

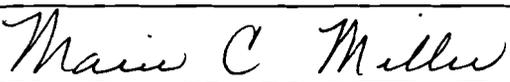
AN ABSTRACT OF THE THESIS OF

Jen-Kuang Chang for the Master of Music
(name of student)

in Music Education Emphasis presented on November 10, 2005

Title:

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

Abstract approved: 
(Thesis Advisor Signature)

This analytical study scrutinizes Parker's improvisation technique by closely examining his twenty-two performance versions of *Now's the Time* with the aim of instituting a comprehensive analytical model for related studies. A brief chronological sketch of Parker's life and other biographically correlated information are organized and presented in chapter two of this study. The selected information regarding all surviving versions of Parker's *Now's the Time* is included in chapter three. It contains biographical information that is specifically linked to Parker's *Now's the Time*, the associated discographical data of the surviving versions, and a brief analytical discussion concerning the thematic material of *Now's the Time*. The associated literature reviews and the discussion of the adopted analytical model are presented in chapter four. The improvisational components that are examined in this study, including thirty-one selected motives and nineteen figurations and improvisatory elements, are individually addressed in this chapter. The individual analyses for the twenty-two surviving versions of *Now's*

the Time are organized chronologically in chapter five, attempting to establish an inclusive synthesis of analytical inquiries and surveys with the schematic layout of the aforementioned analytical model. The principal analytical graph, included at the end of each individual analysis, is an exhaustively annotated transcription. The selected analytical aspects of Parker's improvisatory treatment by comprehensively evaluating the statistic data listed in the individual analysis are provided in chapter six. Fifteen sections, including Parker's improvisatory treatment of the thematic elaboration, the opening statement, and other numerous associated topics are assembled into a systematically organized discussion by emulating the basic layout of the analytical model. The appendix section contains seven items, including an annotated bibliography of the available English-language analytical literature on Parker's music, an annotated bibliography of Parker-related articles in *Down Beat* magazine, and other supplementary articles and entries.

EMPORIA STATE UNIVERSITY

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

VOLUME I

A THESIS PRESENTED TO
THE FACULTY OF THE DEPARTMENT OF MUSIC
IN CANDIDACY FOR THE DEGREE OF
MASTER OF MUSIC

DEPARTMENT OF MUSIC

BY

JEN-KUANG CHANG

EMPORIA, KANSAS

DECEMBER 2005

Copyright 2005
Jen-Kuang Chang
ALL RIGHTS RESERVED

Thesis
2005
0
V.1

To
Chang, Ching-Sung and Chang Lee, Ya-Ching,
my parents

Marie C. Miller

Approved by the Department Chair

Allen D. Gunt

Committee Member

[Signature]

Committee Member

Marie C. Miller

Committee Chair

Robert Gower

Dean of Graduate Studies and Research

ACKNOWLEDGMENTS

Profound thanks go to my mentor and dear friend, Terry Barham. His scholarship, sound advice, and ingenious humor made the thesis writing process a delightful journey.

I would like to acknowledge the generous assistance and support of Lawrence O. Koch, a distinguished jazz scholar and the President of the Braun School, who indefatigably contributed his expertise on the analytical aspect of Charlie Parker's music. Peter Losin, a noted discographer for music of Miles Davis and Charlie Parker, munificently offered insightful comments to elucidate several discographical issues over the past two years. Special thanks go to Steve Larson and Juha Henriksson for kindly sending me their dissertations and answering several associated questions; Doug DuBoff and Rob DuBoff for invaluable consultation on collecting jazz research materials; and Robert Grover, the Dean of Graduate Studies, for granting me The Harold Durst Graduate Research Award for this thesis.

I also wish to express my appreciative thanks to Marie Miller, the Department Chair, for her scholarly direction and tireless instructions to refine my research skill. Allan Comstock, a fine scholar and the Graduate Advisor during my candidacy application, contributed his guidance to cultivate my interest in the scholarly investigation. Andrew Houchins, the Graduate Coordinator, untiringly answered numerous questions regarding the modern practice of music engraving and music theory during the preparatory stages of this project. He also contributed his expertise to improve

the analytical model used in this study. I am also indebted to Gary Ziek, the Director of Bands, for providing astute observations on innumerable jazz related topics.

Finally, I wish to express my gratitude to my colleague, Yu-Han Huang, for all her assistance in various stages of this project, without whose encouragement this project would never have commenced. My deepest appreciation goes to my parents, Ching-Sung Chang and Ya-Ching Chang Lee, for their unconditional love and support that made it possible to bring this process to fruition.

CONTENTS

VOLUME I.

ACKNOWLEDGMENTS	v
LIST OF MUSIC EXAMPLES	xii
LIST OF TABLES	xxxv
LIST OF CHARTS	xlii
LIST OF ILLUSTRATIONS	xliv
LIST OF PHRASING DIRECTION GRAPHS	xlvi
LIST OF MAIN GRAPHIC ANALYSES	xlviiiiChapter
I. INTRODUCTION	1
II. BIOGRAPHICAL DATA OF CHARLIE PARKER'S LIFE	10
Further Developments after the Death of Charlie Parker	92
Charlie Parker and Western Classical Music	99
Charlie Parker and Substance Abuse	109
Charlie Parker and His Nickname	114
Charlie Parker's Grave	117
III. CHARLIE PARKER'S <i>NOW'S THE TIME</i>	119
The <i>KoKo</i> Session	123
The Hi-De-Ho Club Sessions	128
The WPIX-TV Studio Session	131
The Blue Bird Inn Session	133

The Pershing Ballroom Session	134
The Carnegie Hall Session	136
The St. Nicholas Arena Session	137
The Eastern Parkway Ballroom Session	138
The V.A. Hospital Session	140
The Howard Theater Session	142
The Chez Parèe Session	144
The Fulton Studios Session	146
The Storyville Session	148
The Hi-Hat Session	149
The Thematic Material of <i>Now's the Time</i>	151
<i>Now's the Time</i> and <i>The Hucklebuck</i>	158
IV. THE ANALYTICAL MODEL OF <i>NOW'S THE TIME</i>	161
Analytical Model: A Synopsis	170
Selected Motives	172
Figurations and Improvisatory Elements	221
Motivic Alliances	254
Harmonic Superimpositions	261
Harmonic Generalizations	264
Descending Guidelines	269
Transcription and Graphic Analysis	272

VOLUME II.

V. ANALYSIS OF TWENTY-TWO PERFORMANCE VERSIONS OF <i>NOW'S THE TIME</i>	275
Version 1: November 26, 1945, Take One	275
Version 2: November 26, 1945, Take Two	281
Version 3: November 26, 1945, Take Three	285
Version 4: November 26, 1945, Take Four	305
Version 5: March 6, 1947	329
Version 6: March 7, 1947	346
Version 7: March 8, 1947	366
Version 8: March 9, 1947	381
Version 9: March 11, 1947	399
Version 10: March 12, 1947	419
Version 11: February 21, 1949	433
Version 12: November 1949	462
Version 13: December 24, 1949	496
Version 14: February 18, 1950	528

VOLUME III.

Version 15: June 23, 1951	563
Version 16: June 1951	593
Version 17: October 18, 1952	619
Version 18: February 7, 1953	652

Version 19: July 30, 1953	690
Version 20: September 22, 1953	730
Version 21: January 1954	755
Version 22: January 23, 1954	793

VOLUME IV.

VI. COMPREHENSIVE ANALYSIS OF TWENTY-TWO PERFORMANCE VERSIONS OF <i>NOW'S THE TIME</i> . . .	828
The Overview of Personnel	828
The Length of Improvised Section	832
The Predilection for Tempo	834
The Elaborations of the Theme	836
The Opening Statements of <i>Now's the Time</i>	843
The Chorus Partition of Improvisation	850
The Conclusion of Improvised Section	853
The Highest and Lowest Pitch in the Improvised Choruses	856
Summary of Selected Motives	862
Summary of Figurations and Improvisatory Elements . . .	870
Summary of Motivic Alliance	876
Summary of Harmonic Superimposition	878
Summary of Harmonic Generalization	883
Summary of Descending Guideline	884
Summary of Pitch Utilization	886

VII. CONCLUSIONS	891
BIBLIOGRAPHY	895
Appendix	
A. THE ANNOTATED BIBLIOGRAPHY OF ANALYTICAL STUDIES OF CHARLIE PARKER'S MUSIC	912
B. THE CONTROVERSY OF CHARLIE PARKER'S INTERPRETED STATEMENT IN THE 1949 DOWN BEAT ARTICLE "NO BOP ROOTS IN JAZZ PARKER"	951
C. AN ANALYTICAL STUDY OF CHARLIE PARKER'S IMPROVISATION IN <i>BLUES IN F</i> RECORDED ON MARCH 2, 1947	964
D. THE ANNOTATED BIBLIOGRAPHY OF CHARLIE PARKER RELATED ARTICLES IN DOWN BEAT MAGAZINE	978
E. THE CHARLIE PARKER ORIGINAL COMPOSITIONS REFERENCE CHART	1006
F. CHARLIE PARKER OMNIBOOK REFERENCE CHART	1019
G. THE INDIVIDUAL CHART OF THE THIRTY-ONE SELECTED MOTIVES IN TWENTY-TWO PERFORMANCE VERSIONS OF <i>NOW'S THE TIME</i>	1029
H. THE INDIVIDUAL CHART OF THE NINETEEN SELECTED FIGURATIONS AND IMPROVISATORY ELEMENTS IN TWENTY-TWO PERFORMANCE VERSIONS OF <i>NOW'S THE TIME</i>	1046

LIST OF MUSIC EXAMPLES

Example	Page
1. The melodic construction of the elemental motive in <i>Now's the Time</i>	153
2. The comparison between the elemental motive of <i>Now's the Time</i> and the figure in George Gershwin's <i>An American in Paris</i>	154
3. The linear construction of the first thematic section of <i>Now's the Time</i>	155
4. The linear construction of the second thematic section of <i>Now's the Time</i>	156
5. The linear construction of the third thematic section of <i>Now's the Time</i>	157
6. The motivic manipulations from the Figure B1 to the Figure B2	158
7. The comparison of the elemental motive of <i>Now's the Time</i> and <i>The Hucklebuck</i> variations.	160
8. The linear construction of motive M.1A + M.4E(a)	176
9. The occurrences of the predecessor of motive M.1A + M.4E(a) during Charlie Parker's apprenticeship	176
10. The occurrences of motive M.1A + M.4E(a) in Charlie Parker's performances of <i>Now's the Time</i>	177
11. The linear construction of motive M.1A + M.6A(a)	178
12. The occurrences of motive M.1A + M.6A(a) in Charlie Parker's performances of <i>Now's the Time</i>	179
13. The linear construction of motive M.2B	179
14. The occurrences of motive M.2B in performances during Charlie Parker's apprenticeship	181
15. Four categories of motive M.2B	182

16.	The occurrences of motive M.2B class in Charlie Parker's performances of <i>Now's the Time</i>	183
17.	The linear construction of motive M.3A(a)	184
18.	The comparison of the variants in the motive M.3A class	185
19.	The occurrences of motive M.3A class in Charlie Parker's performances of <i>Now's the Time</i>	186
20.	The linear construction of motive M.4A(b)	187
21.	The occurrence of motive M.4A(b) in Parker's improvisation on <i>Lady Be Good</i> recorded on November 30, 1940	188
22.	The occurrences of motive M.4A(b) in Charlie Parker's performances of <i>Now's the Time</i>	188
23.	The linear construction of motive M.4C(a) + M.4D(a)	189
24.	The occurrences of motive M.4C(a) + M.4D(a) in John Coltrane's improvisation on <i>Giant Steps</i> , master take, on May 5, 1959	190
25.	The occurrences of motive M.4C(a) + M.4D(a) in Charlie Parker's performances of <i>Now's the Time</i>	190
26.	The linear construction of motive M.5C(a)	191
27.	The occurrence of motive M.5C(a) in Parker's improvisation on <i>Honeysuckle Rose</i> recorded on November 30, 1940	192
28.	The occurrences of motive M.5C(a) in Charlie Parker's performances of <i>Now's the Time</i>	193
29.	The linear construction of motive M.6A(c)	194
30.	The occurrences of motive M.6A(c) in Charlie Parker's performances of <i>Now's the Time</i>	194
31.	The linear construction of motive M.8(e)	195
32.	Example 1. The occurrences of motive M.8(e) in Charlie Parker's performances of <i>Now's the Time</i>	196

33.	The linear construction of motive M.10(a)	196
34.	The occurrences of motive M.10(a) in Charlie Parker's performances of <i>Now's the Time</i>	197
35.	The linear construction of motive M.12A(a)	198
36.	The occurrences of motive M.12A(a) in Charlie Parker's performances of <i>Now's the Time</i>	199
37.	The linear construction of motive M.16A(a)	200
38.	The occurrences of motive M.16A(a) in Charlie Parker's performances of <i>Now's the Time</i>	201
39.	The linear construction of motive M.20(b) [partial fraction]	201
40.	The occurrences of motive M.20(b) [partial fraction] in Charlie Parker's performances of <i>Now's the Time</i>	202
41.	The linear construction of motive M.21(b)	203
42.	The occurrences of motive M.20(b) in Charlie Parker's performances of <i>Now's the Time</i>	204
43.	The linear construction of motive M.34(c)	204
44.	The employment of motive M.34(c) in Charlie Parker's performance on the nineteenth version of <i>Now's the Time</i> , mm. 86-89	205
45.	The linear construction of motive S.M.1	205
46.	The occurrences of motive S.M.1 in Charlie Parker's performances of <i>Now's the Time</i>	206
47.	The linear construction of motive S.M.2	206
48.	The occurrences of motive S.M.2 in Charlie Parker's performances of <i>Now's the Time</i>	207
49.	The linear construction of motive M.4B(b) + M2B	208

50.	The occurrences of motive M.4B(b) + M.2B in Charlie Parker's performances of <i>Now's the Time</i>	209
51.	The linear construction of motive M.5C(a) + M.3A(a) + M.2B	211
52.	The occurrences of motive M.5C(a) + M.3A(a) + M.2B in Charlie Parker's performances of <i>Now's the Time</i>	211
53.	The linear construction of motive M.19C	213
54.	The occurrences of motive M.19C in Charlie Parker's performances of <i>Now's the Time</i>	213
55.	The linear construction of motive M.40B(a)	215
56.	The occurrences of motive M.40B(a) in Charlie Parker's performances of <i>Now's the Time</i>	215
57.	The linear construction of motive M.54	216
58.	The occurrences of motive M.54 in Charlie Parker's performances of <i>Now's the Time</i>	217
59.	The linear construction of motive S.M.3	218
60.	The occurrences of motive S.M.3 in Charlie Parker's performances of <i>Now's the Time</i>	218
61.	The linear construction of motive S.M.4	219
62.	The occurrences of motive S.M.4 in Charlie Parker's performances of <i>Now's the Time</i>	219
63.	The linear construction of motive S.M.5	220
64.	The occurrences of motive S.M.5 in Charlie Parker's performances of <i>Now's the Time</i>	221
65.	The association between motive M.3 class and the 3- \flat 9 melodic motion	223
66.	The employments of 3- \flat 9 melodic motion in Charlie Parker's performances of <i>Now's the Time</i>	224

67.	The interchangeability of V^7 and $\flat II^7$ in the key of F	226
68.	The German augmented sixth chord and its enharmonic equivalent	227
69.	The basic construction of the inverted mordent	229
70.	The employments of inverted mordent in Charlie Parker's performances of <i>Now's the Time</i>	230
71.	The construction of the enclosure defined by Jerry Coker	233
72.	The employments of enclosure in Charlie Parker's performances of <i>Now's the Time</i>	234
73.	The construction of the decorated enclosure	235
74.	The employments of decorated enclosure in Charlie Parker's performances of <i>Now's the Time</i>	236
75.	The construction of the double decorated enclosure	236
76.	The employments of double decorated enclosure in Charlie Parker's performances of <i>Now's the Time</i>	237
77.	The employments of the pedal note in Charlie Parker's performances of <i>Now's the Time</i>	239
78.	The employments of the linear chromaticism in Charlie Parker's performances of <i>Now's the Time</i>	241
79.	The employments of anticipation and delayed resolution in Charlie Parker's performances of <i>Now's the Time</i>	244
80.	The comparison of two categories of polyrhythm as suggested by Willi Apel	246
81.	The employments of cross rhythm in Charlie Parker's performances of <i>Now's the Time</i>	247
82.	The employments of repetitive pattern and rhythmic repetitive pattern in Charlie Parker's performances of <i>Now's the Time</i>	249

83.	The basic construction of the sequential pattern, real sequential pattern, and chromatic real sequential pattern	253
84.	The employments of sequential pattern, real sequential pattern, and chromatic real sequential pattern in Charlie Parker's performances of <i>Now's the Time</i>	254
85.	The illustration of an inter-chorus motivic alliance in the thirteenth version of <i>Now's the Time</i>	255
86.	The illustration of an inter-chorus motivic alliance in the fifteenth version of <i>Now's the Time</i>	256
87.	The illustration of an inter-chorus motivic alliance in the twentieth version of <i>Now's the Time</i>	257
88.	The illustration of an inter-sectional motivic alliance in the twentieth version of <i>Now's the Time</i>	258
89.	The illustration of a phrasal motivic alliance in the fourteenth version of <i>Now's the Time</i>	259
90.	The illustration of a reminiscent motivic alliance in the seventeenth version of <i>Now's the Time</i>	259
91.	The illustration of a reminiscent motivic alliance in the fifth version of <i>Now's the Time</i>	260
92.	The illustration of an amalgamative motivic alliance in the nineteenth version of <i>Now's the Time</i>	261
93.	The illustration of common harmonic superimpositions in Charlie Parker's <i>Now's the Time</i>	262
94.	The employments of harmonic superimposition in Charlie Parker's performances of <i>Now's the Time</i>	264
95.	The employments of repetitive pattern and rhythmic repetitive pattern in Charlie Parker's performances of <i>Now's the Time</i>	265

96.	The employment of harmonic generalization over Charlie Parker's <i>Confirmation</i> chord sequence and its possible execution	266
97.	The illustration of common harmonic generalization in Charlie Parker's <i>Now's the Time</i>	267
98.	Charlie Parker's linear construction in the eleventh version of <i>Now's the Time</i> , mm. 17-28	268
99.	The illustration of linear delayed resolutions	271
100.	The illustration of octave redirection	272
101.	Introduction formula of Charlie Parker's <i>Now's the Time</i> in the version dated November 26, 1945, take one	278
102.	Dizzy Gillespie's rhythmic interplay as the treatment of the theme in Charlie Parker's <i>Now's the Time</i> in the version dated November 26, 1945, take two	282
103.	The construction of motivic alliance M.A.1 class in the third version of <i>Now's the Time</i>	288
104.	The comparison of Charlie Parker's employments of phrasal motivic alliance in the third version of <i>Now's the Time</i>	289
105.	The opening statement of Miles Davis' two-chorus improvisation in the third version of <i>Now's the Time</i>	290
106.	The construction of D.G.1: The single descending guideline with double linear delayed resolution and single octave redirection	296
107.	The construction of inter-chorus motivic alliance M.A.1 class in the fourth version of <i>Now's the Time</i>	308
108.	The construction of phrasal motivic alliance M.A.2 class in the fourth version of <i>Now's the Time</i>	309
109.	The employment of the recurrent figure by Charlie Parker in the fourth version of <i>Now's the Time</i>	310
110.	The employment in the second chorus of Miles Davis' improvisation in the fourth version of <i>Now's the Time</i>	311

111.	The comparison of treatments on motive M.8(e) in <i>Billie's Bounce</i> and <i>Now's the Time</i> recorded in the <i>KoKo</i> session	311
112.	The comparison of treatments on motive M.21(b) in <i>Billie's Bounce</i> and <i>Now's the Time</i> recorded in the <i>KoKo</i> session	313
113.	The comparison of <i>High Society</i> quotation in <i>Warming Up a Riff</i> , <i>Thrivin' from a Riff</i> , and <i>KoKo</i> in the <i>KoKo</i> session	314
114.	The identical figure to the pattern no. 626 in Nicholas Slonimsky's <i>Thesaurus of Scales and Melodic Patterns</i> in Miles Davis' 1945 solo in <i>Thrivin' from a Riff</i>	314
115.	The construction of D.G.1: The single descending guideline with double linear delayed resolution.	320
116.	The construction of D.G.2: The double descending guideline with single octave redirection and single linear delayed resolution	320
117.	The construction of motivic alliance M.A.3 class in the fifth version of <i>Now's the Time</i>	333
118.	The motivic mutation technique illustrated in Charlie Parker's <i>Now's the Time</i> in the version dated March 6, 1947, mm. 12-17	334
119.	The construction of D.G.1: The single descending guideline	339
120.	The construction of the motivic alliance M.A.2 class in the sixth version of Charlie Parker's <i>Now's the Time</i>	348
121.	The interplay between Charlie Parker and Hampton Hawes in <i>Now's the Time</i> in the version dated March 7, 1947, mm. 9-12	349
122.	The Interplay between Charlie Parker and Hampton Hawes in <i>Now's the Time</i> in the version dated March 7, 1947, mm. 21-24	350
123.	The extensively employed melodic figure found in both fifth and sixth version of Charlie Parker's <i>Now's the Time</i>	350
124.	The extensively employed melodic figure found in both fifth and sixth version of Charlie Parker's <i>Now's the Time</i>	351

