited: Ron Carter discusses life in the 60's with the Miles Davis Quintet* by Ted Pankin, and *Dizzy Gillespie: The Bebop Years (1937-1952)* by Ken Vail.

LIMITATIONS

The scope of this study will be limited to an examination of the jazz improvisation and composition of Nat Adderley. Specifically, this study will focus on five recorded improvisations by Nat Adderley over his composition *Work Song*. The selected improvisations will be chosen from various points during his fifty-plus year career.

CHAPTER 2

CAREER BIOGRAPHY AND IMPROVISATIONAL STYLE

Nat Adderley began his musical career as a teenager. His father, Julian Sr., was a professional trumpeter who had performed throughout the state of Florida. When Julian Jr., known as "Cannonball," wanted to start playing music, his father bought him a trumpet. Although Cannonball started on the trumpet, he was later won over by the sound of the saxophone, so the trumpet was handed down to his younger brother Nat. Julian Sr. and Cannonball taught Nat how to play the trumpet and some basics of music.[4]

Nat Adderley received tutoring in jazz style from Jaki Byard, a musician who played with the local Army band. Byard was a pianist, tenor saxophonist, and composer who, later in his own career taught at such notable institutions as the New England Conservatory and the Hartt School of Music at the University of Hartford (Connecticut). During his musical career, Byard also learned to play the alto and bass saxophones, and later picked up string bass. At the time he was in the Army, however, he played the trombone.[5] Jaki Byard greatly influenced both Nat and

---

[4] Gloria Cooksey, "Nat Adderley," *Contemporary Black Biography*, the Gale Group, Inc, 2006, http://www.answers.com/topic/nat-adderley (accessed September 21, 2008).

[5] Andrew Jaffe and Barry Kernfeld, "Byard, Jaki ," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), 361.

Cannonball Adderley, giving them a "jazz education" early in their development as young musicians.

Adderley played trumpet with many local bands in Florida, and around 1950 switched to playing the cornet. Cannonball and Nat both joined the 36th Army Band, and served from 1951 to 1953 during the Korean War. The brothers both fulfilled their military duty while performing jazz music, and Cannonball was the leader of their military jazz band. When Nat returned home from the war, he told his mother he would not be attending law school like they had previously discussed. Instead, Nat accepted an offer to play trumpet in Europe with the Lionel Hampton Band. He joined vibraphonist Lionel Hampton's band in 1954. In early 1955, Nat met up with his brother in New York City while visiting trombonist Buster Cooper. During his first night in town, Nat and Cannonball went to the Café Bohemia, along with bassist Oscar Pettiford, drummer Kenny Clark, and pianist Horace Silver. The experiences of that night instantly changed Nat's musical direction, and he transitioned to New York to help form the Adderley Brothers Quintet.[6]

Within several weeks of their union, the group had already recorded two albums, *Bohemia After Dark* (Savoy records, 1955), and *Cannonball Adderley: Spontaneous Combustion* (Savoy records, 1955). Stylistically, the Adderley Brothers Quintet was primarily a bebop group, but with added hints of the soulful sound for which they would later be known. Since there were many groups in New York

[6] Cooksey, "Nat Adderley," *Contemporary Black Biography*.

playing bebop at the time, the Adderley Brothers' group was unable to find sufficient work to survive. Cannonball received an offer by Miles Davis to join the Miles Davis Sextet in place of Sonny Rollins in October, 1957. His acceptance of this offer, combined with the various financial hardships faced by the Adderleys at the time, forced the Adderley Brothers Quintet to disband.[7]

During the time that Nat Adderley was performing and recording with the Adderley Brothers Quintet, he was also recording with his own groups. *Introducing Nat Adderley* (Wing records, 1955), *Nat Adderley - That's Nat* (Savoy records, 1955), and *To The Ivy League From Nat Adderley* (Savoy records, 1956) were solo albums recorded with different personnel than the brothers' quintet. These albums featured musicians like bassist Wendell Marshall, pianist Hank Jones, saxophonist Jerome Richardson, bassist Paul Chambers, and drummer Roy Haynes.

In the two years following the breakup of the Adderley Brothers Quintet, Adderley performed as a sideman with the groups of trombonist J. J. Johnson and with the Woody Herman Big Band. While working as a sideman for these groups, he continued to record with groups of his own as well. *Branching Out* (Riverside records, 1958) was the first post-Adderley Brothers Quintet album that Nat recorded without having his brother on the personnel roster. The saxophonist for this album was the well-known sideman and tenor saxophonist Johnny Griffin, who was to become one of Riverside's most recorded jazz figures. He was also accompanied by

[7] Barry Kernfeld, "Adderley, Cannonball," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), 14.

the rhythm section “The Three Sounds”, which included Gene Harris on piano, Andy Simpkins on bass, and Bill Dowdy on drums. This rhythm section went on to be a major Blue Note Records group of the early 1960’s.[8]

Nat Adderly recorded another album with a different personnel roster in the following spring. *Much Brass* (Riverside records, 1959) featured a sextet including Slide Hampton on trombone and tuba, Wynton Kelly on piano, Layman Jackson on bass and tuba, Sam Jones on bass, cello, and vocals, and Albert "Tootie" Heath on drums. These recordings helped establish Adderley as a leader and soloist in his own right, without the assistance of his brother, Cannonball. Despite his success as a leader, he reconnected with his brother to form the legendary Cannonball Adderley Quintet in October, 1959. The Adderley brothers’ second group was very solid and helped to set the bar for hard bop style. After hearing the new quintet, trumpeter Miles Davis was so impressed with their sound that he asked agent John Levy to help promote the new group.[9] Fortunately for Cannonball, his younger brother took over the financial dealings of the group. Nat was better with money and management than Cannonball, so this was a very positive move, especially since financial difficulties had been part of the reason for the demise of their previous group. “Nat took over the financial responsibilities for the band, managing all of the band's tours beginning in

[8] Orrin Keepnews, “*Branching Out*,” Compact Disc. Liner Notes, Riverside 285, 1958.
[9] Cooksey, “Nat Adderley,” *Contemporary Black Biography*.

1960 and earning himself the reputation of 'straw boss.' Cannon fronted the band while Nat made sure they turned a profit."[10]

The Cannonball Adderley Quintet was a huge success. They combined jazz improvisation with blues-based melodies, mostly adapted from gospel and Rhythm & Blues charts. This "soul jazz," or sometimes called "funky jazz," sound was what helped to define their group, and helped to shape the hard bop sound of the early 1960's. "Soul Jazz," a style of jazz that drew heavily on blues and gospel roots, helped to put jazz on America's hit parade, and made it a common occurrence in American culture.[11]

The Cannonball Adderley Quintet charted twelve times on *Billboard's* album chart with compositions like *Jive Samba*, *Hummin'*, and *Work Song*, all of which were composed by Nat Adderley. *Mercy, Mercy, Mercy* (Capitol records, 1966) was their most popular album, and the title track reached number eleven on the pop singles chart and number two on the Rhythm & Blues chart for the year 1967, and also sold over one million copies.[12] In 1968, the same album won a Grammy award for the best instrumental jazz performance by a small group.[13]

This period was one of tremendous growth for Nat as a player. His improvisational style had developed from the once standardized bop lines that were

---

[10] Ben Sidran, "Nat Adderley (1931-2000)," *Jazz Profiles from NPR*, http://www.npr.org/programs/jazzprofiles/archive/adderley_n.html (accessed September 19, 2008).

[11] Gene Santoro, "All That Jazz," *The Nation* 262 (January 1996), 1.

[12] Graybow, "Soul Jazz," 6.

[13] Cooksey, "Nat Adderley," *Contemporary Black Biography*.

associated with players like Charlie Parker and Dizzy Gillespie to a more rhythmic, biting melodic contour that was saturated with sounds of the blues. His melodic lines were conceived of simpler, riffed-based devices that imitated gospel sounds and created the impression of "preaching." With his extensive range and speed, Nat was able to create an assortment of diverse moods, often moving in and out of a double-time feel to further enhance the more weighty, darker tone qualities of a slower tempo. By comparison with his earlier bop beginnings, his playing projected a more solemn mood overall, but at the same time presented a raw, hard-driving feeling that pushed with an emphasis on consistent swinging.[14]

Although Nat Adderly was a forerunner in the styles of hard bop and soul jazz, his improvisations also exemplified characteristics of modal jazz. Modal Jazz is connected with the hard bop and soul jazz classifications in several ways. In modal jazz, the harmonic rhythm moves at a much slower pace than in the earlier styles of bebop and swing, as with hard bop. In contrast to the bebop style of fast-moving harmonic progressions, the modal jazz style allowed the performer to focus on creating interesting melodies over a slowed accompaniment. While this style was considered to be less technically demanding, it proved to be more artistically demanding, and allowed hard bop artists to steer away from the mechanical improvisation of bebop. During the 1960s, modal improvisers began to incorporate jazz with funk and funky rhythms, a trademark of the hard bop style. Additionally,

[14] Gridley, "Clarifying labels: Cool Jazz, West Coast and Hard Bop," 12.

the slowed harmonic progression allowed the soloists to imply more changes of harmony than were realized by the rhythm section players, substituting distantly related chords over the prescribed chord.[15] This technique appeared in the improvisations of Nat Adderley toward the middle of his career, and was also evident in the improvisations of Miles Davis and John Coltrane.[16]

While working with his brother's group, Nat Adderley worked as a sideman for various other players like pianist Wynton Kelly, drummer Kenny Clarke, and also with saxophonist Jimmy Heath. He composed many of the Cannonball Adderley Quintet popular tunes like *Jive Samba, Hummin'*, and *Work Song*. A larger work was also being composed by Nat, and his brother collaborated with him. *Big Man – The Legend of John Henry* was at first a concept album, and was still being finished in the mid-1970's. However, Cannonball Adderley's untimely death in July, 1975 halted Nat's creative compositional drive. Since they were on tour at the time of Cannonball's death, Nat finished the tour with the remaining members of the now larger sextet. The John Henry piece was recorded in full the next year and released as a musical on the Fantasy Label, and was performed at Carnegie Hall to pay tribute to the late Cannonball Adderley. This work was expanded in 1986 into an adapted version called *Shout Up a Morning* and was performed at the Kennedy Center for the

---

[15] Barry Kernfeld. "Modal jazz." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), 784.

[13] Gammond, Peter. "modal jazz." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4467 (accessed October 25, 2008).

Performing Arts in Washington, D.C.[17] In 1978, Nat acted, played, and sang in an off-Broadway production of *Mahalia*, a play based on the life of Mahalia Jackson, the Grammy Award winning gospel vocalist.

Nat Adderley continued with his own quintet after Cannonball's death. This group featured Sonny Fortune on alto saxophone, Rob Bargad on piano, Walter Booker on bass, and Jimmy Cobb on drums. Although there were various players who also played with Adderley's group over the years, the aforementioned mainstay players performed with Nat for approximately the next twenty years, with the exception of Sonny Fortune. He was later replaced by the fresh talents of a budding Vincent Herring on alto saxophone, who was discovered and promoted by Adderley.

Besides knowledge of his busy performing schedule and occasional recording sessions, little is documented concerning the improvisational output and development of Nat Adderley from 1975 to 1989. Documented data suggest that Adderley delved in various musical experiences during the period, touring mostly in Europe with his own quintet and performing as a sideman for other musicians including bassist Ron Carter, saxophonists Johnny Griffin and Antonio Hart, and with soul vocalists like Aretha Franklin and Luther Vandross.[18] His most frequent stop in Europe was Zurich, Switzerland, but he also traveled to Austria, New Zealand, and Japan.

---

[17] Cooksey, "Nat Adderley," *Contemporary Black Biography*.

[18] Scott DeVeaux and Barry Kernfeld, "Adderley, Nat," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), 15.

Additionally, he completed a full musical called *Shout Up a Morning*, based on his previous work of a similar title.[19]

Nat taught music theory and jazz studies at Florida Southern College during the 1990's after appearing annually for years at the "Child of the Sun Jazz Festival." Since 1975, he had been an occasional artist in residence for Florida Southern College as well. Adderley taught music at Harvard University, performed regularly at the Sweet Basil club in New York City, and toured occasionally with singer Luther Vandross.[20]

In 1997, he was inducted into the Jazz Hall of Fame in Kansas City, Missouri. Nat Adderley officially retired later that year due to declining health. The cornetist who had been heard on more than one hundred albums during his career passed away just after the turn of the next century on January 2, 2000.

---

[19] Scott Yanow, *The Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet* (New York: Backbeat Books, 2001), 9.

[20] Cooksey, "Nat Adderley," *Contemporary Black Biography*.

CHAPTER 3

WORK SONG TRANSCRIPTION #1 – 1960

Background

Them Dirty Blues was the second album released by the newly formed Cannonball Adderley Quintet. This album featured Cannonball Adderley on alto saxophone, Nat Adderley on cornet, Barry Harris and Bobby Timmons on piano, Sam Jones on bass, and Louis Hayes on drums. The playlist on the original album is listed in reverse of the recording dates. Tracks #5-7, which include *Dat Dere, Del Sasser,* and *Soon,* were recorded on February 1, 1960 at Reeves Sound Studio in New York City, and tracks #1-4, which include *Work Song, Jeannine, Easy Living,* and *Them Dirty Blues* were recorded on March 29, 1960 at Ter-Mar Recording Studio, Chicago, Illinois. The reason there are two pianists is that Bobby Timmons returned to Art Blakey's Jazz Messengers group, necessitating two pianists for the recording sessions. This album was later re-released under the Capitol Jazz label and included alternate takes of *Work Song* and *Dat Dere*.

The recording of *Work Song* studied in this chapter is the recording from the original release. This recording followed a period of growth for Nat Adderley, who previously had been working with J.J. Johnson and the Woody Herman Band. Orrin Keepnews was the *Them Dirty Blues* album producer, promoter, and good friend of the Adderleys. In regards to Nat's growth and realized potential, he stated in the liner

notes for the album that "…there was (as a goodly number of us have learned, and as more are discovering all of the time) no longer any danger of his being thought of merely as 'the other Adderley' or of being overshadowed even by the formidable talents of Cannonball."[21]

According to Scott Yanow of *All Music Guide*, Nat was at the peak of his playing abilities at the time of this recording, having the best range and endurance of his entire career.[22] This recording marks the second time that *Work Song* was recorded, only to be preceded by a recording one week earlier with Nat's own group on January 25, 1960. The recording examined for this document was chosen because it also involved Nat's brother Cannonball, which the first recording did not.

Analysis

In this improvised solo from the early part of his career, Nat Adderley shows the ability to form and develop his improvisational ideas, and demonstrates an established awareness of overall solo structure. He begins simply in the first chorus, builds the solo to a geographic peak in the second chorus, and then gradually digresses in the third chorus to a subtle ending.

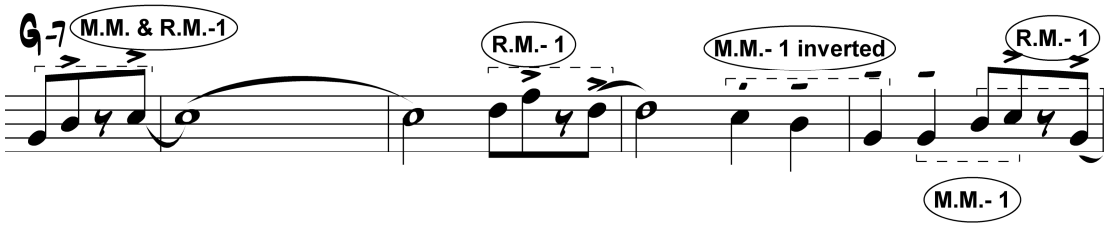
In the first measure, Adderley starts his solo on the third beat with a three eighth-note melodic motive (M.M.-1) that recurs three times in the opening phrase (measure 1; measure 4, beat three into measure 5, beat one; measure 5, beats 2 and 3).

---

[21] Orrin Keepnews, "*Them Dirty Blues*," Compact Disc. Liner Notes, Riverside 1170, 1960.

[22] Scott Yanow, "Nat Adderley," *All Music Guide*, http://allmusic.com (accessed August 20, 2008).

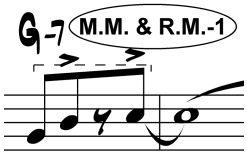
Example: 1



mm. 1-5

The second occurrence is elongated by the use of quarter notes instead of eighths, and is also inverted when it returns in measures 4 to 5. Finally, the same melodic figure that was used in the beginning returns in measure 5. Concurrently, the rhythmic figure provided by the three eighth note melodic motive produce the first rhythmic motive. The melodic and rhythmic motives from measure one occur simultaneously as follows, and are labeled “M.M.” and “R.M.-1” respectively:

Example: 2

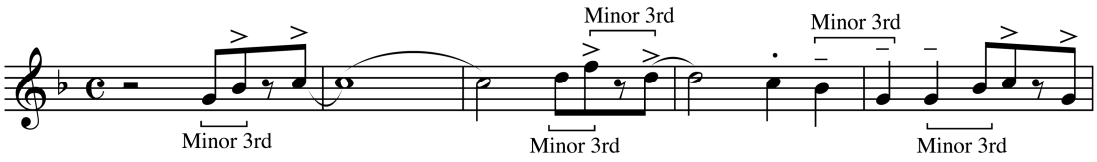


mm. 1-2

The rhythmic motive occurs three times in the first phrase, and consists of two eighth notes followed by an eighth rest, concluding with a final eighth note (occurring in measures 1, 3, and 5). Adderley consistently adds accents on the second and third eighth notes.

The interval of a minor third is significant in the opening phrase and throughout the solo.

Example: 3



mm. 1-5

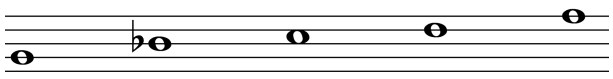
Referring again to the first measure and melodic motive, Nat plays the first of these intervals, a G to Bb. In measure 3, he moves from the fifth of the chord to the seventh, D to F, and returns back to D, followed in the next measure by the inverse of the first minor third, Bb to G. In measure 5, he repeats the opening three notes on beats 2 and 3. The number "3" plays a recurrent role in this solo, included in rhythmic motives, triplets, intervals of thirds (both major and minor), and even in a brief hemiola in the second chorus.

This first antecedent phrase lays the groundwork for the remainder of the solo in several respects. Initially, it exemplifies the melodic contour of the solo as a whole by starting simply and in a lower tessitura, builds to a peak in the middle of the phrase as he does in the second chorus, and returns at the end of the phrase to the original idea with a slightly augmented ending, as is demonstrated in the third and final

chorus. As a distant example, this resembles a compound binary form, minus the change of tonal center in the development, or middle section.[23]

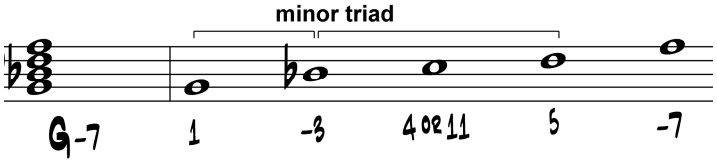
Adderley chooses to begin the solo using the G minor Pentatonic scale. Use of this scale allows an improviser to play a scale that has no chromatic half steps between the notes, and it contains no tritones.[24] Example 4 shows the G minor Pentatonic scale.

Example: 4



Adderley plays the G minor Pentatonic over the G-7 (G minor seven) chord, which allows him to use the notes of the triad (1, b3, 5), and also allows the use of the 4th scale degree, also considered the 11th.

Example: 5
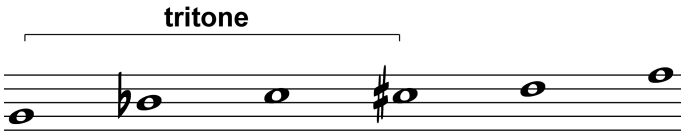


In the consequent phrase that follows, Adderley utilizes the G Blues scale. Although similar to the G minor Pentatonic scale, this scale has an additional note,

[23] "Sonata Form." *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9597 (accessed September 29, 2008).

[24] "scale," *Encyclopædia Britannica Online*, 2008, http://search.eb.com/eb/article-64512 (accessed September 28, 2008).
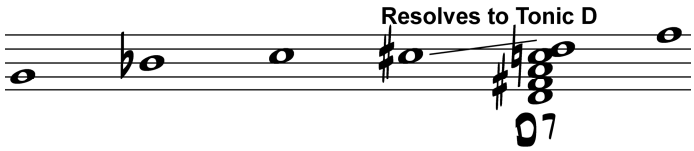
the tritone (sharp 4th scale degree, or flat 5th scale degree). An example of the G Blues scale can be viewed below:

Example: 6



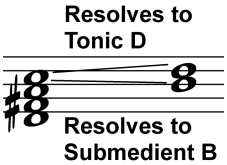
In this passage, he uses the G Blues scale instead of a D Blues scale, which allows many extra color notes to be realized. The C# in that scale, which is the fourth scale degree of the G Blues scale, acts as a leading tone to the root of the D7 chord.

Example: 7



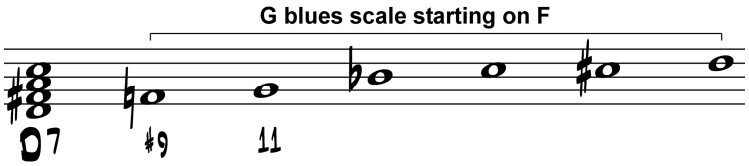
Since the C natural was already the minor seventh of the harmonic chord, Adderley had two different ways to resolve that tonal tendency; either to the tonic or to the submedient of the D7 chord.

Example: 8
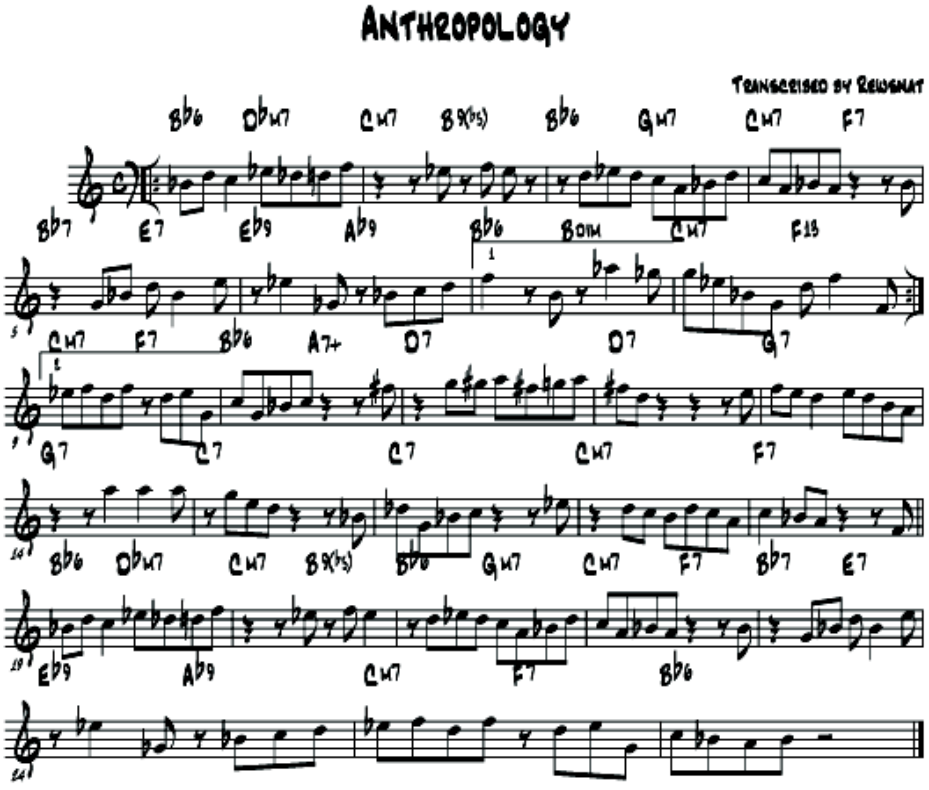


The #9 of the D7 chord is created by the F natural in the G Blues scale, and the 11 is present due to the G Blues scale root.

Example: 9



Additionally, this decision by Adderley helps to further minimize the harmonic movement. This was one of the goals of the hard bop movement, to simplify the erratic and complex movements of the typical bop harmonic sequence. A typical bop harmonic sequence is demonstrated in the example below:[25]

Example: 10

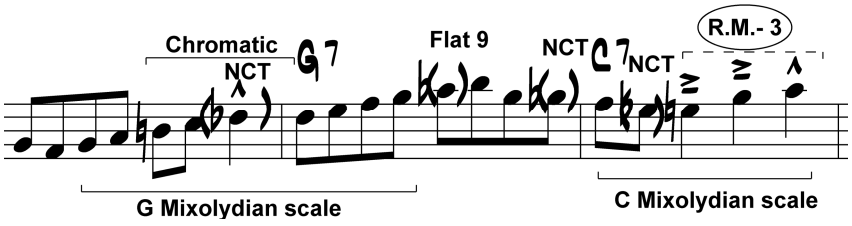


[25] Mark C. Gridley, "Clarifying labels," 12.

At the end of that phrase is a second rhythmic motive (R.M.-2) consisting of two eighth notes in a long-short relationship.[26]

In the final phrase of the first chorus, Adderley returns to using the minor pentatonic during the first half, from measure 10 into the first part of measure 12.
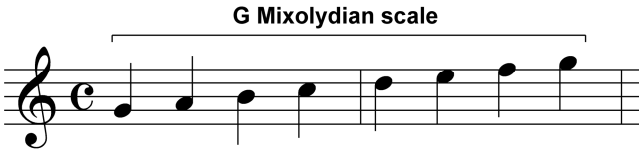
Example: 11



mm. 12-14

Starting in measure 12 before the first dominant chord, the G7, Nat uses the G Mixolydian scale with some alterations, including a brief chromatic passage at the end of measure 12 into measure 13.

Example: 12



He also includes the b9 as a passing tone in the subsequent bar. In measure 14, he chooses to stay within the guidelines of the chord change, utilizing a C Mixolydian

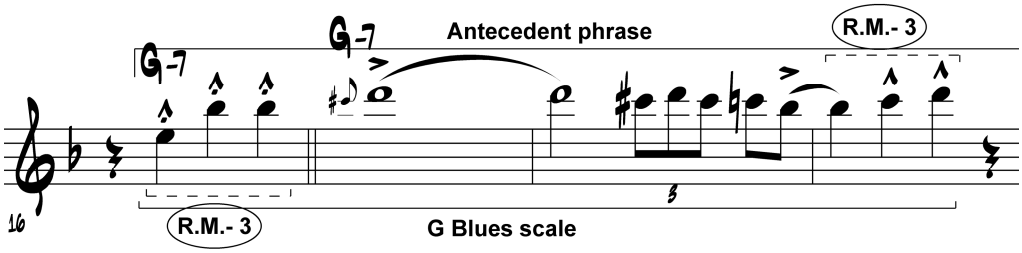
[26] Rewsnat, "Anthropology," http://pianologist.com/transcription-sheet-music-score/transcription-of-jazz-bebop-tune-anthropology/ (accessed 30 September, 2008)

scale pattern. The last three quarter notes of this measure introduce a new rhythmic motive (R.M.-3). Like the first rhythmic motive, he uses a three-note passage.

Nat Adderley chooses not to play anything in the next measure. This was likely to provide a sense of space before beginning the next chorus, but also provided a moment of relaxation before taking his next melodic line into the upper register of the cornet.

In the measure before the next chorus begins, Nat presents a climbing introduction that is a precursor to the more enthusiastic second chorus.

Example: 13

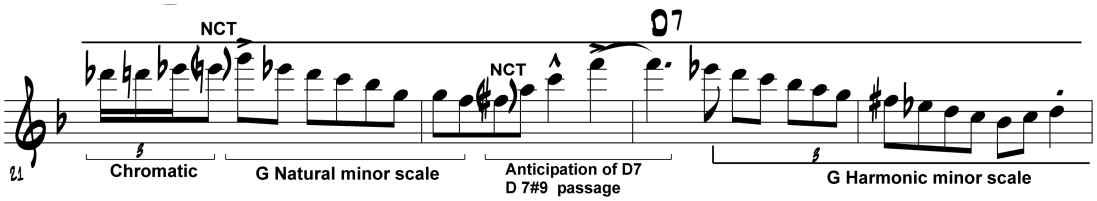


mm. 16-19

Again using "R.M.-3," he starts with three quarter notes that immediately catch the listener's attention due to the high tessitura and the louder dynamic level. This foreshadowing effect sets the tone for the second chorus. He holds a long "D" for a bar and a half, followed by more notes that are in the same range. His note choice stems from the G Blues scale, and he ends this short segment with "R.M.-3" again. Although there is a break in measure 20, the antecedent phrase does not fully end

until measure 25. In his subsequent return, he takes the cornet even higher into the upper range, chromatically ascending to a G an octave above the staff.

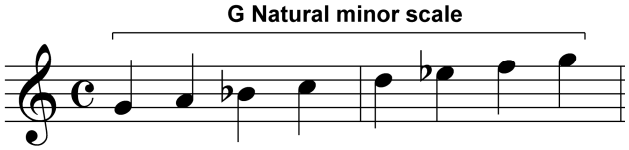
Example: 14



mm. 21-24

While still improvising over the G-7 chord, he descends using the G Natural minor scale, returning to the G on top of the staff.
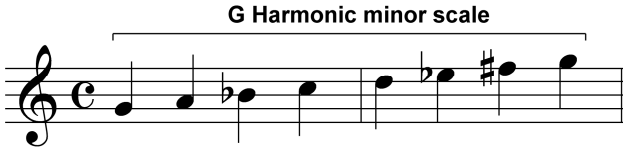
Example: 15



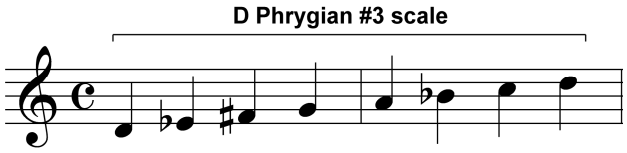
In measure 22, Adderley does an interesting thing. He anticipates the upcoming chord change to a D7 by playing a D7#9 passage over the current harmonic structure of the G-7. This has much the same effect as when he previously used the G Blues scale over the D7 chord change, producing a minor and major seventh, and a #9 (F natural against the D7 chord change) that is tied into measure 23. (See Example 14) Adderley descends using the G Harmonic minor scale which, if analyzed strictly

over the chord change of D7, would actually be a Phrygian #3 scale, otherwise known as a Phrygian dominant scale.

Example: 16a

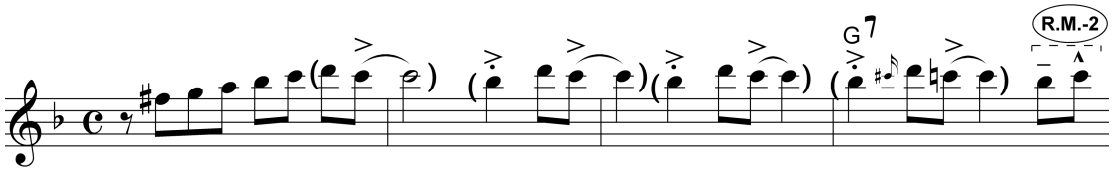


Example: 16b



In the final and consequent phrase of the chorus, Nat stays with the Harmonic minor sound and, starting in measure 26, beat four, proceeds to execute a three-beat hemiola against the four-beat measures.

Example: 17



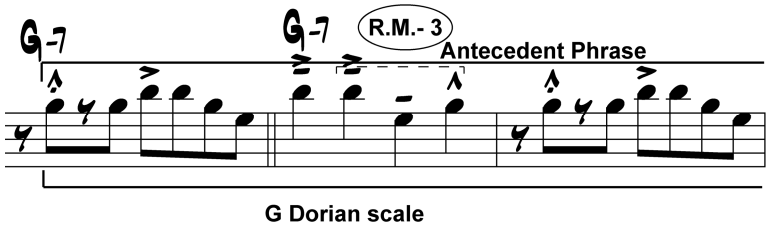
mm. 26-29

The first one is comprised of two eighth notes tied to a half note. In the following three sequences, the figure changes to a quarter note and two eighth notes tied to another quarter note. This continues cyclically four times to beat three of measure 29,

before ending with yet another appearance of “R.M.-2.” The final part of the consequent phrase is finished in measures 30 and 31, which concludes the extreme range play and ends with a fourth recurrence of “R.M.-3.”

In the measure preceding the final chorus, Nat Adderley gives a melodic statement that is reminiscent of the opening ideas of the solo, but still with the flare and spark of the second chorus.

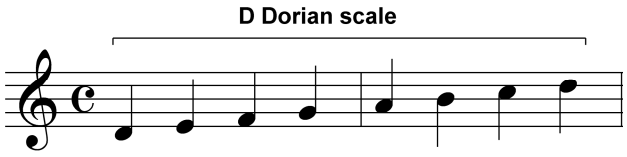
Example: 18



mm. 32-34

This antecedent phrase is rhythmic and pulsating, with many diverse articulations of long versus short. Adderley enters a new harmonic area, utilizing for the first time the G Dorian scale.
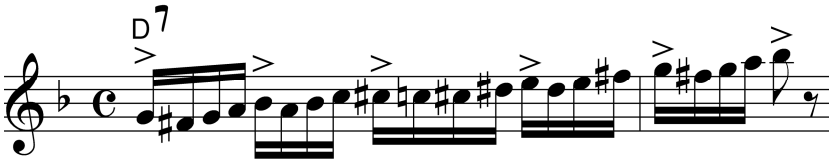
Example: 19



Measures 33 and 35 reveal descending versions of “R.M.-3,” demonstrating the digression into a more subtle state. Adderley’s improvisation gradually begins to lessen in terms of overall dynamic and tessitura as well.
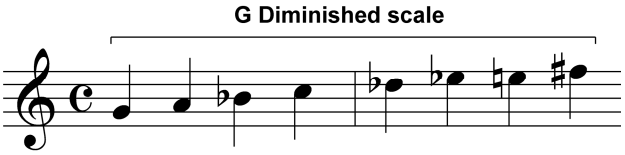
By measure 37, he is back to the more familiar sound of the G Harmonic minor scale, but this time does not preview the D7 chord in measure 39. Instead, Adderley waits for the D7 chord change where he plays a diminished sequence that starts on G in the staff, and proceeds in a sixteenth note pattern series that spans a little over an octave. This sequence is derived from the G Diminished scale.

Example: 20



mm. 39-40

Example: 21
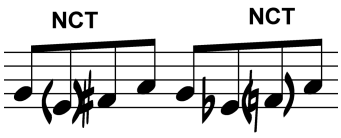


The accented first note of each pattern outlines the G Diminished arpeggio.

The final two phrases contain some interesting events. First, in measure 42, Adderley is inferring the G Harmonic minor sound but, through the use of non-chord

tone interplay, includes the E natural (the 13th of G) and the F natural (the minor 7th of G).

Example: 22
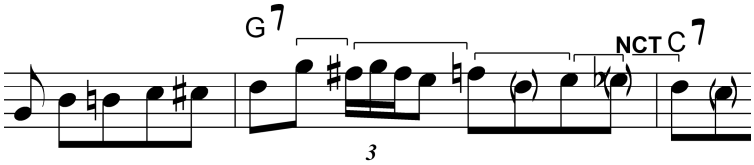


m. 42

These borrowed sounds could imply the Dorian mode. However, this was more likely a ploy to exemplify the continuing importance of the interval of a third, first with a minor third from the G to the E natural, and second from the G to the E flat.

Nat continues also to show the importance of chromaticism in measures 44 and 45. The chromatic line in meaure 44 leads into a chromatically displaced line in measure 45, which includes these notes: G, F#, F, E, Eb, and D (at the beginning of measure 46).

Example 23



mm. 44-46

In the final few measures of the solo, Nat Adderley returns to the simplicity of the natural minor scale, playing largely inside the chord changes that end the form.

Summary

Although not mature in years, only being 28 years old at the time of this recording, Nat Adderley already possessed a keen understanding of jazz structure and form. He expertly designed this solo to contain several of the important aspects of jazz improvisation, such as varying dynamic, rhythmic deviation, range extension, polyrhythmic aspects, and overall wave-like form. These aspects allow an improviser control over what the listener experiences, both in terms of expected results and unexpected ones. In his article called *Solos and Chorus: Michael Ondaatje's Jazz Politics/Poetics* by Douglas Malcolm, the following observation concerning jazz improvisation is made:

> "The listener is constantly making predictions; actual infinitesimal predictions as to whether the next event will be a repetition of something, or something different. The player is constantly either confirming or denying these predictions in the listener's mind."[27]

Compared to later solos, this improvisation was more easily accessible, was mostly melodic and followed, or stayed "inside," the harmonic changes, and provided a straight-forward delivery of the melody. At the same time, it provided varying aspects like rhythmic diversity and melodic displacement.

Nat Adderley often chose to use rhythmic motives that acted as bookends for his melodic phrasing. These rhythmic motives usually contained contrasting articulations and note lengths, which helped to establish a "funky" feel. This feel was

---

[27] Douglas Malcolm, "Solos and Chorus: Michael Ondaatje's Jazz Politics/Poetics," *Mosaic (Winnipeg)* 32, no. 3 (1999): 131 [database on-line]; available from Questia, http://www.questia.com/PM.qst?a=o&d=5001775215 (accessed 26 October, 2008).

said to partly imitate the inflections of black preachers in the churches of the time, and became a trademark in the music of both Nat and Cannonball Adderley, as well as of contemporaries like Gene Ammons and Charles Mingus.[28]

Besides the occasional "fall" off of a note and the many "ghosted" notes, Adderley limited the use of special effects. He primarily created excitement through extension of range and dynamic, and through varying time and rhythmic figures. Overall, this solo represents the style for which the Adderley brothers were known, the "soul jazz" sound that bridged the gap between bebop and funk.[29]

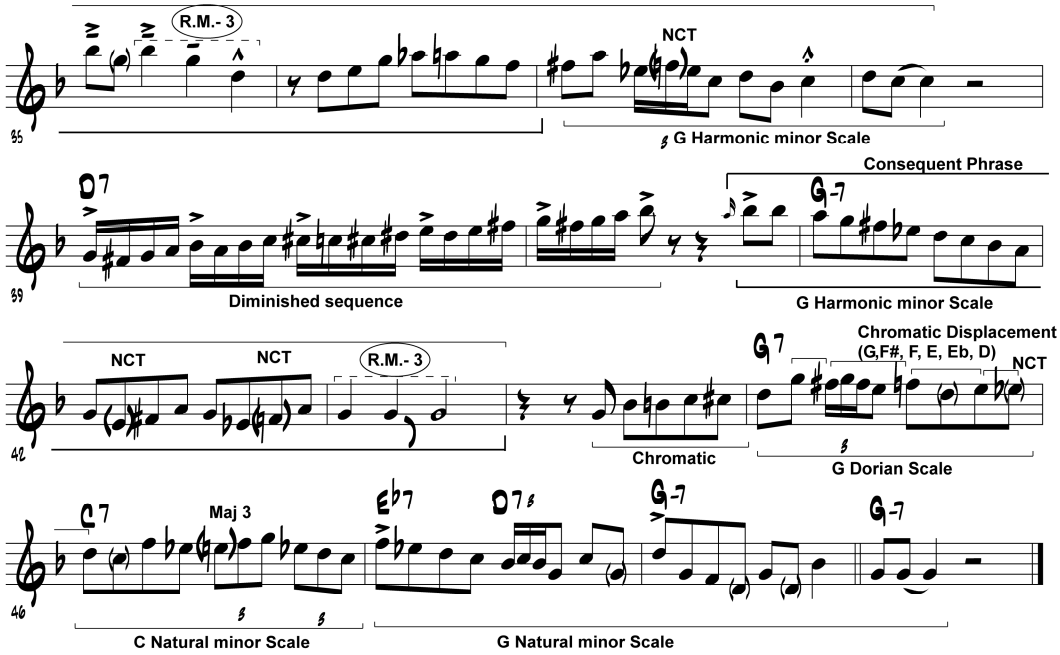
[28] Barry Kernfeld, "Soul jazz," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), 635.

[29] Ben Sidran, "Nat Adderley (1931-2000)," *Jazz Profiles from NPR*.

Table 1-A
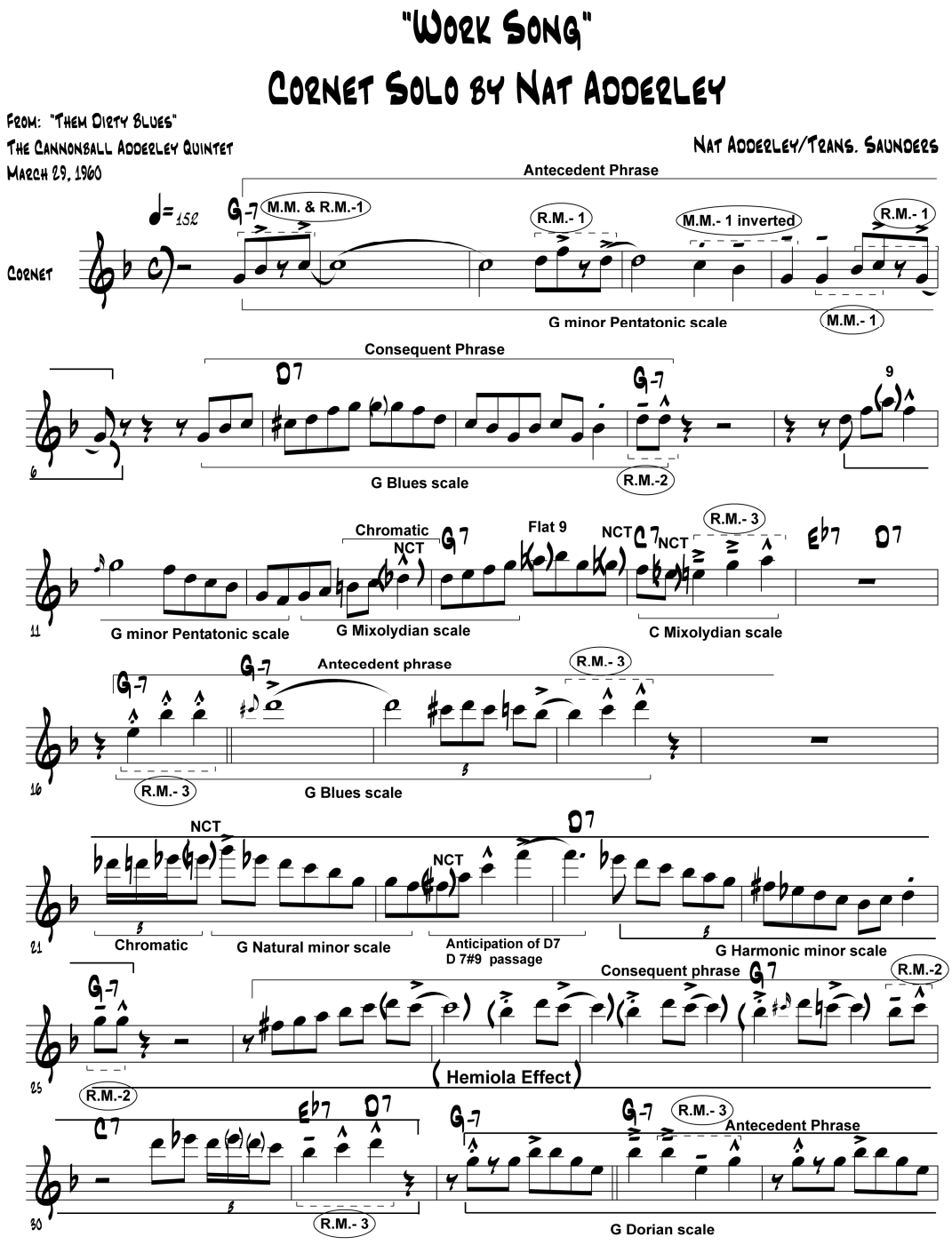

"Work Song"
Cornet Solo by Nat Adderley
From: "Them Dirty Blues"
The Cannonball Adderley Quintet
March 29, 1960
Nat Adderley/Trans. Saunders
Cornet
Antecedent Phrase
M.M. & R.M.-1
R.M.- 1
M.M.- 1 inverted
R.M.- 1
G minor Pentatonic scale
M.M.- 1
Consequent Phrase
G Blues scale
R.M.-2
Chromatic
NCT
Flat 9
NCT
NCT
R.M.- 3
G minor Pentatonic scale
G Mixolydian scale
C Mixolydian scale
Antecedent phrase
R.M.- 3
R.M.- 3
G Blues scale
NCT
NCT
Chromatic
G Natural minor scale
Anticipation of D7
D 7#9 passage
G Harmonic minor scale
Consequent phrase
R.M.-2
Hemiola Effect
R.M.-2
R.M.- 3
Antecedent Phrase
R.M.- 3
G Dorian scale

Table 1-B


R.M.- 3
NCT
G Harmonic minor Scale
Consequent Phrase
D7
G-7
Diminished sequence
G Harmonic minor Scale
NCT
NCT
R.M.- 3
G7
Chromatic Displacement
(G,F#, F, E, Eb, D)
NCT
Chromatic
G Dorian Scale
C7
Maj 3
Eb7
D7
G-7
G-7
C Natural minor Scale
G Natural minor Scale

CHAPTER 4

WORK SONG TRANSCRIPTION #2 – 1968

Background

The *Radio Nights* album was recorded live from two separate broadcasts in the final week of December, 1967, through the first week of January, 1968. The album concept was driven by radio broadcasts of live jazz in New York City during the 1930s through the 1960s. Every night live jazz could be heard on radio stations in the city such as WBGO/FM. Disc jockey Alan Grant orchestrated a number of live remote broadcasts from a club called the "Half Note" in the late 1960's. During the Monday night performances by the "jazz group of the week," Alan Grant would send a live remote broadcast to the radio station. Many of these performances were taped and archived, which included performances by the Cannonball Adderley Quartet, the Cannonball Adderley Quintet, and the Cannonball Adderley Sextet.

Personnel for the quartet included Cannonball Adderley on alto saxophone, Joe Zawinul on piano, Sam Jones on bass, and Roy McCurdy on drums. The quintet was comprised of the same group with the addition of Nat Adderley on cornet. Finally, the sextet substituted Louis Hayes on drums, and added Charles Lloyd on tenor saxophone. The sextet is the group that recorded the *Work Song* track on the album. Interestingly, Gilles Miton, a French saxophonist who has devoted himself to the works of Cannonball Adderley avidly throughout his own career, made the

following observation about the timing of the sextet recordings, which include *Work Song*, *The Song My Lady Sing*, and *Unit Seven*:

> "In the CD inlay as the recording date is mentioned: last week of December 1967 / first week of January 1968. However Charles Lloyd left Cannonball Adderley in 1965 and never performed with him again."

The exact recording date of this recording of *Work Song* is not known. However, the last track on the album entitled "Cannonball Monologues: Oh Baby / Country Preacher," is actually a recording from Todd Barkan's club in San Francisco, speculated to also have been recorded earlier at an unknown date. Therefore, Gilles Miton's observation may have been on the mark, and the exact dates of the various recordings on this album cannot be confirmed.[30]

At this time, in addition to playing cornet for the group, Nat Adderley was also responsible for the financial dealings and scheduling. Since the popularity of Rock n' Roll had become so prevalent, Nat started booking the group in venues like the Fillmore East, a primarily rock music club on Second Avenue and Sixth Street in New York's East Village, for maximum exposure. The sextet had just recently recorded the 1966 hit album *Mercy, Mercy, Mercy* for which they drew much acclaim, and sold over one million copies. [31]

---

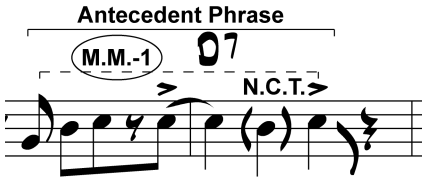
[30] Gilles Miton, *The Cannonball Adderley Rendez-vous: Radio Nights*, http://www.cannonball-adderley.com/848.htm (accessed September 9, 2008).

[31] Ben Sidran, "Nat Adderley (1931-2000)," *Jazz Profiles from NPR*.

Analysis

In this improvisation of *Work Song*, Nat Adderley takes a more "outside" approach to playing over the harmonic progression as compared to the primarily diatonic improvisation from the 1960 recording. He does not begin to play until the sixth measure of the twelve-bar blues form in the first chorus. When Adderley does enter, his first antecedent phrase is very brief, and supplies the first melodic motive of the improvisation (M.M.-1):

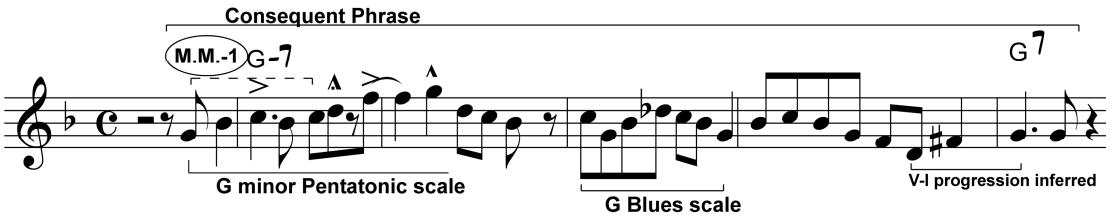
Example: 24



mm. 6-7

The following consequent phrase, starting in measure eight, also begins with the same melodic motive but continues to be over twice as long as the antecedent phrase. Adderley also uses two different scale sources for this passage, the G minor Pentatonic scale and the G Blues scale. Finally, he closes the phrase with an inferred V-I progression, helping to anticipate the dominant sound of the upcoming G7 harmonic change.

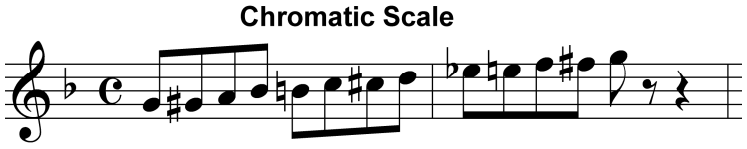
Example: 25



mm. 8-13

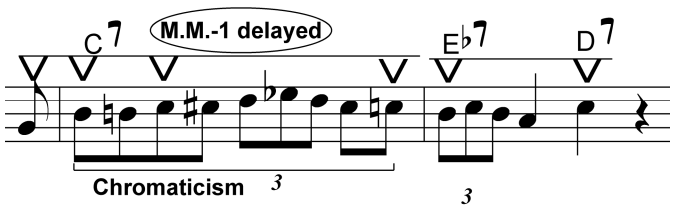
In the last phrase of the first chorus, Adderley plays a chromatic sequence, a technique used very little in his previous improvisation. Chromaticism implies the use of the Chromatic scale, a scale that divides the octave into twelve equal intervals.[32] This technique was used by many bebop players to utilize non-chord tones as extra color sounds without having them sound too dissonant. Usually these chromatic lines go by quickly, and help to bridge a gap between two chords. Outlined within this chromatic passage is another appearance of the first melodic motive, only delayed, or hidden, within the Chromatic scale passage.

Example: 26



[32] Jonathan Dunsby and Arnold Whittall. "chromaticism." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1396 (accessed October 4, 2008).

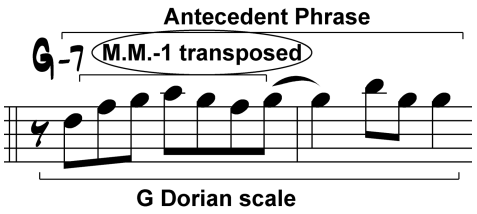
Example: 27



pick-up note and mm. 14-15

At the beginning of the second chorus, Nat Adderley begins to utilize the upper register of the cornet, as he did with the solo analyzed in chapter three. He starts yet again with the first melodic motive of the solo, only transposed up the interval of a perfect fifth. This antecedent phrase utilizes the G Dorian scale, and begins on the fifth scale degree of that scale.

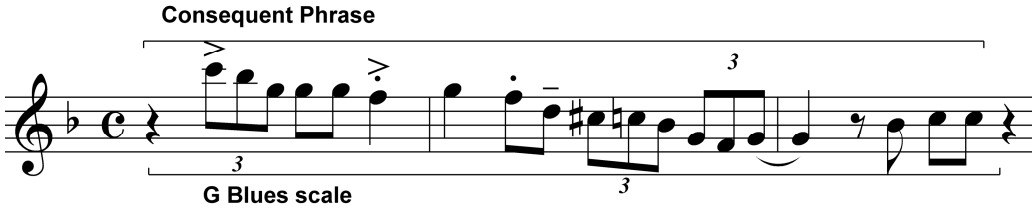
Example: 28



mm. 17-18

In the consequent phrase two measures later, he uses the G Blues scale instead, opting for the color of the #5 (C#) as a different sonority over the G-7 chord change.

Example: 29
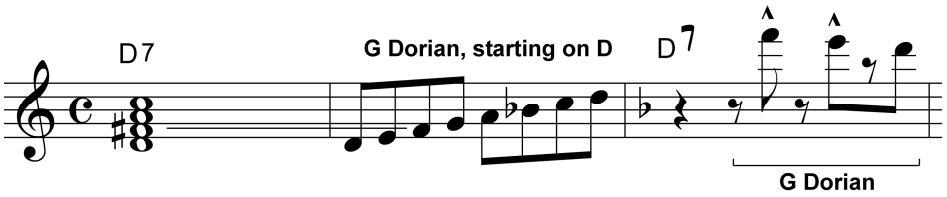


mm. 19-21

Adderley starts to show his intention to play "outside" the changes, or to play modally in the next passage. Modal jazz ideas can be developed by changes in the character of the mode. Examples include a change from G Dorian mode to G Mixolydian mode, or in modulation to other modes related in some way, or even to completely unrelated modes.[33] Nat Adderley chooses the G Dorian mode to play over a D7 harmony, which causes a conflict between the F# in the chord and the F natural of the mode. Typically, the Dorain scale/mode is used over minor seventh chord changes. However, this mode works in this case because the F natural can be viewed as a sharp 9th scale degree. Enharmonically, the F natural and the E sharp are the same notes.

[33] Paul Serralheiro, "What is Modal Jazz? A Layman's Guide," *La Scena Musicale* 8, no. 3, November 2002, 46.

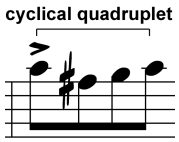
Example: 30



Nat Adderley finishes the phrase with characteristic passages which include two new segments, a cyclical quadruplet, and the first rhythmic motive (R.M.-1).

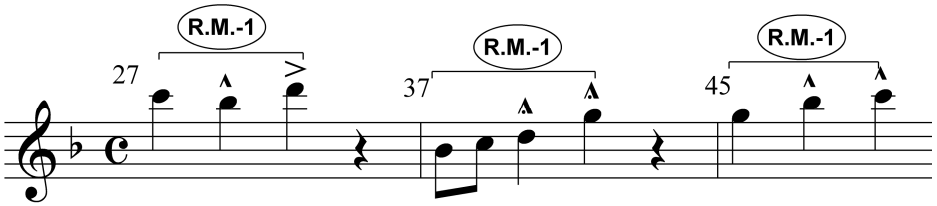
A cyclical quadruplet is a four-note pattern that begins and ends on the same note.

Example: 31



The first rhythmic motive is a three quarter-note figure that occurs several places in the following choruses, sometimes in varied form.

Example: 32



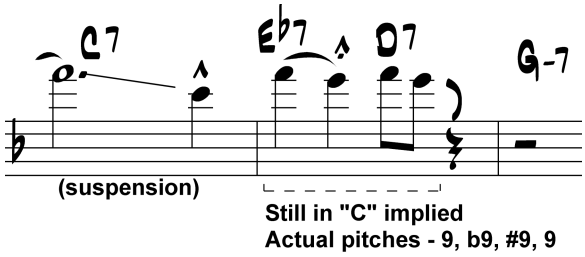
In the last four measures of the second chorus, Adderley trills on an F an octave above the staff while playing over a G7 chord change. He then continues to hold that

note into the following chord change, a C7, creating a suspended harmony that resolves to a C at the end of the measure.

The suspended sound came into favor in the 1960's by many jazz pianists including Herbie Hancock and McCoy Tyner. Using a suspension is effective because the majority of suspended voicings do not contain any kind of a third of the chord. This allows the improviser flexibility to choose different scale/modes since the resultant chord can be considered as major or minor. Suspensions also give the chord an ambiguous sound, which was desired by many players of the modal jazz era.[34]

In the following measure, Adderley implies staying in the C tonality by playing only the pitches F and E. The actual pitches created from these notes against the chord changes are a "9, b9, #9, 9" progression. The dissonance that occurs is not released until the new chorus passage begins at the end of the last measure of the chorus.

Example: 33

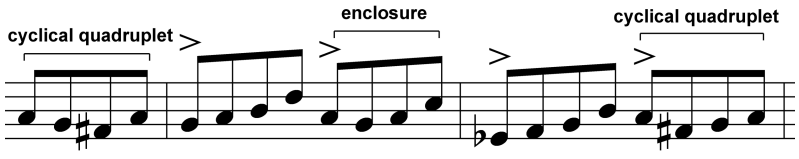


mm. 30-31

[34] "Sus Chords," http://www.modaljazz.com/theory4.html, (accessed October 4, 2008).

In the third chorus, he releases the tension created at the end of the last chorus by playing a descending line that is most closely related to a D scale in Phrygian mode. This leads to a scalar sequence that descends and is set in four-note groupings. The first note of each grouping shows the downward progression: A, G, F (inferred but not actual), Eb, D (inferred but not actual). In the middle of the phrase is another technique called "enclosure," which is an approach to a note from above and/or below, but that targets the note following.

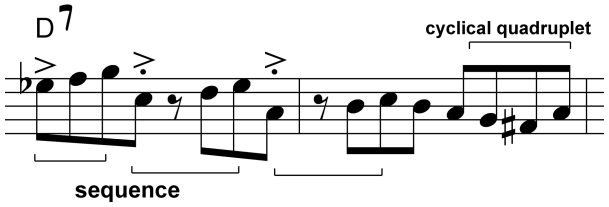
Example: 34



mm. 34-36

A second sequence is evident in the next phrase, using descending minor thirds in groups of three instead of four.