125.	The construction of D.G.1: The single descending guide line with single linear delayed resolution	357
126.	The construction of D.G.2: The single descending guide line with single linear delayed resolution	357
127.	The construction of the <i>guide tone line</i> in Charlie Parker's <i>Now's the Time</i> in the version Dated March 7, 1947, mm. 8-9	358
128.	The comparison between motive M.A3(a) and the melodic figure employed by Charlie Parker in <i>Now's the Time</i> in the version dated March 8, 1947, mm. 11	368
129.	The melodic figure found in both sixth and seventh version of Charlie Parker's <i>Now's the Time</i>	369
130.	The construction of motivic alliance M.A.1 class in the seventh version of Charlie Parker's <i>Now's the Time</i>	370
131.	The construction of D.G.1: The single descending guideline with single linear delayed resolution and single octave redirection	374
132.	The construction of D.G.2: The single descending guideline with double linear delayed resolution	374
133.	The comparison of the recurrent improvisational line in the fifth, sixth, and eighth version of Charlie Parker's <i>Now's the Time</i>	383
134.	The improvisational line based upon the extended <i>linear chromaticism</i> in Charlie Parker's <i>Now's the Time</i> in the version Dated March 9, 1947, mm. 25-29	384
135.	The prolongation by utilizing the <i>repetitive pattern</i> in Charlie Parker's <i>Now's the Time</i> in the version Dated March 9, 1947, mm. 9-16	385
136.	The comparison of the "mop-mop" figure in the fourth and eighth version of Charlie Parker's <i>Now's the Time</i>	386
137.	The construction of D.G.1: The single descending guideline with single linear delayed resolution and single octave redirection	390

138.	The construction of D.G.2: The single descending guideline with double linear delayed resolution	391
139.	The construction of D.G.3: The single descending guideline with single linear delayed resolution	391
140.	The construction of the structural line with single linear delayed resolution, mm. 20-22	392
141.	The construction of the motivic alliance M.A.1 class in the ninth version of <i>Now's the Time</i>	401
142.	The placement comparison of Charlie Parker's signature line employed in the seventh, eighth, and ninth version of <i>Now's the Time</i>	402
143.	The placement comparison of the concluding figure in the fifth and ninth version of Charlie Parker's <i>Now's the Time</i>	403
144.	The improvisational line with ambiguous harmony implication in Charlie Parker's <i>Now's the Time</i> in the version dated March 11, 1947, mm. 28-29	404
145.	The quotation of <i>Billie's Bounce</i> in Charlie Parker's <i>Now's the Time</i> in the version dated March 11, 1947, mm. 31-33	404
146.	The comparison of the "mop-mop" figure performed by Hampton Hawes in the ninth version of Charlie Parker's <i>Now's the Time</i>	405
147.	The construction of D.G.1: The single descending guideline with double linear delayed resolution	410
148.	The construction of D.G.2: The single descending guideline with single octave redirection and single linear delayed resolution	411
149.	The construction of D.G.3: The single descending guideline with single linear delayed resolution and single octave redirection	411
150.	The comparison of Charlie Parker's opening statement employed in the eighth, ninth, and tenth version of <i>Now's the Time</i>	421

151.	The comparison of Charlie Parker's improvisational employed in the fifth and tenth version of <i>Now's the Time</i>	422
152.	The placement comparison of the recurrent figure in the ninth and tenth version of Charlie Parker's <i>Now's the Time</i>	423
153.	The construction of D.G.1: The single descending guideline with single octave redirection	427
154.	The comparison of Charlie Parker's treatment of the theme in the fourth and the eleventh version of <i>Now's the Time</i>	437
155.	The comparison of Charlie Parker's treatment of the theme in the fourth and the eleventh version of <i>Now's the Time</i>	438
156.	The recurrent melodic figures as the linear structure to generate inter-chorus correspondence in the eleventh version of Charlie Parker's <i>Now's the Time</i>	439
157.	The comparison of Charlie Parker's employment of motive M.19C in the third and the eleventh version of <i>Now's the Time</i>	440
158.	The comparison of Charlie Parker's employment of the pedal note as the connecting device in the fifth and the eleventh version of <i>Now's the Time</i>	441
159.	The "mop-mop" figure performed by Joe Bushkin in the eleventh version of Charlie Parker's <i>Now's the Time</i> , mm. 17-20	441
160.	The construction of D.G.1: The single descending guideline	448
161.	The construction of D.G.2: The single descending guideline with single octave redirection	448
162.	The construction of D.G.3: The single descending guideline with single octave redirection	449
163.	The construction of D.G.4: The single descending guideline with double linear delayed resolution and single octave redirection	450
164.	The construction of D.G.5: The single descending guideline with single octave redirection	450

165.	The construction of D.G.6: The single descending guideline with single octave redirection and triple linear delayed resolution . . .	451
166.	The construction of D.G.7: The single descending guideline with single linear delayed resolution	452
167.	The construction of D.G.8: The single descending guideline	452
168.	The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of <i>Now's the Time</i> , mm. 8-12	466
169.	The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of <i>Now's the Time</i> , mm. 17-20	467
170.	The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of <i>Now's the Time</i> , mm. 269-272	468
171.	The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of <i>Now's the Time</i> , mm. 277-280	468
172.	The treatment of the theme by Charlie Parker and Red Rodney in the twelfth version of <i>Now's the Time</i> , mm. 281-284	469
173.	The cymbal accentuations performed by Roy Haynes in the twelfth version of <i>Now's the Time</i> , mm. 5-6	470
174.	The descending bass line employed by Tommy Potter in the twelfth version of <i>Now's the Time</i> , mm. 7-8	471
175.	The comparison of Charlie Parker's improvisational lines in the fifth take of <i>Billie's Bounce</i> and the twelfth version of <i>Now's the Time</i> . . .	472
176.	The organization of Charlie Parker's improvisational line in the twelfth version of <i>Now's the Time</i> , mm. 49-51	473
177.	The sequential pattern employed by Charlie Parker in the twelfth version of <i>Now's the Time</i> , mm. 55-58	474
178.	The comparison of improvisational lines employed by Charlie Parker and Al Haig in the twelfth version of <i>Now's the Time</i>	474

179.	The construction of D.G.1: The single descending guideline with single linear delayed resolution	482
180.	The short linear structure line employed by Charlie Parker's in the twelfth version of <i>Now's the Time</i> , mm. 31-35	482
181.	The construction of D.G.2: The single descending guideline	483
182.	The construction of D.G.3: The single descending guideline with single octave redirection	483
183.	The construction of D.G.4: The single descending guideline with single octave redirection	484
184.	The altered elemental motive performed by Charlie Parker's as the elaboration of the them in the thirteenth version of <i>Now's the Time</i> , mm. 15-19	500
185.	The treatment of the theme by Charlie Parker in the thirteenth version of <i>Now's the Time</i> , mm. 19-22	501
186.	The comparison of the inserted improvisational line by Charlie Parker in the eleventh and the thirteenth version of <i>Now's the Time</i>	501
187.	The comparison of allied improvisational lines by Charlie Parker in the thirteenth version of <i>Now's the Time</i>	503
188.	The comparison of improvisational lines by Charlie Parker in the eleventh and the thirteenth version of <i>Now's the Time</i>	504
189.	The comparison of improvisational lines by Charlie Parker in the eleventh and the thirteenth version of <i>Now's the Time</i>	505
190.	The comparison of improvisational lines by Charlie Parker in the eleventh and the thirteenth version of <i>Now's the Time</i>	506
191.	The improvisational lines by Red Rodney in the thirteenth version of <i>Now's the Time</i> , mm. 149-152	507
192.	The improvisational lines by Al Haig in the thirteenth version of <i>Now's the Time</i> , mm. 173-177	507

193.	The construction of D.G.1: The single descending guideline with single octave redirection and single linear delayed resolution . . .	515
194.	The construction of D.G.2: The single descending guideline with single linear delayed resolution	515
195.	The construction of D.G.3: The single descending guideline with double linear delayed resolution	516
196.	The construction of D.G.4: The single descending guideline with single linear delayed resolution	516
197.	The construction of D.G.5: The single descending guideline with single linear delayed resolution	517
198.	Charlie Parker's elaborated treatment in the first thematic chorus of the fourteenth version of <i>Now's the Time</i>	532
199.	The elaborated treatment of the theme by Charlie Parker in the fourteenth version of <i>Now's the Time</i> , mm. 1-4	533
200.	The multilayered treatment of the theme in the fourteenth version of <i>Now's the Time</i> , mm. 161-164	534
201.	The multilayered treatment of the theme in the fourteenth version of <i>Now's the Time</i> , mm. 169-172	535
202.	The comparison of Parker's employments of the signature line in the fourteenth version of <i>Now's the Time</i>	535
203.	The employment of <i>Woody Woodpecker</i> figure in the fourteenth version of <i>Now's the Time</i>	536
204.	The asymmetrical employments of figurations in the fourteenth version of <i>Now's the Time</i>	537
205.	The comparison of the large-scale motive S.M.5 in the eleventh and fourteenth version of <i>Now's the Time</i>	538
206.	The employment of the contrapuntal elaboration of the static harmony in the eleventh and fourteenth version of <i>Now's the Time</i> , mm. 93-96 .	539

207.	The inventive improvisational line by Charlie Parker in <i>Visa and Ornithology</i> performed in the St. Nicholas Arena session on February 18, 1950	541
208.	The construction of D.G.1: The single descending guideline with single linear delayed resolution and single octave redirection . . .	548
209.	The construction of D.G.2: The single descending guideline with single octave redirection	549
210.	The construction of D.G.3: The single descending guideline with single octave redirection	550
211.	The construction of D.G.4: The single descending guideline with single octave redirection	550
212.	The construction of D.G.5: The single descending guideline with single octave redirection and with single linear delayed resolution . . .	551
213.	The figure derived from the ninth measure of the theme by Charlie Parker in the thematic choruses of the fifteenth version of <i>Now's the Time</i>	567
214.	The figure derived from the elemental motive employed by Charlie Parker in the fifteenth version of <i>Now's the Time</i> , mm. 116-119	568
215.	The comparison of the Parker's employments of the recurrent figure in <i>Parker's Mood</i> , <i>K.C. Blues</i> , and <i>Now's the Time</i>	569
216.	The multilayered treatment of the theme in the fourteenth version of <i>Now's the Time</i> , mm. 169-172	570
217.	The comparison of Parker's identical treatments in the sixth, thirteenth, and the fifteenth version of <i>Now's the Time</i>	571
218.	The improvisational line based upon motive M.3A(b) in the fourteenth version of <i>Now's the Time</i> , mm. 45-48	572
219.	Charlie Parker's melodic figure that coincides with Sonny Rollins' <i>Tenor Madness</i> in the fifteenth version of <i>Now's the Time</i> , mm. 81-84	573

220.	The identical figure employed by Charlie Parker in the seventh and fifteenth version of <i>Now's the Time</i>	573
221.	The construction of D.G.1: The single descending guideline with double linear delayed resolution	580
222.	The construction of D.G.2: The single descending guideline	581
223.	The comparison of the figure derived from the ninth measure of the theme in the fifteenth and sixteenth version of <i>Now's the Time</i>	598
224.	The altered melody employed by the trumpeter in the sixteenth version of <i>Now's the Time</i> , mm. 13-16	598
225.	The trumpeter's treatment of the theme in the ending of the sixteenth version of <i>Now's the Time</i> , mm. 83-86	599
226.	The comparison of the identical lines employed by Parker in the fifteenth and sixteenth version of <i>Now's the Time</i>	600
227.	The linear construction and the ambiguous harmony motion in the sixteenth version of <i>Now's the Time</i> , mm. 37-40	601
228.	The construction of the combinatorial motivic alliance in the sixteenth version of <i>Now's the Time</i>	602
229.	The $\flat VII^7$ chord as the substitution of the dominant chord in the sixteenth version of <i>Now's the Time</i> , mm. 46-49	603
230.	The asymmetrical employments of figurations in the fourteenth version of <i>Now's the Time</i>	603
231.	The construction of D.G.1: The single descending guideline with single linear delayed resolution	610
232.	The insertions of improvisational lines by Charlie Parker in the seventeenth version of <i>Now's the Time</i> , mm. 409-416	624
233.	The employment of the figure derived from octatonic scales by Charlie Parker in the seventeenth version of <i>Now's the Time</i> , mm. 37-40	625

234.	The recurrent figures that outlines the chromatic parallelism harmonic motion in the sixteenth and seventeenth version of <i>Now's the Time</i> . . .	626
235.	The construction of the motivic alliance M.A.1 in the seventeenth version of <i>Now's the Time</i>	627
236.	The employment of <i>Woody Woodpecker</i> figures and the harmonic superimposition in the seventeenth version of <i>Now's the Time</i> , mm. 60-64	628
237.	The organic structure derived from motive M.2B in the seventeenth version of <i>Now's the Time</i> , mm. 73-84	629
238.	The comparison of the employments of the reminiscent functionality in the seventeenth version of <i>Now's the Time</i>	630
239.	The melodic association between Parker's closing line and Winding's opening statement in the seventeenth version of <i>Now's the Time</i> , 93-100	631
240.	The identical pattern from the pattern no. 626 in Nicholas Slonimsky's <i>Thesaurus of Scales and Melodic Patterns</i> in <i>Scapple from the Apple</i> .	632
241.	The construction of D.G.1: The single descending guideline with double linear delayed resolution	639
242.	The construction of D.G.2: The single descending guideline with quadruple linear delayed resolution and single octave redirection	640
243.	The insertion of the improvisational line by Charlie Parker in the eighteenth version of <i>Now's the Time</i> , mm. 301-304	658
244.	The employments of the motivic alliance M.A.1 and M.A.2 class and the pivotal figuration in the eighteenth version of <i>Now's the Time</i>	659
245.	The employment of motive M.16A(c) and its suspended effect in the eighteenth version of <i>Now's the Time</i> , mm. 45-48	660
246.	The comparison of large-scale motive S.M.5 in the eleventh and eighteenth version of <i>Now's the Time</i>	661
247.	The employment of the real sequential pattern and the recurrence	

	of the initial figure in the eighteenth version of <i>Now's the Time</i> . . .	662
248.	The comparison of the improvisational lines based upon motive M.2B in the ninth, tenth, twelfth, and eighteenth version of <i>Now's the Time</i> .	663
249.	The figures employed as musical punctuation marks in the eighteenth version of <i>Now's the Time</i> , mm. 85-88	664
250.	The employments of the improvisational lines derived from the octatonic scale in the eighteenth version of <i>Now's the Time</i>	665
251.	The melodic association between Parker's treatment in <i>Ornithology</i> and Steep Wade's treatment in the eighteenth version of <i>Now's the Time</i> .	666
252.	The construction of D.G.1: The single descending guideline with triple octave redirection and double linear delayed resolution . .	675
253.	The construction of D.G.2: The single descending guideline with triple linear delayed resolution	676
254.	The insertion of the improvisational line by Charlie Parker in the nineteenth version of <i>Now's the Time</i> , mm. 17-20	694
255.	Max Roach's interplay in the thematic choruses in the nineteenth version of <i>Now's the Time</i> , mm. 5-28	695
256.	The comparison of motive M.4B(b) + M.2B in Charlie Parker's improvisations of <i>Billie's Bounce</i> , <i>Now's the Time</i> , <i>Cool Blues</i> , and <i>Scrapple from the Apple</i>	697
257.	The basic outline of Henry Martin's graphic analysis of the correspondence between the theme and the opening statement in the nineteenth version of <i>Now's the Time</i>	699
258.	The comparison between the thematic material and the opening statement in Charlie Parker's <i>Billie's Bounce</i> , take five, recorded on November 11, 1945	700
259.	The comparison between the thematic material and the opening statement in Charlie Parker's <i>Billie's Bounce</i> , take five, master take, recorded on November 11, 1945	701

260.	The comparison of motive M.4B(b) + M.2B in <i>Scrapple from the Apple</i> , recorded in November 1951, and the nineteenth version of <i>Now's the Time</i>	702
261.	The comparison of the improvisational design in Charlie Parker's performances of <i>Parker's Mood</i> and the nineteenth version of <i>Now's the Time</i>	703
262.	The comparison of the figures from M.16A class in the eighteenth and the nineteenth version of <i>Now's the Time</i>	704
263.	The motivic manipulation employed by Charlie Parker in the nineteenth version of <i>Now's the Time</i> , mm. 65-68	705
264.	The comparison of the similar employments by Charlie Parker in the eighteenth and the nineteenth version of <i>Now's the Time</i>	705
265.	The improvisational line employed by Charlie Parker in the nineteenth version of <i>Now's the Time</i> , mm. 77-81	706
266.	Al Haig's improvisational line with the reference to Charlie Parker's opening statement in the nineteenth version of <i>Now's the Time</i> , mm. 122-126	707
267.	The identical pattern from the pattern no. 629 in Nicholas Slonimsky's <i>Thesaurus of Scales and Melodic Patterns</i> in <i>Chi Chi</i> , take six, master take	708
268.	The identical figure to the pattern no. 626 in Nicholas Slonimsky's <i>Thesaurus of Scales and Melodic Patterns</i> in Miles Davis' 1946 solo in <i>Blues 'n' Boogie</i>	709
269.	The construction of D.G.1: The single descending guideline with single linear delayed resolution	716
270.	The construction of D.G.2: The single descending guideline with single octave redirection	717
271.	The construction of D.G.3: The single descending guideline with single octave redirection and single linear delayed resolution	718
272.	The construction of D.G.4: The single descending guideline	718

273.	The construction of D.G.5: The single descending guideline	719
274.	The construction of D.G.6: The single descending guideline single linear delayed resolution	720
275.	The treatments of the theme by Charlie Parker, Herb Pomeroy, and Sir Charles Thompson in the twentieth version of <i>Now's the Time</i> , mm. 157-164	735
276.	The comparison of the recurrent figure employed by Charlie Parker in the thirteenth and the twentieth version of <i>Now's the Time</i>	736
277.	The construction of the large-scale motivic alliance in the twentieth version of <i>Now's the Time</i>	737
278.	The construction of the double-time improvisational line in the twentieth version of <i>Now's the Time</i> , mm. 37-40	738
279.	The motivic manipulation technique employed by Charlie Parker in the twentieth version of <i>Now's the Time</i> , mm. 45-49	739
280.	The construction of D.G.1: The single descending guideline with double linear delayed resolution	746
281.	The construction of D.G.2: The single descending guideline with single octave redirection	746
282.	The insertion of the improvisational line by Charlie Parker in the twenty first version of <i>Now's the Time</i> , mm. 271-274	760
283.	The thematic elaboration by extending the melody with the elemental motive in the twenty first version of <i>Now's the Time</i> , mm. 283-286	760
284.	The employment of motive S.M.1 as the initiating figure of the improvisation in the thirteenth, eighteenth, and twenty first version of <i>Now's the Time</i>	761
285.	The employments of corresponding figures from the M.A.2 class in the twenty first version of <i>Now's the Time</i>	762

286.	The employments of Charlie Parker's signature line in the twenty first version of <i>Now's the Time</i>	763
287.	The comparison of employments derived from chromatic parallelism in the twelfth and the twenty first version of <i>Now's the Time</i>	765
288.	The comparison of the improvisational design in Charlie Parker's performances of <i>Billie's Bounce</i> and the twenty first version of <i>Now's the Time</i>	766
289.	The employment of the Back Door Progression in the twenty first version of <i>Now's the Time</i> , mm. 75-78	767
290.	The comparison of the superimposition of confirmation sequence in the twenty first version of <i>Now's the Time</i>	768
291.	The comparison of the similar employments by Charlie Parker in the seventeenth and the twenty first version of <i>Now's the Time</i>	769
292.	The construction of D.G.1: The single descending guideline with single octave redirection	778
293.	The construction of D.G.2: The single descending guideline with single linear delayed resolution	779
294.	The construction of D.G.3: The single descending guideline with single octave redirection	779
295.	The construction of D.G.4: The single descending guideline with single linear delayed resolution	780
296.	The modification of the elemental motive and its usage in the thematic elaboration in the twenty second version of <i>Now's the Time</i> , mm. 421-424	796
297.	The insertion of the improvisational line as the thematic elaboration in the twenty second version of <i>Now's the Time</i> , mm. 433-436	797
298.	The treatment of the opening chorus by Charlie Parker in the twenty second version of <i>Now's the Time</i> , mm. 229-236	798
299.	The motive manipulation technique employed by Charlie Parker in the twenty second version of <i>Now's the Time</i>	799