Example: 35

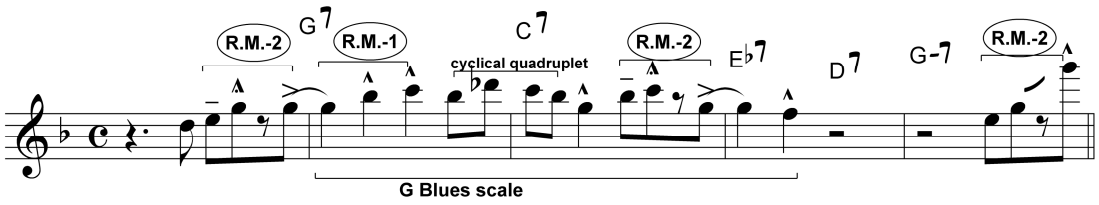


mm. 39-40

This chorus as a whole contains many devices such as more cyclical quadruplets, enclosures, and rhythmic motives, including the introduction to the second rhythmic

motive, “R.M.-2.” This motive occurs three times in the last five measures of the chorus.

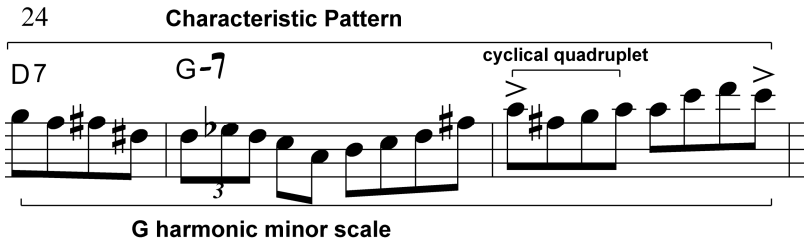
Example: 36



mm. 44-48

The fourth chorus is largely comprised of developmental material from the first three choruses. Interestingly, Adderley decides to play an almost exact quote from a phrase in the second chorus beginning in measure 24. Instead of starting in the same place harmonically over the second measure of the D7 chord, he starts instead three measures later over the G-7 tonality. This further demonstrates the notion that he was trying to minimize the harmonic movement, a trait of the hard bop movement.[35]

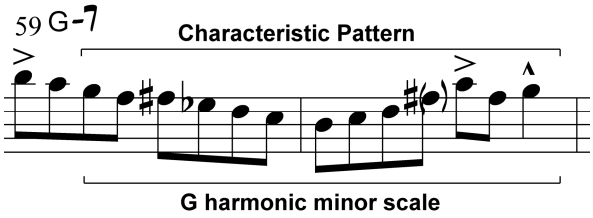
Example: 37



mm. 24-26

[35] Mark C. Gridley, “Clarifying labels,” 12.

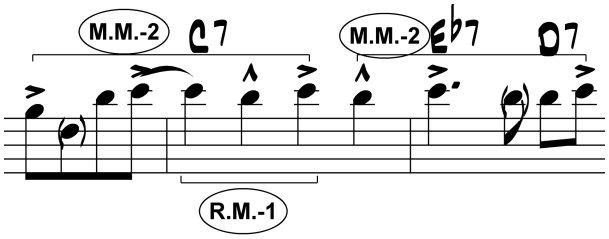
Example: 38



mm. 59-60

In the last four measures of the fourth chorus, Adderley introduces a second melodic motive (M.M.-2) and a recurrence of "R.M.-1."
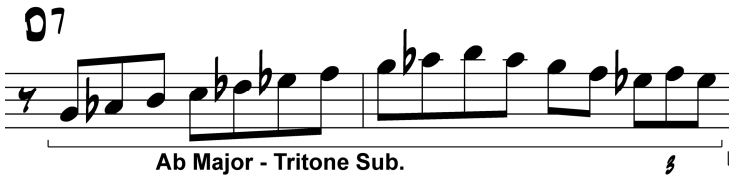
Example: 39



mm. 61-63

The pickup notes to the fifth chorus introduce the third melodic motive (M.M.-3). This riff is heavily influenced by the blues scale, focusing on the flat 5th scale degree Db. After the antecedent phrase, the consequent phrase is much the same figure with an elongated measure attached. Following the first six measures, the harmony shifts to the D7 chord for two measures. Adderley chooses to use a tritone substitution over the D7 chord, which results in an Ab major scale starting on the pitch G.

Example: 40
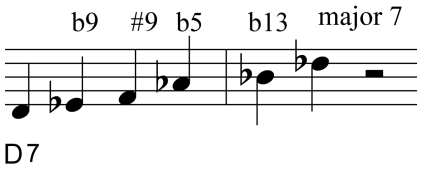


mm. 71-72

In classical theory, tritone substitutions were known by another name, the augmented sixth chord. The augmented sixth chord was so named because it contained the interval of an augmented sixth between the lowest and highest notes. Augmented sixth chords would often be used as a "substitute" for the V/V chord, otherwise known as a secondary dominant chord.[36] John Coltrane used such substitutions in his improvisations to move away from the traditional execution of playing bebop changes, and instead began thickening the harmonic texture to the point where harmonic changes could occur as quickly as every beat.[37] The tritone substitution used here adds many color notes: the flat 5 (Ab), flat 13 (Bb), major 7 (enharmonically Db), flat 9 (Eb), and the sharp 9 (enharmonically F natural).

[36] Ramon Satyendra, "Analyzing the Unity within Contrast: Chick Corea's Starlight," *Engaging Music: Essays in Music Analysis*, Deborah Stein, ed. (New York: Oxford University Press, 2005), 55.

[37] James Lincoln Collier, "Jazz (i)," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), 384.

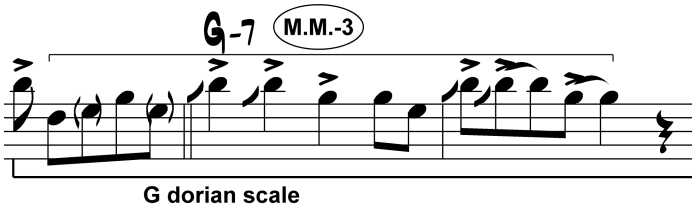
Example: 41



Typically, the Mixolydian mode may be used over the D7 chord. However, these extensions provided by the substitution of the primary chord offer a diverse listening experience, especially important in the fifth chorus of the same solo.

The beginning of the last chorus emulates the beginning of the fifth chorus in that is starts with “M.M.-3” again, only down a minor third from the previous statement. Because of the downward shift of the melodic line, “M.M.-3” sounds as a blues scale, but it is actually derived from the G dorian scale.

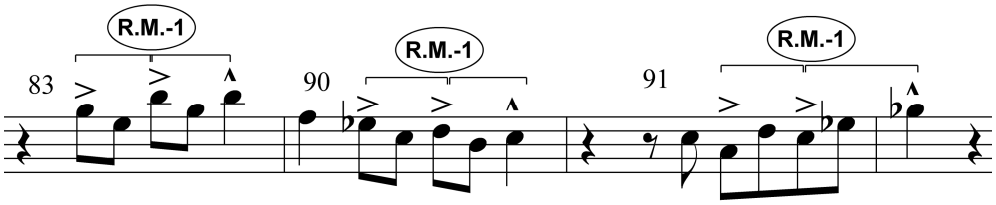
Example: 42



mm. 80-82

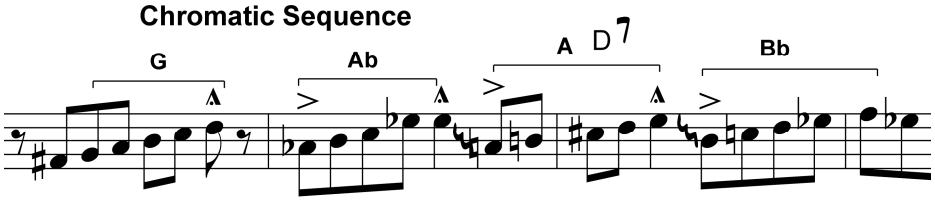
“R.M.-1” returns three times throughout this chorus, and slightly different than the previous times due to intermingled eighth-notes. As compared to the 1960 solo, Adderley still favors the number three, whether it concerns rhythmic motives, intervals, or triplets.

Example: 43



The last remarkable feature of this chorus begins in measure 85. Nat Adderley uses a chromatic melodic sequence to bridge the changes from G-7 to D7, and back to the G-7 change again. His ability to maintain the harmonic structure, yet play melodic lines that are "outside" of that structure and still make it sound "right," show his development as a player. Non-scale tones used in a melodic sequence can sound consonant, as they do in this case.

Example: 44



mm. 85-88

Adderley ends the solo by returning to M.M.-3, much the same as he began the last chorus of the solo. He utilizes the G minor pentatonic scale to facilitate the final melodic passage.

Summary
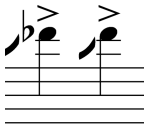
This *Work Song* solo by Nat Adderley from the 1968 album *Radio Nights* album demonstrated new ideas in Adderley's playing. Most notably, his harmonic approach to playing over this sixteen-bar blues form was less redundant due to the varied harmonic approach. Adderley utilized several harmonic devices that he did not demonstrate in the 1960 version, such as chromatic sequences, substitutions, and sustained tonal implications.

Melodically, Adderley tended to use a few repetitive motives that were transposed and reconfigured to work in various parts of the blues form. Many differing note value combinations were utilized in manipulating the melodic motives to fit with the harmonic movement. Additionally, Adderley tended to vary the range of the melodic line within each chorus, versus the overall wave-like form of the previously compared solo. Although he continued to play in the upper range, demonstrated by hitting and sustaining for a full bar a G an octave above the staff in measure 51, his precision and tone when in the upper register seemed to have degraded a bit as compared to the 1960 recording.

In terms of dynamics, naunces, and articulations, Nat Adderley stayed close to his past preferences. The major difference seen was in the nuances, as he tended to use more smears and bends in this version. A smear is when a player slides into a

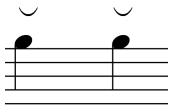
note from below, only to reach the pitch just before going on to the next note.[38] Examples of this can be seen in measures 65, 67, or 81 in the transcribed solo. Below is an isolated example of a notated smear:

Example: 45



A bend is an effect that begins by landing on the note, bending the pitch downward by approximately a half step (without changing fingerings) with the lips, and returning to the original pitch. A notated bend looks like this:

Example: 46



At this time in his career, Nat Adderley was "on target" with his trumpeting colleagues, playing with many of the same nuances. In his book *The Trumpet Kings*, Scott Yanow describes trumpeters of the day to be symbolic, adventurous trumpeters who could play both "outside" (very free) and "inside" the changes. He recognizes players including Woody Shaw and Freddie Hubbard.[39]

Compared to the first solo studied in this document, Nat Adderley changed his overall harmonic concept and took a fairly "outside" harmonic approach to playing

[38] William Bay, *Complete Jazz Trumpet Book* (Pacific: Mel Bay publications, 1996), 17.
[39] Scott Yanow, *The Trumpet Kings*, 3.

over the changes of this sixteen-bar blues form. He continued to infuse some diatonic aspects, which gave this solo the same grounded feel as the previous one. However, since Adderley had so many more “tricks in his bag,” he was able to stretch out the development of motives and took his time in the overall shaping of the solo.

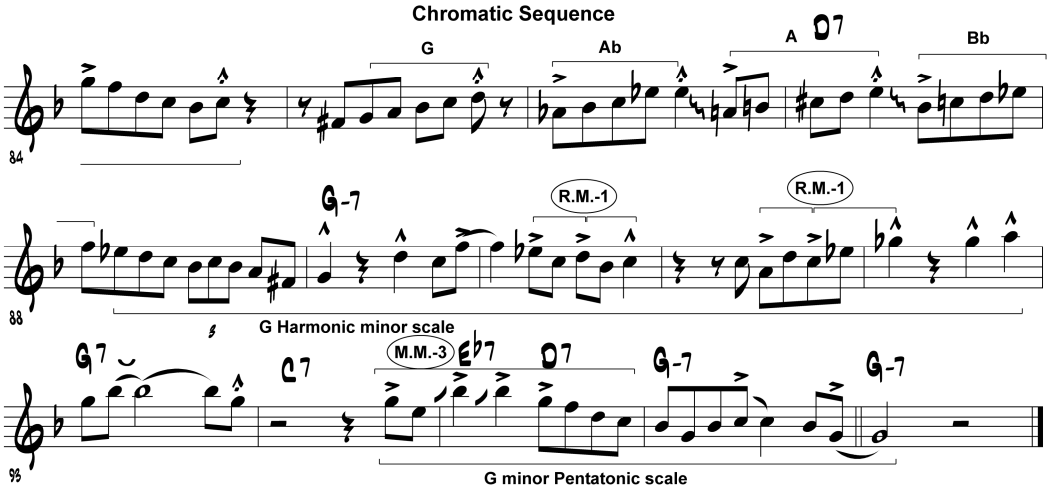
Table: 2A
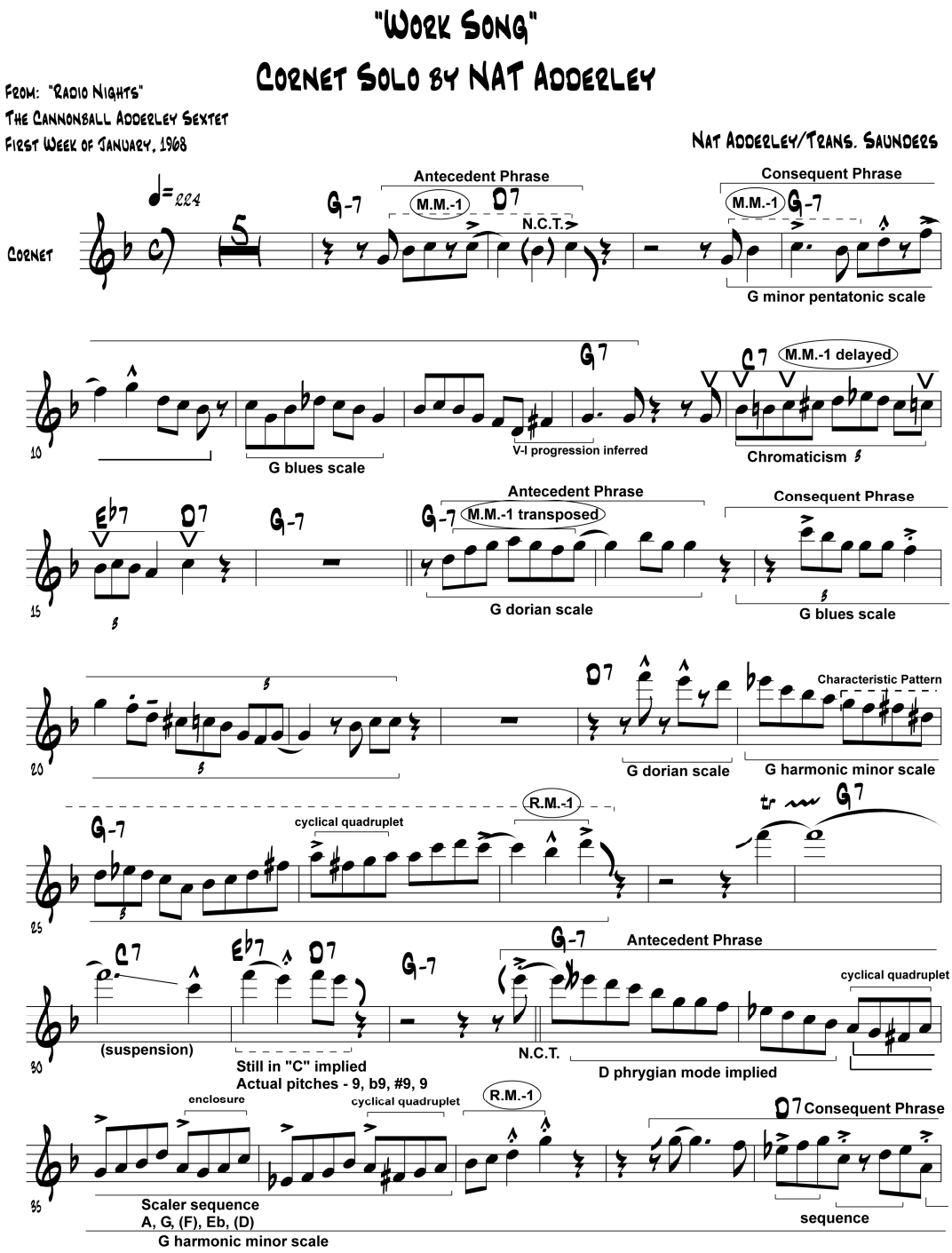

"Work Song"
Cornet Solo by Nat Adderley
From: "Radio Nights"
The Cannonball Adderley Sextet
First Week of January, 1968
Nat Adderley/Trans. Saunders
Cornet
Antecedent Phrase
Consequent Phrase
M.M.-1
N.C.T.
G minor pentatonic scale
G blues scale
V-I progression inferred
M.M.-1 delayed
Chromaticism
M.M.-1 transposed
G dorian scale
Characteristic Pattern
R.M.-1
cyclical quadruplet
(suspension)
Still in "C" implied
Actual pitches - 9, b9, #9, 9
D phrygian mode implied
enclosure
Scaler sequence
A, G, (F), Eb, (D)
G harmonic minor scale
sequence

Table: 2B
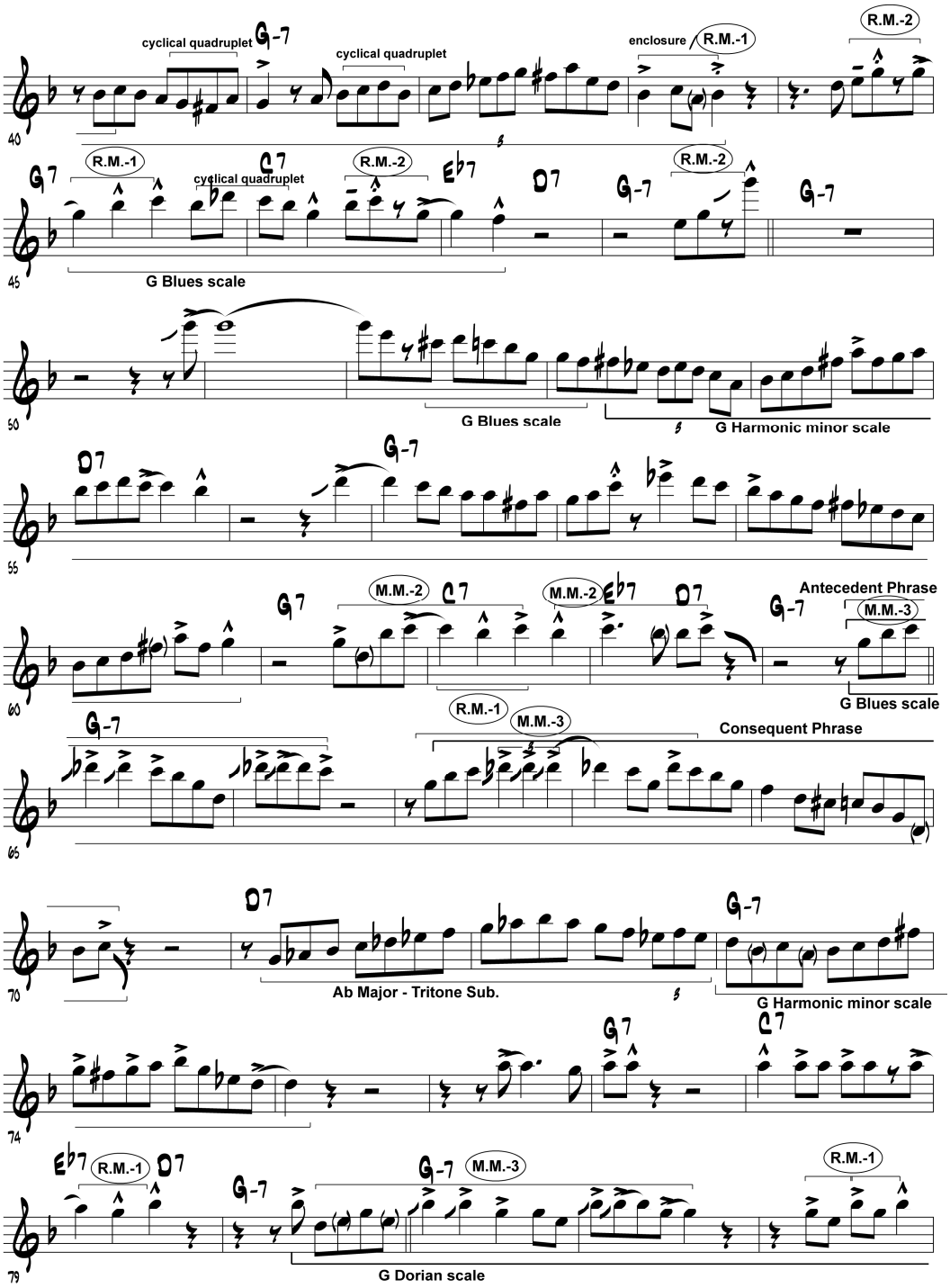

cyclical quadruplet
G-7
cyclical quadruplet
enclosure
R.M.-1
R.M.-2
40
G7
R.M.-1
cyclical quadruplet
C7
R.M.-2
Eb7
D7
G-7
R.M.-2
G-7
45
G Blues scale
50
G Blues scale
G Harmonic minor scale
D7
G-7
55
G7
M.M.-2
C7
M.M.-2
Eb7
D7
Antecedent Phrase
G-7
M.M.-3
60
G Blues scale
G-7
R.M.-1
M.M.-3
Consequent Phrase
65
D7
G-7
70
Ab Major - Tritone Sub.
G Harmonic minor scale
G7
C7
74
Eb7
R.M.-1
D7
G-7
G-7
M.M.-3
R.M.-1
79
G Dorian scale

Table: 2C


Chromatic Sequence
G
Ab
A
Bb
84
G-7
R.M.-1
R.M.-1
88
G Harmonic minor scale
G7
C7
M.M.-3
Eb7
D7
G-7
G-7
93
G minor Pentatonic scale

CHAPTER 5

WORK SONG TRANSCRIPTION #3 – 1975

Background

This recording is somewhat special, as it is the last recording of *Work Song* that Nat Adderley performed and recorded with his brother, Cannonball. Recorded on February 1, 1975, the *Phenix* album was one of the final albums to feature the incredible talents of Julian "Cannonball" Adderley. Cannonball would pass away in August of the same year of a massive stroke at age 46, a most unexpected and untimely loss to the world of jazz music.

This album was given the name *Phenix* by Orrin Keepnews, a long-time producer and personal friend to Cannonball and Nat Adderley. Keepnews worked with the Adderley brothers from 1958-1965 after they signed a recording contract with Riverside Records, by whom Keepnews was employed as producer. This aggregation discontinued after Riverside Records started having very serious financial difficulties. The Adderley brothers' contract was cancelled, and the company was forced to shut down. However, about eight years later, Keepnews and the Adderleys' professional paths crossed again after Keepnews joined with the Fantasy Records label, a company that acquired many of the rights to the Riverside catalog. Cannonball signed a new recording contract with the Fantasy Records label.

In an interview about the life of Cannonball Adderley, Keepnews states: "Working together again felt natural and good; I gave the album a title intended to reflect the comparative immortality of a man who had been a jazz star for all those years and was still going strong. But Phenix-the reference is to the legendary bird that is reborn every few hundred years out of the ashes of a self-consuming fire-turned out to have more irony than prophecy to it."[40]

At the time of this recording of *Work Song*, the Adderleys' group consisted of Cannonball Adderley on alto saxophone, Nat Adderley on cornet, Mike Wolff on keyboard, Walter Booker on bass, and Roy McCurdy on drums. To augment the album, the Adderleys welcomed back several alumni including keyboardist George Duke, bassist Sam Jones, and drummer Louis Hayes. The sidemen that recorded *Work Song* with Nat Adderley on the *Phenix* album included the alumni and his brother, Cannonball.

Analysis

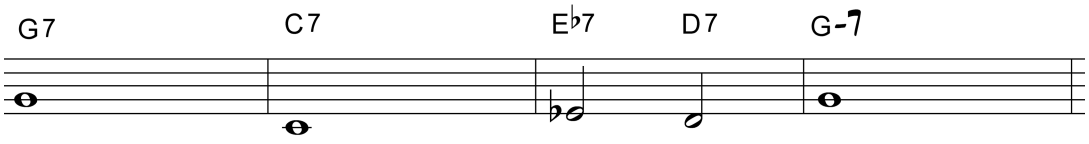
Unlike any other recording of *Work Song* studied thus far, this one is exceptional is several ways. First, the tune is felt in cut time more than in 4/4 time. This recording tempo is no faster, in fact being about ten metronome clicks slower than the first two recordings analyzed in this document. However, the "two-feel" that is accomplished provides a new sense of ambiguity and spaciousness.

---

[40] "Interview with Orrin Keepnews," http://www.cannonball-adderley.com/379.htm (accessed October 5, 2008).
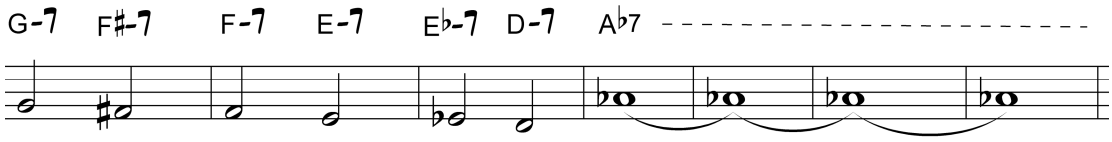
Second, Adderley adds three additional measures to the end of the traditional sixteen-bar form, resulting in a nineteen-bar form. The additional measures are used in combination with substitute harmonic changes that augment the sense of vagueness. Beginning in the thirteenth measure, the chord changes of the traditional form of *Work Song* are as follows:

Example: 47



Comparatively, the substitute changes lengthen the form by three measures, and add a descending chromatic harmonic accompaniment:

Example: 48



This chromatically descending line leads to a flat nine substitution of the G-7 chord, which is a tritone away from the final chord of the chromatic sequence (D-7). The Ab7 chord is an example of two techniques used in jazz improvisation: tritone substitution, which has already been addressed in chapter 4, and a technique called "side-slipping" in which the improviser or composer momentarily shifts the melodic

phrase, chord, or key up or down a half step to increase tension.[41] In this case, the entire harmony shifts up the half step from the original chord of G-7 to create four measures of tension, to be resolved at the beginning of the next chorus by the G-7 chord. Simultaneously, this same shift can be viewed as being a tritone substitution for an elongated D chord, suspending the resolution by the additional four measures added to the form and not resolving until the first bar of the next chorus. Since the harmony shifts up as well, it is more likely that Adderley was thinking tritone substitution versus using the side-slipping device.

Lastly, Nat Adderley tends to stay in the middle register of the cornet for this improvisation. In the two previously studied examples, he launched into the upper register of the instrument toward the middle of those solos, and remained in the upper register for a long period of time during the analyzed 1968 solo. However, during this solo Adderley stays around his middle register, not extending even two octaves of range at any point. His largest interval in the entire solo is only a minor seventh. This could have been due to the fact that he was having some playing difficulties at the time. According to Scott Yanow of the All Music Guide, "Although his own playing declined somewhat — Adderley's chops no longer had the endurance of his earlier days . . ."[42]

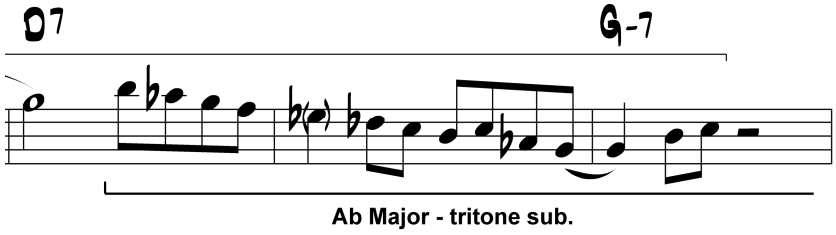
---

[41] C.R. Bond, "Using Side-Slipping in Improvisation, No. 1," *Opera Minora, brief notes on selected musical topics* 1, no. 2, http://www.crbond.com (accessed October 5, 2008).

[42] Scott Yanow, "Nat Adderley," *All Music Guide*.

As was previously stated, this solo has a feeling of being in cut-time rather than in 4/4 time. Nat Adderley starts his solo, as he has with all of the studied example to this point, in a very relaxed manner, playing a simple melodic line that involves only three pitches (overlooking the pickup notes). He quickly changes the direction of that simplicity in the consequent phrase, starting in the second measure of the phrase, measure seven of the solo. Over the harmonic change to the D7 chord, Adderley plays an Ab Major scale, which acts as a tritone substitution for the D dominant chord. This substitution only lasts 1 ½ measures before he resolves to the pitch G in the G-7 chord.