300.	The employments of the motivic alliance M.A.2 class by Charlie Parker in the twenty second version of <i>Now's the Time</i>	800
301.	The merged linear construction between the second and the third chorus in the twenty second version of <i>Now's the Time</i>	801
302.	The employment of the motivic alliance M.A.5 class in the twenty second version of <i>Now's the Time</i>	801
303.	The figures based upon the superimposed <i>Confirmation</i> sequence in the twenty second version of <i>Now's the Time</i>	803
304.	The comparison of the identical treatments in the twenty-first and the twenty second version of <i>Now's the Time</i>	804
305.	The construction of D.G.1: The single descending guideline with single octave redirection	813
306.	The construction of D.G.2: The single descending guideline	814
307.	The construction of D.G.3: The single descending guideline with single octave redirection	814
308.	The construction of D.G.4: The single descending guideline	815
309.	The construction of D.G.5: The single descending guideline with single octave redirection	815
310.	The construction of D.G.6: The single descending guideline	816
311.	The comparison of the original thematic material and the inserted elemental motive in <i>Now's the Time</i>	838
312.	The comparison of the original thematic material and the inserted improvisational lines in <i>Now's the Time</i>	839
313.	The comparison of the original thematic material and the inserted improvisational line in the fourteenth version of <i>Now's the Time</i>	840
314.	The comparison of the original thematic material and the inserted sequential patterns in <i>Now's the Time</i>	841

315.	The comparison of the original thematic material and the inserted interior pickups in <i>Now's the Time</i>	842
316.	The opening statements of the first category built on the motive M.2B in performances of <i>Now's the Time</i>	845
317.	The opening statements of the second category emphasizing the blue notes in performances of <i>Now's the Time</i>	847
318.	The opening statements of the third category emphasizing the blue notes in performances of <i>Now's the Time</i>	848
319.	The varied opening statements of the fourth category in performances of <i>Now's the Time</i>	849
320.	The delayed employment and standard treatment of chorus partition in performances of <i>Now's the Time</i>	852
321.	The standard employment and irregular treatments of concluding figure in performances of <i>Now's the Time</i>	855
322.	The installment and the related treatments of the lowest note in the seventh version of <i>Now's the Time</i>	862
323.	The comparison of the fifteenth occurrences of the motive M.5C(a) + M.3A(a) + M.2B in the twenty valid versions of <i>Now's the Time</i> . . .	869
324.	The comparison of occurrences of superimposed <i>Confirmation</i> sequence in version twenty-one and twenty-two of <i>Now's the Time</i>	881

LIST OF TABLES

Table	Page
1. General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take One	277
2. General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Two	281
3. General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Three	287
4. List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Three	292
5. List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Three	294
6. Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Three	297
7. General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Four	307
8. List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Four	316
9. List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Four	318
10. Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated November 26, 1945, Take Four	322
11. General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 6, 1947	332
12. List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 6, 1947	335

13.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 6, 1947	336
14.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 6, 1947	340
15.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 7, 1947	347
16.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 7, 1947	353
17.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 7, 1947	354
18.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 7, 1947	359
19.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 8, 1947	367
20.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 8, 1947	371
21.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 8, 1947	372
22.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 8, 1947	376
23.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 9, 1947	382
24.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 9, 1947	387
25.	List of Selected Figures and Elements in Charlie Parker's <i>Now's the Time</i> in the Version Dated March 8, 1947	389
26.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 9, 1947	393

27.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 11, 1947	400
28.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 11, 1947	407
29.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 11, 1947	408
30.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 11, 1947	412
31.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 12, 1947	420
32.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 12, 1947	424
33.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 12, 1947	426
34.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated March 12, 1947	428
35.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 21, 1949	435
36.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 21, 1949	443
37.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 21, 1949	445
38.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 21, 1949	454
39.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated November, 1949	464
40.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated November, 1949	477

41.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated November, 1949	479
42.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated November, 1949	485
43.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated December 24, 1949	498
44.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated December 24, 1949	509
45.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated December 24, 1949	512
46.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated December 24, 1949	518
47.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 18, 1950	531
48.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 18, 1950	542
49.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 18, 1950	544
50.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 18, 1950	552
51.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated June 23, 1951	565
52.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated June 23, 1951	575
53.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated June 23, 1951	577
54.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated June 23, 1951	582

55.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated June, 1951	596
56.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated June, 1951	606
57.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated June, 1951	607
58.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated June, 1951	611
59.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated October 18, 1952	622
60.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated October 18, 1952	633
61.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated October 18, 1952	635
62.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated October 18, 1952	641
63.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 7, 1953	656
64.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 7, 1953	668
65.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 7, 1953	671
66.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated February 7, 1953	678
67.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated July 30, 1953	692
68.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated July 30, 1953	711

69.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated July 30, 1953	713
70.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated July 30, 1953	721
71.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated September 22, 1953	733
72.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated September 22, 1953	741
73.	List of Selected Figures and Elements in Charlie Parker's <i>Now's the Time</i> in the Version Dated September 22, 1953	744
74.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated September 22, 1953	747
75.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated January, 1954	759
76.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated January, 1954	772
77.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated January, 1954	774
78.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated January, 1954	781
79.	General Information and Personnel Data of Charlie Parker's <i>Now's the Time</i> in the Version Dated January 23, 1954	795
80.	List of Selected Motives of Charlie Parker's <i>Now's the Time</i> in the Version Dated January 23, 1954	807
81.	List of Selected Figures and Elements of Charlie Parker's <i>Now's the Time</i> in the Version Dated January 23, 1954	809
82.	Pitch Assortment of Charlie Parker's <i>Now's the Time</i> in the Version Dated January 23, 1954	817

83.	The Quantity Table of the Thirty-one Selected Motives In the Twenty Valid Versions of <i>Now's the Time</i>	863
84.	Indicator Integers of the Nineteen Selected Figurations and the Improvisatory Elements in the Twenty Valid Versions of <i>Now's the Time</i>	871
85.	Pitch Assortment of Charlie Parker's Performances in the Twenty Valid Versions of <i>Now's the Time</i>	887

LIST OF CHARTS

Chart	Page
1. The comparison chart of the length of improvised section in the twenty-two versions of <i>Now's the Time</i>	833
2. The comparison chart of the tempo employed in the twenty-two versions of <i>Now's the Time</i>	835
3. The comparison chart of the elaborations of the theme in the twenty-two versions of <i>Now's the Time</i>	837
4. The rate of occurrence of four categories of opening statement in the twenty-one versions of <i>Now's the Time</i>	844
5. The comparison of different types of chorus partitions in performances of <i>Now's the Time</i>	851
6. The rate of occurrence of five categories of concluding pitches for the improvised choruses in performances of <i>Now's the Time</i>	854
7. The comparison of rate of occurrence of pitch Ab5, G5, and F5 as the highest pitch in performances of <i>Now's the Time</i>	856
8. The comparison of rate of occurrence of pitch G3, F#3, F3, E3, Eb3, and D3 as the lowest pitch in performances of <i>Now's the Time</i>	858
9. The rate of occurrence for the location of the highest and lowest note in performances of <i>Now's the Time</i>	859
10. The rate of occurrence for the four variants in the motive M.2B class in the twenty valid versions of <i>Now's the Time</i>	867
11. The rate of occurrence for the four variants in the motive M.2B class in the twenty valid versions of <i>Now's the Time</i>	868
12. The rate of occurrence for the combination of the motive M.19C and the high linear altitude in the twenty valid versions of <i>Now's the Time</i>	870

13.	The indicator integer comparison of the enclosure and the decorated enclosure in the twenty valid versions of <i>Now's the Time</i>	873
14.	The indicator integer comparison of the anticipation and the delayed resolution in the twenty valid versions of <i>Now's the Time</i>	874
15.	The indicator integer comparison of the repetitive pattern and the rhythmic repetitive pattern in the twenty valid versions of <i>Now's the Time</i>	875
16.	The indicator integer comparison of the sequential pattern, the real sequential pattern, and the chromatic real sequential pattern in the twenty valid versions of <i>Now's the Time</i>	876
17.	The rate of occurrence of the six motivic alliance categories found in the twenty valid versions of <i>Now's the Time</i>	877
18.	The rate of occurrence of the harmonic superimposition employed in the six formal location of the twenty valid versions of <i>Now's the Time</i>	879
19.	The rate of occurrence of the four subcategories in the primary group of the harmonic superimposition in the twenty valid versions of <i>Now's the Time</i>	880
20.	The formal location of the eighteen harmonic generalization occurrences in performances of <i>Now's the Time</i>	884
21.	The formal location of the sixty-two descending guidelines in performances of <i>Now's the Time</i>	885
22.	The rate of occurrence for the primary pitch-class 0 in performances of <i>Now's the Time</i>	888
23.	The rate of occurrence for the secondary pitch-class group in performances of <i>Now's the Time</i>	889
24.	The rate of occurrence for the group of the blue notes in performances of <i>Now's the Time</i>	890

LIST OF ILLUSTRATIONS

Figure		Page
1.	The chronological comparison chart of the fourteen <i>Now's the Time</i> sessions and the associated events	122
2.	The melodic construction of the thematic material in <i>Now's the Time</i>	152
3.	The flowchart of <i>Now's the Time</i> analytical model	171
4.	The categorized listing of participating musicians in <i>Now's the Time</i>	829
5.	The models for approaching and departing the highest note in performances of <i>Now's the Time</i>	860
6.	The model for approaching and departing the lowest note in performances of <i>Now's the Time</i>	861

LIST OF PHRASING DIRECTION GRAPHS

Graph	Page
1. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated November 26, 1945, take three	299
2. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated November 26, 1945, take four	323
3. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated March 6, 1947	342
4. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated March 7, 1947	361
5. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated March 8, 1947	377
6. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated March 9, 1947	395
7. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated March 11, 1947	414
8. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated March 12, 1947	430
9. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated February 21, 1949	456
10. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated November, 1949	487
11. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated December 24, 1949	520
12. Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated February 18, 1950	554

13.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated June 23, 1951	584
14.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated June 1951	613
15.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated October 18, 1952	643
16.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated February 7, 1953	679
17.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated July 30, 1953	722
18.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated September 22, 1953	749
19.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated January, 1954	783
20.	Illustration of phrasing directions of Charlie Parker's <i>Now's the Time</i> in the version dated January 23, 1954	818

LIST OF MAIN GRAPHIC ANALYSES

Graph	Page
1. Version 1: November 26, 1945, Take One	280
2. Version 2: November 26, 1945, Take Two	284
3. Version 3: November 26, 1945, Take Three	302
4. Version 4: November 26, 1945, Take Four	326
5. Version 5: March 6, 1947	344
6. Version 6: March 7, 1947	364
7. Version 7: March 8, 1947	380
8. Version 8: March 9, 1947	397
9. Version 9: March 11, 1947	417
10. Version 10: March 12, 1947	432
11. Version 11: February 21, 1949	458
12. Version 12: November 1949	491
13. Version 13: December 24, 1949	524
14. Version 14: February 18, 1950	558
15. Version 15: June 23, 1951	588
16. Version 16: June 1951	616
17. Version 17: October 18, 1952	647
18. Version 18: February 7, 1953	684
19. Version 19: July 30, 1953	726

20.	Version 20: September 22, 1953	752
21.	Version 21: January 1954	787
22.	Version 22: January 23, 1954	823

CHAPTER I

INTRODUCTION

Jazz music, during its comparatively brief history of one hundred years, has continuously manifested its unparalleled energy by progressively reinventing itself and generating new variants that directly or indirectly reflect the development of music in general; the advancement of music technology, and the social interactions, conflicts, and inevitable transformations. Bebop, in particular, exhibits a substantial impact that antagonizes its community internally and consequently challenges the identity and value of the subordinate social groups and their collective assembly. The influence of the Bebop within the jazz community is particularly extensive and enduring. Eric Porter elucidates that:

Bebop continues to be a core element of the language of jazz. It informs the work of most contemporary players, and many stylistic and technical innovations created in the 1940s remain integral parts of jazz education. Bebop marked the ascendance of the small combo as the basic performing unit of jazz (which remains the case today) and its production and reception transformed the meanings associated with jazz and its place in American youth culture, bebop garnered new capital for jazz as a music that spoke to observers of social and cultural resistance. At the same time, bebop also gave jazz unprecedented capital as art music and signified its move into its current, albeit precarious, position at the intersection of high art and popular culture.¹

¹Eric Porter, “‘Dizzy Atmosphere’: The Challenge of Bebop,” *American Music* 17, no. 4 (Winter 1999): 422-423.

In recent years, parallel to the development of jazz music and the growing recognition of Bebop as a musical art form, jazz-related study has also emerged itself as a neoteric discipline in the scholastic field, integrating into academic clique to reach a larger percentage and broader spectrum of acceptance.² The advent of institutionalized jazz education and flourishing scholarly investigations of jazz-related subjects has transformed and impelled jazz into an unprecedented era. The impact of jazz-oriented institutions, such as the Berklee College of Music and the numerous jazz study programs in major conservatories and universities, and professional journals, such as *Annual Review of Jazz Studies*, is also noticeable. Not only are scholarly platforms for jazz study being instituted, but the direct promotion of jazz music in general and further intertwining between performance practice and the academic investigation in jazz-related topics are being realized as well. Leroy Ostransky points out that “there have been critical examinations of jazz by those who believe jazz to be an important aspect of twentieth-century music, deserving its own definition in musical terms.”³ Krin Gabbard further comments on the phenomena of the increasingly active scholarly approach on jazz:

²Some scholars consider the growing interest of jazz study within the academic community to be long overdue. Lawrence W. Levine states that “the increasing scholarly interest in jazz symbolizes what I trust is an ongoing reversal of a long-standing neglect by historians and their colleagues in many other disciplines of a central element in American culture. The neglect, of course, has not been an aberration on the part of academics. In neglecting or ignoring jazz, scholars have merely reflected the values and predispositions of the larger society in which they operated” in Lawrence W. Levine, “Jazz and American Culture,” *The Journal of American Folklore* 102, no. 403 (January-March 1989): 6. Levine’s remark indubitably draws attention to some promising topics concerning the sociological aspect of jazz music, and more specifically, the social acceptance of Parker’s music. However, the sociologically related discussion falls well beyond the scope of this study as the prime objective of this study is to analytically scrutinize Parker’s improvisation technique.

³Leroy Ostransky, *Understanding Jazz* (Englewood Cliffs: Prentice-Hall, 1977), 23.

Jazz talk is becoming jazz discourse. Scholars at the major universities are now granted the Ph.D. primarily on the basis of their contributions to jazz scholarship. The institutionalization of jazz in higher education would be consistent with current demystifications of the distinctions between high and low culture, with the growing trend toward multiculturalism in university curricula, and with the postmodernist cachet now enjoyed by marginal arts and artists. Signs of jazz's ascendancy can be found in such periacademic phenomena as the proliferation of jazz titles now being published by university presses, the birth of jazz repertory orchestras, and the new jazz division at New York's Lincoln Center.⁴

Whereas the study of jazz has been gradually accepted as one of the legitimate disciplines among academic institutions, the volume of work concerning jazz alto saxophonist Charlie Parker's improvisation technique in the field of analytical study consequently increased with great rapidity attributable to Parker's stature as one of the originators of Bebop and his influential standing as one of the most prominent virtuoso improvisers in the history of jazz. Scholars at major universities have begun to engage themselves in the extensive examination of Parker's music, producing numerous substantial works such as Thomas Owens' dissertation "Charlie Parker: Techniques of Improvisations," Carl Woideck's thesis "The First Style-Period (1940-1943) and Early Life of Saxophonist Charlie Parker," David Baker's monograph *Charlie Parker: Alto Saxophone*, and numerous related articles by Lawrence Koch. Recent literature reviews reveal an emergence of a group of scholars such as Steve Larson and Henry Martin who fruitfully analyze Parker and other jazz improvisers' works by utilizing the Schenkerian analytical method.

⁴Krin Gabbard, "The Jazz Canon and its Consequences," *Annual Review of Jazz Studies* 6 (1993): 65.

At the present time, the major analytical work pertaining to Charlie Parker's improvisation has been Thomas Owens' dissertation "Charlie Parker: Techniques of Improvisation." Owens methodically scrutinizes approximately 190 transcribed improvisations by Parker to formulate a classified list of roughly one hundred motives so as to establish the analytical groundwork for subsequent studies on the subject of Parker's improvisation that is commonly considered to be formulaic in principle.⁵

Except in a handful of cases, Parker's solos appear to have been composed spontaneously, rather than in advance. In spontaneously composing, he drew primarily on a repertory of about one hundred motives of varying lengths, modifying them and combining them in a great variety of ways. Consequently, his solos are normally organized without reference to the theme of the piece being performed.⁶

Owens' argument is validated by several subsequent and correlated investigations. Jazz scholar James Patrick's observation of Parker's improvisation technique is confirmatory with Owens' premise on which his analytical foundation in connection with Parker's improvisational method is based. In addition to citing his capability to assimilate well-rehearsed formulas into coherent improvisational units, Patrick further suggests that Parker's formulaic works present a remarkable analogy to the operation of the "cento"⁷ used in the Western classical music:

⁵It is noted that Owens adopts the term "motive" in his study to denote the precomposed melodic fragments used to assimilate the improvisation. Because of the confusion created when jointly discussing motivic and formulaic improvisation, other researchers appear to prefer the term "formula" and use the term "motive" in a more discriminate manner.

⁶Thomas Owens, "Charlie Parker: Techniques of Improvisation" (Ph.D. diss., University of California, 1974), 269.

⁷It is often referred to as "centonization."

Parker most often used a technique of improvisation known in musicology as the cento (or patchwork) method, where the performer draws from a corpus of formulae and arranges them into ever-new patterns. This aspect of Parker's art has been exhaustively investigated by Owens, who codified Parker's improvisational work according to about one hundred formulae. Many of these are specific to certain keys (where they may be easier to finger) or to particular pieces. Some occur in earlier swing music, particularly in the work of Lester Young, but others originated with Parker himself, and later became common property among musicians working in the bop style. . . . Although it is based on a limited number of such formulae, Parker's work is neither haphazard nor "formulaic" in a restricted sense: the arrangement of the formulae was subject to constant variation and redispotion, and his performances of a piece were never identical. The overriding criterion was always the coherence and expressiveness of the musical line.⁸

Barry Kernfeld, who substantiates Owens' findings by utilizing his motive classification listed in "Charlie Parker: Techniques of Improvisation" to conduct an observation of Parker's formulaic approach in *KoKo*,⁹ has favorably noted Parker's proficiency with the formulaic improvisation technique. Kernfeld writes that:

. . . the concept of formulaic improvisation illuminates a technique for responding instantaneously to the intense requirements of his preferred style, bop. Influenced far more by the generalities of key and tempo and by the specifics of moment-by-moment harmonic progression than by the particular tune that he happened to be playing, Parker brought to any musical situation a well-rehearsed body of formulas, which he then embedded into his lines in a fluid and frighteningly effortless manner.¹⁰

⁸James Patrick, "Parker, Charlie," in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (London: Macmillan, 1991), vol. 2, 288.

⁹This version is the master take recorded during the *KoKo* session at WOR Studios on November 26, 1945.

¹⁰Barry Kernfeld, *What to Listen for in Jazz* (New Haven: Yale University Press, 1995), 138.

George E. Lewis also confirms that the formulaic improvisation, not as a technique that was exclusively associated with Parker, had been commonly adopted by the improvisers of the Bebop era, stating that:

In a further abstraction, bebop improvisers felt no obligation to use the melodic material of the “head” as material for improvisational transformation. Instead, the underlying harmonic sequence, usually subjected to extensive reworking by the improvisers, became the basis for improvisation.¹¹

This thesis, expanding upon the established formulaic theory by Owens, attempts to develop a comprehensive analytical model to scrutinize alto saxophonist Charlie Parker’s improvisatory proficiency. The aim is to expose the underlying organization and the hidden linear reinforcement in his improvisation by analyzing the formulaic preference, extemporized linear figures and elements, and other numerous aspects of improvisational technique. Instead of broadening the area under discussion to cover the generalities by examining accessible performances in all keys and harmonic syntaxes, Parker’s twenty-two commercially available versions of *Now’s the Time* have been chosen as the sole study subject. Available versions of *Now’s the Time* not only provide a sufficient amount of recorded material for compiling correlated data in the statistical investigation, they also constitute valid samples for conducting a painstaking examination of the subtle evolution found in Parker’s improvisations recorded during his most active period as a jazz improviser.

¹¹George E. Lewis, “Improvised Music after 1950: Afrological and Eurological Perspectives,” *Black Music Research Journal* 16, no. 1 (Spring 1996): 94.

In his comparatively recent study *Charlie Parker and Thematic Improvisation*, Henry Martin argues that the linear coherence found in Parker's improvisation is achieved with the amalgamation of his formulaic and thematic improvisation technique, citing that the effectual construction of a competent improvisation is mainly attributable to the latter.

. . . it is not the use of practiced phrases that determines the quality of the solo, but their logic and interaction, both internally and externally, with the originally thematic material. In other words, what keeps Parker's formulas, even at the large-scale, from sounding mechanical or stale is his ability to integrate them into a coherent whole characterized by voice-leading fluency and subtle thematic interconnection, both internally and with the original melody.¹²

Despite some questionable analytical descriptions,¹³ the outcome of Martin's examination concerning the linear relationship between the thematic material and the associated improvisation built upon the formulas in Parker's improvisation subsidiarily suggests the existence of a higher structural correspondence that conjoins the well-practiced formulas into a coherent improvisational unit. With the recognition of such internal linear correspondence in mind, the secondary goal of this thesis is to introduce the concept of motivic alliance, a set of associated motives or phrases that fortify the musical consistency within an improvisation, attempting to exploit it to elucidate the

¹²Henry Martin, *Charlie Parker and Thematic Improvisation*, Studies in Jazz (Lanham: Scarecrow Press, 1996), 118.

¹³Discussions concerning problems of Martin's methods and analyses are presented in the nineteenth section in chapter five.

linear correspondences within Parker's improvisation that is predominantly formulaic and is seemingly incongruent on the foreground level.

Five main chapters are included in this thesis. A brief chronological sketch of Parker's life and other biographically correlated information are organized and presented in chapter two of this study. The intent of the inclusion for this comparatively lengthy discussion on Parker's life in a thesis that is principally analytical is to offer concise biographical data for quick cross-reference between the analytical chapters. It is also designed to enhance the comprehensiveness of this project.¹⁴ The selected information regarding all surviving versions of Parker's *Now's the Time* is included in chapter three. It contains biographical information that is specifically linked to Parker's *Now's the Time*, the associated discographical data of the surviving versions, and a brief analytical discussion concerning the thematic material of *Now's the Time*. The associated literature reviews and the discussion of the adopted analytical model are presented in chapter four. The items that are examined in this study, including thirty-one selected motives and nineteen figurations and improvisatory elements, are individually addressed. The individual analyses for the twenty-two surviving versions of *Now's the Time* are organized chronologically in chapter five, the main analytical body of this study, attempting to establish an inclusive synthesis of analytical inquiries and surveys with the

¹⁴Because of the lack of authoritative documents concerning Parker's biographical data in several cases, the information that is presented in this chapter is at best an approximate outline of Parker's life. Carl Woideck affirmatively states in his thesis that "much of the chronology of Charlie Parker's life is uncertain. Many of the sources were unreliable as to exact dates and order of events. Some events which form the Parker legend are unconfirmable, and much of the 'conventional wisdom of his artistic influences and growth is debatable" in Carl Woideck, "The First Style-Period (1940-1943) and Early Life of Saxophonist Charlie Parker" (Master thesis, University of Oregon, 1989), 1-2.

schematic layout of the aforementioned analytical model. The principal analytical graph, included at the end of each individual analysis, is an exhaustively annotated transcription, which should only be considered as an approximately notated reference of author's own interpretation of Parker's improvisation due to the excruciatingly inadequate capability of music notation.¹⁵ The selected analytical aspects of Parker's improvisatory treatment by comprehensively evaluating and investigating the statistic data listed in the individual analysis are provided in chapter six. Fifteen sections, including Parker's improvisatory treatment on the thematic elaboration, the opening statement, the length of improvised section, and other numerous associated topics are assembled into a systematically organized discussion by emulating the basic layout of the analytical model. The appendix section contains seven items, including an annotated bibliography on the subject of the available English-language analytical literature on Parker's music, an annotated bibliography of Parker-related articles in *Down Beat* magazine, a reference chart of Parker's original compositions, and other supplementary articles and entries.

¹⁵The issues concerning the exactitude of jazz transcription are subjected to scholarly discussions. Mark S. Haywood cites that "jazz transcriptions often oversimplify or otherwise blur what actually happens in performance, and this can manifest itself in several ways" in Mark S. Haywood, "Melodic Notation in Jazz Transcription," *Annual Review of Jazz Studies* 6 (1993): 271. Raymond F. Kennedy further elaborates on the inadequacy of jazz transcription, stating that the consideration is "the question of whether 'classical' music analysis and transcription devised from the Western 'classical' music tradition are valid when applied to jazz, because they fail to record all the stylistic subtleties of this music The other features, the many so-called rhythmic inflections that make each style unique, are difficult to transcribe and belong to the realm of performance practice. They must be learned aurally from listening to live performance or from recordings. Only the syntactic relationships can be transcribed and studied" in Raymond F. Kennedy, "Jazz Style and Improvisation Codes," *Yearbook for Traditional Music* 19 (1987): 42.

CHAPTER II

BIOGRAPHICAL OUTLINE OF CHARLIE PARKER'S LIFE

Charles Parker, Jr. was born on August 29, 1920, at 852 Freeman St., Kansas City, Kansas.¹ His father, Charles Parker, Sr., an African-American, was born in Mississippi and raised in Memphis, Tennessee.² The father of Parker Sr., Peter Parker, was an evangelist preacher.³ Parker Sr. earned his living as a touring entertainer on the vaudeville circuit with skills of singing, dancing, and play the piano.⁴ He established himself as a local entertainer in Kansas City, where he met Adelaide "Addie" Boxley.⁵

¹Some publications note Parker's middle name as Christopher, as recounted by Parker's artist friend Harvey Cropper in Robert G. Reisner, ed., *Bird: The Legend of Charlie Parker* (New York: Da Capo Press, 1975), 159. Ted Joans, a surrealist artist, provides a similar recollection see *Bird* (117). Harry A. Reed also cites Christopher as Parker's middle name in Harry A. Reed, "The Black Bar in the Making of a Jazz Musician: Bird, Mingus, and Stan Hope," *Journal of Jazz Studies* 5, no. 2 (Spring/Summer 1979): 85. However, Parker's mother, Addie Parker dismissed the claim see *Bird* (167).

²Gary Giddins, *Celebrating Bird: The Triumph of Charlie Parker* (New York: Beech Tree Books, 1987), 24.

³Reisner, *Bird*, 124.

⁴Giddins states that Charles Parker, Sr. "drifted to Kansas while touring as a dancer and singer on the T.O.B.A. circuit, a substandard chain of theaters organized in 1911" in *Celebrating Bird* (24-25). This information is questionable as Sherman H. Dudley established S. H. Dudley Theatrical Enterprises in 1911 with only four theaters in Virginia and Washington, D.C. Dudley then expanded the scope of the organization and established the T.O.B.A., Theater Owners' Booking Association, in 1920.

⁵The dispute regarding Addie Parker's maiden name was researched and concluded as Boxley shown in Kent J. Engelhart, "Musical and Cultural Factors in the Musical Development of Young Charlie Parker as Demonstrated Through Transcription and Analysis of the Improvised Solos of Young Charlie Parker with the Jay McShann Orchestra" (Ph.D. diss., University of Pittsburgh, 2000), 23-24. Engelhart interviewed Myra Brown, Parker's cousin, who was Addie Parker's legal guardian before she passed away, to confirm the information.

He married Addie during 1908,⁶ and later worked for the railroad as a chef.⁷ Although his excessive consumption of alcohol was problematic and his affairs with other women had led to the instability of the family life, Parker Sr. did contribute to Parker's earliest exposures to music through his collection of jazz and blues recordings and his leisure pursuits of piano performance and singing.⁸ Parker's mother, a descent of Choctaw-African-American, moved with her family from Muskogee, Oklahoma, to Kansas City and married to Parker Sr. when she was seventeen.⁹ Parker also had an older half-brother John Parker, known as Ikey, who was the son of Parker Sr. from his liaison with an Italian woman.¹⁰

The birth year of Parker is debatable, as Parker's half brother, John Parker, recalled that "Charlie was—as far as he knows—born August 29, 1921,"¹¹ a statement

⁶The author conducted a field trip to Parker and his mother's graves, located in the Lincoln Cemetery, Missouri, on August 14, 2004. Addie Parker's gravestone inscribed August 21, 1891, as her date of birth. Additionally, Addie Parker reportedly married to Parker Sr. when she was seventeen.

⁷Addie Parker commented on his ex-husband that "he could cook anything" in *Bird* (159), supporting the likelihood of this occupation.

⁸Ron Frankl, *Charlie Parker, Black American of Achievement* (New York: Chelsea House Publishers, 1993), 24.

⁹Carl Woideck, *Charlie Parker: His Music and Life*, The Michigan American Music Series (Ann Arbor: The University of Michigan Press, 1998), 3.

¹⁰Ken Vail, *Bird's Diary: The Life of Charlie Parker 1945-1955* (Chessington: Castle Communications plc, 1996), 4. Cary Giddins cited John Parker as the son of Parker Sr. from his "previous liaison" in *Celebrating Bird* (26). It seems to suggest the liaison of Parker Sr. with an Italian woman occurred before the marriage of Parker Sr. and Addie Parker. However, Parker Sr. and Addie Parker was reportedly married in 1908 and John Parker was reportedly only two years older than Parker, who was born in 1920 or 1921. Thus, the data suggests the liaison occurred after Parker Sr. and Addie Parker were married.

¹¹Nathan T. Davis, "Charlie Parker's Kansas City Environment and Its Effect On His Later Life" (Ph.D. diss., Wesleyan University, 1974), 104.

that was contrary to the date indicated on Parker's birth certificate.¹² Some publications printed Parker's name as Charles Christopher Parker, Jr. which is debatable, as Parker's mother stated that "just plain Charles Parker," citing that Parker was not given a middle name and Christopher was not the name of Parker's father.¹³ In spite of Addie Parker's insistence, Ross Russell insists that Parker is referred as Charles Christopher Parker, Jr. in the legal document.¹⁴

The incapability of Parker Sr. to secure family's financial condition forced Mrs. Parker to work for long hours and Parker was consequently reared at a Catholic school despite the fact that Mrs. Parker was a Baptist.¹⁵ Parker's participation in the school choir

¹²According to Addie Parker's account in *Bird* (158), Parker's half brother John Parker was only two-year-old when Parker was born. Although John Parker's account cannot be discredited based upon this datum alone, it should be taken into consideration when reading John Parker's recollection. Furthermore, this conflict of data has been demonstrated among published articles as Carl Woideck pointed out that Parker was paraphrased as stating his year birth year as 1921 in a *Down Beat* article, while a direct quotation marked his birthday as August 29, 1920 in an article published in *Metronome* in *Charlie Parker* (243). The latter account was supported by Parker's own remark as he cited 1920 as his birth year documented in a 1950 interview transcribed in Carl Woideck, ed., *The Charlie Parker Companion: Six Decades of Commentary* (New York: Schirmer Books, 1998), 101. It is also noted that Parker's birth certificate was certified in 1958 in *Celebrating Bird* (26), the credibility of which has been lessened as it was certified three year after Parker's death. Mrs. Parker's account recalling Parker's birthday as 28th instead of 29th further disputed the issue in *Bird* (167). Harold Baker's recollection, although questionable, also disputes the issue by stating that "I was born May 26, 1913, and Charlie was older than me" in *Bird* (34).

¹³Reisner, *Bird*, 167.

¹⁴Ross Russell, *Bird Lives: The High Life and hard times of Charlie 'Yardbird' Parker* (London: Quartet Books, 1976), 368.

¹⁵*Ibid.*, 162.

has also been noted.¹⁶ In 1929, the couple separated.¹⁷ Parker Sr. left and took Parker's half-brother, John Parker, with him. The incident further promoted the infrequent associations between Parker and his father.

Parker's family soon moved to Kansas City, Missouri, providing janitorial service and lived around 35th, 36th and Broadway, before settling down in 1561 Olive Street.¹⁸ There have been disputes regarding when Parker's family moved to Kansas City, Missouri, and where Parker attended elementary school. Parker's own account indicated that the family moved to Kansas City, Missouri, around 1927. However, this account has been disputed by Rebecca Parker, Parker's first wife, as she recollected that the move occurred in 1931.¹⁹ According to recollections of Parker's former schoolmate, Parker attended Penn School on 43rd and Spring Avenue in an area known as Westpost.²⁰ Arthur Saunders, Parker's former classmate, provided a recollection of what might be Parker's first association with saxophone: "We were able to have a person teach music at the school once a week. And Charlie Parker was there when he picked up his first saxophone. And he was very excited about it."²¹ Parker later may have transferred to and

¹⁶Brian Priestley, *Charlie Parker, Jazz Master Series* (New York: Hippocrene Books, 1984), 11. Julie MacDonald, a sculptor, also recalled that Parker "mentioned once that he had been a choir boy" (Reisner, *Bird*, 139).

¹⁷Lawrence O. Koch, *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*, rev. ed. (Boston: Northeastern University Press, 1999), 8.

¹⁸The account was provided by Dr. Jeremiah Cameron, Parker's former classmate in "Development of Young Charlie" (25, 371).

¹⁹Giddins, *Celebrating Bird*, 26.

²⁰Engelhart, "Development of Young Charlie," 25.

²¹*Ibid.*

graduated from the Crispus Attucks Public School.²² However, this information has been disputed by Rebecca's claim that she saw Parker's diploma from Charles Sumner Elementary School.²³ Additionally, Rebecca claimed she was not aware of Parker's attendance in Crispus Attucks Public School where she herself graduated in 1931.²⁴ The account of Parker's former classmate, Jeremiah Cameron, is also contradictory as he recalled that Parker "graduated from Seventh Elementary School."²⁵

In 1932, Parker attended Lincoln High School in Kansas City, Missouri. In 1933, he was forced to repeat his freshman year due to his poor class attendance.²⁶ He was musically active during this year as he started to play alto horn in the marching band and the symphony band directed by Alonzo Lewis.²⁷ Parker was soon given an opportunity to switch to baritone horn.²⁸ Parker recalled that "I liked the baritone horn. When my

²²This account is supported by Mrs. Addie Parker who stated that Parker "graduated Crispus Attucks Public School at eleven years old and always got fine grades" in *Bird* (158), and Lawrence Keys also recalled that "Bird went to Crispus Attucks Public School" in *Bird* (129).

²³Giddins, *Celebrating Bird*, 26.

²⁴*Ibid.*, 28.

²⁵Engelhart, "Development of Young Charlie," 371.

²⁶Giddins, *Celebrating Bird*, 28.

²⁷Lincoln High School's music department was established by Major N. Clark Smith, a retired United States Army bandmaster, based upon J.P. Sousa model, and has enjoyed good reputation in *Bird Lives* (37).

²⁸Most authors in the associated references cite the importance of baritone horn in Parker's early association with music. However, André Francis questionably stated that "after having studied the baritone saxophone, he chose the alto" in André Francis, *Jazz*. Martin Williams (New York: Da Capo Press, 1976), 110.

successor graduated, I went right in.”²⁹ Around the same time, Parker was motivated by Rudy Vallee’s saxophone performance and decided to pursue alto saxophone as his main musical interest. Parker sought financial support from his mother, who spent two hundred dollars to purchase what was possibly Parker’s second alto saxophone.³⁰ Furthermore, he started his association with Lawrence Keyes, a pianist and a sophomore at that time, who was to offer Parker the preliminary knowledge of harmony.³¹ He also joined as an alto saxophonist in Keyes’s band made up of students called Deans of Swing no later than 1934,³² featuring James Rose on trumpet, Vernon Walk and Franz Bruce on alto saxophones, Freddie Culliver on tenor saxophone, Robert Simpson on trombone,³³

²⁹Charlie Parker, “Interview: Charlie Parker, Marshall Stearns, John Maher, and Chan Parker,” interview by John Maher and Marshall Stearns (New York, 1 May 1950), *Charlie Parker: Six Decades of Commentary*, ed. Carl Woideck (New York: Schirmer Books, 1998), 100. It is noted that some writers have cited contradictorily that it was Alonzo Lewis, the band director, who “persuaded him to try the baritone horn” in *Yardbird Suite* (8).

³⁰Most writers cited Addie Parker spent forty-five dollars to purchase a secondhand alto saxophone after Parker attended Lincoln High School. For example, Engelhart stated “when Parker was thirteen, he heard Rudy Vallee’s saxophone on the radio, and his over-obliging mother bought him a used saxophone for fort-five dollars” in “Development of Young Charlie” (28). However, Addie Parker recalled that “when Charles got put here at Lincoln. . . . after a while he asked me to get him a horn and I did. . . . I finished paying for it, was some two hundreds odd dollars. . . . the first horn I got him only cost me forty-five dollars at Mitchell’s down on Main Street. . . . but that other horn was just beautiful” in *Bird* (166). Parker’s own recollection further supported author’s proposition as Parker stated that “I didn’t get interested in a horn until I got interested in baritone horn when I was in high school. But I’d had the saxophone for a few years” in “Interview: Marshall Stearns” (94).

³¹Lawrence cited that Parker was “fascinated with the piano, and he used to bother me to show him chords” in *Bird* (129). It is noted that Lawrence Keyes played xylophone and cymbals in the school bands directed by Alonzo Lewis in *Celebrating Bird* (38), but he formed his own band and played piano and his association with Parker continued even after both of them moved to New York to pursue their own careers in *Bird* (130).

³²Gene Ramey’s recalled that he first met Parker “in 1934. . . . Charlie was in a group from K.C, Missouri. . . . The leader of Bird’s band was a pianist and singer named Lawrence Keyes” in *Bird* (185).

³³According to Lawrence Keyes, Parker was very close to Robert Simpson who died when he was only twenty-one years old in *Bird* (129). It is noted that Addie Parker’s recollection contradicts to Keyes’s account as Mrs. Parker recalled that “Robert Simpson, his friend who played the trombone who dies of an operation at nineteen, was his inseparable friend” in *Bird* (162). Parker later spoke to Ahmed Basheer

Walter Brown on vocal,³⁴ and Ernest Daniels on drum.³⁵ However, Parker did not demonstrate great musical potential at that time, as Gene Ramey commented that Parker “wasn’t doing anything, musically speaking, at the period. In fact, he was the saddest thing in the band, and the other members gave him something of a hard time.”³⁶

In was around this time, in his early adolescence, that the lack of supervision by Addie Parker because of her late night working hours in Western Union as a charwoman led to Parker’s active participation in late night jam sessions centered around 12th Street.³⁷ Ernest Daniels, the drummer in Lawrence Keyes’s Deans of Swing, recalled that Parker “used to come by my window at twelve or one in the morning, throw a pebble against the window, and we’d go to jam sessions and play. I’m not positive about the years, but I’d say it was around 1934-35 that we were with Keyes.”³⁸

During that period, the entertainment circle in Kansas City was stimulated indirectly by the corruption by Thomas J. Pendergast and his political machine. Pendergast dominated the politics of Kansas City from 1900 to the 1950s and exercised

regarding Robert Simpson that “once in Kansas City I had a friend who I like very much, and a sorrowful thing happened. . . . He died” in *Bird* (41), the incident evidently led to Parker’s propensity to avoid close relationship as he stated that “I don’t let anyone get too close to me” in *Bird* (41).

³⁴Walter Brown and Parker later also became members of Jay McShann Orchestra.

³⁵The recent research indicates that Keyes’ group was first called the Ten Chords of Rhythm. Frank Driggs and Chuck Haddix cites that “in July 1953, Parker joined the Ten Chords of Rhythm, a dance band led by pianist Lawrence Keyes. A large burly youth with talent to match cockiness, Keyes took Parker under his wing at Lincoln High inrank Driggs and Chuck Haddix, *Kansas City Jazz: From Ragtime to Bebop—A History* (New York: Oxford University Press, 2005), 164.

³⁶Reisner, *Bird*, 185.

³⁷Jeremiah Cameron in a telephone interview with Kent J. Engelhart reaffirmed that “Parker’s hangout was 12th Street” in “Development of Young Charlie” (29).

³⁸Reisner, *Bird*, 75.

an “nearly absolute power in both the city and the state of Missouri from 1926 through 1936.”³⁹ During Prohibition, despite the fact that alcoholic beverages were served in nightclubs, there were “no felony convictions for Prohibition violations in Kansas City during the entire period of that law.”⁴⁰ During The Great Depression, Kansas City become a destination for unemployed jazz musicians from the Southwest, as the burgeoning entertainment circle offered plenty of job opportunities.⁴¹ Even though Pendergast and his political machine did not directly invest in the development of jazz music, “the economic vitality that his reign helped to stimulate and flourishing vice that he permitted are critical elements that led to Kansas City’s becoming an extraordinary musical center in the 1930s, instead of just another Depression-ridden Midwestern city.”⁴² The corruption was reflected in incidents such as the Union Station massacre,⁴³ and Pendergast’s power was further expanded by distributing local federal jobs during the New Deal.⁴⁴ He maintained control of the city until he was indicted in 1938 for income tax fraud. Despite the conclusive answer to the impact of Pendergast’s corruption requires further research, “the perception among most Kansas Citians of all races was that the policies of the Pendergast machine lessened the impact of the Great Depression in

³⁹Nathan W. Pearson, Jr., *Goin' to Kansas City* (Chicago: University of Illinois Press, 1987), 83.