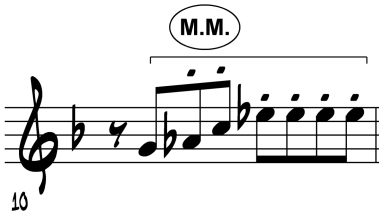
Example: 49



mm. 7-9

In the next measure, Adderley reverts back to the Ab Major substitution, this time playing it over the G-7 chord. This is an example of melodic side-slipping, which allows him to create tension in the middle of the phrase. In the middle of the phrase, he presents a melodic motive (M.M.) that will recur later in the second and third choruses.
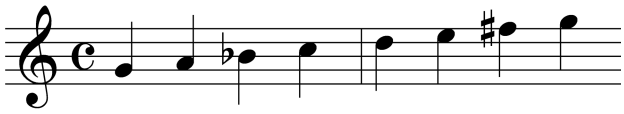
Example: 50



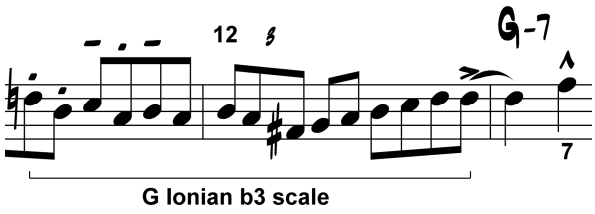
m. 10

The tension is partially resolved in the next measure by using the G Ionian b3 scale, a scale that is essentially a major scale but with a flattened third scale degree. Below is an example of the G Ionian b3 scale, and following is its use in context in measures 11-12 of Adderley's solo.

Example: 51



Example: 52

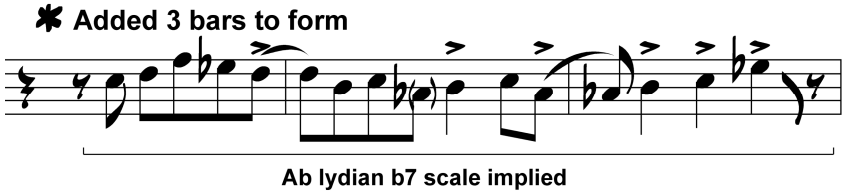


mm. 11-13

The next three measures of the solo contain a chromatically descending harmony line, over which Nat Adderley plays notes from a G minor pentatonic scale.

In the fourth measure of this harmonic descent, the harmony shifts to an Ab7 chord for four-measures, replacing the G-7 that would normally appear for one measure to close out the chorus. Over these last four measures, Adderley implies the use of a Lydian b7 scale, or a Lydian dominant scale, but since there is no seventh scale degree in the melodic line, this cannot be confirmed. The figure below exemplifies also an increased rhythmic reliance on syncopation, an rhythmic element that appears throughout this solo.
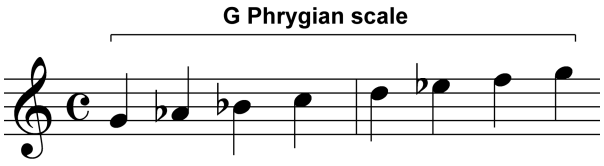
Example: 53



mm. 17-19

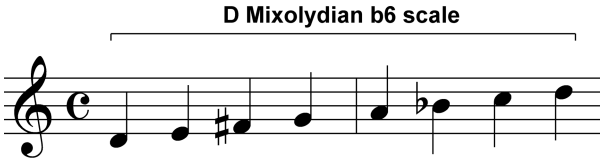
Adderley starts the next chorus with a short, two-measure phrase. Here the flattened second scale degree (b9) implies the use of the G Phrygian scale. In chapter 3, the Phrygian #3 scale was discussed. The unaltered form of the Phrygian scale is the same without the raised third scale degree:

Example: 54
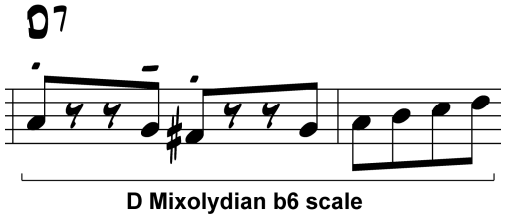


In the middle of the next phrase, Adderley continues his modal trek by using the D Mixolydian flat 6 scale, also known as the Aeolian natural 3 scale. This scale is the fifth mode of the Melodic minor harmonic system. Although not used as often as some of the other modal scales from the Melodic minor system, it has been used by several well-known jazz composers in compositions such as *A Child is Born* by Thad Jones, and *Dolphin Dance* by Herbie Hancock.[43]

Example: 55



In the solo, the Mixolydian b6 scale is represented this way in measures 26-27:

Example: 56



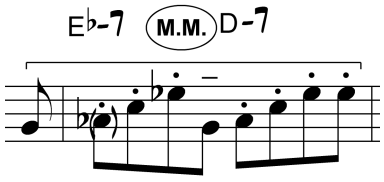
mm. 26-27

When the harmonic progression changes back to the G-7 chord, Adderley returns to a more diatonic sound by utilizing the G minor Pentatonic scale until he reaches the substitute chord changes at the end of the form. In the middle of the descending

[43] Gary Keller, *The Jazz Chord/Scale Handbook*, (Rottenburg: Advance Music, 2002), 48.

chromatic chord changes, Adderley presents the second statement of the earlier melodic motive (M.M.). However, this presentation is elongated by the addition of one extra four-note revolution:
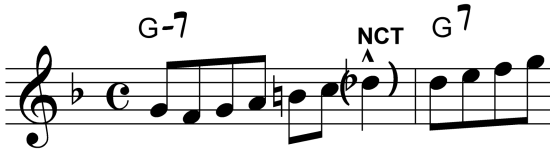
Example: 57



pick-up and m. 34

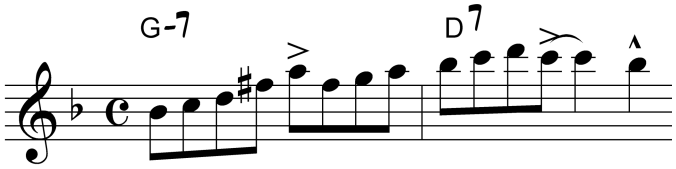
At the end of this chorus, Adderley again utilizes the Ab Major substitution, but this time begins using it one measure earlier over the Eb-7 chord change instead of waiting for the Ab7 to arrive. He uses this foreshadowing effect several times in his solos, often playing chord tones from an upcoming harmonic change before it arrives. Examples from the previous two solos analyzed thus far:

Example: 58 – from Solo #1, preceding the G7 with a natural 3rd, B natural.



mm. 12-13, Solo #1

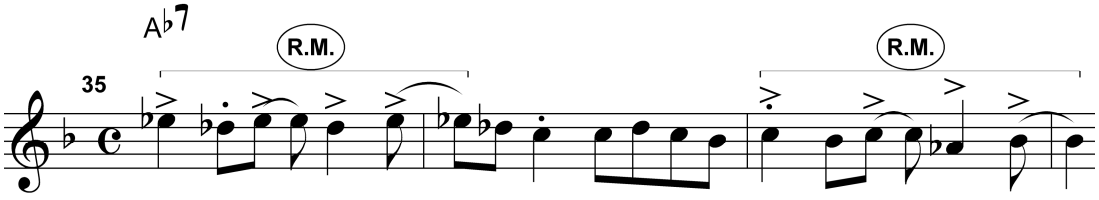
Example: 59 – from Solo #2, preceding the D7 with the D, F#, A sequence.



mm. 54-55

Adderley finishes the second chorus much the same way he did the first, playing the Ab Major scale as a tritone substitute. Nevertheless, he does present a rhythmic motive in measure 35 that recurs in measure 37.

Example: 60
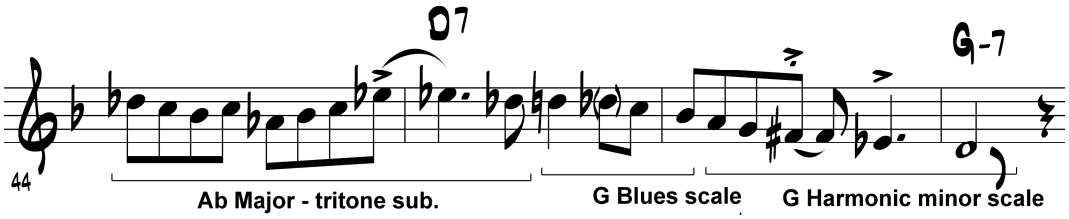


mm. 35-37

The third chorus begins with melodic material that was used in the previously studied solos to create a funky, rhythmic melody. In measures 39-43, he uses the G minor Pentatonic scale to stay closely "inside" the dictated chord change. In the following phrase, however, Adderley starts a sequence of scale usage that includes and culminates with, yet again, the Ab Major scale. Furthermore, he tends to foreshadow the upcoming chord change by shifting the harmonic center early. In measure 43, Adderley centers melodically around the pitch G, which is ordered by the

prescribed chord change. In the following measure, which has not changed harmonically, he shifts to the Ab Major scale a measure before the change to D7 arrives. In essence, this shifts the harmonic center to the dominant, D. When the D7 chord change actually does arrive, he instead shifts back to a tonal center of G, playing tones from the G Blues and G Harmonic minor scales, which he continues to use until reaching the chromatic harmonic decent that leads to the final chord of the chorus.

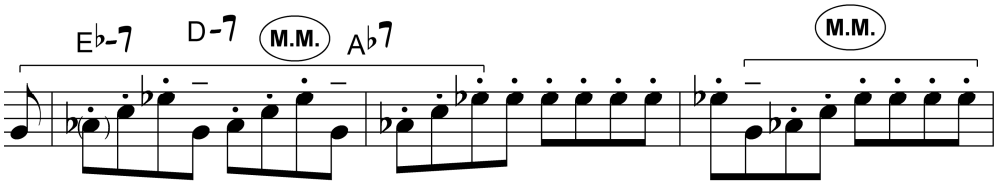
Example: 61



mm. 44-47

Adderley finishes the chorus with a developed restatement of the melodic motive, which is elongated again by a third revolution of the initial melodic pattern. This melodic pattern is then repeated once more in the following measure. The foreshadowing effect of starting with the tritone scale before the Ab substitute chord arrives, is evident in this example, as it was in the second chorus.

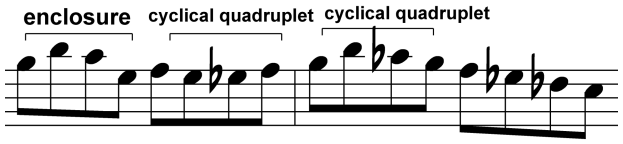
Example: 62



mm. 53-55

In the final chorus of this solo, Nat Adderley conveys a more diatonic approach at first. However, when approaching the V chord, D7, he again precedes the change with an Ab Major scale starting on G, creating a dominant sound before the dominant change actually occurs. As the harmony progresses, Adderley sustains the Ab Major color for an additional four measures, which generates an elongated sense of tension. Adderley concludes the solo by returning to the G minor Pentatonic scale, which creates sporadic modal notes from various scales. Included in this segment are several more examples of enclosures and cyclical quadruplets.

Example: 63



mm. 62-63

Summary

Nat Adderley's improvised solo over *Work Song* as recorded in 1975 is markedly different than others recorded chronologically to that point. At this time in his career, Adderley was working exclusively with his brother Cannonball with their quintet. Between the time of the previously analyzed recording and this one, he had also been working as a sideman with artists like pianist Wynton Kelly, drummer Kenny Clarke, and saxophonist Jimmy Heath in addition to his performing with Cannonball. At the time of this recording, Nat and Cannonball were working together on a concept album called *Big Man - the Legend of John Henry*, which was eventually recorded by the two shortly before Cannonball's death in August of 1975.[44]

The improvised solo created by Nat Adderley in this rendition of *Work Song* is by far his most experimental. Not only was his improvising experimental in terms of scale and mode choice, but the overall harmonic structure of the long-existent work had changed. Adderley changed to a nineteen-bar blues form from the sixteen-bar blues form of the original composition, an odd number of measures for such a form. The rhythm section also changed the overall feel of the piece to that of cut time, and used keyboard instead of acoustic piano. These changes helped to provide a unified ambiguity and spaciousness.

---

[44] Cooksey, "Nat Adderley," *Contemporary Black Biography*.

Adderley's improvised solo was quite different, demonstrating techniques such as tritone substitutions, side-slipping, and using more anticipatory devices like the foreshadowing that preceded upcoming chord changes. His scale and mode choices were quite diverse and striking, implementing primarily modal scales that were derived from Melodic minor harmonic system. Scale usage from this harmonic system included the Mixolydian b6 scale, the Ionian b3 scale, and the Lydian b7 scale. Diatonic scales were used also, but more sparingly than in his previously examined improvisational work. Adderley relied more heavily on altered functional harmonies and inferences than before, and there was more evidence of playing "outside" the given harmonic structure.

Compared to the two previous analyses, Adderley was more repetitive of motives and geared toward the development of those motives. In the various sections of the solo, he repeated several of the motives and developed them by elongating or making other subtle changes. His melodic lines were less fluidly wave-like and were more variably articulated, vertical in concept, and sporadic in nature.

The improvised solo studied here came from the *Phenix* album. Although Orrin Keepnews titled the album for Julian "Cannonball" Adderley and his longevity and strength as a jazz icon, the description of a Phenix – a legendary bird that is reborn every few hundred years - could apply to the continually evolving and re-inventive improvisational work of Nat Adderley as well.

Table: 3A
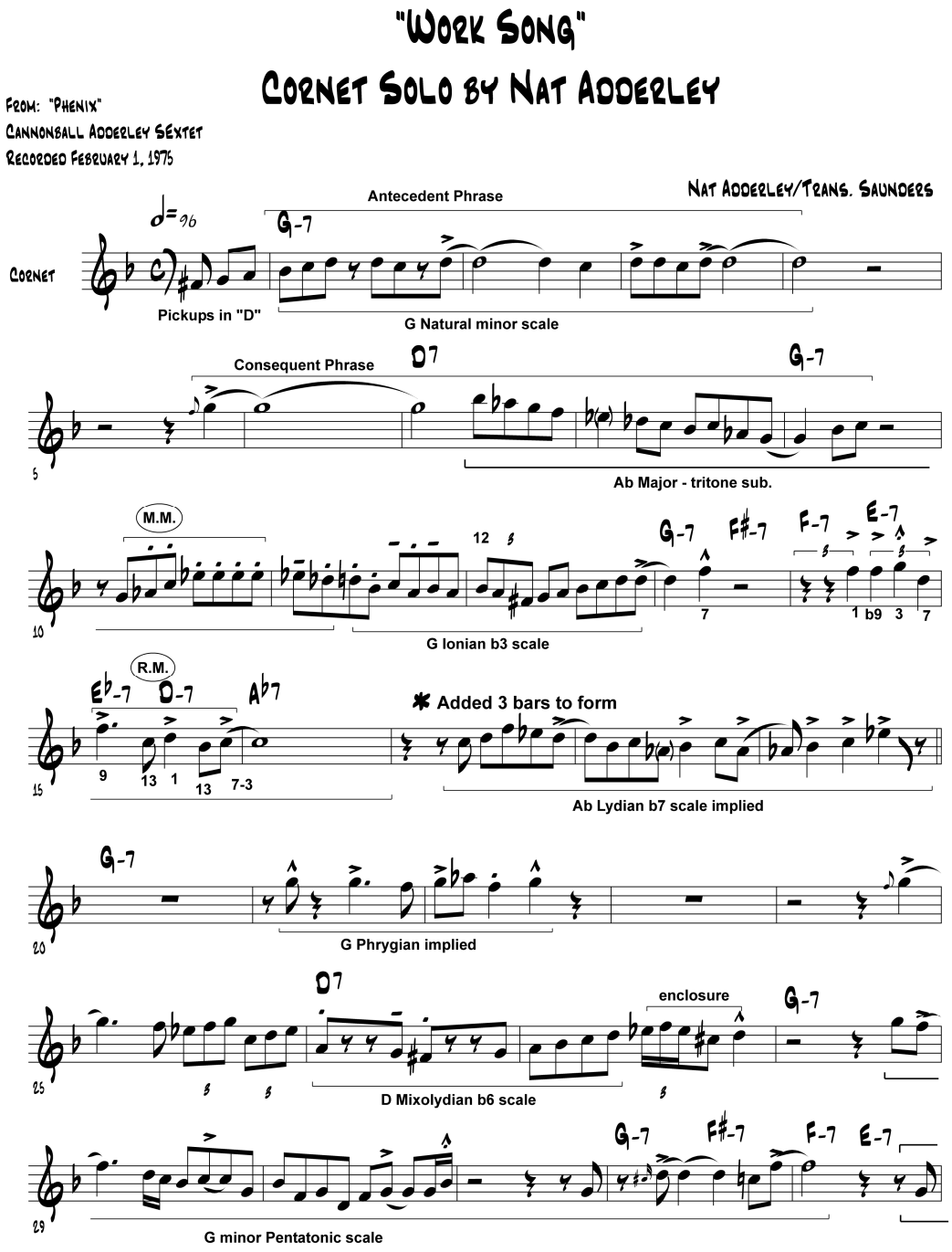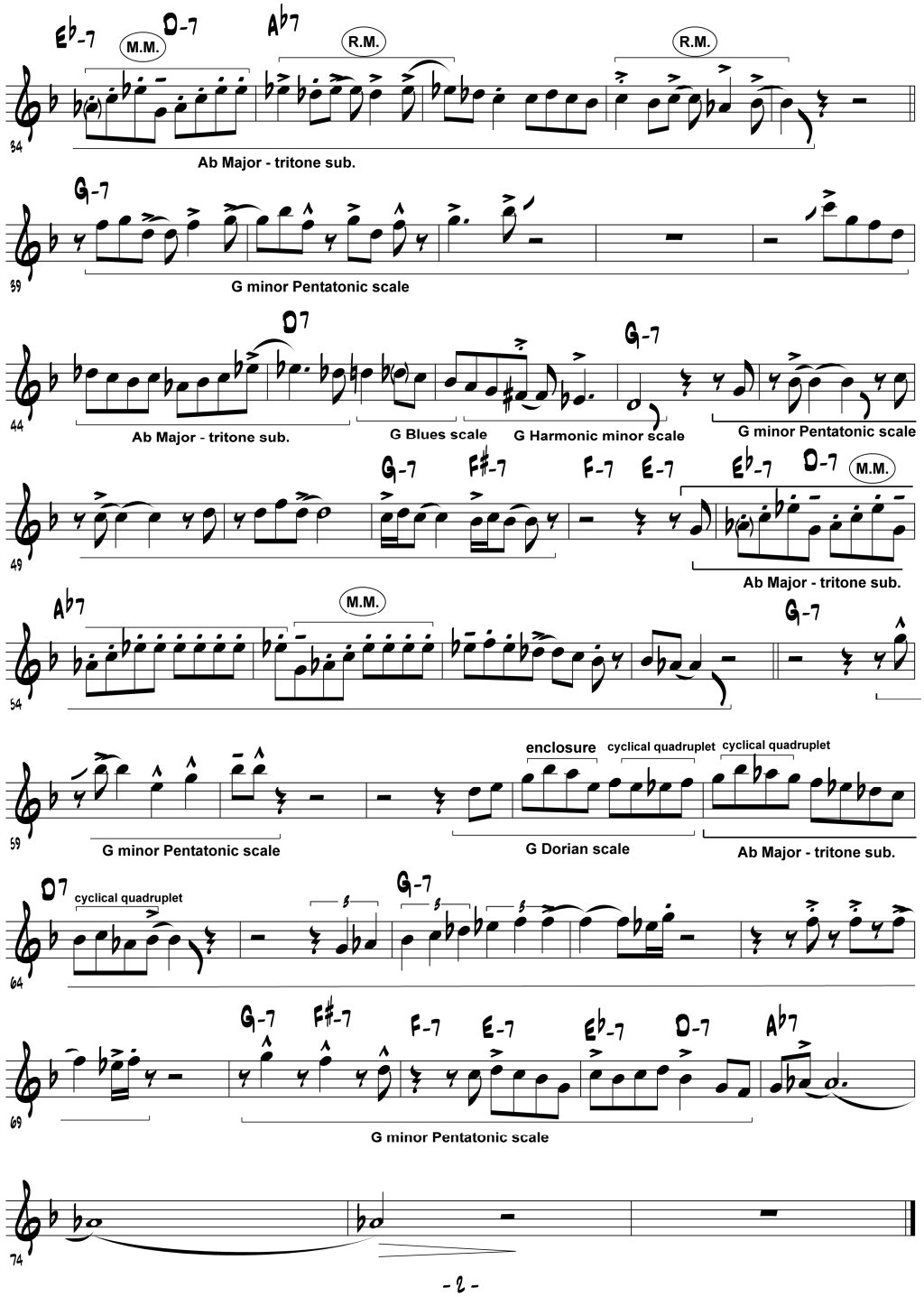

"Work Song"
Cornet Solo by Nat Adderley
From: "Phenix"
Cannonball Adderley Sextet
Recorded February 1, 1975
Nat Adderley/Trans. Saunders
Cornet
Antecedent Phrase
Pickups in "D"
G Natural minor scale
Consequent Phrase
Ab Major - tritone sub.
M.M.
G Ionian b3 scale
R.M.
* Added 3 bars to form
Ab Lydian b7 scale implied
G Phrygian implied
enclosure
D Mixolydian b6 scale
G minor Pentatonic scale

Table: 3B


Eb-7
M.M.
D-7
Ab7
R.M.
R.M.
Ab Major - tritone sub.
G-7
G minor Pentatonic scale
D7
Ab Major - tritone sub.
G Blues scale
G Harmonic minor scale
G minor Pentatonic scale
G-7
F#-7
F-7
E-7
Eb-7
D-7
M.M.
Ab Major - tritone sub.
Ab7
M.M.
G-7
enclosure
cyclical quadruplet
cyclical quadruplet
G minor Pentatonic scale
G Dorian scale
Ab Major - tritone sub.
D7
cyclical quadruplet
G-7
G-7
F#-7
F-7
E-7
Eb-7
D-7
Ab7
G minor Pentatonic scale

CHAPTER 6

WORK SONG TRANSCRIPTION #4 – 1989

Background

After Cannonball's death in 1975, Nat Adderley continued to have a fruitful career, although composing and recording less frequently than before. Among his many accomplishments, Adderley continued with his own quintet which recorded five albums between 1976 and 1989. They toured Europe extensively, visiting Austria, New Zealand, Japan, and most frequently Switzerland. In addition, he was able to perform his work *Big Man – The Legend of John Henry* at Carnegie Hall as a tribute to his brother, which featured vocalist Joe Williams. This work was later adapted into a new version for stage called *Shout Up a Morning*, which was performed in 1986 at both the Kennedy Center for the Performing Arts in Washington D.C. and at the La Jolla Playhouse in Southern California.[45]

The inspiration behind this 1989 album was to record a tribute to Nat's brother Cannonball Adderley. The recording would feature the alto saxophone talents of Vincent Herring, a long-time admirer of the work of Cannonball and a new addition to the Nat Adderley quintet in 1985.[46] This album also featured pianist Art Resnick due to the unavailability of Adderley's regular pianist Larry Willis. The bassist, Walter Booker, and drummer, Jimmy Cobb, were both tenured sidemen for

[45] Cooksey, "Nat Adderley," *Contemporary Black Biography*.

[46] Nat Adderley, *Nat Adderley Live at the 1994 Floating Jazz Festival*, Compact Disc. Liner notes, Chiaroscuro records 334, 1996.

Nat Adderley, having also played for Cannonball Adderley during the years of his famous quintet.[47]

This album featured many jazz compositions that were associated with Cannonball and the Cannonball Adderley Quintet, such as *Unit Seven, Stella by Starlight, Work Song,* and *Autumn Leaves* that was recorded while Cannonball was playing with Miles Davis in 1958. Additionally, Nat Adderley penned a new work for this album entitled *Talkin' About You, Cannon* as a sequel to earlier recordings of *Hear Me Talkin' To Ya* and *Still Talkin' To Ya,* which were both recorded in 1955.[48]

This recording of *Work Song* marked the first time that Nat Adderley recorded his popular composition since the time of he brother's death in 1975. It would only be recorded twice more by Adderley before his retirement from performing and recording.

Analysis

This improvised solo combines the simplicity of Nat Adderley's early improvisations with some of his later, modal efforts. He utilizes further development of primary motives rather than to formulate multiple melodic statements. Throughout the four choruses of this solo, Adderley uses melodic and harmonic devices that are specific to this improvised solo, and quotes and remembrances of past solos over his composition *Work Song*.

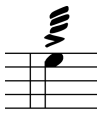
---

[47] Mike Hennessey, *We Remember Cannon*, Compact Disc. Liner Notes, In + Out Records LC 7588, 1991.

[48] Ibid.

Additionally, he manipulates time by using quintuplet melodic figures, and introduces trumpet nuances like the false-fingered tremolo. The false-fingered tremolo is an effect that is produced by alternating between two valve combinations to create a rapid change in perceived articulation of the same note.[49] The tremolo will be marked in the score analysis as follows:

Example: 64

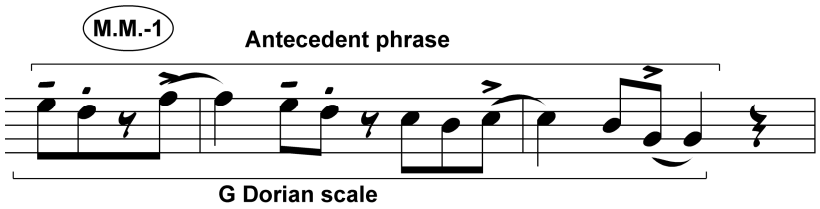


Lastly, Adderley mixes modes in the middle of melodic lines instead of following through with one modal concept entirely. He bridges the beginning and ending of a phrase with either a chromatic sequence, or switches to a different mode in mid-stride.

Adderley begins his improvised solo in the third measure of the sixteen-bar blues form. Rhythmically and melodically his ideas are straightforward, deriving the melody from the G Dorian scale, and using long-short rhythms combined with accents on the "ands" of the beats. This first antecedent phrase provides "M.M.-1," the first melodic motive.

[49] Scott Meredith, *Extended Techniques in Stanley Friedman's "Solus for Unaccompanied Trumpet*," D.M.A Dissertation, University of North Texas, May, 2008, 29.

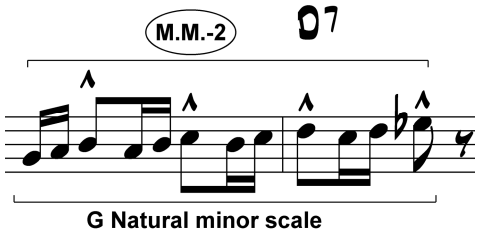
Example: 65



mm. 3-5

In the following short phrase, Adderley presents a brief melodic motive that appears again later in the second chorus, comprised of tones from the G Natural minor scale. It is labeled here as "M.M.-2."

Example: 66

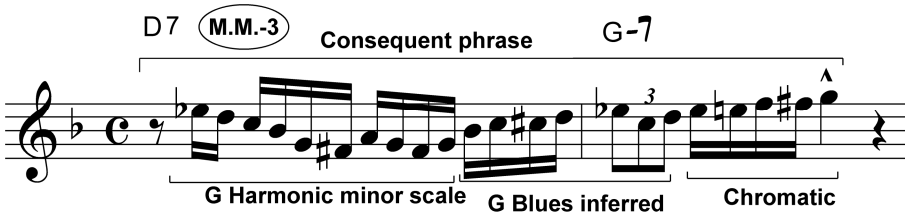


mm. 6-7

Beginning in measure eight, a third melodic motive appears that acts as the first consequent phrase of the solo. This phrase demonstrates Adderley's ability to mix modes within the framework of a single phrase. He starts in measure eight by playing tones from the G Harmonic minor scale, but by the end of that same measure switches to using the G Blues scale, only to be followed in beat two of the next measure by ending with a chromatic passage. Modal mixture is a technique that allows an improviser to re-harmonize a particular chord change by using various

scales and scale tones from different modes to create a fluid melodic line.[50] This technique was made popular among jazz musicians in the Bebop era from 1945-1950. The use of chord substitution and chromaticism were important aspects of the modal mixture technique.[51]

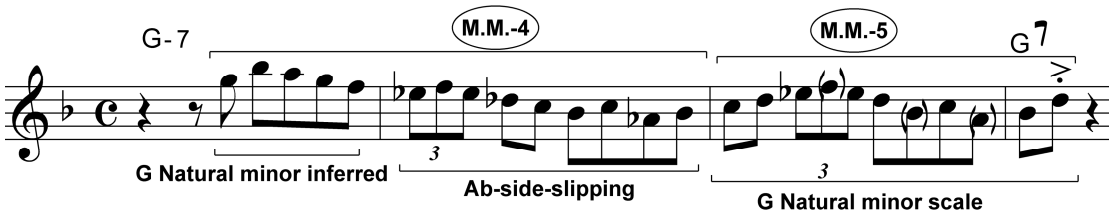
Example: 67



mm. 8-9

In measure 10, Adderley uses the same technique, except he additionally utilizes the related technique of side-slipping. He starts as if playing a G Natural minor scale over the G-7 chord change, but in the following measure slips to an Ab Major scale, then returns to the G Natural minor scale to finish the phrase.

Example: 68



mm. 10-13

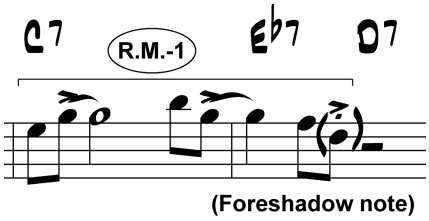
[50] Charles B. Brooks, *An Analytical Approach to Vibraphone Performance Through the Transcription and Analysis of Gary Burton's Solo on "Blue Monk,"* D.M.A. Monograph, Louisiana State University, 2007, 34.