⁴⁰*Ibid.*, 85

⁴¹Ross Russell, *Jazz Style in Kansas City and the Southwest* (Berkeley: University of California Press, 1971), 9.

⁴²Pearson, *Goin' to Kansas City*, 83.

⁴³Lyle W. Dorsett, *The Pendergast Machine* (New York: Oxford University Press, 1968), 127.

⁴⁴David R. Colburn and George E. Pozzetta, “Bosses and Machines: Changing Interpretations in American History,” *The History Teacher* 9, no. 3 (May 1976): 459.

their city,”⁴⁵ and further flourished significant jazz bands led by Bennie Moten, Andy Kirk, Count Basie, Jay McShann, and Harlan Leonard. Parker spent most of his apprenticeship in this unique and musically stimulating environment that played a significant role in his musical development.

On April 10, 1934, Rebecca Ellen Ruffin moved with her recently divorced mother, her brother, and five sisters to Addie Parker’s house located at 1516 Olive Street as tenants. Rebecca was six months older than Parker as she was born on February 23, 1920.⁴⁶ In spite of the disapproval from Fanny Ruffin, Rebecca’s mother, the courtship between Parker and Rebecca soon developed.⁴⁷ Musically, Parker continued to participate in jam sessions held in local nightclubs and began extensive daily practice. Parker’s own account revealed his determination to archive his musical ambition:

I put quite a bit of study into the horn, that’s true. In fact, the neighbors threatened to ask my mother to move once, you know. When I was living out west, I mean, they said I was driving ‘em crazy with the horn. I used to put in at least eleven, eleven to fifteen hours a day.⁴⁸

⁴⁵Lawrence H. Larsen and Nancy J. Hulston, *Pendergast!* (Columbia: University of Missouri Press, 1997), 181.

⁴⁶Woideck pointed out that there are disputes regarding Rebecca’s age as Addie Parker recalled that “Rebecca was four years older than Charlie” in *Charlie Parker* (5). Rebecca’s marriage license further disputed the issue as it indicated that she was born before 1918 in *Celebrating Bird* (43). Woideck suggested that information recorded in the marriage license was inaccurate as it was possible that Rebecca lied about the age to satisfy the legal requirements of marriage in *Charlie Parker* (244).

⁴⁷Fanny Ruffin disapproved the friendship between Parker and her children due to Parker’s “habitual absence from school and his predilection for shooting marbles with a friend, Sterling Bryant, by the side of the house” in *Celebrating Bird* (34).

⁴⁸Charlie Parker, “Interview: Charlie Parker, Paul Desmond, and John T. Fitch,” interview by Paul Desmond and John T. Fitch (Boston, January 1954), *Charlie Parker: Six Decades of Commentary*, ed. Carl Woideck (New York: Schirmer Books, 1998), 123.

The efforts to excel in instrumental techniques notwithstanding, Parker encountered several well-documented humiliations while participating in jam sessions due to his limited knowledge of jazz repertory and music theory. Parker reportedly knew only *Honeysuckle Rose* and the first eight measures of *Up a Lazy River*, and played everything in F major as he “never thought about that there were other keys.”⁴⁹ One incident occurred in a nightclub called the High Hat, featuring Jimmy Keith’s band.⁵⁰ Parker recalled that:

I took my horn out to this joint where the guys—a bunch of guys I had seen around were—and the first thing they started playing was *Body and Soul*. . . . So I go to playin’ my *Honeysuckle Rose* and [unintelligible], I mean, ain’t no form of conglomeration [unintelligible]. They laughed me right off the bandstand. They laughed so hard [unintelligible].⁵¹

On June 7, 1935, Rebecca graduated from Lincoln High School. During the annual commencement, Parker played baritone horn with the Lincoln High School

⁴⁹Parker, “Interview: Charlie Parker, Marshall Stearns, John Maher, and Chan Parker,” 94.

⁵⁰Lawrence O. Koch suggested that Parker was jamming with the Kansas City Rockets led by Jimmy Keith at that time in *Yardbird Suite* (23).

⁵¹Parker, “Interview: Charlie Parker, Marshall Stearns, John Maher, and Chan Parker,” 93. In the same interview, Parker also recalled that the incident took place one year before the car accident happened in the winter of 1936, and his recollection seems to indicate the incident occurred in a jam session as he referred to Jimmy Keith’s band as “it was a band working in a joint” (93, 95). However, Gary Giddins cited the incident happened in a “practice session” in *Celebrating Bird* (38). Furthermore, Carl Woideck suggested that the incident might have occurred before Parker joined Dean of Swing as Parker did not appear to know James Ross who was a trumpeter in Deans of Swing in *Charlie Parker* (6), and Ross Russell’s account raised further disputes as he cited Lawrence Keyes as the pianist in the session in *Bird Lives* (64). Additionally, Lawrence O. Koch offers a brief theoretical analysis to demonstrate the difference regarding the chord progressions between *Honeysuckle Rose* and *Body and Soul* to point out the likely situation that led to Parker’s unsuccessful attempt in *Yardbird Suite* (12-13).

Orchestra.⁵² Soon after that, Parker decided to quit high school and pursue a career as a professional musician.⁵³ Parker continued experiencing impediments when participating in jam sessions. Gene Ramey explained the ethnicity of jam sessions and recalled Parker's reactions to criticisms:

Jam sessions in a sense were constant trials of manhood. Different sections of the band would set difficult riffs behind a soloist, and, sometimes, they would see if they could lose each other. Usually it was one man who became the goat. He might then come in for some kidding. Charlie would shoot back to his teasers' and censors' remarks like, "Play your own horn" or "Stick to your script."⁵⁴

A frequently-quoted humiliation happened around 1936 at the Reno Club, where Count Basie's band was featured. Jo Jones, Basie's drummer, expressed his displeasure at Parker's performance by throwing a cymbal across the floor. Ramey recalled:

I remember one night in particular when we were to jam with Basie. . . . Jo Jones waited until Bird started to play and, suddenly, in order to show how he felt about Bird, he threw a cymbal across the dance floor. It fell with a deafening sound, and Bird, in humiliation, packed up his instrument and left. Major Bowes

⁵²A copy of the commencement program, owned by Rebecca Ruffin, was photographed and printed in Gary Giddins's book, it indicated that the event was held in Junior College Auditorium and the Lincoln High School Orchestra performed Theme No. 1 from *An Imaginary Ballet* by Samuel Coleridge-Taylor in *Celebrating Bird* (38).

⁵³Arthur Saunders, Parker's former classmate, in a telephone interview with Kent J. Engelhart recalled that Parker was "successful in playing in all the local bands. He decided he wasn't going to school anymore. So he stopped school, I think, in his junior year and in the fall of his senior year" in "Development of Young Charlie" (32).

⁵⁴Reisner, *Bird*, 185.

was popular then, and Jo Jones had given contestant Parker the gong, like The Amateur Hour maestro used to do.⁵⁵

Those incidents did not diminish Parker's ambition to further advance his musical abilities, conversely, his determination was solidified as he stated that "everybody's laughing at me now, but just wait and see."⁵⁶

In March, 1936, Rebecca's mother decided to move out of Parker family's household located at 1516 Olive Street, as she had become aware of Parker and Rebecca's well-developed courtship. However, the couple's relationship endured and on July 25, 1936, Parker and Rebecca were married at the courthouse with Addie Parker's consent.⁵⁷

On November 26, 1936, Parker and fellow musicians Ernest Daniels and George W. Wilkerson were driving to the Ozarks, to perform a Thanksgiving engagement when the car accident occurred. Parker recalled that "I broke three ribs and had a spinal fracture . . . everybody was so afraid that I wouldn't walk erect no more."⁵⁸ Ernest Daniels recalled the incident in detail:

⁵⁵Ibid., 185-186.

⁵⁶Ibid., 186.

⁵⁷A photocopy of Parker and Rebecca's marriage license was printed in Gary Giddins's book, it showed that Parker was under twenty-one while Rebecca was over eighteen years old, the legal age for marriage, and a line indicated that Addie Parker agreed the marriage as stating that "the mother of Charles Parker Jr. consents to said marriage" in *Celebrating Bird* (43). The marriage license also indicates that the couple was married at the Office of Nathan Scarritt in Jackson County, Missouri, and officers who witnessed the event were the recorder Joseph S. Crisp and the deputy recorder J. A. Ailmer (43).

⁵⁸Parker, "Interview: Charlie Parker, Marshall Stearns, John Maher, and Chan Parker," 92.

We were eight miles from our destination when it happened. We were in a Chevrolet following this Buick driven by our boss Mr. Musser. Our speed was seventy to seventy-five miles an hour when we came to a sheet of ice in the road, the car swerved and turned over several times. . . . Bird broke a couple of ribs but was doctored at the spot and didn't need hospitalization. George Wilkerson died that night. . . . I consider it a turning point in Bird's life because he got a little money out of a law suit we had against Mr. Musser. . . . With this money Charlie bought a new Selmer.⁵⁹

Parker took about two months to recover from the injuries and started to take heroin to relieve the pain caused by his injured ribs and spine.⁶⁰ In July, 1937, Rebecca witnessed Parker's use of the drug:

He called me upstairs, and he says "go sit around that side of the bed." I thought he had something for me. I looked in the mirror, and I saw him stick this needle in his arm. And I screamed, and I got up and I said "Why?" And I was watching, then it came into my mind that on the dresser, I'd seen so many of the ties wiped his arm and put his tie 'round his—under his—collar, put his jacket on, and come over and kissed on the forehead and he says, "See you in the morning."⁶¹

However, the long history of Parker's addiction to narcotics may have started as early as 1932. In 1935, the drug addiction become apparent after Parker was introduced by his friend to a new kind of substance. Addie Parker stated that "a girl in town here

⁵⁹Reisner, *Bird*, 76. Selmer refers to Selmer saxophones that have been considered as one of the best saxophones available. The model that Parker purchased may have been the Radio Improved model that company produced from 1934 to 1935, or the renowned Balanced Action model that was produced from 1936 to 1947.

⁶⁰Woideck, *Charlie Parker*, 10.

⁶¹Ibid.

started Charles on reefer stuff.”⁶² Doris Parker, Parker’s third wife, recalled that “at fifteen, thanks to some character in Kansas City, he became a drug addict.”⁶³ Tutty Clarkin, the owner of the nightclub Tutty’s Mayfair, who employed Parker in 1937 also recalled that “when I first knew Charlie, he was getting high on nutmeg. . . . From nutmeg Bird went to Benzedrine inhalers. He’d break them open and soak them in wine. Then he smoked tea and finally got hooked on heroin.”⁶⁴

After recovering from the previous injuries, Parker started to play engagements with Tommy Douglas’s band at resorts in the Ozarks. Douglas, a clarinetist and alto saxophonist, was a trained classical musician who received a scholarship to study at the Boston Conservatory of Music. Supported by his knowledge of music theory and harmony, Douglas had been executing passing tones and added chords in his solos as early as 1935; it would appear that Douglas would later influence Parker’s musical style.⁶⁵

During the summer of 1937, Parker was recommended by Efferge Ware and Carrie Powell to George E. Lee to play engagements in the summer resorts at Lake Taneycomo in Eldon, Missouri. Musically, Parker experienced an important transformation during this period. Gene Ramey recalled the event:

⁶²Reisner, *Bird*, 164.

⁶³Ibid., 172.

⁶⁴Ibid., 67.

⁶⁵Ibid., 83. Carl Woideck also stated that Douglas helped Parker to develop his technique and the knowledge regarding passing chords in *Charlie Parker* (11). However, Douglas’s own recollection mentioned only “passing tones and added chords” in *Bird* (83).

In the summer of 1937, Bird underwent a radical change musically. He got a job with a little band led by a singer, George E. Lee. They played at country resorts in the mountains. Charlie took with him all the Count Basie records with Lester Young solos on them and learned Lester cold, note for note. When he came home, he was the most popular musicians in K.C. He had gone up in the mountains; and when he came back, only two or three months later, the difference was unbelievable.⁶⁶

The band's guitarist Efferge Ware also played an important role in giving Parker instruction regarding the elements of harmony. Ware had contributed to the advance of theoretical knowledge among young jazz musicians in their apprenticeship around Kansas City at that time.⁶⁷ He has been credited for introducing the technique of "slide-slipping" to Parker, who soon demonstrated the mastery of this particular technique in his early recordings with Jay McShann.⁶⁸

In the fall of 1937, Parker joined a twelve-piece band led by alto saxophonist Henry "Buster" Smith,⁶⁹ who recalled that when Parker "heard about my band, he was the

⁶⁶Ibid., 186.

⁶⁷Gene Ramey recalled that Efferge Ware "coached a whole group of us, teaching us cycles, chords, and progressions" in *Bird* (185). Eddie Baker, the founder of the Charlie Parker Memorial Foundation, cited Efferge Ware as one of Parker's musical mentors, along with Buster Smith in "Development of Young Charlie" (360-361).

⁶⁸Kent J. Engelhardt, "Young Charlie Parker and Side-Slipping: The Efferge Ware Connection" in *Jazz Research Proceedings Yearbook: a Compilation of Research Papers Presented at the Annual International Conference* (Manhattan: IAJE Publications, 1997), 177-188.

⁶⁹At that time, Jay McShann was the pianist in the band who later led his own group and employed Parker to take charge of the reed section. Lawrence O. Koch suggested Parker joined Buster Smith and Jay McShann after he recovered from the injuries caused by the car accident in 1936 and before he worked with George E. Lee in the summer resorts in the Ozarks in *Yardbird Suite* (16). This account is debatable as McShann recalled that he first met Parker after Parker's summer engagements with Lee in Jay McShann, "Jay McShann: Interview," interview by Bart Becker, *Charlie Parker: Six Decades of Commentary*, ed. Carl Woideck (New York: Schirmer Books, 1998), 140.

first in line to get in it. He'd improved a good bit since I'd seen him before, and, of course, I wanted him."⁷⁰ Working under Smith as an apprentice, Parker learned to develop his tone quality on alto saxophone and the technique of double-time.⁷¹ Smith recalled Parker's eagerness to advance his musical ability which also suggested Smith's influence upon young Parker:

In my band, we'd split solos. If I took two, he'd take two; if I took three, he'd take three; and so forth. He always wanted me to take the first solo. I guess he thought he'd learn something that way. He did play like me quite a bit, I guess. But after awhile, anything I could make on my horn, he could make too—and make something better out of it.⁷²

On January 10, 1938, Rebecca gave birth to Parker's son, Francis Leon Parker.⁷³

However, the birth of Parker's son was overshadowed by Parker's addiction to heroin, domestic abuse,⁷⁴ and his liaison with the other woman.⁷⁵ In early 1938 Buster Smith left Parker and Odel West in charge of the band and headed to New York, seeking

⁷⁰Reisner, *Bird*, 214.

⁷¹Buster Smith recalled that "we used to do that double-time stuff all the time. Only we called it double-tongue, sometimes, in those days. I used to do a lot of that on clarinet. Then I started doing it on alto, and Charlie heard me doing it, and he started playing it" in *Bird* (214).

⁷²Ibid.

⁷³According to Gary Giddins, the first name was named after Francis Scott Key, whose *The Star Spangled Banner* was performed in Rebecca's high school graduation, and was reportedly the first piece she had heard in person performed by Parker in *Celebrating Bird* (50). The middle name was named after Leon "Chu" Berry, who was a "well-known tenor saxophonist Parker had admired" in *Charlie Parker* (13).

⁷⁴Addie Parker recalled that Rebecca "wanted to be his mother. He wouldn't stand for that and started beating up on her" in *Bird* (164).

⁷⁵Carl Woideck interviewed Rebecca Parker regarding Parker's personal state of affairs during that period, citing Parker "had an extramarital affair, and he held a gun to Rebecca's head when trying to recover love letters from the other woman" in *Charlie Parker* (13).

engagement opportunities on behalf of the band. Parker also started to work in a nightclub called Tutty's Mayfair and started to demonstrate his talent for arranging.⁷⁶ Around this time, Parker had an argument with a taxi driver. The police were called to settle the dispute and Parker was arrested.⁷⁷ Addie Parker recalled the incident:

Charles got into serious trouble one night when he kept a taxi for six for seven hours and ran up a \$10 bill which he couldn't pay. The taxi driver tried to snatch his horn, and Charles stabbed him with a dagger. They took him off to the farm. I told the police, "How dare you treat my son like that. Bring him back!" He came home the next day. They'd taken the dagger away from him.⁷⁸

In late 1938, Parker left Kansas City and began his journey, setting New York as his destination. His first stop was Chicago, where he joined an early jam session after a breakfast dance show in the 65 Club located around Michigan Avenue and Fifty-fifth Street.⁷⁹ Parker asked alto saxophonist Goon Gardner for permission to use his instrument in order to participate in the jam session. Billy Eckstine recalled Parker's stunning performance:

⁷⁶Gary Giddins cited Parker's engagement in Tutty's Mayfair that "the group, consisting of five pieces and a woman singer, played for dancing and listening. They depended on Charlie's arrangements. . . . The nights of wandering around the district, soaking up Ellington and Basie, of sitting in movie theaters concentrating on the scores, had paid off" in *Celebrating Bird* (50). However, Parker admitted as to his limited knowledge on the subject when he recalled his attempts to write some arrangement while playing in Jay McShann's band in 1940, stating that "I used to end up with reeds blowin' above the trumpet" in Michael Levin and John S. Wilson, "No Bop Roots in Jazz: Parker," *Down Beat*, September 1949, 12.

⁷⁷ Parker was paraphrased in stating that "his mother, who didn't approve of his conduct then, wouldn't help him out and he was juggled for 22 days" in "No Bop Roots in Jazz: Parker" (12).

⁷⁸Reisner, *Bird*, 163.

⁷⁹Billy Eckstine recalled that "every club in Chicago, at some time or another, would have a breakfast dance, with the show going on at six-thirty in the morning" in *Bird* (84).

And this cat gets up there, I'm telling you he blew the hell off that thing! It was Charlie Parker, just come in from Kansas City on a freight train. I guess Bird was no more than about eighteen then, but playing like you never heard—wailing alto then. . . . He blew so much until he upset everybody in the joint, and Goon took him home, gave him some clothes to put on, and got him a few gigs.⁸⁰

Parker then traveled to New York and stayed with Buster Smith, who recalled that Parker “sure did look awful when he got in. He'd worn his shoes so long that his legs were all swollen up.”⁸¹ He took a job as a dishwasher in a joint called Jimmy's Chicken Shack for three months where Art Tatum was reportedly playing regularly. The account was disputed by Billy Fleets, who stated that Tatum was only occasionally playing the piano in the joint as a guest artist.⁸² However, in spite of the inconsistency of accounts, the stylistic traits have been linked between Parker and Tatum as both musicians employed techniques such as “side-slipping,” quotation, and superimposition.⁸³ Assisted by musicians like Jerry Lloyd, Parker managed to straighten his financial situation and started to play engagements at the Parisien Dance Hall and the Kew Gardens which enabled him to pay the rent to stay in the Woodside Hotel.

During this period, Parker was musically adventurous as he actively participated in many jam sessions held in Clark Monroe's Uptown House and Dan Wall's Chili House

⁸⁰Reisner, *Bird*, 84.

⁸¹Ibid., 215.

⁸²Woideck, *Charlie Parker*, 15.

⁸³Ibid.

in Harlem. In December, 1938, Parker experienced his second musical breakthrough in regard to the harmonic advancement.⁸⁴ The incident was documented as follows:

Charlie's horn first came alive in a chili house on Seventh avenue between 139th Street and 140th Street in December, 1939. He was jamming there with a guitarist named Bidy Fleet. At the time, Charlie says, he was bored with the stereotyped changes being used then. "I kept thinking there's bound to be something else," he recalls. "I could hear it sometimes but I couldn't play it." Working over *Cherokee* with Fleet, Charlie suddenly found that by using higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play this thing he had been 'hearing.' Fleet picked it up behind him and bop was born.⁸⁵

In the late 1939, Parker took a job with Bidy Fleet in Banjo Burney's band to play engagements in Annapolis, Maryland. He received notification regarding the death of his father, who was "stabbed by a woman during a drunken brawl."⁸⁶ There are disputes regarding the year and location when Parker received the notification as Addie Parker recalled that "Charles's father died when he was seventeen, I got ahold of Charles, who was in Chicago, and brought him home for the funeral."⁸⁷ Contradictorily, Parker's

⁸⁴The incident was first documented in an article published in 1949 in *Down Beat*. There are disputes regarding the misuse of original statements in later publications and the actual meanings regarding Parker's music advancements. Further discussions are provided in Appendix B.

⁸⁵Levin and Wilson, "No Bop Roots in Jazz: Parker," 12.

⁸⁶Koch, *Yardbird Suite*, 18.