[51] Jerry Coker, *Listening to Jazz* (New Jersey: Prentice-Hall, Inc., 1978), 85.

Included in this example are presentations of “M.M.-4” and “M.M.-5,” which are shorter segments of the phrase as a whole.

For the final phrase of the first chorus, Adderley presents a rhythmic motive that surprisingly is diatonic. In every other instance studied thus far, he either substitutes tones or ignores the harmonic changes altogether by continuing to play in one mode, typically that of G minor. However, here Adderley actually plays tones that are in the prescribed chord change: first the pitches E, G, and Bb, the third, fifth, and flat seventh of the C7 chord change, then followed by G, F, D, the third, ninth, and major seventh of the Eb7 chord. Although the D is not part of the Eb7 chord, it foreshadows the D7 chord a half-beat away.

Example: 69



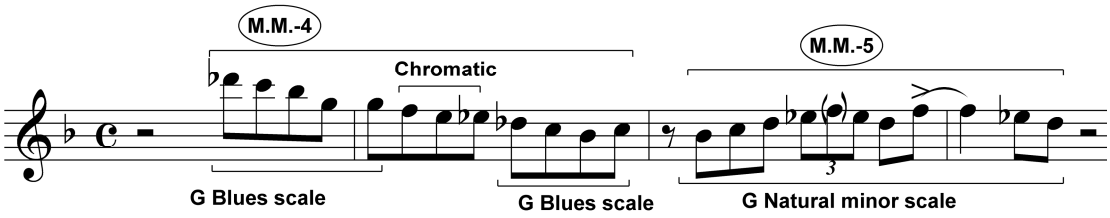
mm. 14-15

This short phrase provides a rhythmic motive that returns in an augmented form later in the solo.

The first full phrase of the second chorus, beginning in measure 18, demonstrates two primary ideas. First, it is another example of modal mixture, toggling between a G Blues scale at each end bridged by chromaticism. In the second

half of the phrase, he changes to using the G Natural minor scale. Second, the phrase houses restatements of "M.M.-4" and "M.M.-5" in succession. Both motives are developed to a degree: the first motive is abbreviated by one-half a beat, is missing the triplet in the middle, and utilizes chromatic passing tones; the second is elongated by one whole beat, and sustains the seventh scale degree tone to descend instead of ascend on the final two eighth-note rhythmic pattern.

Example: 70
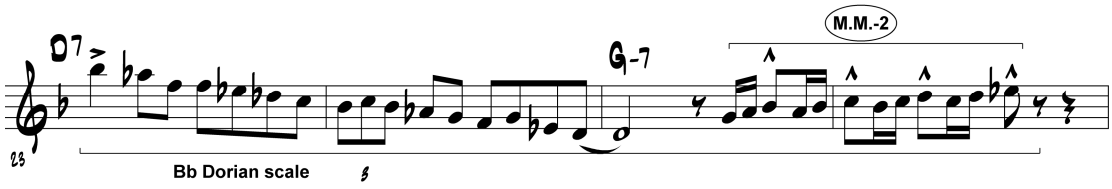


mm. 18-21

In the next phrase, the harmony changes to the D7 dominant chord. At this point, Adderley chooses to use the Bb Dorian scale over this chord change, which he has never previously attempted. This move is not entirely unprecedented, however, because the Bb Dorian scale is the second mode of the Ab Major harmonic system. The Ab Major scale has been used before as a tritone substitute to the D7 chord. Adderley reinforces the Bb Dorian center by avoiding the 13 (G, sixth scale degree) in measure 23, since that is the resolution note in the following chord change of G-7. Although he does insert the G in the following measure, the Bb tonality is already

established. As a "tag" to this phrase, he finishes this segment with a restatement of "M.M.-2."

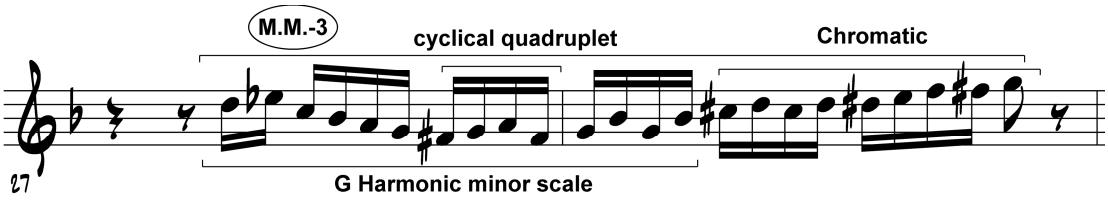
Example: 71



mm. 23-26

Measure 27 reveals the third full phrase of the chorus including a manipulated version of "M.M.-3." Features of this manipulation include: the first two notes are inverted, the next four-note passage does not have a minor third interval between the second and third notes as before, the four notes following are inverted and make up a cyclical quadruplet, and the 11^{th}-16^{th} notes omit the triplet and rely on intervallic play instead of a wave-like approach. The final six pitches of the phrase are exactly the same, although rhythmically different. As with many of the phrases in this solo, Adderley combines a modal or diatonic scale with a chromatic section and this phrase is no exception. He begins the phrase using the G Harmonic minor scale, but finishes with a chromatic sequence.

Example: 72
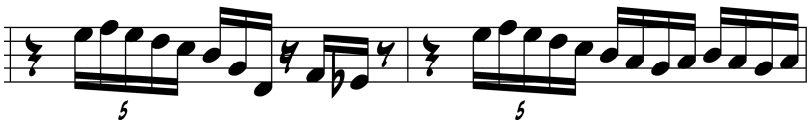


mm. 27-28

The final phrase of the second chorus shows a developed statement of "M.M.-5."

The third chorus begins with a pair of complimentary phrases and the introduction of "M.M.-6." Most of this chorus has little new material that develops in any way, however it does contain some effects that are worth noting. Starting in measure 42, Adderley plays sixteenth notes in quintuplets making the tempo seem extremely fast, a technique used by many bebop trumpeters like Clifford Brown, Fats Navarro, and Dizzy Gillespie.[52]

Example: 73



mm. 42-43

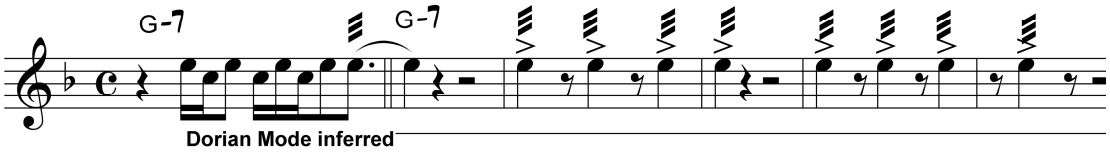
In the pickup notes to measure 45, Adderley restates a rhythmic motive that appeared only briefly before in measure 14. The simple two eighth-note pattern that is accented on the second eighth note gives the figure a hard swing feel, which draws

[52] André Hodeir, "Bop," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld, (London: Macmillan Publishers Ltd., 2002), 271.

the listener back to the swing roots of the composition after the excitement of the quicker passages that preceded it.

Leading into the last chorus, Adderley uses two notes from the G Dorian scale, C and E, to create a slow-to-fast tremolo. He starts slowly with a two sixteenth plus one eighth-note rhythm, then builds speed using three sixteenth-notes and one eighth-note, finally progressing to a full, false-fingered tremolo. Adderley most likely uses the false fingering combination of open (no valves compressed) and third valve compressed, alternating quickly between the two. This produces an articulated sound that has much the same effect as flutter-tonguing or growling. In addition to the effect, he also plays a syncopated rhythmic figure while using the technique over the next five measures.

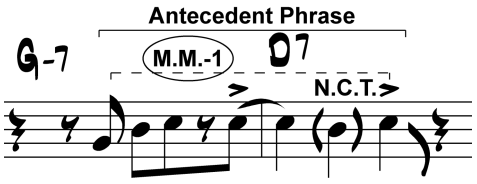
Example: 74



mm. 48-53

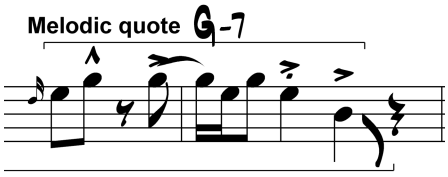
Adderley finishes the last chorus with a series of quotes of material from this current solo, and from past solos. The first melodic quote, appearing in measures 56-57, is from the first short melodic phrase from the 1968 solo. The examples are side-by-side below:

Example: 75 – 1968 solo



mm. 6-7

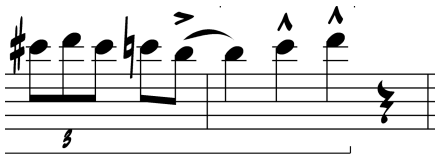
Example: 76 – 1989 solo



mm. 56-57

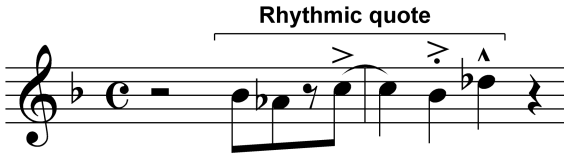
The next petite phrase demonstrates a rhythmic quote from the 1960 solo near the start of the second chorus.

Example: 77 – 1960 solo



mm. 18-19

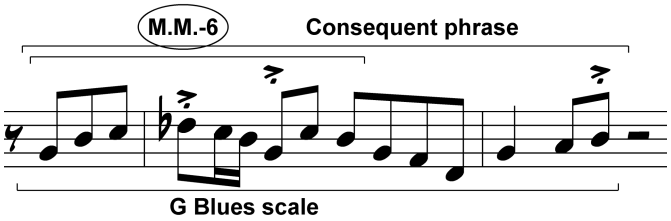
Example: 78 – 1989 solo
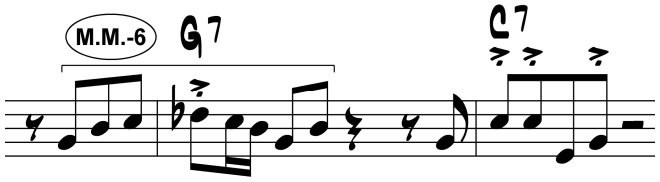


mm. 58-59

In the next short phrase, Adderley relies on material from the currently examined solo, “M.M.-6” from measures 35-37. The quoted version, starting in measure 60, has a tag that is split from the principle melodic motive. This is shown in the second part of the following example.

Example: 79



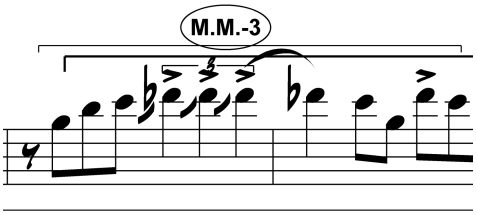
mm. 35-37



mm. 60-62
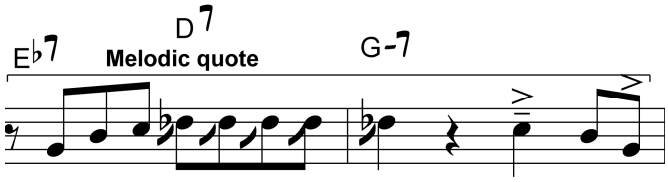
The final quote, and final phrase of the solo, appears beginning in measure 63 and finishes the chorus. This quoted material is also derived from the 1968 solo, in which it appeared in the fourth chorus.

Example: 80 – 1968 solo



mm. 67-68

Example: 81 – 1989 solo



mm. 63-64

Adderley finishes the solo by playing a held G into the fourth measure of the following chorus.

Summary

After a fourteen year hiatus of recording his composition *Work Song*, Nat Adderley provided a fresh improvised solo version of the work. This solo exemplified his expertise as a cornetist, demonstrating many of his culminated technical skills and nuances, and showed his ability to synthesize the many theoretical concepts accumulated over his expansive, and still thriving, career.

As a player, Adderley illustrated his ability to be more than merely a soul jazz performer. He executed many difficult passages at rapid speeds, and articulations

were sharp and intense. Even at the already quick tempo of this solo, Adderley managed to affect the time with quintuplets, making time seem even brighter than before. The inclusion of the false-fingered tremolo added a further sense of spaciousness and speed. He continued to use previously utilized nuances such as falls and smears, which further enhanced the solo and supplied a funky feel. His range was again limited, as it was in his 1975 solo. Clearly, his range and endurance were inhibited compared to his past efforts.

Theoretically, Adderley provided a melting pot of ideas in this solo. He borrowed from his past by quoting several previous melodic and rhythmic ideas, and relied on new melodic material in the form of short motives rather than long phrases. Adderley continued to utilize the techniques of side-slipping, substitutions, and chromaticism, with the added technique of modal mixture to complete formulated ideas. The new material presented is developed, but with less expansion and diversity, depending instead on repetition and frequency.

As compared to his previously studied solos, Adderley seemed to have returned to the funky feel that was evident in his first solos, but with the added complexity of modal influences. This solo was unique in that regard, as it was more reflective of his accumulative past than speculative of his future.

Shortly after recording the *We Remember Cannon* album, Nat Adderley stopped the extensive touring with his group and other bands. He found a new challenge in music, that of teaching theory at Florida Southern College.[53]

[53] Ben Sidran, "Nat Adderley (1931-2000)," *Jazz Profiles from NPR*.

Table: 4A
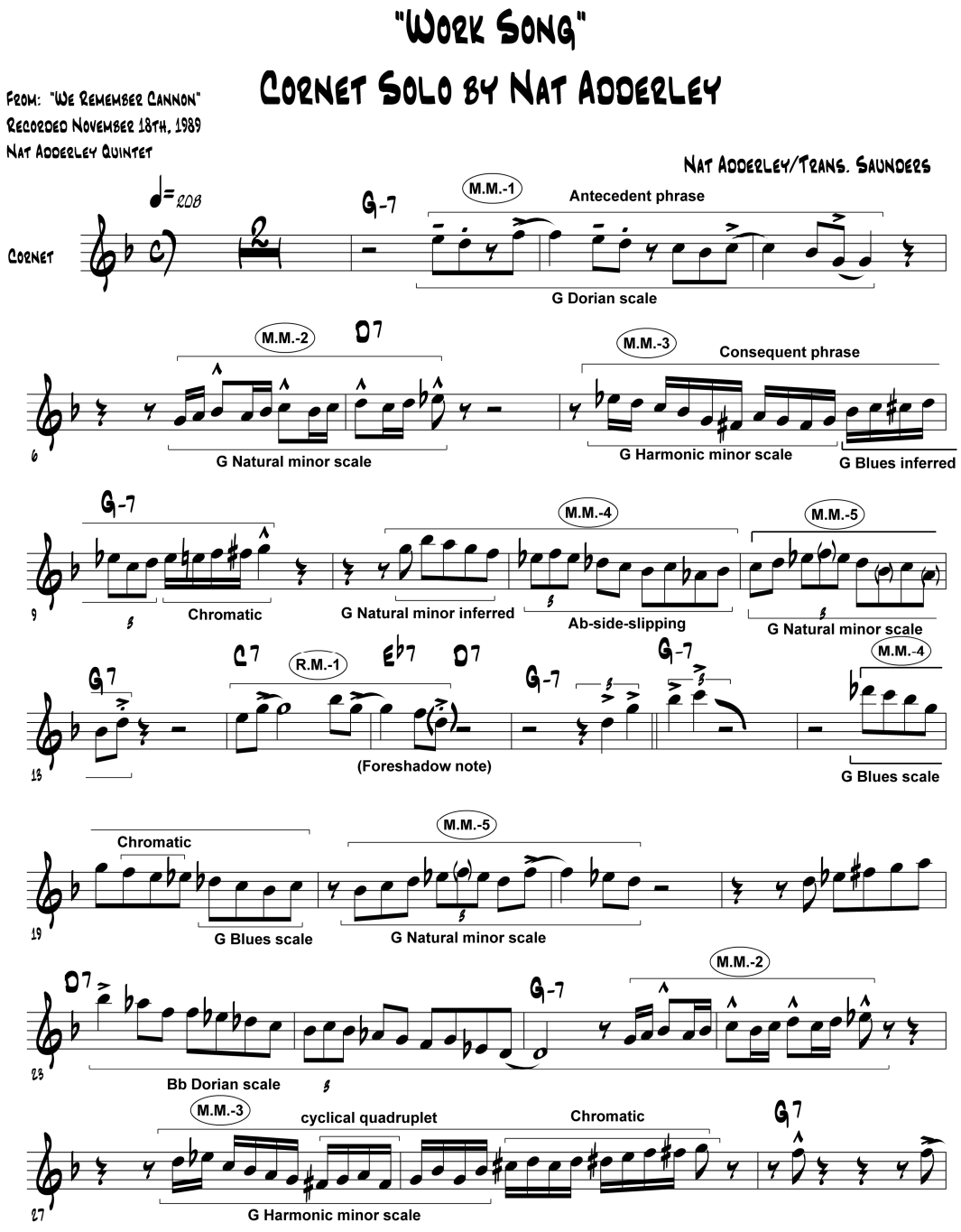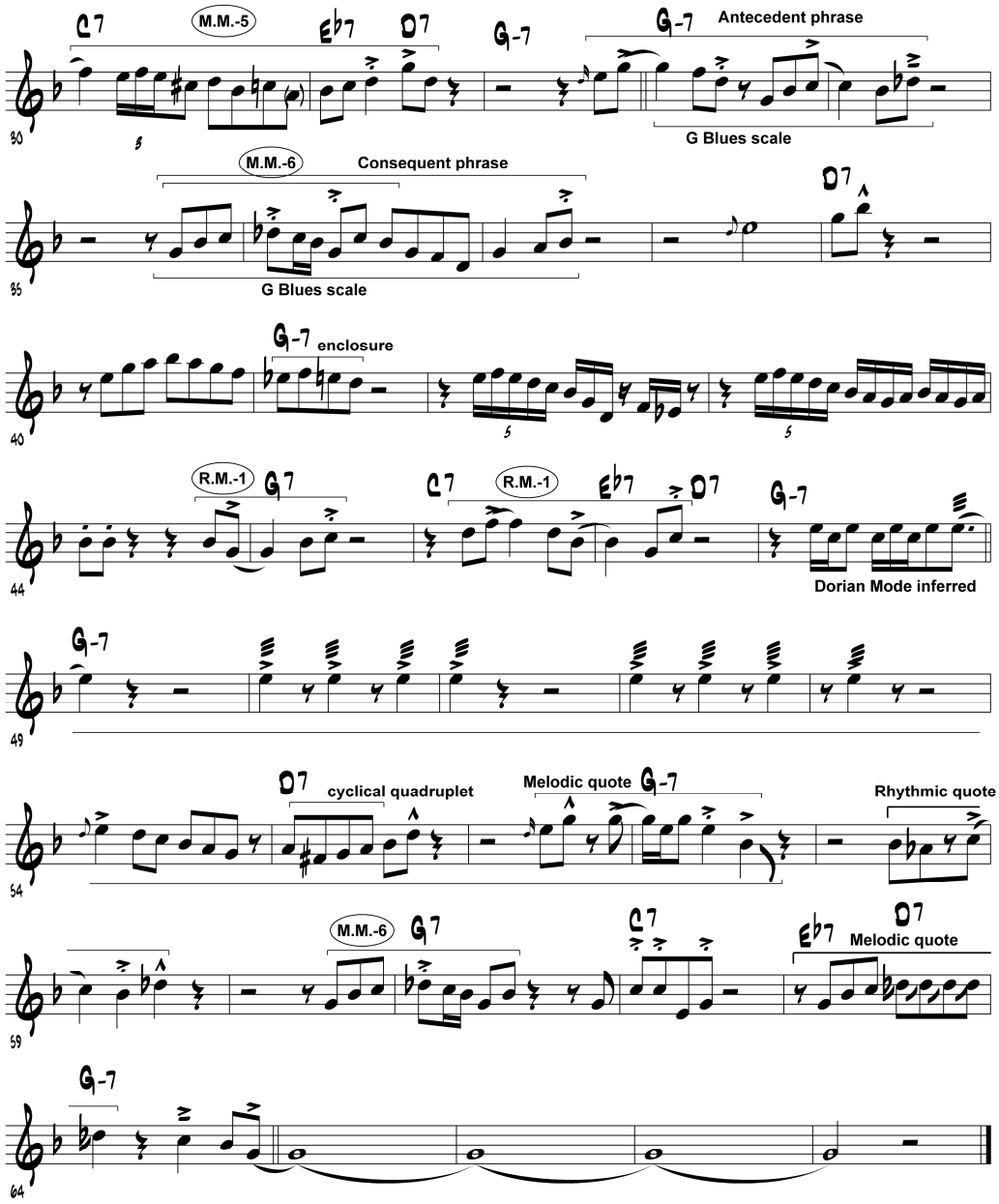

"Work Song"
Cornet Solo by Nat Adderley
From: "We Remember Cannon"
Recorded November 18th, 1989
Nat Adderley Quintet
Nat Adderley/Trans. Saunders
Cornet
♩= 208
G-7
M.M.-1
Antecedent phrase
G Dorian scale
D7
M.M.-2
M.M.-3
Consequent phrase
G Natural minor scale
G Harmonic minor scale
G Blues inferred
M.M.-4
M.M.-5
Chromatic
G Natural minor inferred
Ab-side-slipping
G Natural minor scale
C7
R.M.-1
Eb7
(Foreshadow note)
G Blues scale
G Blues scale
G Natural minor scale
Bb Dorian scale
cyclical quadruplet
Chromatic
G Harmonic minor scale

Table: 4B


C7
M.M.-5
E♭7
D7
G-7
G-7
Antecedent phrase
G Blues scale
M.M.-6
Consequent phrase
G Blues scale
D7
G-7
enclosure
R.M.-1
G7
C7
R.M.-1
E♭7
D7
G-7
Dorian Mode inferred
G-7
D7
cyclical quadruplet
Melodic quote
G-7
Rhythmic quote
M.M.-6
G7
C7
E♭7
D7
Melodic quote
G-7

CHAPTER 7

WORK SONG TRANSCRIPTION #5 – 1994

Background

This recording of *Work Song* was the last by Nat Adderley. The album featured the talents of alto saxophonist Vincent Herring, pianist Rob Bargad, bassist Walter Booker and drummer Jimmy Cobb. Booker and Cobb were original rhythm section players from the Cannonball Adderley Quintet of the 1960s.

The *Nat Adderley Live at the 1994 Floating Jazz Festival* album was recorded live on the S/S Norway cruise ship in the Caribbean Sea. Although the quintet played for four nights, the recordings from the last two nights were used for the album. Nat Adderley explains in the liner notes:

> "I had undergone some dental work a short time before boarding the ship, and on the first two nights I felt that something was wrong, and then I discovered the problem. I made an adjustment and I was pleased with everything I did on the final two nights."[54]

The two-disc recording, which features only eight pieces, contains seventeen tracks. The additional tracks on the album are commentary tracks. Producers for the album stated that they left in the commentary so that the listener could get a "live" feel, as if being a participant of the festival. In a jovial moment of the commentary, Adderley describes that *Work Song* as his favorite song for two reasons: First,

---

[54] Nat Adderley, "*Nat Adderley Live at the 1994 Floating Jazz Festival*," Compact Disc. Liner notes.

because he wrote it, and second, because it has made him more money than any other of his compositions.[55]

Analysis

In this final analyzed solo, Nat Adderley includes nearly every device, nuance, and melodic idea that he has accumulated over his forty years of playing and recording jazz music. He utilizes the Blues scale as a primary point of departure, and reinforces that sound with various "riffs" centered around the blues scale. Mixed in between the blues episodes are different modal scales, chromaticism, and other "licks" that give this solo a punchy feel.

To explain a couple of the previously mentioned terms, a "riff," according to Grove Dictionary of Music and Musicians, is "a short melodic ostinato which may be repeated either intact or varied to accommodate an underlying harmonic pattern."[56] A "lick," however, is a short phrase or series of notes used in melodic lines or solos.[57] The difference between the two is that the riff is a repeated phrase that may or may not be manipulated to some degree, whereas a lick is usually not repeated and is often recognizable melodic material or a trademark phrase that has been created by the player and used often.
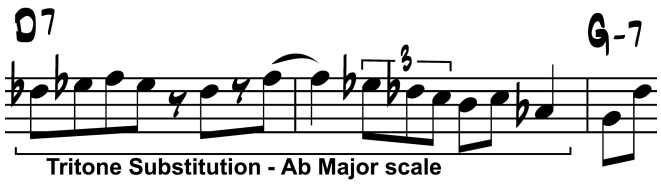
---

[55] Producer Notes, "*Nat Adderley Live at the 1994 Floating Jazz Festival*," Compact Disc. Liner notes, Chiaroscuro records 334, 1996.

[56] J. Bradford Robinson, "Riff," *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), 415.

[57] Richard Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1990), 137.

Adderley embarks on the first chorus the way he has in other solos, slowly and simply. Entering in the third measure of the sixteen measure blues form, he starts with the pitch E natural over the G-7 chord change, inferring the use of the G Dorian scale. Quickly, Adderley inserts the popular tritone substitution he used in the previous two solos, the Ab Major scale over the D7 chord change, into the seventh measure of this improvisation.
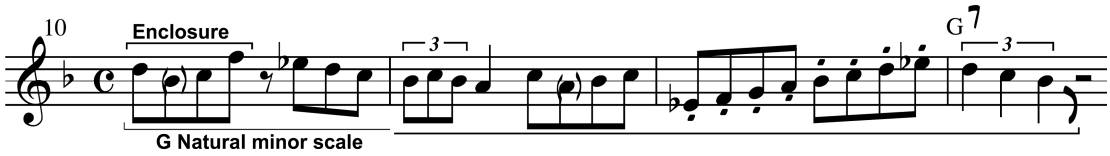
Example: 82



mm. 7-9

He returns just as quickly to the G Natural minor scale in measure 9. However, instead of playing the normal gamut of scalar lines, he instead varies articulations, and toggles between two groupings of three and four notes. Starting in measure 10, Adderley trades between a four-note grouping that exhibits the enclosure technique, and a triplet that appears in the first two beats of the following measure. Beats three and four of measure 11 denote a second four-note grouping, which simultaneously displays a cyclical quadruplet. In the next measure, he articulates eight staccato eighth-notes, which leads to the final three-note grouping of triplet quarter notes in measure13.

Example: 83

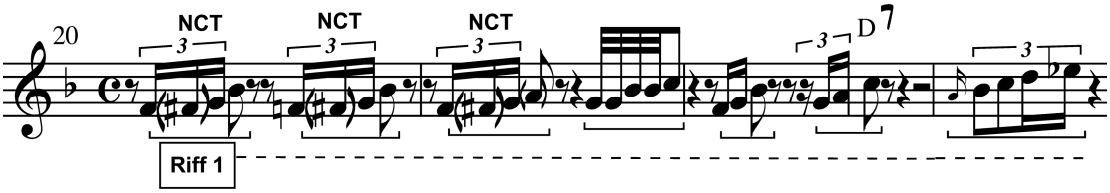


mm. 10-13

To finish the first chorus, Adderley returns to chord tones in measures 14-15, adding a ninth to the Eb7 chord change by playing an F natural. This short phrase makes up the first melodic motive, "M.M.-1."

As he proceeds to the next chorus, Adderley chooses the G Blues scale. After the first three measures of the chorus, he starts to use several short riffs that are developed over a span of four measures. These riffs span less than an octave, and contain no more than five notes total per incident. An example of these occurrences can be seen in the example below:

Example: 84
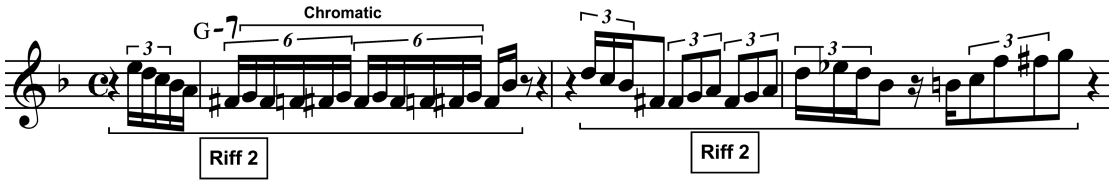


mm. 20-23

Adderley introduces a second riff in the second half of measure 24, which is in turn developed over the subsequent three measures. This riff is more expansive than the first, the primary statement is almost exclusively chromatic in nature, and is

composed of two sextuplets. The development, however, contains more varied intervallic motion and fewer notes, relying on triplets as the primary rhythmic device.
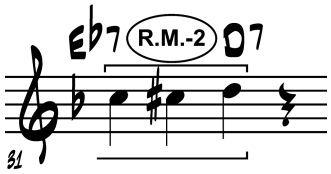
Example: 85



mm. 24-27

He finishes the second chorus as it started, by returning to the G Blues scale. At this point, Adderley refers to a rhythmic motive first introduced in the 1960 improvistion first studied in this document. The three-note rhythmic motive returns in varied forms, but in this instance helps to bridge the way into the next chorus. Simultaneously, he demonstrates a variation of "R.M.-2" in measure 31.

Example: 86

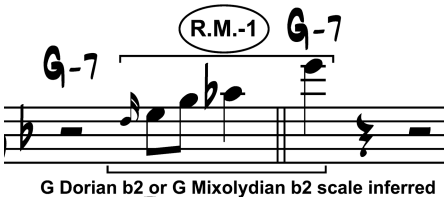


m. 31

Incorporated in the rhythmic motive that crosses the bar line into the third chorus is a flat ninth scale degree. This one note could represent an inference of a G Dorian b2 scale, or a G Mixolydian b2 scale. It could also be labeled as a single-note

side-slip to cause tension, which becomes more prevalent in the third chorus as it continues.

Example: 87

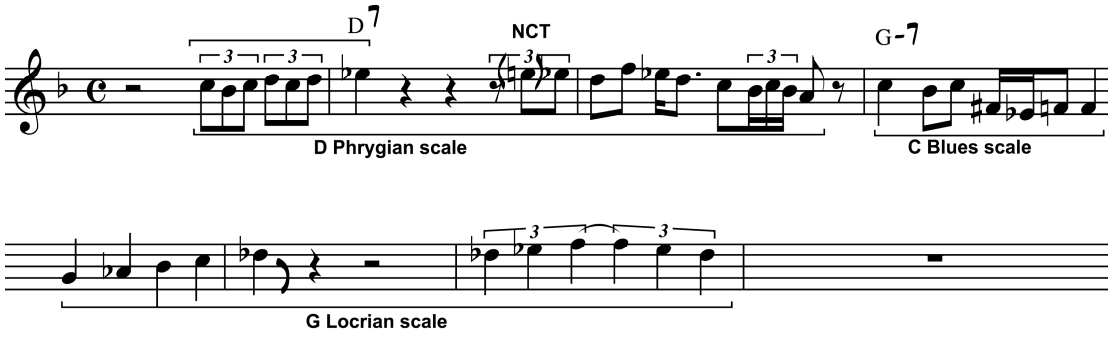


mm. 32-33

After the brief modal inferences, Adderley returns to the G Blues scale, and utilizes cyclical quadruplet passages to descend from the upper register.

The next phrase group contains a modal mixture. Beginning in measure 39, Adderley uses a D Phrygian scale over the dominant chord change. Pitches in the two triplets from the previous measure could be viewed as a foreshadowing effect, though the tones of that bar fit the G-7 chord change as well. When the harmony reverts to the G-7 chord change, he reverts back to the blues scale, except this time utilizing the C Blues scale. After one measure, Adderley shifts to the third modal choice of the sequence, a G Locrian scale. As with many of his previous improvisations, the number 3 plays an important role in this improvisation. The whole phrase contains quarter-note triplets, eighth-note triplets, and sixteenth-note triplets.

Example: 88
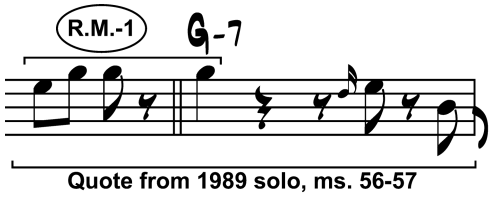


mm. 38-44

Upon completion of the modal mixture segment, Adderley inserts a restatement of "M.M.-1," the first melodic motive from measures 14-15.
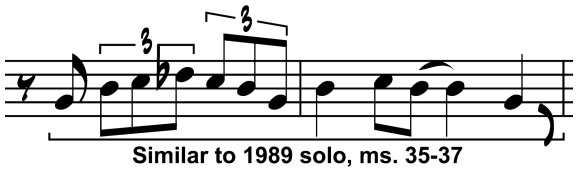
The fourth chorus is filled with licks from previous solos, and rhythmic and melodic material heard prior in this improvisation. Leading into measure 49, Adderley demonstrates another variation of "R.M.-2," but in addition the lick is borrowed from transcribed solo #4, measure 56-57.

Example: 89
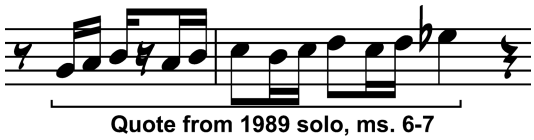


The following phrase is accessed from the same solo, showing similarities to measures 35-37 of the 1989 solo.

Example: 90
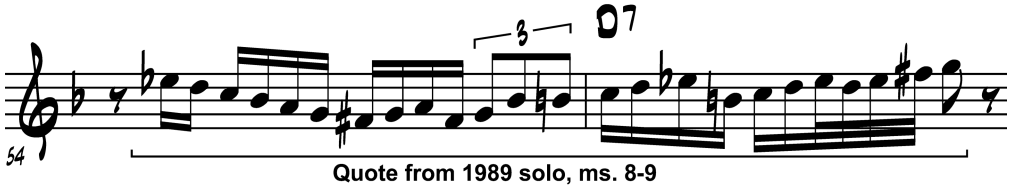


In measure 52 of this chorus, Adderey makes an exact quote of a melodic motive from solo transcription #4, measure 6-7.

Example: 91



A variation of a full melodic phrase from solo transcription #4 is found starting in the measure 54 lick, quoting measures 8-9 of the former solo.

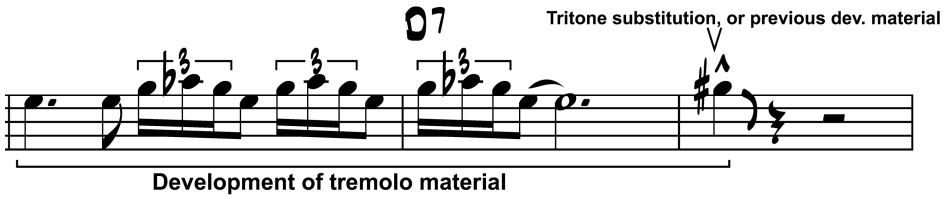
Example: 92



The final chorus of this solo makes a continued revisit of former quotes and past motives. Adderley starts the chorus with the false-fingered tremolo lick that was used prominently in the final chorus of the previously studied solo. In fact, he uses the same pitch of E to begin the tremolo section, but instead of creating rhythmic patterns with one tone, he diversifies the rhythmic stagnancy by adding an occasional

accented G on top of the staff. This idea is further developed in measures 70-71 by reducing the tremolo in favor of quick, passing triplets, causing in effect a smear of the pitch G.

Example: 93
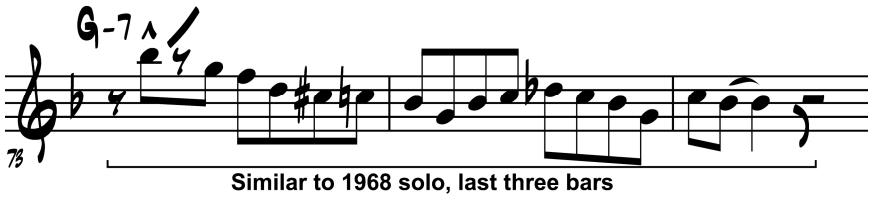


mm. 70-72

Adderley accomplishes this across a harmonic change to the dominant D7 chord. Since the Ab in the smear triplet and the G# in the second dominant chord measure are the same notes, it is unclear whether this was an extension of the previous developing melodic idea, or an intentional shift to the tritone color note for added tension. Regardless, Adderley resolves the resulting tension by utilizing the G Blues scale in measure 73.

Measures 73-75 are a manipulated quote of the last three measures from transcribed solo 2.

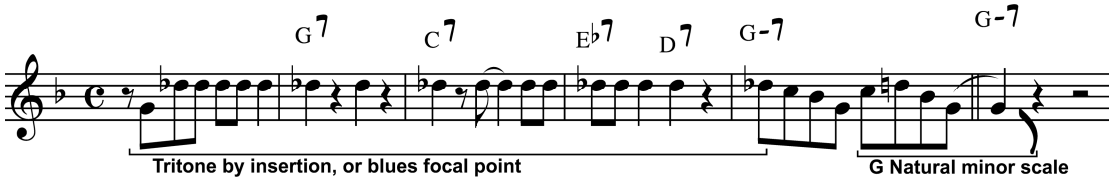
Example: 94



mm. 73-75

To finish the solo, Adderley uses a Db as a focal note across measure 76 to the beginning of measure 80. The Db focal note supports two techniques: first, the continued idea of tritone substitution, although the harmony does change in the subsequent measures, and second, the inference of the G blues tonality, which has been a concurrent underlining of the solo as a whole.

Example: 95



mm. 76-81

Summary

Nat Adderley was in spirited form when improvising over his composition *Work Song*. This recording marks the last time that Adderley recorded his piece, although he did record another two albums before his retirement. The addition of

Vincent Herring and other long-time rhythm section members of the previous Cannonball Adderley Quintet assisted in making this recording a special occasion.

In this improvisation, Adderley gave a cumulative taste of his many culminated experiences as a player, leader, and great musician. He combined the best of his earthy soul jazz with the modern techniques he learned through his practice, performance, and many travels.

With the blues scale acting as a musical "skewer," Adderley combined and added many differing harmonic approaches. At times, like in the second chorus, he depended primarily on a couple of developmental riffs to convey his musical ideas. In other instances, Adderley mixed modes and created a fluid melodic line that caused tension. However, he was a master of improvisational resolution and consistently resolved tension to a diatonic landing by the beginning of the next chorus, if not sooner.

Adderley used less variation of dynamic and fewer sharp articulations in this improvisation. His overall dynamic was subdued, except for when he attempted playing in the upper register. Articulations seemed dull in comparison to previous improvisations, only favoring a shorter attack when playing extremely short and separated. Most of the improvisation sounded as if he was playing in a legato style of articulation, except during phrases endings and in the instance of isolated quarter notes.

More than ever before, Adderley relied on past melodic and rhythmic materials, creating almost an entire two choruses from borrowed phrases and licks. It was as if he knew that this solo was a final recording of *Work Song*, and he felt he needed to fit as much information as possible into these five choruses.

Table: 5A
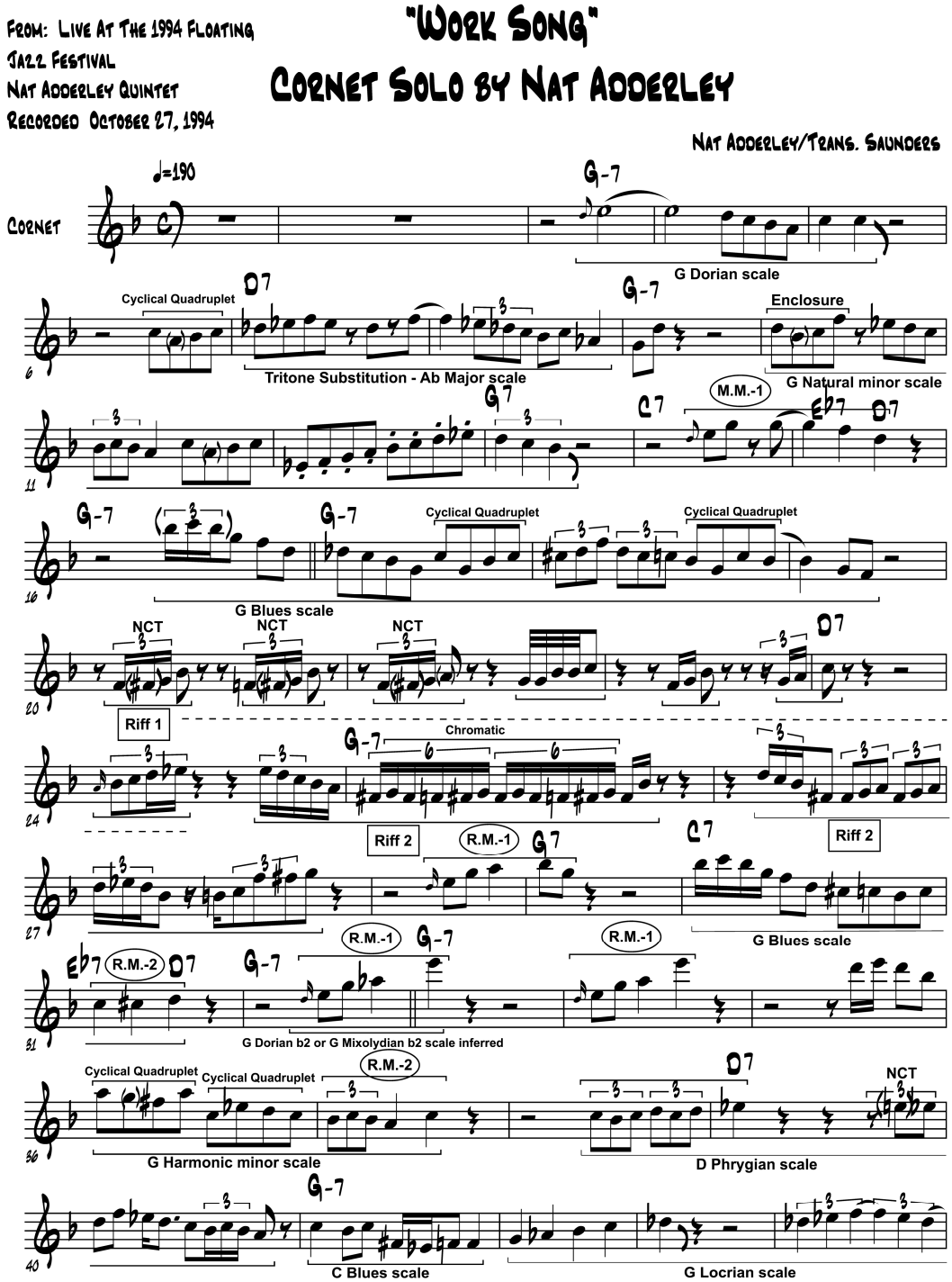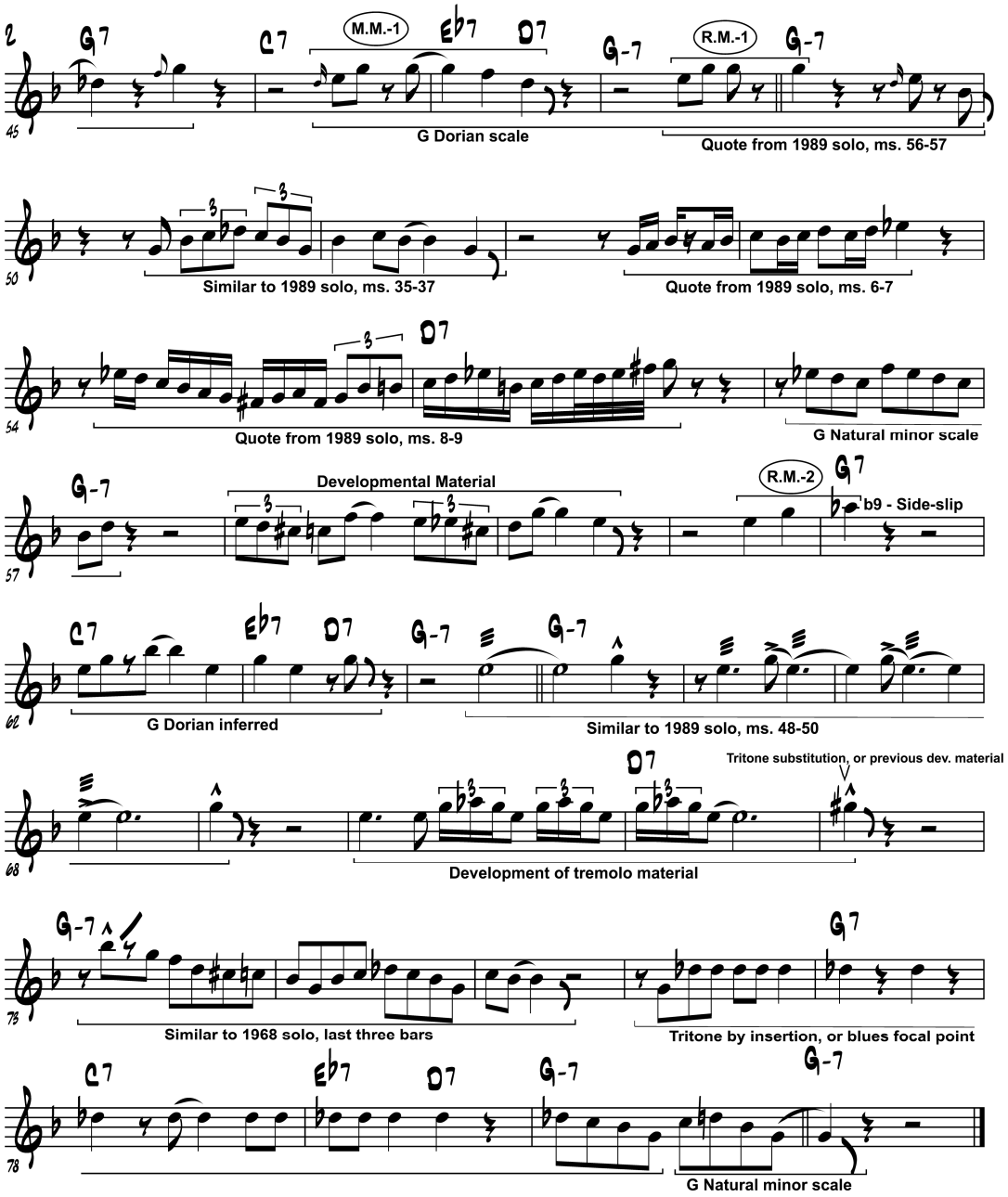

From: Live At The 1994 Floating Jazz Festival
Nat Adderley Quintet
Recorded October 27, 1994
"Work Song"
Cornet Solo by Nat Adderley
Nat Adderley/Trans. Saunders
Cornet
♩=190
G Dorian scale
Cyclical Quadruplet
Tritone Substitution - Ab Major scale
Enclosure
G Natural minor scale
M.M.-1
G Blues scale
NCT
Riff 1
Chromatic
Riff 2
R.M.-1
R.M.-2
G Dorian b2 or G Mixolydian b2 scale inferred
G Harmonic minor scale
D Phrygian scale
C Blues scale
G Locrian scale

Table: 5B


M.M.-1
R.M.-1
G Dorian scale
Quote from 1989 solo, ms. 56-57
Similar to 1989 solo, ms. 35-37
Quote from 1989 solo, ms. 6-7
Quote from 1989 solo, ms. 8-9
G Natural minor scale
Developmental Material
R.M.-2
b9 - Side-slip
G Dorian inferred
Similar to 1989 solo, ms. 48-50
Tritone substitution, or previous dev. material
Development of tremolo material
Similar to 1968 solo, last three bars
Tritone by insertion, or blues focal point
G Natural minor scale

CHAPTER 8

COMPARISON/CONTRAST AND SUMMARY OF ANALYZED TRANSCRIPTIONS

Evolution of theoretical concepts, improvisatory language, and organizational thought

For a musician who had a rather quiet start, Nat Adderley definitely made a strident impact on the musical world throughout his lengthy career. He evolved from being a straight ahead, bop influenced player into an innovator and pacesetter for the soul jazz sound of the 1960s and 1970s. His development persisted throughout his career, creatively demonstrating new ideas in combination with established methods, and constantly delving into new arenas of creativity in both his improvisational productivity and his compositional output. Adderley became a highly skilled improviser in the art of the soul jazz and hard bop improvisational styles, and further learned to combine those mastered abilities with modal considerations to create a style uniquely his own. According to Scott Yanow in his book *The Trumpet Kings*, "…Nat was a powerful cornetist who, although touched by the style of Miles Davis, had his own sound in the hard bop tradition, along with a lot of fire."[58]

Adderley understood the role of a creative, developing musician in the jazz world. He was highly attuned to the characteristics that were critical to the success of jazz improvisers and composers who wanted to continue to evolve and thrive. In an

[58] Scott Yanow, *The Trumpet Kings*, 9.

interview in *Downbeat* magazine, Adderley discussed the importance of freedom and involvement of jazz musicians in their art. He stated that "collaboration and spontaneity combine to comprise a special synergy that is the essence of jazz, a circumstance that endows the genre with its unique interpretive characteristics and that distinguishes jazz from all other music." Further, Adderley noted that improvisation takes bravery, and that soloists "…learn to accept derision equally with adulation during those unpredictable times when a spontaneous collaboration fails to please the listener…"[59]

The "work song" started as a meager labor-worker tradition, but experienced a varied evolution that eventually had an effect on later cultures and generations. A "waulking" song was a type of work song that was first sung by women in Scotland during the 16th and 17th centuries while performing the manual labor of preparing wool for tailoring.[60] This form of work song evolved and was adapted by different labor groups, like the sailor shanties associated with sailing ships.[61]

In the United States, the work song was primarily used by slave field workers. The few surviving recordings of slave songs of the early 20th century reveal that these songs were powerful, and purely African influenced.[62]

---

[59] Joan Gannij, "Nat Adderley Calling," *Downbeat* 63, issue 3 (March, 1996), 39.
[60] *An Cliath Clis*, http://www.ancliathclis.ca/about.htm (accessed October 17, 2008).
[61] Kenneth Chalmers, "work song," *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7390 (accessed October 19, 2008).
[62] Ted Gioia, *History of Jazz* (Oxford: Oxford University Press, 1998), 8-9.

The transcriptions and analyses studied in the past five chapters allowed for examination of the improvisational style of Nat Adderley over a vast part of his career. The primary characteristics and discernable changes to his *Work Song* composition and his improvisations can be compared and summarized as follows:

Composition: In terms of compositional form, the *Work Song* only underwent structural change in the 1975 recording from the Cannonball Adderley Quintet's *Phenix* album. As is noted in the analysis, the overall rhythmic time of this recording is felt in two beats, versus the four-beat versions of the past. The rhythm section created a very spacious, less busy feeling, and the keyboardist George Duke used the electric piano instead of acoustic piano. Further, the group changed the sixteen-bar blues form to that of nineteen measures, adjusting the harmonic progression using a descending chromatic chord sequence to accommodate an ending tritone substitution. During the last four measures of the form, the Ab chord can also be viewed as a side-slip technique, another form of harmonic substitution.

In every version, including in the manipulated 1975 version, the composition is performed in the same key, F minor Blues. Transposed for trumpet, the key was a G minor blues. This was the original key written for the Adderley brothers groups, and they never recorded it in any other key.

Harmony: The harmonic considerations in the improvisations of Nat Adderley varied greatly over the span of the studied examples. In the beginning of his improvisational career, Adderley improvised over his *Work Song* composition by

using structured, simple diatonic motives and phrases. The 1960 version primarily favored the sound of the Pentatonic scale, the Blues scale, and two forms of the minor scale, Natural, and Harmonic minor. Adderley utilized scale forms of the major harmonic system, such as the Mixolydian and Dorian modes, however these scales are diatonic in nature as well. The only instances of playing outside the chord changes occured when he anticipated an upcoming harmonic change by shifting to that tonality a measure early. In order to make the diatonic melodies more diverse, Adderley relied on rhythmic multiplicity and expansiveness of range to vary the wave-like melodic phrases.

Compared to his colleagues of the time, Adderley was right on track. Artists like Miles Davis and McCoy Tyner were using the Dorian mode in various works like *So What* by Davis, and the Mixolydian mode was being utilized by John Coltrane in *India* and later in Herbie Hancock's *Maiden Voyage*.[63]

By 1968, Adderley exhibited changes in his improvisational harmonic approach. Melodic statements began to be less continuous and more fragmented. He utilized melodic licks that developed in three and four-note sequences. Many of the sequences contained cyclical quadruplets and enclosures, rhythmic devices that aid in the developing melodic phrases. His harmonic choices became more complex, tying in scales and modes not used previously. He continued to use the Pentatonic and Blues scales along with the Dorian mode, but incorporated heavier use of the

[63] Gary Keller, *The Jazz Chord/Scale Handbook*, 26, 32.

Harmonic minor scale and introduced the Phrygian mode. Adderley made use of another harmonic device, the tritone substitution. This substitution created added tension that was not evident in earlier improvisations, and gave his solo a more modern sound.

Adderley incorporated two more important concepts into this improvisation. He experimented with chromaticism, both in terms of chromatic melodic lines and in sequenced lines. Although chromaticism was not a new concept, having appeared in the work of bebop artists like Charlie Parker and Dizzy Gillespie in the 1950s and in many atonal classical works of the 20th century, Adderley had not used this technique so prominently in his own improvisations until this time.[64] He also used riffs that returned in varied form later in the solo. The riff had been used since the big band era of the 1930s, but Adderley favored a long-line, lyrical approach in his earlier solos. This technique allowed him further variation within the previously typical wave-like melodies of his past.

In the 1975 improvisation, his ideas and pallet of sound choices had grown immensely. Instead of relying on diatonic scales and modes from only the Major harmonic system, Adderley expanded his improvisation to include modal scale forms of the Melodic minor system, including altered scales like the Mixolydian b6 scale, the Lydian b7 scale, and the Ionian b3 scale. Modal oscillation of diatonic scales and altered scales and modes was a newly integrated technique utilized by Adderley in

[64] Ajay Heble, *Landing on the Wrong Note: Jazz, Dissonance, and Critical Practice* (New York: Routledge, 2000), 37.

this solo. This method allowed Adderley to play both "inside" the chord changes, and "outside" the changes when he chose. James Collier had this to say about the method: "Furthermore, almost all the players who came into jazz after 1960 occasionally used passages of free playing in their work; by the 1970s this practice, called playing "outside" the conventional scale, chord changes, and rhythmic structure, was common in many performances."[65]

Modal mixture was a final prominent feature of this solo. Although he utilized varying modes to create phrases in past improvisations, he did not mix the modes within given phrases. In this solo, Adderley tended to use several harmonic sources to complete ideas, usually stemming from a harmonic substitution.

By 1989, Adderley had toured the world and performed with many other musicians, and certainly had matured a great deal. In both the 1989 and 1994 studied improvisations his harmonic approach took on new directions, relective of his past and culminative of his experiences. Adderley utilized the basic blues scale as his underlayment for the improvisations as a whole, and combined diatonic and altered modal scales and patterns to complete melodies. Most of his melodic material appeared in short statements, relying on brief riffs and licks to convey melodic melodies. Adderley continued to utilize the techniques of side-slipping, substitutions, chromaticism, and modal mixture to complete formulated ideas. There was moderate

[65] James Lincoln Collier, "Jazz (i)," *The New Grove Dictionary of Jazz*, 385.

use of melodic and rhythmic quotation, and development of materials from past solos appeared frequently in these improvisations.

Technical demands and Range usage: During the 1960s, Nat Adderley enjoyed an outstanding range, and technical fluency, speed, and flexibility. Between the time of the 1968 and 1975 recordings, however, his range suffered. There is no documentation to support a firm reason why, but his extended upper range and endurance were not as healthy as before. From a pedagogical standpoint, this could have been caused by a number of problems, ranging from maintenance issues to actual physical concerns. Whatever the case, his upper range was reduced by at least a fifth below the range he was capable of in the earlier solos. Later in life, he was able to stretch his upper register up a few more tones than in the 1970s, but the tone was thin and stressed. For the range that he could accomplish, Adderley continued to have the flexibility needed to cover many differing intervals within his creative melodic lines.

Adderley's finger dexterity and speed did not diminish over the years. In fact, he played more technically challenging licks in his later improvisations than in the earlier ones, often compacting rhythmic figures in the process. During the 1994 recording, Adderley played sets of chromatic sextuplets that required a great deal of speed, and thirty-second notes at an already brisk tempo of quarter-note equals 190.

His tone remained strong throughout his career, only beginning to digress some in the last recording. Scott Yanow commented on this in a review of the *Nat*

Adderley Live at the 1994 Floating Jazz Festival, stating that "Nat's chops are in better than usual shape."[66] Nat Adderley always had a solid, strong sound that exceeded the typically smaller, less brilliant cornet sound.

Dynamics, articulations, and nuances: Dynamics for Nat Adderley generally came as a result of the improvisational moment. He tended to follow the flow of the melodic line, becoming louder in ascending passages and softer when the improvised line dove into the lower tessitura of the cornet. There were many notes that were ghosted, or subdued, within a given melodic line, which provided emphasis on other notes of the line. In long-short rhythmic figures, the shorter note tended to be louder and is usually accented. He varied dynamics more in the improvisations from 1975 forward, likely a reaction to limited range ability and tessitura considerations.

Articulations were varied in the improvisations, depending on the desired effect. According to Scott DeVeaux and Barry Kernfeld, Nat Adderley's style "…combined lyricism with the directness and immediacy of hard bop."[67] In his early years, Adderley tended to favor long-short rhythmic figures, accenting on the off-beat notes, and altering hard and soft articulations within the melodic line. However, due to the length of his melodic statements, the articulations were somewhat limited to the long-short variety, and the occasional use of falls at the ends of phrases. As he

[66] Scott Yanow, Review of *Nat Adderley Live at the 1994 Floating Jazz Festival*, http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:fxfqxq9hldse (accessed October 20, 2008).

[67] DeVeaux and Kernfeld, "Adderley, Nat," 15.

progressed, the melodic lines continued to be of length, but were varied by acute articulations, and heavy accents.

As he evolved throughout the 1970s – 1990s, his articulations changed further, playing shorter note values and shorter phrases, and making use of accents that were explosively brief. Throughout the 1989 solo, he insisted on playing punchy, isolated accents that tended to fragment the congruent melodic lines. In his final improvised solo on *Work Song*, however, Adderley strived for the exact opposite approach, playing few hard accents. Most of his articulations in this version were more smooth and subdued in nature.