⁸⁷Reisner, *Bird*, 162. It is noted that Addie Parker also recalled that Parker "always thought he could make it here, but after he and [his] wife disagreed he had to leave and went to Chicago for awhile and from there to New York" (166). Considering this account alone, it seems to suggest that Parker went back to Chicago after attending his father's funeral in Kansas City before he left for New York.

own account was paraphrased in a 1949 *Down Beat* article, indicating that Parker was in Annapolis when he received the notification.⁸⁸

In the early 1940, Parker returned to Kansas City. With experiences he gained during his visit to New York, Parker was hired as an alto saxophonist in a band led by Harlan Leonard called Harlan Leonard and His Rockets.⁸⁹ Tadley “Tadd” Dameron was also working in Leonard’s band as an arranger with whom Parker further expanded his musical knowledge as Dameron was “especially interested in new ideas of harmony, and Parker absorbed music in a practical way from Tadd and anyone else who could show him.”⁹⁰ In addition to Parker’s personal tone that did not blend well in the section, Parker’s unpunctuality led to his dismissal from the band after five weeks. Harlan Leonard remarked that Parker “was never on time. Instead of appearing in front of the

⁸⁸Carl Woideck also cited a contradictory account by Rebecca Parker, who recalled the incident happened in May or June, 1940 in *Charlie Parker* (18). Woideck further provided discussion regarding this issue to clarify the chronology of Parker’s life and suggested that Parker might have visited New York twice during this period (18).

⁸⁹There is a dispute regarding when Parker joined Harlan Leonard’s band as Jay McShann recalled that “Bird came back and he started up and started playing a horn in Harlan Leonard’s band in the last of 1938” in *Bird* (147). It is likely that Parker worked in Leonard’s band before, as Leonard Feather cited that Parker’s career “started early. Just after Jay McShann came to Kansas City in 1937, Charlie worked for him. Some of his other early jobs were with Lawrence Keyes and Harlan Leonard” in Leonard Feather, “Yardbird Flies Home (1947),” in *Charlie Parker: Six Decades of Commentary*, ed. Carl Woideck (New York: Schirmer Books, 1998), 62. Furthermore, the recent research suggests that Parker briefly reunited with the group formed by Lawrence Keyes after the funeral. Frank Driggs and Chuck Haddix cites that “after the funeral, Parker stayed in Kansas City, moving into his mother’s house on Olive Street. Finding club work on 12th and 18th Streets scarce in the wake of the cleanup, Parker joined Lawrence Keyes’s Deans of Swing, a young band originally formed by students at R.T. Coles Vocational School. Like Keyes’s earlier band, the Chords of Rhythm, the Deans of Swing played primarily at Lincoln Hall, with odd dates at the Blue Room in the Street’s Hotel and the Century Room” in *Kansas City Jazz* (191).

⁹⁰Woideck, “The First Style-Period,” 25.

Rockets as its leader I'd have to take Charlie's chair in the reed section and play his parts."⁹¹

Around February, 1940, Parker was hired by Jay McShann and established for himself an important role in the band.⁹² Russ Russell commented that "Charlie Parker's role in the McShann Orchestra paralleled that of Lester Young with Count Basie."⁹³ McShann's band was one of the most notable territorial bands based in Kansas City and was signed by the booker John T. Tumino, who was in charge of band's bookings and managements and eventually helped the band to gain national recognition.⁹⁴ It was often referred to as the last great big band of Kansas City and the representative of both "a renewal of the Kansas City and Southwestern blues tradition and an expansion of the possibilities for improvisation through innovative interpretations of standard pop tunes that had become more and more the expected material of the successful swing unites."⁹⁵ The band consisted of younger generation jazz musicians that energized the band's

⁹¹Russell, *Jazz Style*, 185.

⁹²Parker was reportedly hired to play tenor saxophone in the beginning as Buster Smith recalled that "McShann had started his own band he put Charlie on tenor at first" in *Bird* (215). However, in February, 1940, the correspondent of *Down Beat* announced that McShann had added Buddy Anderson, a trumpeter, and "a new alto sax man," suggesting Parker was hired to play alto saxophone in George Hoefler, "Hot Box: Early Bird," *Down Beat*, 12 April 1962, 41. It is also noted that Parker's association with Jay McShann reportedly began around 1938 in the Plaza in Kansas City. Parker was hired to play in McShann's six-piece group but was soon fired due to his frequent lateness in *Bird* (147).

⁹³Russell, *Jazz Style*, 187.

⁹⁴Russell's account cited that Tumino was the leading local booker who booked engagements in Tutty's Mayfair, the Century Ballroom, and Fairyland Park for McShann's band in *Jazz Style* (189). However, George Hoefler's account contradicted to Russell's, as he stated that McShann's band "played at Tootie's Mayfair, Steel's Blue Room, the Century, Martin's Plaza, and, during the summer, at John Tumino's Fairland amusement park. It was Tumino who saw promise in McShann's band and eventually became its manager and booker" in "Hot Box: Early Bird" (41).

⁹⁵Dave Oliphant, *The Early Swing Era: 1930 to 1941* (Westport: Greenwood Press, 2002), 247.

operations. Gene Ramey, the bass player of the band at that time, provided his recollection:

The Jay McShann band, in which Bird and I worked together for so long, was the only band I've known that seemed to spend all its spare time jamming or rehearsing. We used to jam on trains and buses; and as soon as we got into a town, we'd try to find somebody's house where we could hold a session. All this was inspired by Bird, because the new ideas he was bringing to the band made everybody anxious to play.⁹⁶

Ramey also recalled Parker's ability in translating between musical phrases and ordinary encounters:

All musicians know certain musical phrases that translate themselves into "Hello Beautiful" or, when a young lady ambles to the powder room, "I know where you're going." Well, Bird had a ever-increasing repertoire of these. During induction days, he'd salute a band member who got tagged with a phrase which translated said, "Bring enough clothes for three days." Everything had a musical meaning for him. If he heard a dog bark, he would say the dog was speaking. If he was in the act of blowing his sax, he would find something to express and would want you to guess his thoughts.⁹⁷

Parker's heroin addiction had also appeared to be less perceptible as McShann recalled that "I could always depend on Bird to handle the reed section because he had straightened up. He'd get mad if anyone was late."⁹⁸ McShann also noted that Parker

⁹⁶Reisner, *Bird*, 186.

⁹⁷*Ibid.*, 186-187.

⁹⁸*Ibid.*, 149. McShann also mentioned that Parker introduced nutmeg to band members, stating that "Bird introduced this nutmeg to the guys. It was a cheap and legal high. You can take it in milk or Coca Cola" (149). It is likely that Parker's drug addiction persisted, only less detectable. Carl Woideck noted that McShann was "initially under the impression that Parker was no longer taking heroin, he soon

was “doing some writing at the time. He had some numbers in the book. He had *Yardbird Suite*.”⁹⁹ This particular composition was originally titled as *What Price Love?* to reflect the incident in Jackson, Mississippi, where Parker and Walter Brown were jailed for “sitting on the porch of a boardinghouse with a light burning after ‘curfew’” in the spring of 1941.¹⁰⁰

John Birks “Dizzy” Gillespie was reportedly introduced to Parker by Bernard “Buddy” Anderson, the first trumpeter in McShann’s band, in 1940. This incident marked the initiation of the legendary affiliation between Parker and Gillespie, two of the most prominent musicians in modern jazz.¹⁰¹ Gillespie was touring with Cab Calloways’ band in Kansas City; Anderson brought Parker to the Booker T. Washington hotel, where Gillespie was staying.¹⁰² Gillespie recalled:

Yard had brought his horn with him. The three of us played together, in the hotel room, all that day. Just the three of us. You didn’t find many musicians

found otherwise. When Parker’s heroin habit occasionally took over, McShann would advise Parker to take a few days off from the band” in *Charlie Parker* (19).

⁹⁹Reisner, *Bird*, 149.

¹⁰⁰Giddins, *Celebrating Bird*, 62.

¹⁰¹The amity between Parker and Gillespie appears to have inspired both musicians musically. Gillespie recalled that “How did Charlie Parker and I affect one another? Look, it was a mutual non-aggression pact, a matter of mutual respect for one another, of respect for the other’s creativity. We each inspired the other. . . Charlie Parker’s playing took on a decided change after he met me, and my playing took on a decided change after I met him. That’s the way it was” in Stanley Dance, *The World of Earl Hines* (New York: Charles Scribner’s Son, 1977), 260-261.

¹⁰²Dizzy Gillespie, “The Years with Yard,” interview by Gene Lees, *Down Beat*, 25 May 1961, 21.

who could show you on the piano what they were doing. But Charlie Parker could, even then. He was only a kid. We were both only kids.¹⁰³

Discographically speaking, 1940 marked the year that the earliest recorded materials of Parker's performance, known as the Clarence Davis Disc, was made.¹⁰⁴ Parker's performance was recorded by an amateur recordist Clarence Davis, who played trumpet with Parker in Tommy Douglas's band. Two unaccompanied solos survived, including *Honeysuckle Rose* and *Body and Soul*. On August 9, 1940, the second earliest surviving recording of Parker's performance, known as the Trocadero Disc, was made. Historical importance of this recording is that it marked the first surviving documentation of Parker's performance in McShann's band, although the presentation of Parker's performance was limited.¹⁰⁵ Between late November and early December of 1940, a surviving recorded material of Parker's performance, known as the Wichita Transcription, was made. The recording was a "cut-down version of the McShann band record a number of 'transcriptions' for later broadcast at radio station KFBI in Wichita, Kansas."¹⁰⁶

¹⁰³Ibid.

¹⁰⁴Robert Bregman, "Untitled," liner notes in *Charlie Parker Bird's Eyes: Last Unissued, Vol. 1/4*, Philology W 5/18-2, 1990, compact disc. There are disputes regarding when the recording was made, contradictory accounts suggested the recording might have been made as early as 1937. Bregman stated that the recording might have been made between May and November, 1940, as "Bird plays an exact eight note quote from Roy Eldridge 'Body and Soul' from the 1938 Commodore recording as well as a quote from Benny Goodman on 'I Thought About You' recorded in October of 1939. Parker made the acetate in Kansas City and since he was gone from 1938 until the spring of 1940 this dating seems accurate."

¹⁰⁵Woideck, "The First Style-Period," 89.

¹⁰⁶Ibid., 29.

In spite of Parker's advancements in music, his relationship with Rebecca deteriorated. In July, 1940, Rebecca had a miscarriage. Rebecca was then informed by a doctor that due to Parker's substance abuse, Parker's life expectancy was grave as Dr. Thompson expected Parker to live only "another eighteen to twenty years."¹⁰⁷ Soon Parker asked Rebecca for a divorce and agreed to pay alimony of five dollars per week.¹⁰⁸

Parker toured extensively with the Jay McShann Orchestra in the Southwest after the Wichita Transcription was made and returned to Kansas City in the spring of 1941. The booker John T. Tumino managed to negotiate a recording contract with the Decca Records for the band.¹⁰⁹ On April 30, 1941, Parker traveled with the Jay McShann Orchestra to Dallas, Texas, to fulfill a recording contract and the band was recorded commercially for the first time.¹¹⁰ The recorded materials were released by the Decca Records in its "Sepia" series and *Confessin' the Blues*, featuring the band's vocalist Walter Brown, became an instant hit.¹¹¹ The second recording session was immediately

¹⁰⁷Giddins, *Celebrating Bird*, 58.

¹⁰⁸Addie Parker recalled that Parker "paid alimony to Rebecca, \$5 a week" in *Bird* (164). It is noted that Rebecca filed charges against Parker around 1954 for failure to provide support to Leon Parker, and Parker reportedly admitted that he "hadn't paid any money in fourteen years" in *Celebrating Bird* (115).

¹⁰⁹Ross Russell suggested that Decca Records might consider McShann's band as an "inexpensive replacement for Basie" in *Jazz Style* (192).

¹¹⁰There is a dispute regarding the recording supervisor of the Dallas session. Ross Russell stated Jack Kapp, the president of Decca Records, as the supervisor in *Jazz Style* (192), while Carl Woideck stated that it was Dave Kapp, the brother of Jack Kapp, who supervised the session in *Charlie Parker* (22). Lawrence O. Koch also cited Dave Kapp as the supervisor in *Yardbird Suite* (28). Jay McShann also cited Dave Kapp as the supervisor of the session in *Bird* (150).

¹¹¹Russell noted that *Confessin' the Blues* was "featured in Decca 8559 and sold over 500,000 copies in *Jazz Style* (192).

arranged and the band was scheduled to record again on November 18, 1941, in Chicago.¹¹²

After staying in Chicago for an engagement, Parker toured eastward with the Jay McShann Orchestra. In January 9, 1942, the band opened at the legendary Savory Ballroom, approximately one month after the Pearl Harbor attack, with NBC's "Blue" Network broadcasting the show.¹¹³ The impact of this event was momentous in introducing McShann's band to a nationwide audience and an amateur recording of the band's performance broadcasting on February 13, 1942, has survived.¹¹⁴ Parker's ability as an improviser had considerably impressed the musician circle as Howard McGhee recalled:

In 1942. I'm pretty sure it was then. I was playing in Charlie Barnet's band. We were at the Adams theatre in Newark, sitting around backstage on a Sunday afternoon. Chubby Jackson, the bass player, turns on the radio to catch a show from the Savoy ballroom, and who should pop out from the speaker but Charlie Parker playing "Cherokee." Well, nobody knew who it was at the time, but we all flipped. Who could that possibly be to play such a horn? He played about ten choruses on the air. After we got finished with our show that night, we

¹¹²The recording session emphasized upon Walter Brown's vocal due to the earlier success of *Confessin' the Blues* and Parker's performance was limited in *Jazz Style* (193).

¹¹³There are disputes regarding Jay McShann Orchestra's opening date at the Savoy Ballroom. One account suggests the date was January 9, 1942 in *Charlie Parker* (22), one account suggests the date was January 10, 1942 in *Yardbird Suite* (30), and the other account suggests February 14, 1942 in "Hot Box: Early Bird" (41). Hoefler's account was questionable as the newly discovered recordings of a radio broadcast of McShann's band in the Savoy was dated February 13, 1942.

¹¹⁴McShann's band opened at the Savoy on January 9, 1942, and the NBC's "Blue" Network started broadcasting the performance from February 13 of the same year in *Charlie Parker* (93).

went to the Savoy and asked that band leader, Jay McShann, to play “Cherokee,” which he did. Charlie got to do his solo, and the mystery was solved.¹¹⁵

Parker’s performance with McShann’s band in the Savoy Ballroom brought him some recognition as Bob Locke commented favorably in a *Down Beat* article published in July 1, 1942, that “Charlie Parker offers inspired alto solos, using a minimum of notes in a fluid style with a somewhat thin tone but a wealth of pleasing ideas.”¹¹⁶ This marks one of the earliest direct reference of Parker’s music in *Down Beat*.¹¹⁷

During this period, the affiliation between Parker and Gillespie resumed.¹¹⁸ They actively participated in jam sessions held in Clark Monroe’s Uptown House and a group consisting of young jazz musicians who were enthusiastic about new ways to approach improvisation was soon established. An amateur recording of Parker’s improvisation on *Cherokee*, documenting Parker’s participation in Monroe’s Uptown House in 1942, known as the Jerry Newman Disc, has survived.

On July 2, 1942, McShann’s band was recorded in New York and the event was possibly anticipating the recording ban imposed by the American Federation of Musicians (AFM) that went into effect August 1 of the same year.¹¹⁹ Later, Parker’s drug addiction

¹¹⁵Reisner, *Bird*, 143.

¹¹⁶B. Locke, “Put Full McShann Ork on Wax,” *Down Beat*, 1 July 1942, 4.

¹¹⁷Barry Ulanov was probably the first critic to cite Parker’s music in the press, as early as 1941 in *Bird* (228).

¹¹⁸McShann’s band opened at the Savoy Ballroom opposite Lucky Millinder’s band, which was the band that Dizzy Gillespie associated with during that period.

¹¹⁹The objective of recording ban imposed by the American Federation of Musicians is primarily to cope with the inevitable consequence of technological development surrounding music business. Alyn Shipton cites that “the basic case of the A.F.M. was that new technology, in the form of talking pictures and broadcasting—and particularly the broadcasting of phonograph records—was eroding the job prospects of its members. It made the point that the arrival of the talkies, for example, had cut the jobs of 20,000

had noticeably affected band's operation and McShann made a decision to dismiss Parker from the band:¹²⁰

Bird left the band the last of 1942. We had to go to Detroit. He had a little too much that day and we had to carry him off the bandstand and lay him on a table. We couldn't feel no pulse. He had an overdose. This happened at the Paradise Theatre. We left him there all night. We were afraid to call the doctor because we were afraid he might be, you know. . . . when he came to, I told him, "Bird, you done got back on your kick again, and so I've got to let you go."¹²¹

In December, 1942, Parker was hired by Earl Hines to play tenor saxophone,¹²² replacing Budd Johnson. Hines's big band provided a stimulating environment for Parker as he was surrounded by musicians who sought to adapt new musical concepts, including Dizzy Gillespie, Benny Harris, Billy Eckstine, Sarah Vaughan, and others. As band members, the affiliation between Parker and Gillespie solidified.¹²³ They practiced together to achieve the virtuosity required to realize the new concepts that eventually

members of the A.F.M. who had previously played accompaniments to silent motives, and that the more widespread broadcasting of phonograph discs would have exactly the same effect on those musicians hitherto employed to play live on air. And so, led by the powerful head of its Chicago local, James C. Petrillo, the union demanded a levy from the record companies in the form of a royalty payment on each disc sold" in Alyn Shipton, *A New History of Jazz* (London: Continuum, 2001), 546.

¹²⁰Parker's contradictory account stated the reason for leaving McShann as artistic differences in Ira Gitler, *The Master of Bebop: A Listener's Guide* (New York: Da Capo Press, 2001), 22. However, it is likely that McShann made a deal with Earl Hines, Parker's next major employer, as McShann recalled the conversation with Hines, who expressed an intention to recruit Parker in "Jay McShann: Interview" (142).

¹²¹Reisner, *Bird*, 150.

¹²²Parker commented on the tenor saxophone, stating that "Man, this thing is too big" in *Bird* (85).

¹²³Incidentally, Sarah Vaughan was discovered by Billy Eckstine later in Max Jones, *Jazz Talking: Profiles, Interviews, and Other Riffs on Jazz Musicians* (New York: Da Capo Press, 2000), 236-237.

revolutionized jazz and established a new style that was labeled as Bebop, “a new and technically demanding—and increasingly politicized—jazz form.”¹²⁴ Hines recalled:

Charlie used to take his alto in the theater between shows—and have an exercise book, that’s all he did—sit down; between he and Dizzy, they ran over these exercises in these books they’re studying up. One day they’d have the trumpet book, and one day they’d have the alto book. They’d change around. And I think that was where actually Charlie got his particular style from, was from the different inversions and phrases in these exercises he had.¹²⁵

In spite of the drug addiction that affected his health, Parker continued to demonstrate remarkable ability during his association with Earl Hines’ band. Hines recalled an incident that expounded Parker’s phenomenal musical memory:

The remarkable thing about Charlie, he had such an advanced mind that when we rehearsed an arrangement that no one had seen before, we’d run it down once or twice, or whatever time we had to run it down, and we’d put it away. We decide to play it that night, everybody got the music but Charlie; he’s sitting over there on the end with his tenor. I’d say, “Look, Charlie, when you goin’ to get the tune out?” He says, “I know that.” “I mean that new number.” “I know it.” And sure enough, he knew the arrangement backwards. I never understood that guy had such a mind.¹²⁶

Due to the ban imposed by the American Federation of Musicians, Parker’s musical development during this period was only documented informally in February,

¹²⁴Richard M. Sudhalter, *Lost Chord: White Musicians and Their Contribution to Jazz, 1915-1945* (New York: Oxford University Press, 1999), 297.

¹²⁵*Ibid.*, 111.

¹²⁶*Ibid.*, 110-111.

1943, known as the Redcross Discs. At that time, Parker was touring with Hines's band to Chicago and the band members were invited by Bob Redcross, a record collector and an amateur recordist, to room 305 of the Savoy Hotel to participate in a jam session. The fact that Parker played tenor saxophone in the session notwithstanding, this documentation is chronologically significant as it marks as "the earliest recorded evidence of Dizzy and Bird together."¹²⁷

The alternation of members in Hines's band was reportedly underway and Gillespie eventually left the group.¹²⁸ Nonetheless, Parker prolonged his association with Hines and toured with the band to Washington, D.C., where he married his second wife, Geraldine Marguerite Scott, a dancer, on April 12, 1943.¹²⁹ The marriage reportedly lasted for about one year and Geraldine, who was probably introduced to drugs by Parker, was "subsequently jailed on a narcotics charge and died in New Jersey in the early 1980s."¹³⁰ Hines's band started to disintegrate in July, 1943.¹³¹ In August, Parker toured

¹²⁷Koch, *Yardbird Suite*, 38.