In terms of nuances, Nat Adderley added many in his improvisations over the years. The fall was used often by Adderley as a phrase ending feature. Grace notes were used in the earliest examples of his work, but less in later improvisations. Nuances such as the smear and bend were first used by Adderley in the late 1960s, and continued to appear in all of his subsequent solos. The false-fingered tremolo was a nuance that was introduced in the 1975 solo, but was used frequently thereafter. This effect allowed him to create the excitement created by fast articulations, but on a single pitch.

Conclusions

The transcription process is an important part of jazz study as it lends to the observer a view inside thought processes and instinctual responses of an improviser. Evolution of an improviser over the course of an entire career is difficult to assess. By examining a fraction of the total output of improvisations and compositions by a musician, however, a representative sample, or "snapshot," can give a glimpse into the overall technique, skill, and proficiency acquired by the musician, and speculation of the culminative expertises obtained over an entire career.

From the earliest examined *Work Song* improvisations of this document, a steady advancement was observed in the improvisational approach of Nat Adderley. His improvisatory language, nuances, and musical methods evolved over time, and successive solos demonstrated evidence of growth and maturation. Nat Adderley's technical prowess increased greatly, even though his range and flexibility declined through the years. His use of varied harmonic systems and modes demonstrated his continual effort toward advancement and development of his own improvisational style, musicianship, and compositional productivity. The ability to manipulate time and harmonic designs, and to develop melodic materials in differing ways additionally revealed his expertise as a player and composer, and further validated his keen understanding of the creative process.

The *Work Song* was an important element of the success that Nat Adderley, the accomplished musician and jovial statesman, was able to achieve. According to

freelance writer Kenny Mathieson, "Its bluesy call-and-response chorus was an emblematic example of the hard bop style of the period…"[68] Adderley drew inspiration for the composition from slaves and their work songs performed during manual labor. Through his own labor, Nat Adderley made *Work* Song a famous work. Oscar Brown, Jr. later added lyrics to the song and vocalist Nina Simon sung it, reviving its popularity. Adderley received even more recognition for the tune after it was used in some Japanese television commercials.[69]

Nat Adderley was well respected by his colleagues in the music business, as was evident by the number of compliments written about him over the years. Philip Elwood of the *San Francisco Examiner* stated that Adderley was one of the "…friendliest and most cordial guys any of us jazz camp followers ever encountered."[70] He influenced and promoted several musicians during his career, including Vincent Herring, Luther Vandross, Aretha Franklin, Ellis Marsalis, Antonio Hart, Jimmie Heath, Ron Carter, and Nat Adderley Jr., as well as contemporary artists such as trumpeters Jack Walrath and Derrick Gardner, and guitarist Chris Cortez.[71]

---

[68] Kenny Mathieson, "An Individual Voice on Cornet," Fuller Up: The Dead Musician Directory. http://elvispelvis.com/natadderley.htm (accessed October 25, 2008).

[69] Yozo Iwanami, *Work Song: Nat Adderley Sextet Live at Sweet Basil*. Compact Disc. Liner notes, Sweet Basil Records 7312-2, 1993.

[70] Philip Elwood, *San Francisco Examiner*, January 8, 2000.

[71] "Nat Adderley Biography," http://www.answers.com/topic/nat-adderley?cat=entertainment (accessed 20 September, 2008).

SELECTED BIBLIOGRAPHY

BOOKS

Gioia, Ted. *The History of Jazz*. New York: Oxford University Press, 1999.

Jones, Leroi. *Blues People: Negro Music in White America*. New York: William Morrow, 1963.

King, Jonny. *What Jazz Is: An Insider's Guide to Understanding and Listening to Jazz*. New York: Walker, 1997.

Lopes, Paul. *The Rise of a Jazz Art World*. Cambridge: Cambridge University Press, 2002.

O'Meally, Robert G., ed. *The Jazz Cadence of American Culture*. New York: Columbia University Press, 1998.

Rosenthal, David H. *Hard Bop: Jazz and Black Music, 1955-1965*. New York: Oxford University Press, 1993.

Santoro, Gene. *Myself When I Am Real: The Life and Music of Charles Mingus*. New York: Oxford University Press, 2000.

JOURNALS

Davis, Francis. "Jazz-Religious and Circus : If Not Exactly a Golden Age, the Seventies Was a Time of Remarkable Artistic Ferment." *The Atlantic Monthly* 285, no. 2 (February 2000), 88.

DISSERTATIONS/ESSAYS/DOCUMENTS/TREATISES

Bauer, Scott Matthew. "Structural Targets in Modern Jazz Improvisation: An Analytical Perspective." Ph. D. diss., University of California, San Diego, 1994.

Carlson, William Ralph. "A Procedure for Teaching Jazz Improvisation Based on an Analysis of the Performance Practice of Three Major Jazz Trumpet Players: Louis Armstrong, Dizzy Gillespie, and Miles Davis." D. Mus. Ed. Diss., Indiana University, 1981.

Davis, John Scott. "A Standardization of Jazz Nuances for Trumpet with Accompanying Compact Disc." D.A. diss., University of Northern Colorado, 1999.

Kernfeld, Barry. "Adderley, Coltrane, and Davis at the Twilight of Bebop: The Search for Melodic Coherence (1958-59)." Ph.D. diss., Cornell University, 1981.

Lark, Robert James 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, Hummel, Neruda, and Others." D.M.A. diss., University of North Texas, 1994.

Moore, Michael D. "A Performance Analysis of Selected Works for Trumpet by Chet Baker." D.M.A. document, University of Oklahoma, 1999.

Pace, William Walker. "Jazz Saxophone and Trumpet Improvisations Transcribed and Annotated for Double Bass." D.M.A. essay, University of Miami, 2003.

Tallman, Thomas Jon. "Jazz Trumpet: A Survey of the First Fifty Years." D.M.A. treatise, University of Texas at Austin, 1998.

ONLINE RESOURCES

Brotman, Darius. *The Jazz Piano Study Letter.* http://www.humboldt1.com/~jazz/glossary.html (24 May 2008).

Deveaux, Scott and Barry Kernfeld. "Adderley, Nat(haniel, Sr.)." *Grove Music Online* ed. L. Macy. http://ezproxy.marshall.edu:2102 (Accessed 23 May 2008).

Gridley, Mark C. "Hard Bop." *Grove Music Online* ed. L. Macy. http://ezproxy.marshall.edu:2102 (Accessed 23 May 2008).

Kernfeld, Barry. "Adderley, Cannonball [Julian Edwin]." *Grove Music Online* ed. L. Macy. http://ezproxy.marshall.edu:2102 (Accessed 23 May 2008).

_____. "Modal Jazz." *Grove Music Online* ed. L. Macy. http://ezproxy.marshall.edu:2102 (Accessed 24 May 2008).

RECORDINGS

Adderley, Cannonball. *Pyramid*. Fantasy records 9455, 1974. Compact disc.

Adderley, Nat. *Work Song*. Riverside OJC-363, RLP-1167, 1989. Compact disc.

_____. *Branching Out*. Riverside OJC-255, RLP-285, 1994. Compact disc.

_____. *Work Song: Nat Adderley Sextet Live at Sweet Basil*. Sweet Basil Records 7312, 1993. Compact disc.

_____. *We Remember Cannon*. In + Out Records LC-7588, 1991. Compact disc.

WORKS CITED

Adderley, Nat. *Nat Adderley Live at the 1994 Floating Jazz Festival*. Compact Disc. Liner Notes. Chiaroscuro records 334, 1996.

An Cliath Clis. http://www.ancliathclis.ca/about.htm (accessed October 17, 2008).

Bay, William. *Complete Jazz Trumpet Book*. Pacific: Mel Bay publications, 1996.

Bond, C.R. "Using Side-Slipping in Improvisation, No. 1." *Opera Minora, brief notes on selected musical topics* 1, no. 2. http://www.crbond.com (accessed October 5, 2008).

Brooks, Charles B. *An Analytical Approach to Vibraphone Performance Through the Transcription and Analysis of Gary Burton's Solo on "Blue Monk."* D.M.A. Monograph, Louisiana State University, 2007.

Chalmers, Kenneth. "work song," *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*. http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7390 (accessed October 19, 2008).

Coker, Jerry. *Listening to Jazz*. New Jersey: Prentice-Hall, Inc., 1978.

Collier, James Lincoln. "Jazz (i)." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. London: Macmillan Publishers Ltd., 2002.

Cooksey, Gloria. "Nat Adderley." *Contemporary Black Biography*, the Gale Group 2006. http://www.answers.com/topic/nat-adderley (accessed September 21, 2008).

DeVeaux, Scott and Barry Kernfeld. "Adderley, Nat." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. London: Macmillan Publishers Ltd., 2002.

Dunsby, Jonathan and Arnold Whittall. "chromaticism." *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*. http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1396 (accessed October 4, 2008).

Elwood, Philip. *San Francisco Examiner*, January 8, 2000.

Gammond, Peter. "modal jazz." *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online.* http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4467 (accessed October 25, 2008).

Gannij, Joan. "Nat Adderley Calling." *Downbeat* 63, issue 3 (March, 1996).

Gioia, Ted. *History of Jazz.* Oxford: Oxford University Press, 1998.

Graybow, Steve. "Soul Jazz' Originator Nat Adderley Dies." *Billboard Magazine* 112, no. 3 (15 January 2000).

Gridley, Mark C. "Clarifying labels: Cool Jazz, West Coast and Hard Bop." *Journal of Popular Music Studies* 2, no. 2 (March 1990): 8-16.

Heble, Ajay. *Landing on the Wrong Note: Jazz, Dissonance, and Critical Practice*. New York: Routledge, 2000.

Hennessey, Mike. *We Remember Cannon*. Compact Disc. Liner Notes. In + Out Records LC 7588, 1991.

Hoeir, André. "Bop." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. London: Macmillan Publishers Ltd., 2002.

"Interview with Orrin Keepnews." http://www.cannonball-adderley.com/379.htm (accessed October 5, 2008).

Iwanami, Yozo. *Work Song: Nat Adderley Sextet Live at Sweet Basil*. Compact Disc. Liner Notes. Sweet Basil Records 7312-2, 1993.

Jaffe, Andrew and Barry Kernfeld. "Byard, Jaki." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. *Grove Music Online*. *Oxford Music Online*. http://www.oxfordmusiconline.com/subscriber/article/grove/music/J070200 (accessed September 21, 2008).

Keepnews, Orrin. *Branching Out*. Compact Disc. Liner Notes. Riverside 285, 1958.

_____. *Them Dirty Blues*. Compact Disc. Liner Notes. Riverside 1170, 1960.

Keller, Gary. *The Jazz Chord/Scale Handbook.* Rottenburg: Advance Music, 2002).

Kernfeld, Barry. "Adderley, Cannonball." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. London: Macmillan Publishers Ltd., 2002.

_____. "Modal jazz." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. London: Macmillan Publishers Ltd., 2002.

_____. "Soul Jazz." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. London: Macmillan Publishers Ltd., 2002.

Malcom, Douglas. "Solos and Chorus: Michael Ondaatje's Jazz Politics/Poetics," *Mosaic (Winnipeg)* 32, no. 3 (1999): 131 [database on-line]; available from Questia, http://www.questia.com/PM.qst?a=o&d=5001775215 (accessed 26 October 2008).

Mathieson, Kenny. "An Individual Voice on Cornet." Fuller Up: The Dead Musician Directory. http://elvispelvis.com/natadderley.htm (accessed October 25, 2008).

Meredith, Scott. *Extended Techniques in Stanley Friedman's "Solus for Unaccompanied Trumpet*." D.M.A Dissertation, University of North Texas, May, 2008.

Middleton, Richard. *Studying Popular Music*. Philadelphia: Open University Press, 1990.

Miton, Gilles. *The Cannonball Adderley Rendez-vous: Radio Nights*. http://www.cannonball-adderley.com/848.htm (accessed September 9, 2008).

"Mr. Nathaniel "Nat" Carlyle Adderley." http://www.hnwhite.com/famous%20players.htm#nat (accessed October 20, 2008).

"Nat Adderley Biography." http://www.answers.com/topic/nat-adderley?cat=entertainment (accessed 20 September, 2008).

Producer Notes. *Nat Adderley Live at the 1994 Floating Jazz Festival*. Compact Disc. Liner Notes. Chiaroscuro records 334, 1996.

Rewsnat. "Anthropology." Musical transcription. http://pianologist.com/transcription- sheet-music-score/transcription-of-jazz-bebop-tune-anthropology (accessed 30 September, 2008).

Robinson, J. Bradford. "Riff." *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. London: Macmillan Publishers Ltd., 2002.

Santoro, Gene. "All That Jazz." *The Nation* 262 (January, 1996). http://www.questia.com/read/5002253020?title=All%20That%20Jazz (accessed September 15, 2008).

Satyendra, Ramon. "Analyzing the Unity within Contrast: Chick Corea's Starlight." *Engaging Music: Essays in Music Analysis*, Deborah Stein, ed. (New York: Oxford University Press, 2005), 50–64.

"scale." *Encyclopædia Britannica Online*, 2008. http://search.eb.com/eb/article-64512 (accessed September 28, 2008).

Serralheiro, Paul. "What is Modal Jazz? A Layman's Guide." *La Scena Musicale* 8, no. 3 (November 2002): 46.

Sidran, Ben. "Nat Adderley (1931-2000)." *Jazz Profiles from NPR*. http://www.npr.org/programs/jazzprofiles/archive/adderley_n.html (accessed September 19, 2008).

"Sonata Form." *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*. http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9597 (accessed September 29, 2008).

"Sus Chords." http://www.modaljazz.com/theory4.html (accessed October 4, 2008).

Tirro, Frank. *Jazz: A History*. New York: W.W. Norton & Company, 1993.

Yanow, Scott. "Nat Adderley." *All Music Guide*. http://allmusic.com (accessed August 20, 2008).

_____. Review of *Nat Adderley Live at the 1994 Floating Jazz Festival*. http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:fxfqxq9hldse (accessed October 20, 2008).

_____. *The Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet*. New York: Backbeat Books, 2001.

NAT ADDERLEY BIOGRAPHY

Nathaniel Carlyle Adderley (Nat Adderley) was born on November 25, 1931 in Tampa, Florida. Adderley grew up in a household defined by music and education. When he was an infant, Nat Adderley's family moved from Tampa to Tallahassee because parents, Sugar and Julian, Sr. planned to teach at Florida A&M University.[72]

Julian Sr. was a professional trumpeter who played throughout Florida. He bought a trumpet for Julian Jr. (Cannonball), but his eldest son did not stay with the instrument, and instead played the alto saxophone. Nat Adderley inherited the trumpet and began learning to play in 1946.[73]

When he graduated from high school, Adderley attended Florida A&M University majoring in sociology, with a minor in music. While in school at the university, he performed on cornet in the marching band and played french horn in the university orchestra. Adderley left school to serve in the 36th Army Band and served his duty in the Korean War between 1951 and 1953. Upon his return from the war, Adderley went back to school and graduated with a Bachelor of Arts degree in Sociology.[74]

Nat Adderley's mother, Sugar Adderley had a great influence on Nat. She urged him to pursue law school after graduation. "Nat was just as musical and

---

[72] Ben Sidran, "Nat Adderley (1931-2000)," *Jazz Profiles from NPR*.
[73] Cooksey, "Nat Adderley," *Contemporary Black Biography*.
[74] "Mr. Nathaniel "Nat" Carlyle Adderley," http://www.hnwhite.com/famous%20players.htm#nat (accessed October 20, 2008).

musically inclined as Cannon, but I said, 'One musician in the family is enough'...and I thought that law would be a good field, cause he liked to argue," she said.[75]

Instead, Adderley would join the Lionel Hampton band and tour Europe, launching his own musical career. Nat Adderley had a long a fruitful career, playing with his brother Cannonball primarily during the first half. Drummer Louis Hayes remembered what it was like being with the Adderley brothers on the road:

> "Everyone got along together very well . . . That was one of the main components to the band that made it such a great organization, that everybody was in tune with each other--on stage and off."[76]

The rest of his career consisted of playing, touring, and recording with various small groups, some led by him, and composing a variety of works.

Adderley retired from an active performing schedule in 1997, after having his right leg amputated as a result of complications from diabetes. He died in Lakeland, Florida on January 2, 2000. Nat Adderley was 68 years old.

Adderley was survived by his wife, Ann; his daughter, Alison Pittman; his son, Nat Adderley, Jr. who is a pianist and musical director, and five grandchildren.[77]

---

[75] Ben Sidran, "Nat Adderley (1931-2000)," *Jazz Profiles from NPR*.
[76] Ibid.
[77] Cooksey, "Nat Adderley," *Contemporary Black Biography*.

NAT ADDERLEY *WORK SONG* DISCOGRAPHY

Appearances of *Work* Song in Nat Adderley-led recordings

Work Song – recorded Jan. 25 & 27, 1960
Autobiography – released Dec. 21, 1964, recorded 1964
We Remember Cannon – recorded Nov. 18, 1989
Nat Adderley Live At The 1994 Floating Jazz Festival – recorded Oct. 25 & 27, 1994

Appearances of *Work Song* on other recordings
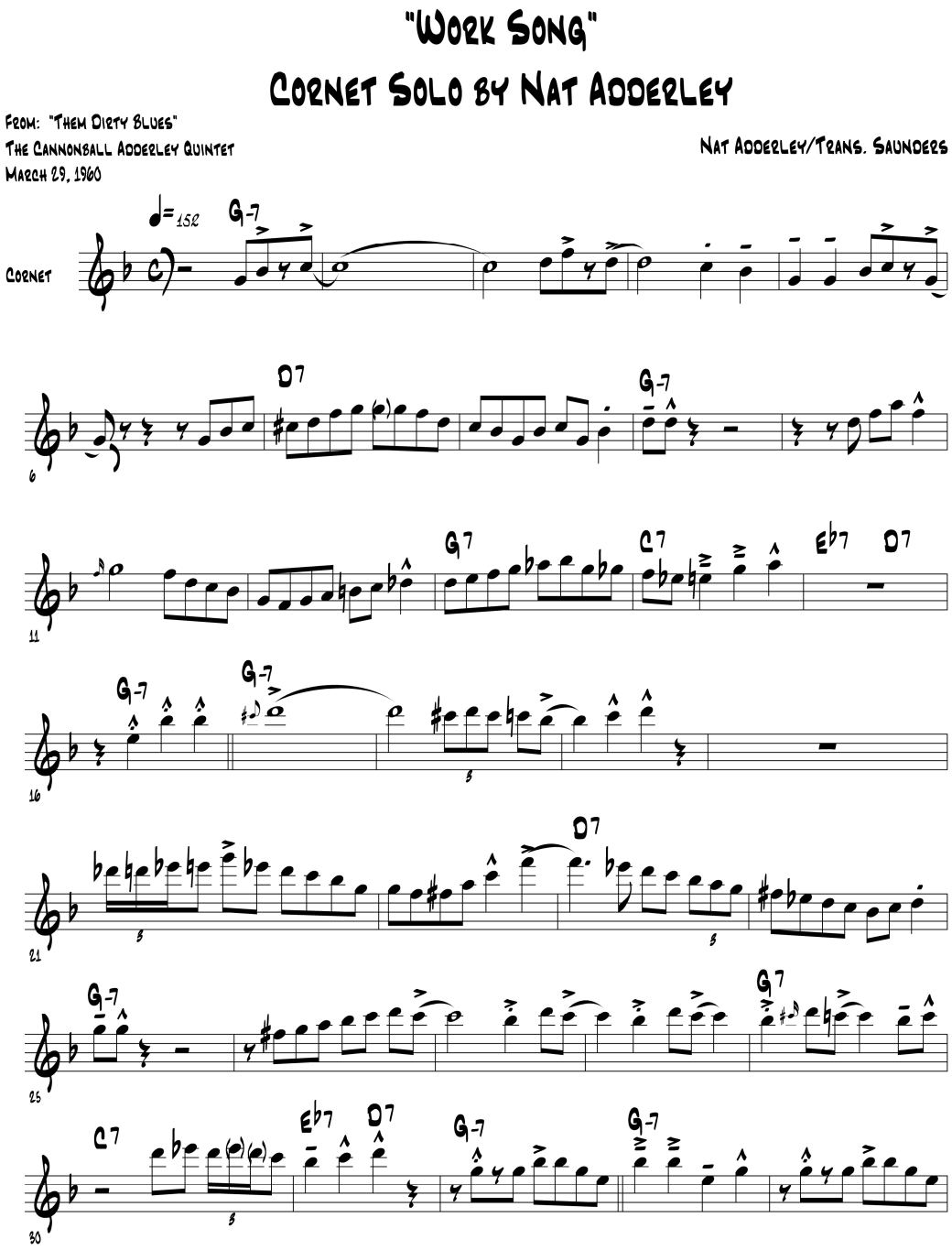
Them Dirty Blues – recorded Feb. 1 & Mar. 29, 1960
Cannonball Adderley Quintet, Paris, 1960 – released Nov. 25, 1960
Cannonball in Europe – recorded Aug. 5, 1962
Live Session! Cannonball Adderley with the new exciting voice of Ernie Andrews! – recorded Sep. 19, 1962 & Oct. 4, 1964 (listed as bonus track)
Radio Nights, Cannonball Adderley – recorded Dec. 1967, Jan. 1968
Phenix, Cannonball Adderley – recorded 1975
Best of the Capitol Years – released Mar. 26, 1991
Workin', Nat Adderley Quintet – released 1992
Wes Montgomery, Complete Riverside Recordings – released Mar. 25, 1993
Cannonball Adderley Sextet, Lugano 1963/Swiss Radio Days, Jazz Series vol. 3 – released Jan. 1, 1995
Riverside Records story – release date, Oct. 21, 1997
Cannonball Adderley Greatest Hits – released Feb. 11, 1998
Oscar Peterson's Finest Hour – released June 13, 2000
Benny Golson, That's Funky – released Sep. 23, 2003
Vaughn Nark, Panorama: Trumpet Prizm – recorded 2004
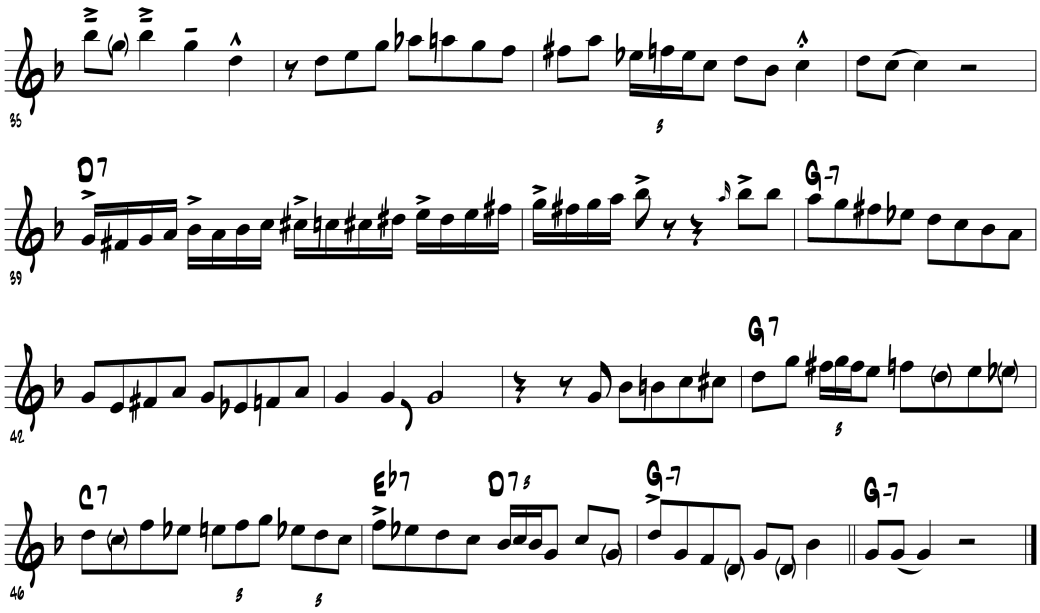
DISCOGRAPHY