¹²⁸Carl Woideck stated that Gillespie left right after the Redcross Discs were made in *Charlie Parker* (28). However, Hoefler stated Gillespie was replaced by Paul Cohen after Billy Eckstine left the band in September, 1943 in George Hoefler, "Hot Box: Earl Hines in the 1940s," *Down Beat*, 25 April 1963, 42. Gillespie's own recollection the latter account, stating that "we stayed with Earl Hines until Billy left to form his own band" in "The Years with Yard" (22). Billy Eckstine's recollection further disputes the issue by stating that he left Hines's band on June 7, 1944, and "some of guys that I'd gotten into Earl's band—such as Dizzy, Charlie Parker, and others—left with me" in Billy Eckstine, "Conversation with William Clarence 'Billy' Eckstine: Mr. B of Ballad and Bop," interview by Eileen Southern (3 March, 1979), *The Black Perspective in Music* 7 (Fall 1979):195.

¹²⁹There is a dispute regarding when Parker and Geraldine got married. Gary Giddins dated the event as April 10, 1943 in *Celebrating Bird* (71). However, Ross Russell claims that the date on a certified copy of the marriage license of Parker and Geraldine as April 12, 1943 in *Bird Lives* (370).

¹³⁰Giddins, *Celebrating Bird*, 71.

¹³¹Hoefler, "Hot Box: Earl Hines in the 1940s," 42.

with Hines again to Washington, D.C., where he left the band and endeavored to settle in D.C. with Geraldine.¹³² The attempt failed and Parker soon return to Kansas City. It is unclear under what kind of circumstances that Parker decided to return to Kansas City. However, between late 1943 and early 1944, Parker was recorded unofficially in the Vic Damon Studio in Kansas City, possibly accompanied by Efferge Ware, Parker's former mentor.¹³³ The recorded material, known as the Charles White Discs, has survived and surfaced in the early 1990s as one of the vital documents regarding Parker's musical development during the first AFM recording ban.

Around April, 1944, Billy Eckstine recruited several former members in Earl Hines' band, including Gillespie, Parker, Vaughan, and others, to form a band that was known as the first Bebop big band.¹³⁴ Eckstine made Gillespie the musical director of the band and contacted Parker, who was in Chicago playing engagements with Andy Kirk and Noble Sissle at the time, to join the band as alto saxophonist. Gillespie commented that the band was "a radical band. It was the forerunner of all the big modern bands. But a lot of ballroom operators didn't dig it. They thought it was just weird. But it was a very fine band, very advanced."¹³⁵ During August, the band played an engagement at the Riviera Club in St. Louis, where young Miles Davis was asked to replace the band's

¹³²Priestley, *Charlie Parker*, 24.

¹³³The guitarist was identified as Lucky Enois or Efferge Ware in *Yardbird Suite* (42).

¹³⁴Eckstine's band has been regarded as "the most innovative big bands in the Later Swing Era" in Lawrence McClellan Jr., *The Later Swing Era* (Westport: Greenwood Press, 2004), 47.

¹³⁵Gillespie, "The Years with Yard," 22.

trumpeter, Buddy Anderson, who suffered from tuberculosis.¹³⁶ This incident marked as the beginning of the association between Parker and Davis, who would soon become an apprentice under Parker. Parker's personal life also took an unexpected turn during this engagement as he asked Rebecca Parker to join him in St. Louis and expressed his intention to remarry her. The proposal was refused.

Disenchanted at band's direction in spite of Eckstine's efforts in opposing commercialism, Parker soon left the group in order to express his music in a more individualistic approach.¹³⁷ Parker went back to New York and played engagements with Ben Webster at the Onyx club, making his first appearance on 52nd Street. He also actively participated in jam sessions, such as ones held in Tondelayo's with a trio led by Lloyd "Tiny" Grimes.¹³⁸ During this period, Parker met Doris Sydnor, who was working as a hat check girl in the club on 52nd Street, and soon established an intimate relationship with her.¹³⁹ They started to live together at 411 Manhattan Avenue in New York. Doris recalled that Parker "practiced his horn everyday. At the time, the musicians often got together after work or during the daytime to work things out."¹⁴⁰

On September 15, 1944, Parker was recruited by Tiny Grimes, with whom he jammed in Tondelayo's, to participate in a commercial recording session for Savoy

¹³⁶Koch, *Yardbird Suite*, 44.

¹³⁷Woideck, *Charlie Parker*, 30.

¹³⁸Geoffrey Haydon, *Quintet of the Year* (Toronto: Macfarlane Walter & Ross, 2002), 12.

¹³⁹Lawrence O. Koch cited Doris Sydnor and Parker met during 1945 in *Yardbird Suite* (53). However, Doris's own recollection suggested the year to be 1944 in *Bird* (170).

¹⁴⁰Woideck, *Charlie Parker*, 32.

Records at Nola Studios in New York. During this recording session, Parker recorded his own composition *Red Cross*, named after Bob Redcross.¹⁴¹ This song marked the first composition to be copyrighted under Parker's name.¹⁴²

On January 4, 1945, both Parker and Gillespie were hired to participate in a recording session led by pianist Clyde Hart.¹⁴³ The event marks the first commercially recorded appearance of both Parker and Gillespie. In March, 1945, Gillespie and Parker started to play an engagement in a nightclub on 52nd Street called the Three Deuces. The engagement ended in July and was marked as the acme of the creativity as Gillespie recalled the period was the "height of perfection of our music."¹⁴⁴ Innovative musical concepts were introduced during this period, for instance, Parker's *Confirmation*, a composition demonstrating Parker's innovation in advanced harmony.¹⁴⁵ Tony Scott recalled the impact of Parker and Gillespie's Three Deuces engagement and Parker's influence during this period:

When Bird and Diz hit The Street regularly a couple years later, everybody was astounded and nobody could get near their way of playing music. Finally, Bird and Diz made records, and then guys could imitate it and go from there. . . . An odd thing about Bird's influence on The Street is that the style he was so

¹⁴¹Bob Redcross was a record collector and an amateur recordist who recorded Parker informally in Chicago during February, 1943.

¹⁴²Woideck, *Charlie Parker*, 30.

¹⁴³The date was disputed by Woideck's account as he cited the date as January 5, 1945 in *Charlie Parker* (30), one day later than other sources.

¹⁴⁴Woideck, *Charlie Parker*, 31.

¹⁴⁵*Confirmation* was reportedly performed in the Town Hall concert in May, 1945. Thus, it is likely that Parker composed the piece prior the concert.

influential in developing was played on all instrument but his own horn—the alto. The reason was that Bird was so supreme on the alto.¹⁴⁶

In May 17, 1945, the New Jazz Foundation organized a concert at Town Hall with appearances of both Parker and Gillespie.¹⁴⁷ The concert, marked as Parker's debut in Town Hall, was chaotic as some billed musicians failed to appear, and subsequently Parker and Gillespie were asked to perform extra numbers. However, their performance was well-received as Barry Ulanov reviewed that:

Dizzy and Charley played their unison passages with fabulous precision, no easy achievement when your lips and fingers are so tangled up in mad running-triplet figures. Charley's solos almost never failed to get a roar from the audience because of his habit of beginning them with four-bar introductions in which the rhythm was suspended (as in a cadenza), then slamming into tempo, giving his listeners a tremendous release, an excited relief.¹⁴⁸

On June 5, 1945, Parker and Gillespie performed in a concert at the Academy of Music in Philadelphia, which possibly marked as the first direct association between Parker and tenor saxophonist John Coltrane.¹⁴⁹ After the combo led by Gillespie ended their engagement in the Three Deuces on July 5, 1945. Gillespie soon started a Southern

¹⁴⁶Nat Shapiro and Nat Hentoff, ed., *Hear Me Talkin' to You: the Story of Jazz as Told by the Men Who Made it* (New York: Dover Publications, 1955), 360.

¹⁴⁷There is a dispute regarding the date of the Town Hall concert. Barry Ulanov cited the concert was on Wednesday evening, May 17 in *Bird's Diary* (11). However, Ulanov's account might be inexact as May 17, 1945, was Thursday.

¹⁴⁸*Ibid.* A reproduction of Barry Ulanov's concert review published in *Metronome*.

¹⁴⁹Lewis Porter, *John Coltrane: His Life and Music*, The Michigan American Music Series (Ann Arbor, The University of Michigan Press, 1999), 57. Young Coltrane, who later revolutionized jazz with his advanced harmonic structure and transcendental exploration, idolized Parker and had first reportedly met Parker backstage during the concert.

tour that lasted for two months with his own big band as part of "Hepsations of '45" touring package. Parker decided to form his own combo and started to play engagements in the Three Deuces in August. In October, he further expanded the combo to include young trumpeter Miles Davis, who possibly moved to New York to study in the Institute of Musical Art in late September of 1944, and began the combo's engagements in the Spotlite club on 52nd Street.¹⁵⁰

During the year 1945, Parker made several recordings as a sideman under the leadership of Gillespie, Red Norvo, and Sir Charles Thompson and had not yet been considered as the leading musician of modern jazz, as jazz scholar Lawrence O. Koch noted that "the *Esquire* magazine awards were then jazz status symbols, and Gillespie, Norvo, and Hawkins had been award winners during this time. One can clearly see that Parker was mainly thought of at this time as a sideman."¹⁵¹ In late 1945, Parker was at last given an opportunity by Savoy Records to lead his own group and the event was marked as Parker's first recording date as a leader. The recording session, held at the

¹⁵⁰There is a dispute as to when Miles Davis arrived New York as Carl Woideck stated the Miles "had come to New York in September, 1945" in *Charlie Parker* (31). However, it is possible that Miles moved to New York as early as September, 1944, as cited in John Szwed, *So What: The Life of Miles Davis* (New York: Simon & Schuster; 2002), 31. Miles participated in recording sessions in New York as early as May 4, 1945, which further suggests the unreliability of Woideck's account in Bill Cole, *Miles Davis: The Early Years* (New York: Da Capo Press, 1994), 170. Additionally, several references show that Miles attended the Juilliard School of Music; for instance, Bill Cole stated that Miles "was eighteen, just about ready to finish high school, and equipped with an acceptance to the Juilliard School of Music in his pocket" in *Miles Davis* (39). This account is questionable as the Institute of Musical Art merged with the Juilliard Graduate School in 1946 and the school was then renamed the Juilliard School of Music. In 1944, it is unlikely that Miles attended the Juilliard School of Music as it had not yet been established. Furthermore, judging by Miles's age, it is also unlikely that Miles was accepted by the Juilliard Graduate School.

¹⁵¹Koch, *Yardbird Suite*, 65. It is noted that Gillespie was selected in the New Starts division in 1945 and Parker was selected in the same division in 1946 in Leonard Feather, *The Jazz Years: Earwitness to an Era* (New York: Da Capo Press, 1987), 85-86.

WOR Studios in New York, was scheduled for November 26, 1945. Parker was under agreement to record original compositions during a “standard three-hour, four-side session.”¹⁵² The personnel included Miles on trumpet, Gillespie on both trumpet and piano, Argonne Thornton, known as Sadik Hakim, on piano, Curley Russell on bass, and Max Roach on drums.¹⁵³ The unorganized session proceeded under the supervision of Herman Lubinsky, the owner of Savoy Records, and Teddy Reig, Lubinsky’s associate, also the producer of the session. The glitch of Parker’s instrument, Miles’s inexperience, and the frequent alternations between Gillespie, Miles, and Thornton due to various technical issues further contributed to session’s chaotic atmosphere. The disordered proceedings notwithstanding, the session resulted in a substantial musical documentation of modern jazz. A record, titled as *Charley Parker’s Ree Boppers*, was soon released.¹⁵⁴ The disc included exemplary tracks such as *Billie’s Bounce*, *Now’s the Time*, and *KoKo*, which was “the seminal point of departure for jazz in the postwar era. Its effect paralleled that of Armstrong’s *West End Blues* in 1928.”¹⁵⁵ However, Parker’s first record as the leader was underappreciated, as a 1946 review published in *Down Beat* gave negative

¹⁵²James Patrick, “The Savoy Recordings,” liner notes in *Charlie Parker: the Complete Savoy and Dial Studio Recordings (1944-1948)*, Savoy 92911-2, 2000, compact disc, 40.

¹⁵³Bud Powell who was originally contracted as the session pianist failed to make the date as Powell “had gone with his mother to Philadelphia where she was buying a house” in “The Savoy Recordings” (41).

¹⁵⁴Most sources show the disc as Charlie Parker’s *Reboppers*. However, a reproduction of the disc shows that the disc was released as *Charley Parker’s Ree Boppers* in *Bird’s Diary* (15).

¹⁵⁵Giddins, *Celebrating Bird*, 88.

comments on Parker, Gillespie, Miles Davis, and Max Roach.¹⁵⁶ Although the disc was recorded under the leadership of Parker, the focus of the review was Gillespie, who was more publicized at the time. The reviewer only briefly remarked on Parker's performance, stating that "he's far off form—a bad reed and inexcusable fluffs do not add up to good jazz."¹⁵⁷ The reviewer also accused the music that was presented by Parker and his colleagues as being harmful to the development of jazz music which displayed the general misapprehension of Parker's music within the jazz community during this period:

These two sides are excellent examples of the other side of the Gillespie craze—the bad taste and ill-advised fanaticism to Dizzy's uninhibited style. . . . Good, bad or indifferent, the mass of Gillespie followers will love these sides, for even bad music is great if it's Dizz! This is the sort of stuff that has thrown innumerable, impressionable young musicians out of stride, that has harmed many irreparably. This can be as harmful to jazz as Sammy Kaye!¹⁵⁸

On December 10, 1945, Parker started his first West Coast engagement as he joined a combo, led by Gillespie, that opened at Billy Berg's Supper Club located on Vine Street in Los Angeles. During this eight-week engagement, the group was also reportedly playing on *Villa Vallee*, a radio show by Rudy Valle, whose saxophone performance was credited with inspiring Parker to take up alto saxophone.¹⁵⁹ However,

¹⁵⁶Charlie Parker, review of *Charlie Parker: Billie's Bounce and Now's The Time*, by Haynes, D. C., *Down Beat*, 22 April 1946, 15.

¹⁵⁷Ibid.

¹⁵⁸Ibid. The owner of the Three Deuces and a bandleader were both named Sammy Kaye. Haynes was possibly referring to the latter.

¹⁵⁹Woideck, *Charlie Parker*, 32. Woideck also stated that Rudy Valle arranged a meeting with Parker.

the modern jazz, presented by Gillespie's group, was not warmly received on the Coast and the effect of Parker's drug addiction peaked as he recalled that:

I became bitter, hard, cold. I was always on a panic—couldn't buy clothes or a good place to live. Finally, out on the Coast last year, I didn't have any place to stay, until somebody put me up in a converted garage. The mental strain was getting worse all the time. What made it worst of all was that nobody understood our kind of music out on the Coast.¹⁶⁰

The unenthusiastic feedback of the engagement at Billy Berg's club notwithstanding, the engagement provided Parker opportunities to start his associations with Norman Granz and Ross Russell, with whom Parker further extended his career as a recording artist.¹⁶¹ On January 28, 1946, Parker, accompanied by Gillespie, made his debut in a concert by the Jazz At The Philharmonic (JATP).¹⁶² The event, organized by Norman Granz, marked the earliest recorded evidence of Parker and Lester Young, Parker's musical model during his apprenticeship, sharing the same stage.

The Billy Berg's club engagement ended on February 4, 1946, which was the last time Parker and Gillespie worked together in a permanent group as Gillespie recounted that "the job in Hollywood had been the last time Bird and I were ever to work together in

¹⁶⁰ Feather, "Yardbird Flies Home," 63.

¹⁶¹ Norman Granz started the JATP concert in 1944 and produced the first authorized jazz record in a live setting. His concept of bringing jazz jam sessions into the concert hall was revolutionary. Notably, he refused to accept any bookings that did not comply to his principle of a desegregated concert. Ross Russell was the owner of the Tempo Music Shop in Los Angeles. He later sold the shop to devote himself to developing his own record label, Dial Records.

¹⁶² Carl Woideck dated the JATP concert as January 24, 1946 in *Charlie Parker* (118). However, the official discography dated the event of January 28, 1946, in Phil Schaap, "The Sessions," liner notes in *Bird: the Complete Charlie Parker on Verve*, discography, Verve 837 141-2, compact discs, 15.

a permanent group.”¹⁶³ The following day, the group was scheduled to record at the Electro Broadcasting Studios for Dial Records, a new recording company owned by Ross Russell. This was Parker’s first recording date for Dial Records.¹⁶⁴ The session was unproductive and produced only one track. A session was rescheduled on February 7, but Parker failed to appear. Gillespie made the record date without Parker and commercially recorded Parker’s harmonically advanced composition *Confirmation* for the first time. On February 9, Gillespie’s group flew back to New York without Parker. Stan Levey, the drummer in Gillespie’s band, recalled the incident:

When the time came for the band to leave, I had all the plane tickets for the guys. But Charlie couldn’t be found. He’d disappeared. For two hours that night, I took cabs all over town looking for him. Not a trace. I guess I must have spent \$20 on cabfare. Finally, I gave up, rode out to Burbank airport, and took off for New York. Bird never made that plane.¹⁶⁵

Gillespie reportedly gave the ticket and money to Parker in person later as he recalled that “when we got ready to come back to New York, he wanted stay out on the Coast, and I gave him his transportation, the money. What he did with it, God knows.”¹⁶⁶

On February 26, 1946, Parker signed an exclusive one-year contract with Dial Records and joined trumpeter Howard McGhee to play engagements at the Finale Club

¹⁶³Gillespie, “The Years with Yard,” 23.

¹⁶⁴The original recording date was set for January 22, 1946, which was postponed.

¹⁶⁵Gitler, *The Master of Bebop*, 30-31.

¹⁶⁶Dizzy Gillespie, *To Be, or not. . . to Bop: Memoirs* (New York: Doubleday & Company, 1979), 250.

located in a district known as “Little Tokyo.” On March 28, under the new contract with Dial Records, Parker made his second recording date at the Radio Recorders as a leader.¹⁶⁷ Miles Davis, Parker’s protégé, also participated in the session as he was touring the Coast with Benny Carter’s band. The session produced some commendable members of Parker’s improvisations. An instrumental version of Parker’s earlier composition *What Price Love?* was recorded, and renamed as *Yardbird Suite*.¹⁶⁸ Ironically, one of the compositions was titled *Moose the Mooche*, which was the nickname of Emery Byrd, Parker’s drug supplier on the West Coast. Parker soon signed a handwritten contract, entitling Byrd the right of half of his future royalties.

Byrd was then arrested. Subsequently, Parker’s heroine supply was limited and he consumed large quantities of alcohol to cope with the withdrawal symptoms.¹⁶⁹ On July, 29, 1946, with the assistance of Howard McGhee, Parker led a recording session in the C. P. MacGregor Studios known as the Lover Man session. Parker’s condition was deficient as he “was really disturbed. He was turning around and around and his horn was shooting up in the air.”¹⁷⁰ Parker collapsed during the session, consequently, the recorded materials were rated as substandard. In spite of poor quality, Russell released materials

¹⁶⁷Carl Woideck dated the recording session as February 28, 1946 in *Charlie Parker* (33), which is probably a typographical error.

¹⁶⁸Alto saxophonist Lee Konitz commented on Parker’s improvisation in *Yardbird Suite* as “perfect music” in Bill Kirchner, “The Dial, Guild, Bel-Tone and Comet Recordings,” liner notes in *Charlie Parker: the Complete Savoy and Dial Studio Recordings (1944-1948)*, Savoy 92911-2, 2000, compact disc.

¹⁶⁹Woideck, *Charlie Parker*, 33.

¹⁷⁰Alun Morgan, “Bird & the Lover Man session,” *Jazz Monthly* 8, August 1962, 4.

due to “the reality of a failing venture.”¹⁷¹ This incident led to hostility between Russell and Parker, who reportedly never forgave Russell for the release and commented that the record “should be stomped into the ground.”¹⁷² Jazz scholar Lawrence O. Koch noted that the records “subsequently became valuable, not because they were Bird’s best, but because they were his worst. In retrospect, we may say that perhaps hearing a great artist at his worst makes us more intensely aware of the things he feels at his best.”¹⁷³

After the collapse, Parker was sent back to the Civic Hotel where he had been staying, while McGhee continued the recording session without Parker. McGhee then received a phone call from the owner of the Civic Hotel who reported that Parker was “actin’ awful funny down here. He’s walking around here nude.”¹⁷⁴ Parker was reportedly experiencing physical and emotional breakdown and was sitting on the top of car naked when police came to arrest him. McGhee recounted the incident:

So I got dressed and got in the car and drove down to where he was staying. And when I got there and Bird. . . . the cops had already taken Bird to the hospital. So I get in the car and go to the hospital to see what’s happening. . . . When I walk in, Bird said, “Hey, Maggie!” He was fine. . . . So I went and talked with one of the cats: “What’s happening? What are they doing to Bird?” So he said, “Well, the Police brought him here, and he’s on a warrant. We’ve got to hold him because

¹⁷¹Koch, *Yarbird Suite*, 97.