Recording		Label
1955	Introducing Nat Adderley	EmArcy
1955	That's Nat Adderley	Savoy
1956	To the Ivy League from Nat	EmArcy
1958	Branching Out	Riverside/OJC
1959	Much Brass	Original Jazz Classics
1960	That's Right!: Nat Adderley & The Big Sax Section	Riverside/OJC
1960	Work Song [Riverside]	Riverside/OJC
1961	Naturally!	Jazzland
1962	In the Bag	Jazzland/OJC
1963	Little Big Horn	Riverside
1963	Natural Soul	Milestone
1964	Autobiography	Atlantic
1966	Live at Memory Lane	Atlantic
1966	Sayin' Somethin'	Atlantic
1968	Calling Out Loud	A&M
1968	The Scavenger	Milestone
1968	You Baby	A&M
1970	Love, Sex and the Zodiac	Fantasy
1972	Soul of the Bible	Capitol
1972	The Soul Zodiac	Capitol
1974	Double Exposure	Prestige
1976	Don't Look Back	Inner City
1976	Hummin'	Little David
1978	A Little New York Midtown Music	Galaxy
1982	Blue Autumn [live]	Evidence
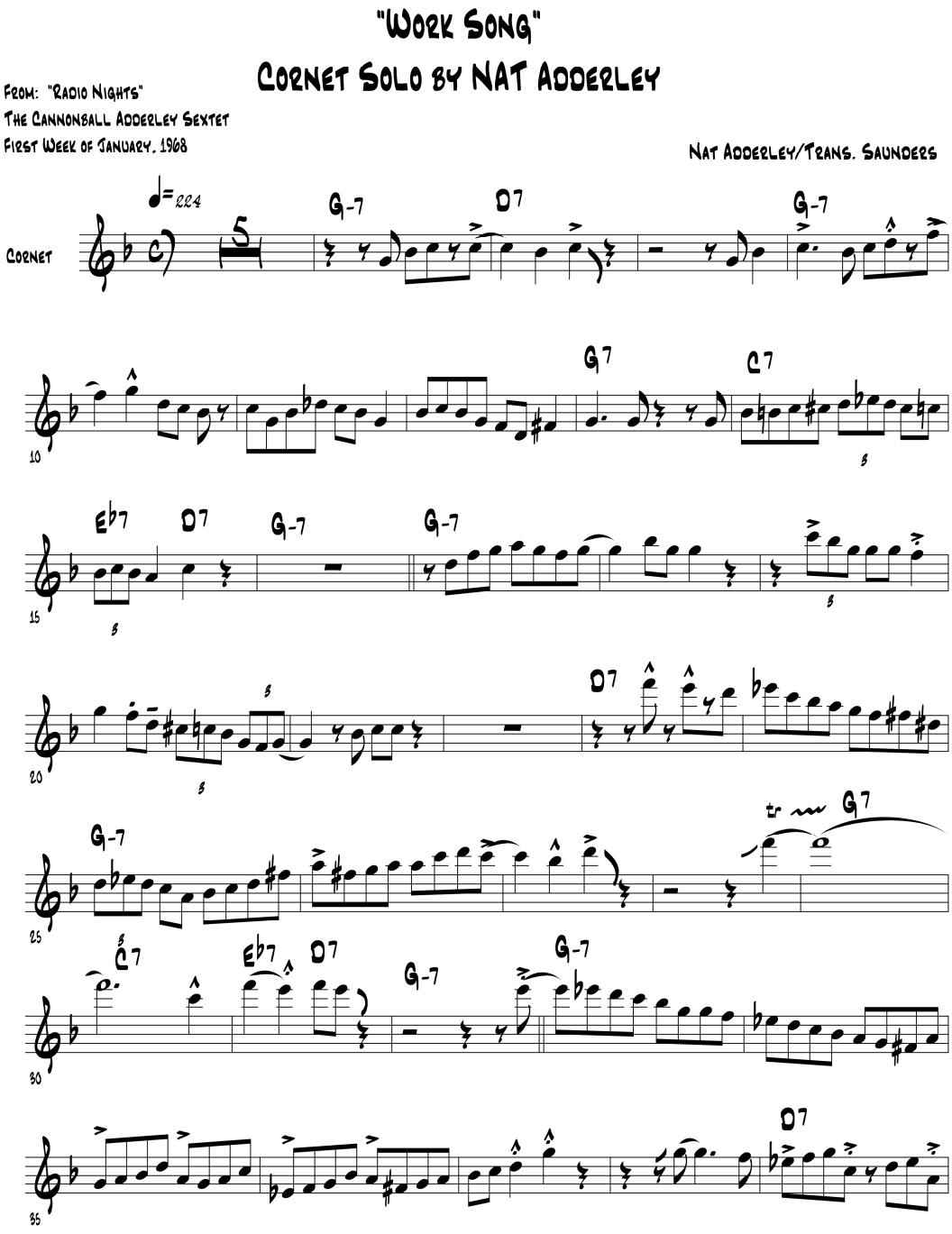
1982	On the Move [live]	Theresa
1989	We Remember Cannon	In & Out
1990	Autumn Leaves [live]	Evidence
1990	Talkin' About You	Landmark
1990	The Old Country	Enja
1990	Work Song [Peter Pan] [live]	Peter Pan
1992	Workin'	Timeless
1993	Working	Sound Service
1994	Good Company	Jazz Challenge
1994	Live at the 1994 Floating Jazz Festival	Chiaroscuro
1995	Live on Planet Earth	Westwind
1995	Mercy, Mercy, Mercy	Evidence
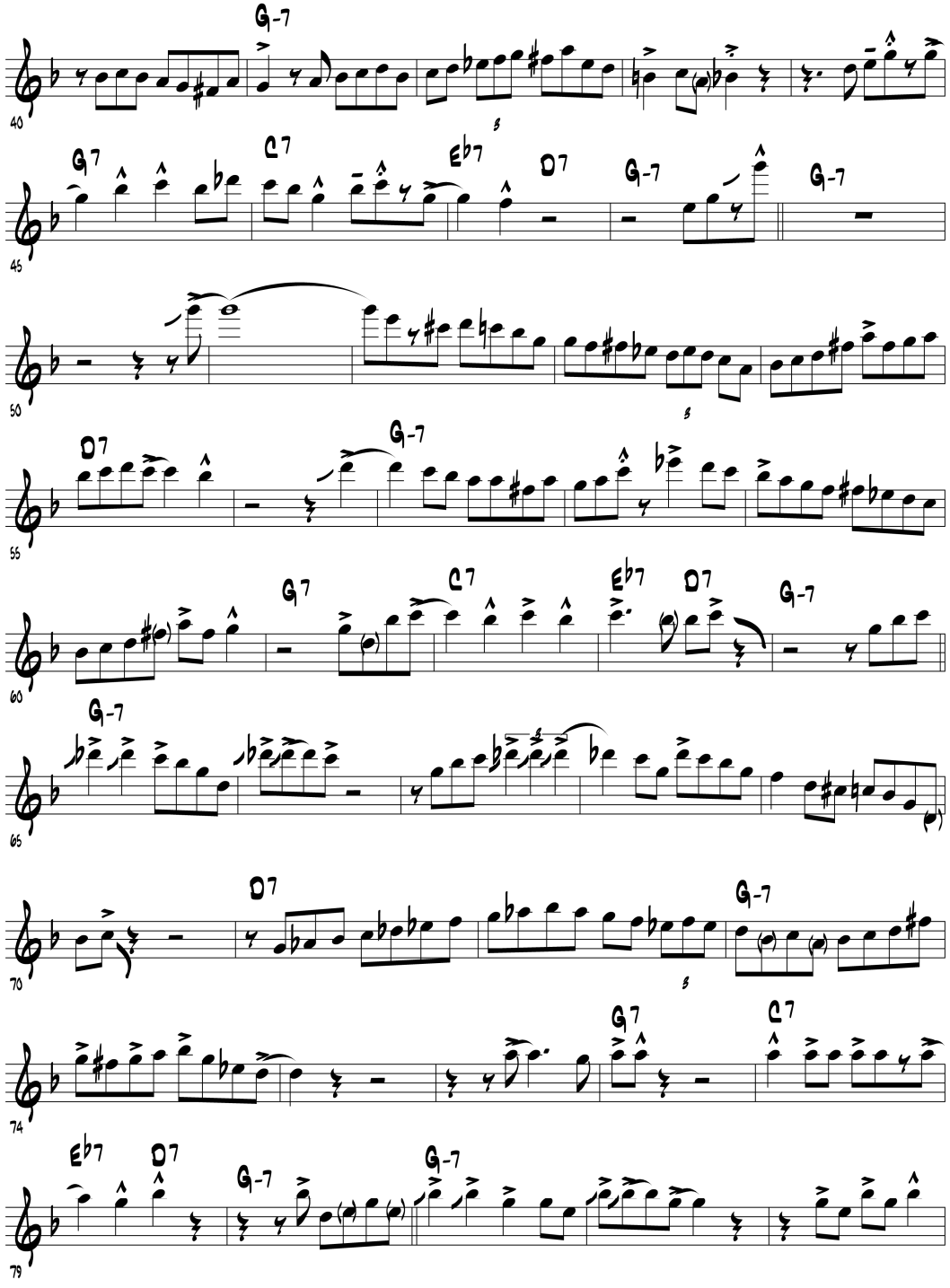
TRANSCRIPTION #1
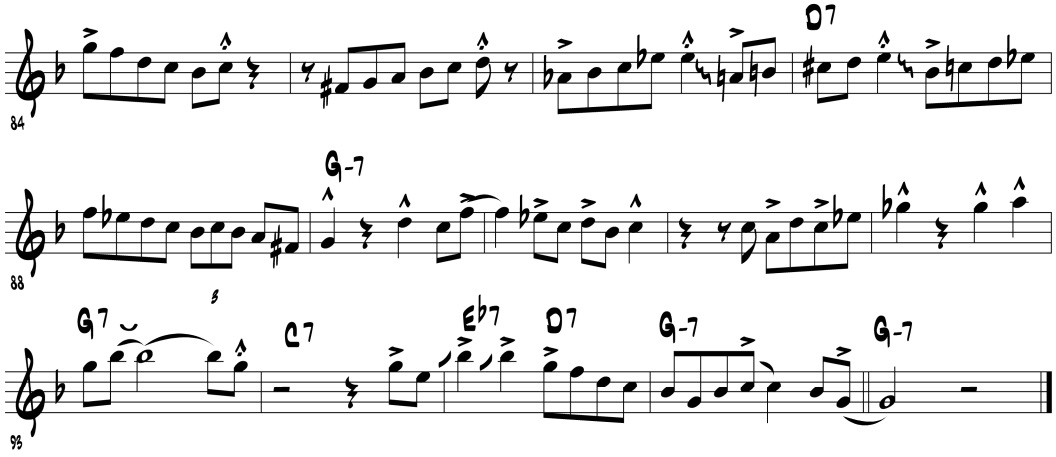



35
D7
39
G-7
42
G7
C7
Eb7
D7
G-7
46
G-7
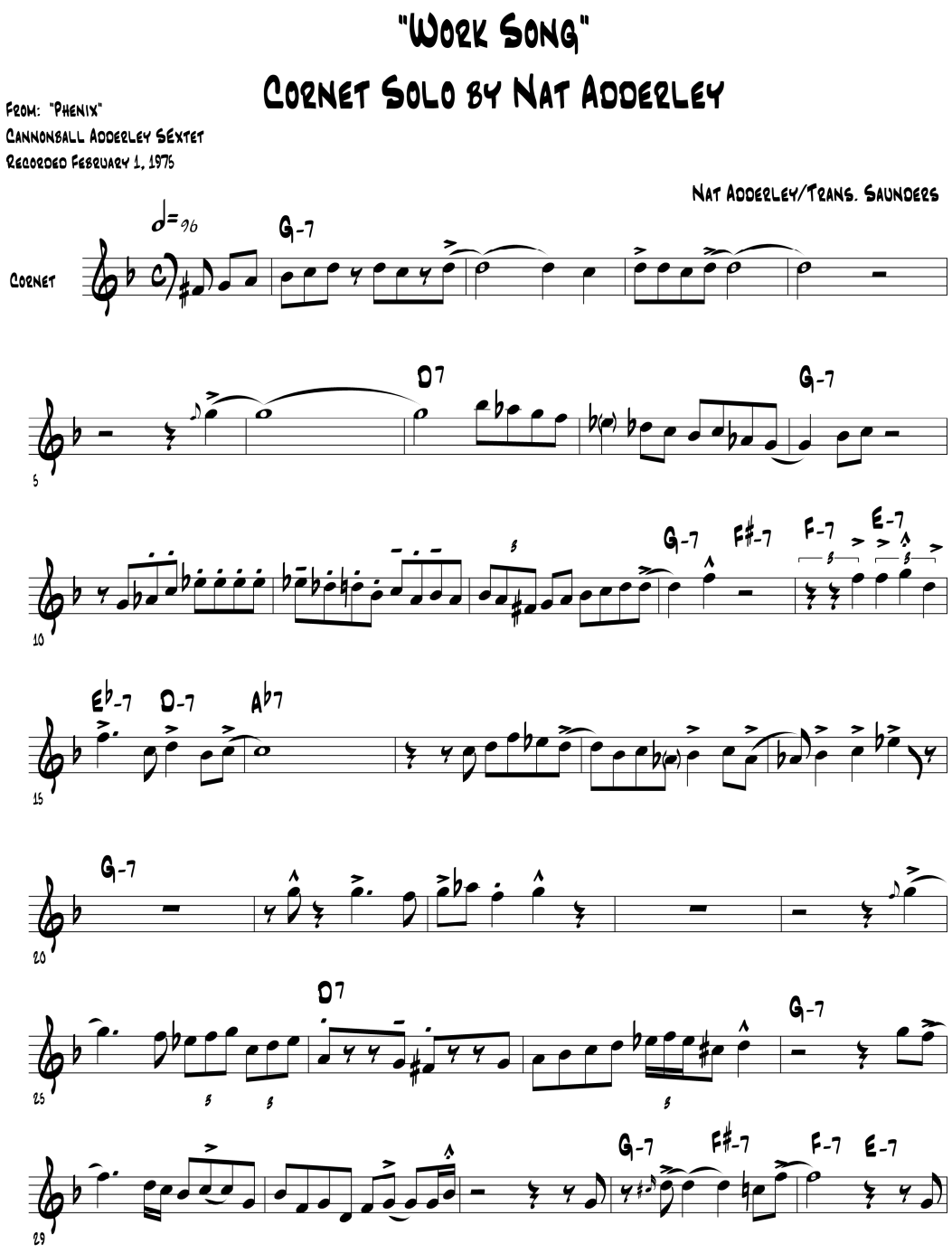
TRANSCRIPTION #2
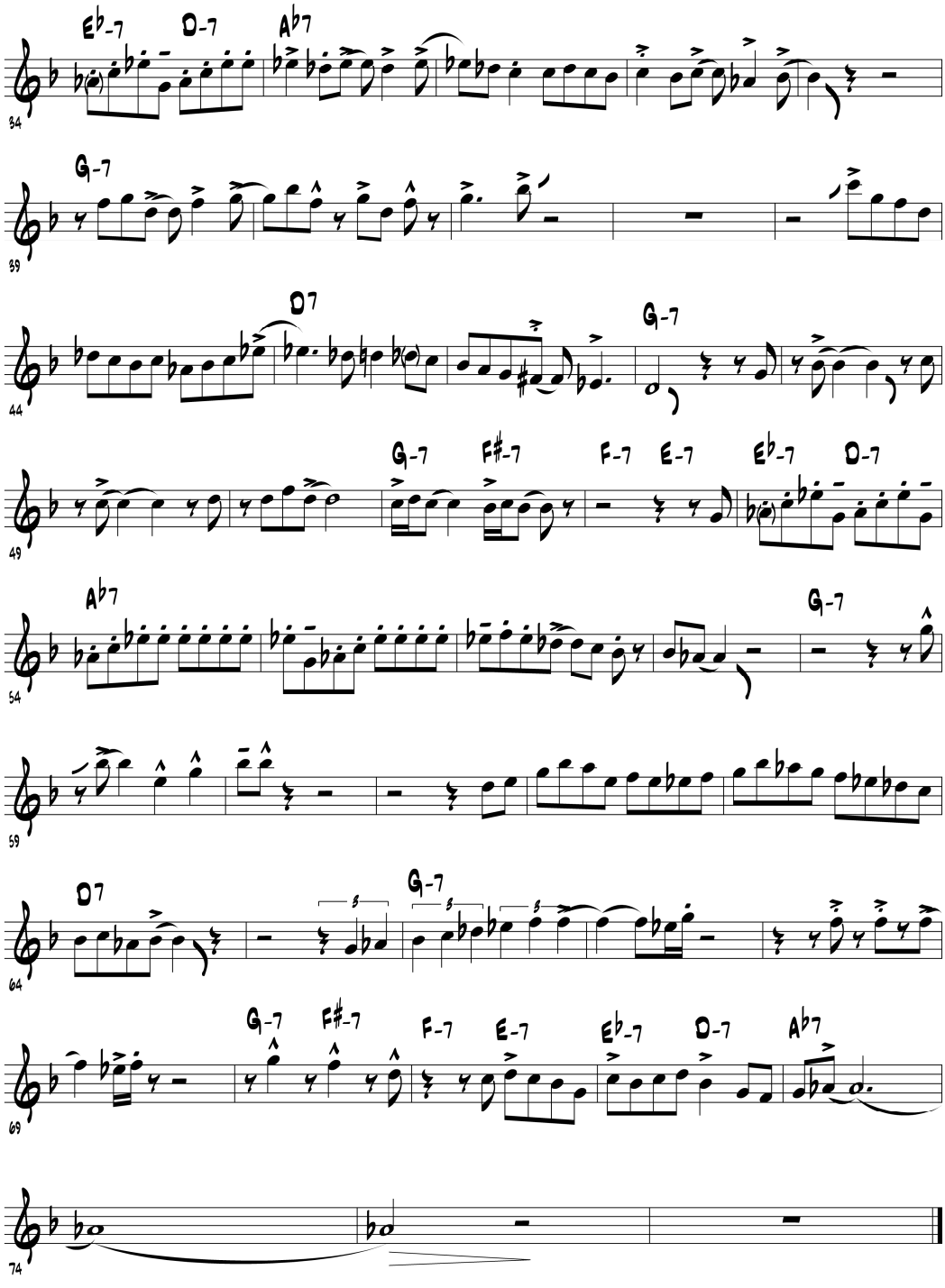



G-7
40
G7
C7
Eb7
D7
G-7
G-7
45
50
D7
G-7
55
G7
C7
Eb7
D7
G-7
60
G-7
65
D7
G-7
70
G7
C7
74
Eb7
D7
G-7
G-7
79
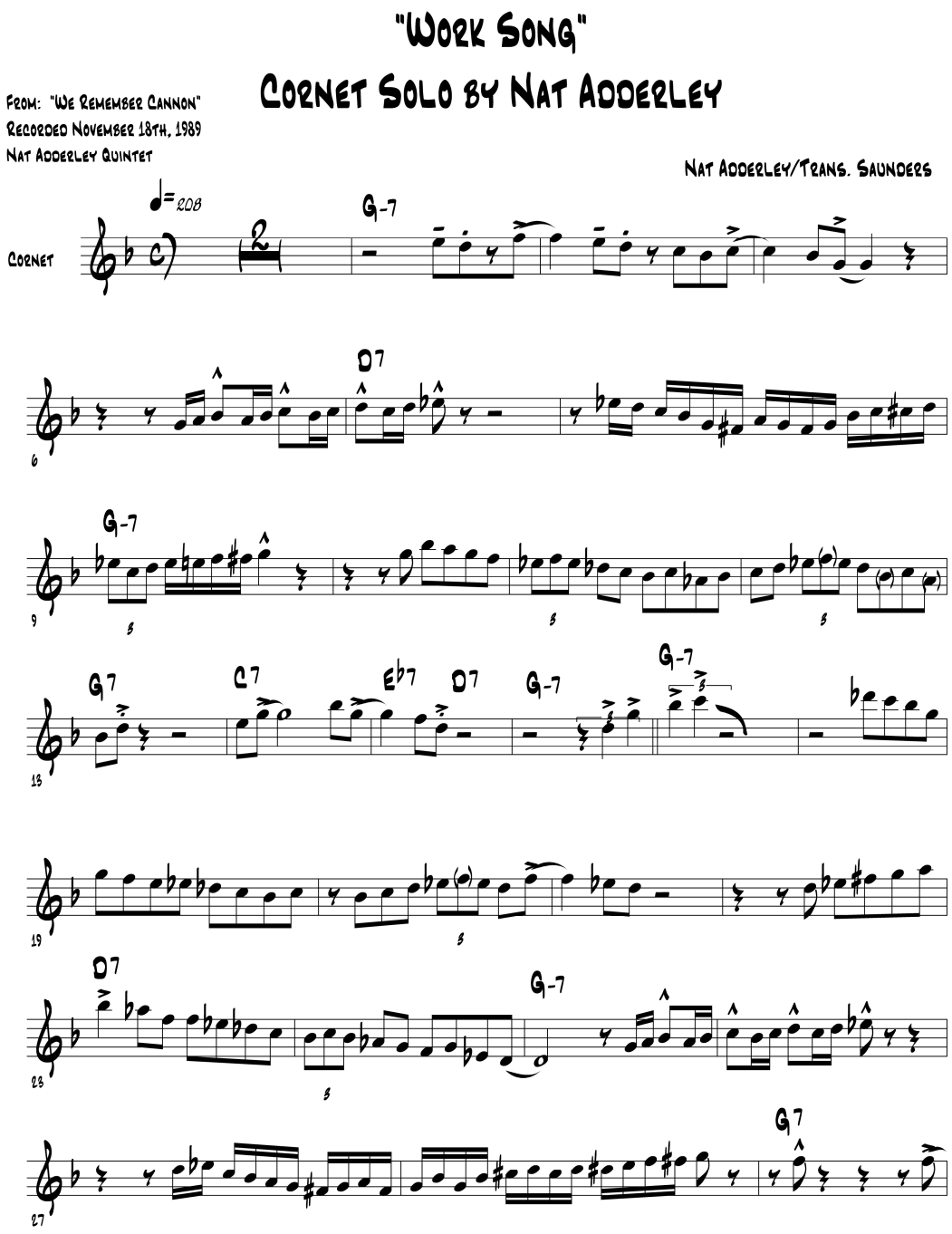

84
D7
88
G-7
95
G7
C7
Eb7
D7
G-7
G-7
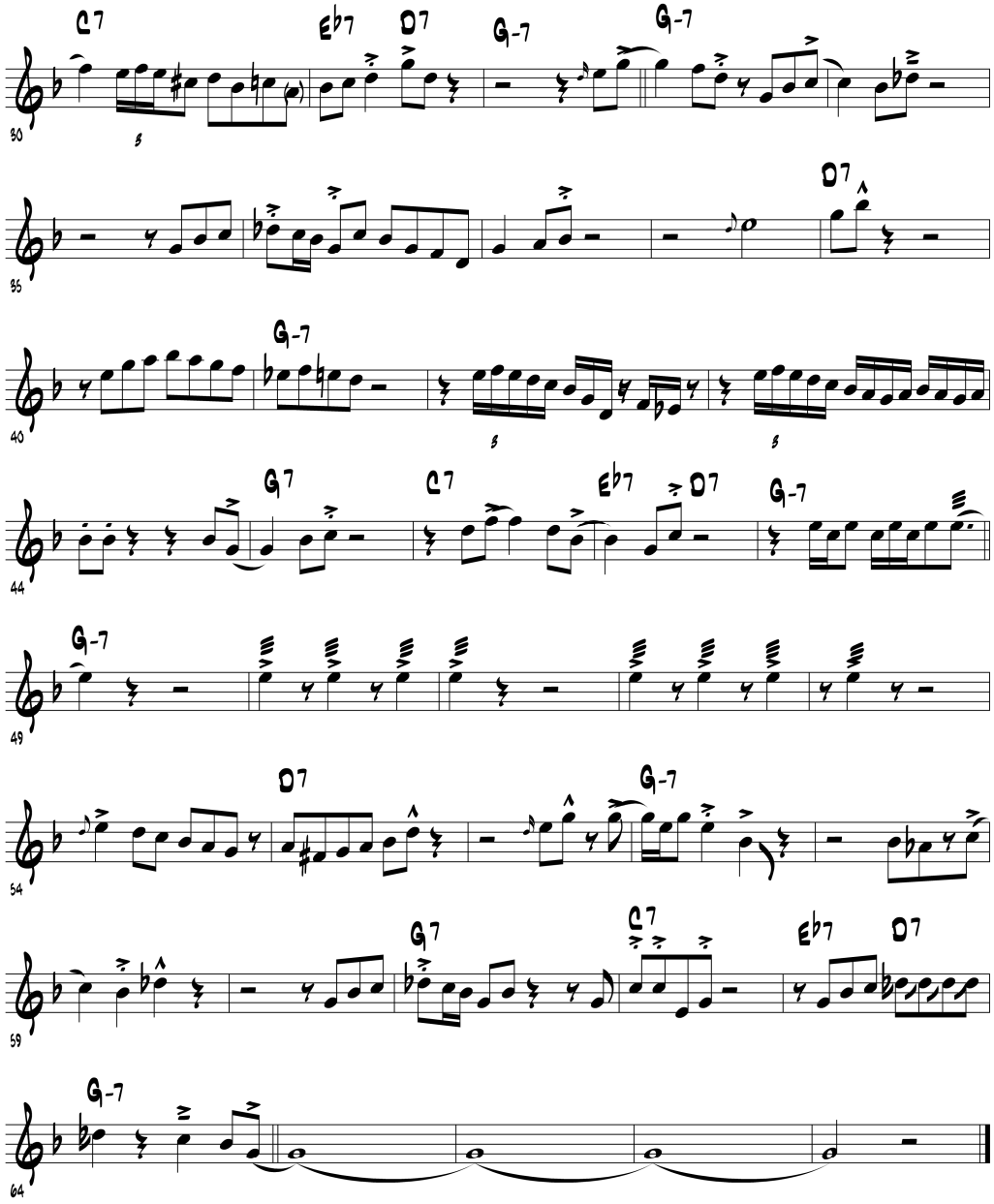
TRANSCRIPTION #3
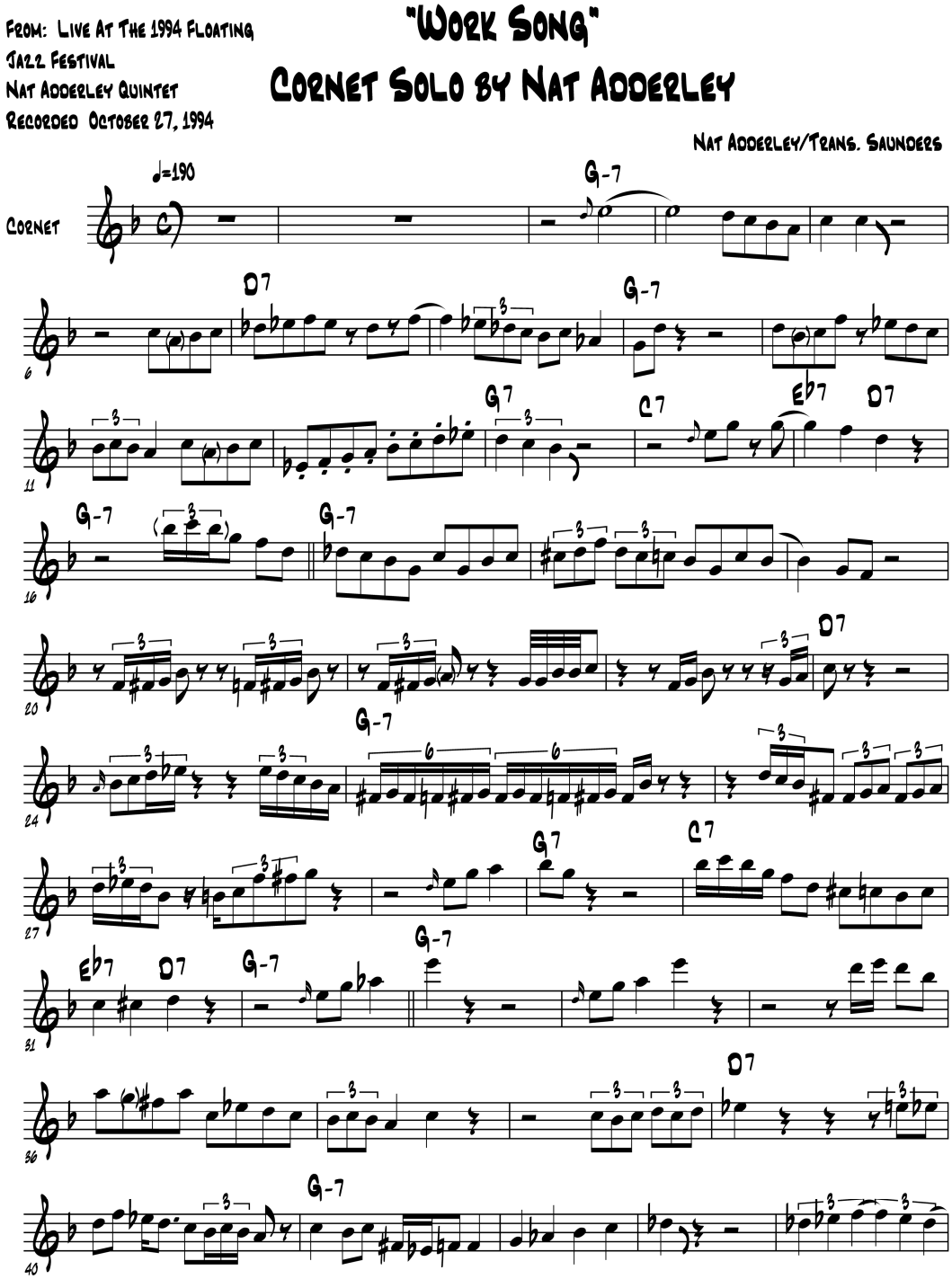



E♭-7
D-7
A♭7
34
G-7
39
D7
44
G-7
F♯-7
F-7
E-7
E♭-7
D-7
49
A♭7
G-7
54
59
D7
G-7
64
G-7
F♯-7
F-7
E-7
E♭-7
D-7
A♭7
69
74
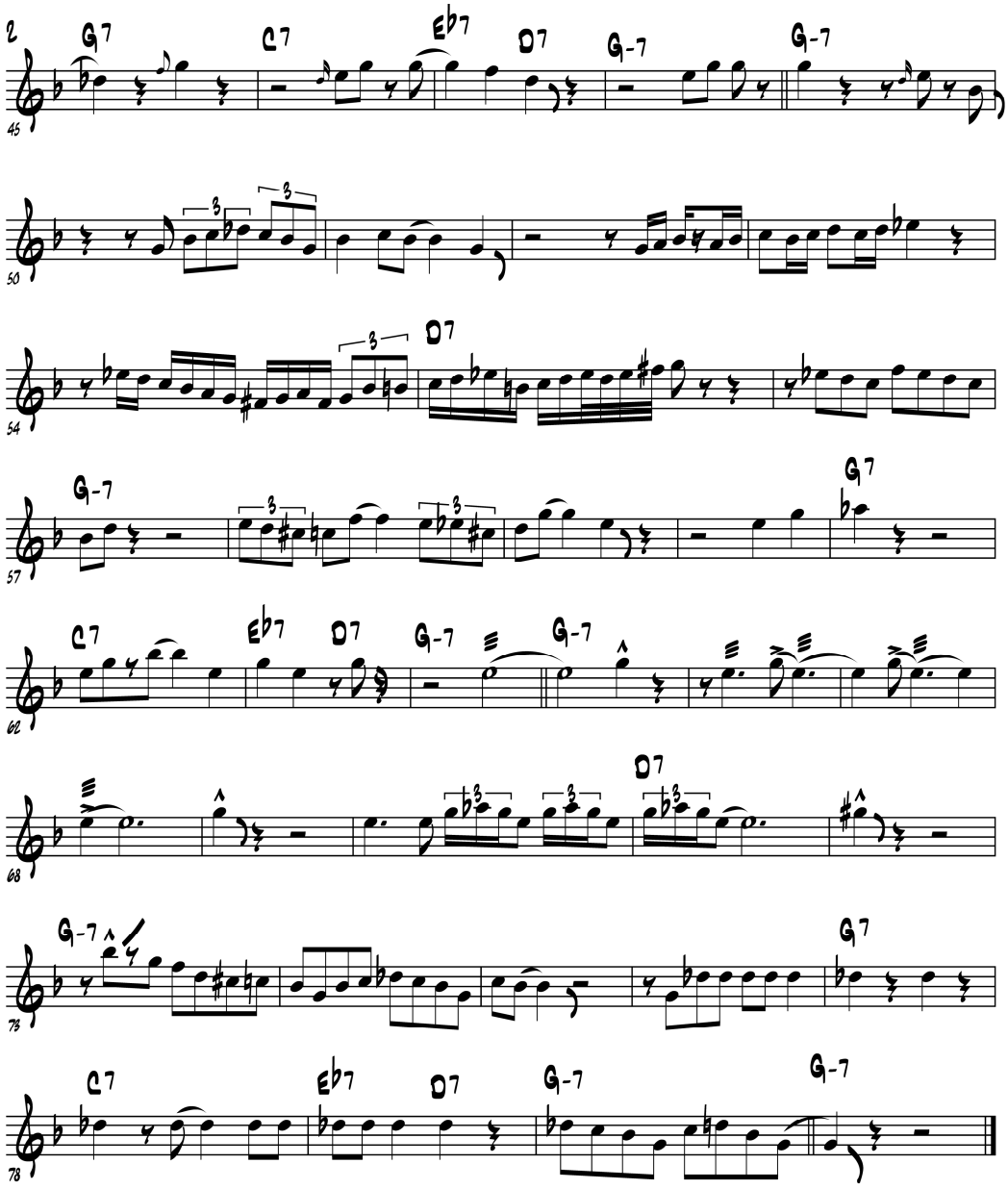
TRANSCRIPTION #4




C7
Eb7
D7
G-7
G-7
80
D7
85
G-7
40
G7
C7
Eb7
D7
G-7
44
G-7
49
D7
G-7
54
G7
C7
Eb7
D7
59
G-7
64

TRANSCRIPTION #5




2
G7
C7
Eb7
D7
G-7
G-7
45
50
54
D7
57
G-7
G7
C7
Eb7
D7
G-7
G-7
62
D7
68
G-7
G7
73
C7
Eb7
D7
G-7
G-7
78