¹⁷²Morgan, “Bird & the Lover Man session,” 5.

¹⁷³Koch, *Yarbird Suite*, 97.

¹⁷⁴Howard McGhee, “Jazz Oral History Project: Howard McGhee (1982),” interview by Ira Gitler (23 November 1982), *Charlie Parker: Six Decades of Commentary*, ed. Carl Woideck (New York: Schirmer Books, 1998), 157.

he was sitting in the car buck naked, and he can't be doing that in *California*," you know.¹⁷⁵

Parker was charged with "indecent exposure, resisting arrest, and suspected arson."¹⁷⁶ Ross Russell succeeded in transferring the sanity hearing to the Superior Court resided by Judge Stanley Mosk from the one that was originally scheduled, as Judge Mosk was "an enlightened and liberal man."¹⁷⁷ Both Russell and McGhee appeared in the court on behalf of Parker and recommended that Parker to be committed to a hospital, as Russell recounted that "there was hope at Camarillo. Bird might well have been behind closed doors for years otherwise."¹⁷⁸ Parker was sentenced to be confined to California's Camarillo State Hospital for a minium period of six months. In September, Doris Sydnor, Parker's cohabitant in New York, moved to the Coast and visited Parker three times a week. She recalled that Parker "had a saxophone at the hospital, and that he played for occasional in-hospital dances. . . . but did little organized practice there."¹⁷⁹ Doris recounted Parker's rehabilitation in Camarillo State Hospital:

¹⁷⁵Ibid. McGhee disagreed with the reports cited in most publications that Parker was arrested because he set the fire to the hotel room. The account of setting fire to the hotel room was probably recounted by Ross Russell who "was told that Parker had caused a fire in his room, and Russell later reported seeing a fire department truck and seeing Parker's charred mattress being carried out" in *Charlie Parker* (34).

¹⁷⁶Woideck, *Charlie Parker*, 35.

¹⁷⁷Ross Russell, "Dial Days: A Conversation with Ross Russell," interview by Martin Williams, *Down Beat*, 3 December 1964, 16.

¹⁷⁸Ibid.

¹⁷⁹Woideck, *Charlie Parker*, 35.

The place [was] near Oxnard, California. He had some work done on his teeth out there and was very proud of them. . . . Sometimes his words and action were guarded, held in. There were a lot of people there who spent all their time going to the edge of the hospital grounds and staring out into space. Charlie used to laugh at them, but he got like that too. Just standing out there, staring.¹⁸⁰

In December, 1946, Russell, Eddie Laguna of Sunset Records, and Charlie Emge, *Down Beat's* West Coast correspondent, organized an AFM-approved benefit concert and raised six to nine hundred dollars in preparation for Parker's reintegration upon his release.¹⁸¹ At the end of January, 1947, after some legal efforts, Parker was released to the custody of Russell, who assumed the legal responsibility of Parker, and avoided the "deportation to a hospital in the state where he was considered a resident."¹⁸² Prior to his release, Parker also renewed his contract with Dial Records owned by Russell, who was later accused by Parker of using the incident to pressure him to sign the contract renewal.

On February 19 and 26, 1947, Parker made his first two recording dates in the C. P. MacGregor Studios for Dial Records after six months of rehabilitation. Ross Russell's objections notwithstanding, Parker insisted that the vocalist Earl Coleman be included in the first recording session. Coleman recounted that Parker "had made a promise to help me some months before when Howard McGhee and I visit him in Camarillo State

¹⁸⁰Reisner, *Bird*, 177.

¹⁸¹Russell, "Dial Days: A Conversation with Ross Russell," 16.

¹⁸²Koch, *Yardbird Suite*, 98.

Hospital some months before that record session.”¹⁸³ *Cool Blues* was recorded in the same session which won the French *Grand Prix du Disque*.

Parker soon joined McGhee to play the engagements at the Hi-De-Ho Club on March 1, 1947, and the event marked the last instance that Parker worked as a sideman during his career. On that date, Dean Benedetti, a saxophonist and an amateur recordist, also began to use a portable disc cutter to extensively document Parker’s performance, preserving approximately 278 fragments of Parker’s improvisations.¹⁸⁴ Parker was reportedly drug-free during this period, but his overall condition was overshadowed by his excessive drinking habit. However, in spite of the alcoholism and six months of rehabilitation, the level of Parker’s performance was still remarkable. McGhee recounted the event as he was astonished by Parker’s musical abilities:

After Bird came out the [of the California State Hospital at] Camarillo, I hired him to play with me for eight weeks, man, and I never heard so much horn in my life. Man, I was so thrilled to work with Bird, I used to hate to go to work, knowing he would put a heavy whipping on me. And yet I couldn’t wait to get there, because I knew what I was going to hear when I got there. And, damn, he didn’t never let me down.¹⁸⁵

¹⁸³Reisner, *Bird*, 69.

¹⁸⁴Phil Schaap, “Discography,” liner notes in *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1990, compact discs. The prime interest of Dean Benedetti was to record Parker’s improvisations, consequently, the recorded materials were fragmentary, mostly omitting themes and other musicians’s improvisations. Rick Benedetti inherited the collection after Dean’s death in 1955 and entrusted the collection to Mosaic Records in 1988. The collection was made commercially available in 1990.

¹⁸⁵Scott Deveaux, “Conversation with Howard McGhee: Jazz in the Forties,” *The Black Perspective in Music* 15 (Spring 1987): 75.

In April, 1947, Parker and Doris Sydnor traveled back to New York with one quick stop in Chicago to play an Easter Sunday concert. On April 7, Parker and Doris moved into the Dewey Square Hotel located at West 117th Street in Harlem.¹⁸⁶ Parker's return was highly anticipated as jazz scholar Carl Woideck noted that "while Parker was in California, modern jazz had begun to establish itself in New York. By the time he returned, Parker's popular and critical reputation had solidified."¹⁸⁷ Parker was offered engagements and recording opportunities, he signed a personal management contract with Billy Shaw of the Moe Gale Agency, and his personal life was stable.¹⁸⁸ However, Parker's problem of substance abuse was soon to interfere with his concentration in realizing his musical ambition.¹⁸⁹ Ross Russell recounted Parker's health-related issues during this period stating that Parker "was living life to the hilt. He still consumed enormous quantities of food. He used heroin in increasing amounts. He downed double whisky shots like a Western badman."¹⁹⁰

Upon his return to New York, Parker formed his highly acclaimed "classic quintet." The personnel included Miles Davis on trumpet, Duke Jordan on piano, Tommy

¹⁸⁶One track that was produced during the recording date for Dial Records on October 28, 1947, was titled as *Dewey Square*. The title was possibly inspired by Parker's living location.

¹⁸⁷Woideck, *Charlie Parker*, 38.

¹⁸⁸Billy Shaw left the Moe Gale Agency and established his own agency called Billy Shaw Artist, Inc., in 1949.

¹⁸⁹It is unclear when Parker started to use drugs again. However, Parker evidently suffered from substance abuse as early as October, 1947, as he reportedly borrowed money from Ross Russell to purchase drugs on the Dial recording date of October 25 in *Bird Lives* (249).

¹⁹⁰Russell, *Bird Lives*, 245.

Potter on bass, and Max Roach on drum. The quintet's working members were reportedly substituted on some occasions:

Contemporary press notices and current discographical data indicate that while in New York, John Lewis and Jordan frequently alternated on piano and that Curly Russell and Potter alternated on bass. In addition, Bud Powell, whom Parker used on his May 8, 1947 date for Savoy, may have been Parker's first piano choice before Powell's emotional stability rapidly deteriorated later that year; and Tadd Dameron was an occasional stringer for New York jobs.¹⁹¹

The quintet started to work steadily at the Three Deuces on 52nd Street in April. The quintet's bookings were successfully managed by Billy Shaw, and they were soon booked to play various engagements throughout the rest of the year and the greater part of 1948 until Miles, replaced by McKinley "Kenny" Dorham, left the group.¹⁹² Parker's instrumental execution was in excellent condition during this period as Max Roach recalled:

Miles and I would practice all day to get ready for this gentleman. And he'd come on the stage and his first piece, his *warm up* piece, would be the fastest thing we'd play all night. And it would destroy Miles and myself; just reduce us to nothing. I would be scuffling, Miles would be puffing, and he's just breeze through it, and the rest of the evening he would deal with 'Slow Boat to China' or 'A Pretty Girl Is like a Smile'—if a nice lady was in the club he'd fit that in.¹⁹³

¹⁹¹Patrick, "The Savoy Recordings," 48.

¹⁹²Parker maintained the quintet until 1950 when he started to work as a soloist to be hired to play with local rhythm sections.

¹⁹³Haydon, *Quintet of the Year*, 24.

Duke Jordan recounted his association with Parker's classic quintet:

The group got on very harmoniously except for slight altercations with Miles. He and Max sort of formed a little clique. . . . [Miles] was tight with John Lewis, and he wanted Bird to substitute John for me in the group. But Bird silenced him by quietly and firmly saying that he chose the guys and Miles could form his own outfit if anything displeased him. . . . Working with Bird was one of the tremendous experiences. He always came on with a new musical line that would make my hair stand on end.¹⁹⁴

Parker demonstrated his ability to lead the quintet as noted in Jordan's recollection, but the leadership was occasionally questioned, as the drug-related problems that might have led to Parker's negligence. Max Roach recalled his working experience in Parker's quintet:

Because of some of his irresponsible acts, the rest of the men would be docked or the owner would try to get out of paying the rest of us anything. I would start beefing to Bird, "I was here all night and working for you." I would chide him about his responsibilities as leader.¹⁹⁵

On May, 5, 1947, Parker made his debut at Carnegie Hall in a concert with the Jazz At The Philharmonic.¹⁹⁶ Soon after the appearance at Carnegie Hall, Parker made

¹⁹⁴Reisner, *Bird*, 125.

¹⁹⁵*Ibid.*, 195.

¹⁹⁶Jazz scholar Scott De Veaux cites the significance of Parker and Gillespie's debut in Carnegie Hall, stating that "by 1947 Gillespie and Parker had followed Benny Goodman's footsteps by making their debuts in Carnegie Hall, a sure indication of the rapid acceptance of the new style. Still, for all its complexity, bebop never entirely became a music of the concert hall. The natural milieu for the bop combo was—and to a large extent remains—the more informal surroundings of the nightclub, where its spontaneity could be given free rein and its subtlety observed at close range" in Scott De Veaux, "The Emergence of the Jazz Concert, 1935-1945," *American Music* 17, no. 1 (Spring 1989): 25.

his first recording date after he returned to New York for Savoy Records at Harris Smith Studios on May 8, 1947.¹⁹⁷ The quintet's pianist Duke Jordan was temporarily replaced by Bud Powell, producing some outstanding members such as Parker's first contrapuntal composition *Chasin' the Bird* and *Donna Lee*.¹⁹⁸ On August 14, Parker played tenor saxophone in a recording date led by Miles Davis for Savoy Records. On September 29, Parker again appeared at Carnegie Hall as a guest soloist in a sell-out concert with Gillespie's big band featuring vocalist Ella Fitzgerald. The concert was promoted by Gillespie and jazz critic Leonard Feather, and was "bop's first large promotional venture."¹⁹⁹ George Russell's orchestration version of Parker's *Relaxin' at Camarillo* was also presented.²⁰⁰ In October 28, the "classic quintet" made its first recording date in the WOR Studios for Dial Records fueled by the AFM's announcement to impose the second recording ban on January 1, 1948. Due to the dispute between Savoy Records and Dial Records over Parker's contract, Parker was originally advised by Billy Shaw to avoid making records for both companies.²⁰¹ After AFM's announcement, Shaw and Dial

¹⁹⁷There was a dispute regarding this recording date for Savoy Records as Parker was under an exclusive contract with Dial Records at the time.

¹⁹⁸"Donna Lee" was named by Teddy Reig of Savoy Records after the daughter of Curly Russell. The composition itself was long credited to Parker. The actual composer was Miles Davis, who probably constructed the composition based upon Parker's or Fats Navarro's improvisational lines.

¹⁹⁹Koch, *Yarbird Suite*, 121.

²⁰⁰Haydon, *Quintet of the Yard*, 62. It is noted that George Russell, the author of the first major work of jazz theory *The Lydian Chromatic Concept of Tonal Organization*, actively experimented with the fusion between the twenty-century classical music and jazz. A notable composition, *A Bird in Igor's Yard*, was written in 1949 in Burton W. Peretti, *Jazz in American Culture*, The American Ways Series (Chicago: Ivan R. Dee, 1997), 113-114.

²⁰¹Russell, *Bird Lives*, 249.

Records made an agreement to recorder Parker extensively as “it was essential that Charlie Parker have record releases to keep his name before the public.”²⁰² On November 4, the second recording session for Dial Records was held. Parker uncharacteristically named one of the works by himself with the inexplicable title *Klact-oveeseds-tene*.²⁰³ On December 17, the third and final recording session for Dial was held, adding trombonist J.J. Johnson to the working quintet. On December 21, Parker made a recording at the United Sound Studios in Detroit for Savoy Records, recording more materials in order to cope with AFM’s recording ban. Around this time, Parker also recorded for Norman Granz’s “The Jazz Scene” project at Carnegie Hall.²⁰⁴ Parker, who originally recorded the Carnegie Recital Hall in a quartet setting, joined the Neal Hefti Orchestra in the main hall to record *Repetition*. Parker was backed by a twenty-five-piece orchestra, including strings and horn. Violinist and concertmaster Gene Orloff recounted the session:

It was the most phenomenal thing I ever saw. The lead sheet for him or whatever he had to blow changes on was spread out, a sheet of about ten pages and he had it strewn out over the piano. He was like bending down then lifting his

²⁰²Ibid.

²⁰³Parker’s works were mostly named by Teddy Reig of Savoy Records and Rose Russell of Dial Records during that period.

²⁰⁴The precise date of this recording session was not documented. It reportedly took place before December 18, 1947. Carl Woideck cited the session as the Parker’s “first studio recordings for Norman Granz” in *The Charlie Parker Companion* (266). Technically, Woideck’s statement was accurate. Even though the recording was done in Carnegie Hall, it was not a live recording. The reason that Granz booked Carnegie Hall for the recording date was possibly due to the schedule conflict in booking regular recording studios, as Neal Hefti recalled that “we recorded it at Carnegie Hall because every other studio in town was totally book, because of the upcoming record strike” in “The Sessions” (16).

head up as the music passed by, reading it once to twice until he memorized those change then proceeded to become godly.²⁰⁵

On January, 1948, *Metronome* published the result of its 1947 reader's poll, indicating Parker's increased popularity as he won the alto sax division for the first time.²⁰⁶ On March 26, Parker participated in a concert organized by Bob Feldman in the Hotel Diplomat in New York, accepting the awards of *Metronome* reader's poll for the top alto saxophonist and the top jazz influence from the host Leonard Feather. On March 30, Parker's quintet opened at the Three Deuces. The following day, Dean Benedetti, the amateur recordist who recorded Parker's performance in Los Angeles, now followed Parker to New York, and attempted to record Parker's improvisations but was soon prohibited by the club's management. In April, Parker and Doris moved from the Dewey Square Hotel to the Marden Hotel at West 44th Street, a location that was not too far away from Time Square and Parker's usual working location, 52nd Street. On April 18, Parker's quintet joined the Jazz At The Philharmonic organized, by Norman Granz for a month-long tour. In July, Dial Records released the first twelve-inch jazz LP *Bird Blows the Blues*, a collection of Parker's blues performance.²⁰⁷ On July 6, Parker's quintet opened at the Onyx Club and Dean Benedetti was allowed to record the performance

²⁰⁵Schaap, "The Sessions," 16.

²⁰⁶Woideck, *Charlie Parker*, 41.

²⁰⁷Koch, *Yardbird Suite*, 172. The technology, developed by Dr. Peter Goldmark, enables a longer playing time. Additionally, the advancement of music technology in this period led into a series of fiercely debated and conflicting campaigns by major recording manufactures in the subject of playback formats in 1949 in Russell Sanjek, *American Popular Music and its Business: The First Four Hundred Years Vol. III from 1900 to 1984* (New York: Oxford University Press, 1988), 234.

during the engagements and an afternoon rehearsal session. The Onyx Club engagement ended Dean Benedetti's extensive documentation of Parker's improvisations. His friend Jimmy Knepper suggested that Benedetti was "going to get all this information together and do a doctoral thesis."²⁰⁸ Benedetti's enthusiastic pursuit of Parker's music illustrates Parker's musical influence in the jazz community. However, while enjoying his substantial status, Parker continued encountering the negative environments imposed by a segregated society as Duke Jordan recounted:

Though he was the idol of all musicians, Bird knew the limitations of his success and felt annoyed that he was confined to just playing in night clubs. He also was bugged at the fact that, being a Negro, he could go just so far and no farther. Once he finished a set a great acclaim, ducked out, and went quietly to the bar around the corner on Sixth Avenue between 51st and 52nd Street, called McGuire's. The paradox of his life was brought into focus when the bartender asked him what he wanted and addressed him as a 'nigger.' Parker vaulted over the bar to teach the fellow manners. The man picked up a bottle and broke it over Bird's head.²⁰⁹

On September 4, 1948, Parker's quintet, with Tadd Dameron and Curley Russell substituting Duke Jordan and Tommy Porter, was featured in a new club called the Royal Roost, located on 47th Street, later known for its "jazz extravaganzas."²¹⁰ The

²⁰⁸Bob Porter, "Bean Benedetti," liner notes in *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1990, compact discs, 9.

²⁰⁹Reisner, *Bird*, 126. It is noted that Duke Jordan's recollection only indicated that the incident took place during the period he was working in Parker's quintet. The exact date of this incident is unaccountable. Unsurprisingly, Parker displayed prejudice as well, as Chan Parker recalled that Parker "didn't like West Indians, Jews, of 'faggots,' although he thought female homosexual acts were cute and innocent" in Chan Parker, *My Life in E-flat* (Columbia: University of South Carolina Press, 1993), 21.

²¹⁰Cole, *Miles Davis*, 46.

performance was hosted by the disc jockey “Symphony Sid” Torin and was broadcast over WMCA. Conductor Loren Schoenberg commented on the Parker’s performance:

‘52nd Street Theme’ starts underneath the opening announcement by radio host ‘Symphony Sid’ Torin, and by the time he’d done, Parker is already a few bars into what is both a remarkably relaxed and complex solo. Parker’s relationship to the rhythm section was always provocative. Besides metrical displacement, there was also the prospect of the phrases themselves seeming to anticipate the tune’s form and chord structure.²¹¹

On September 18 and 24, 1948, in spite of the recording ban imposed by the AFM, Parker’s quintet made two recording dates for Savoy Records, with John Lewis and Curley Russell substituting for Duke Jordan and Tommy Porter. During the first date, Parker’s second contrapuntal composition *Ah-Leu-Cha* and highly acclaimed twelve-bar blues ballad *Parker’s Mood* were recorded, while the second was Parker’s last recording date for Savoy Records. In November, in an attempt to introduce Parker’s music to a wider market, Billy Shaw signed Parker to “a one year’s contract with Mercury Records, a subsidiary of Metro-Goldwyn-Mayer, for who Norman Granz was in charge of jazz recording.”²¹² On November 6, Parker participated in a JATP tour as a soloist. At the end of November, Parker toured with the JATP to Los Angeles, and Parker and his long-time cohabitant, Doris Sydnor were married in Tijuana, Mexico. Doris recalled that:

²¹¹Loren Schoenberg, “The Music,” liner notes in *Charlie Parker: The Complete Live Performance on Savoy*, Savoy Jazz SVY-17021-24, 1998, compact discs, 24.

²¹²Russell, *Bird Lives*, 265.

We were married in Tia Juana, in 1948. I really had no strong desire for marriage, but Charlie was going through a jealousy period, a romantically insecure stage; so I said yes. He was with the Norman Granz JATP package in Los Angeles. We drove to Tia Juana, and we were back that night so that Charlie could make his gig.²¹³

On December 9, Parker's quintet, with Al Haig substituting for Duke Jordan on piano, opened at the Royal Roost for a four-month-long engagement; the package included the early Saturday performances to be broadcasted over WMCA. In December 15, *Down Beat* announced that Parker, enjoying escalated recognition, was awarded the second place in the alto saxophone poll, next to Johnny Hodges. On December 20, Parker made his first studio recording date for Mercury Records and started "a near-exclusive recording relationship that will last until Parker's death."²¹⁴ This particular recording session, followed by a recording session in January, 1949, was noteworthy as Parker worked as a soloist with an Afro-Cuban jazz band led by Machito, contributing to the development of a fusion style known as Afro-Cuban Jazz. In late December, Miles Davis left the quintet due to Parker's incongruous behavior and money disputes. Davis recalled the incident:

²¹³Reisner, *Bird*, 170. There is a dispute regarding Parker's appearance at the Shrine Auditorium as Tommy Potter's contradictory account cited that "we flew to Los Angeles to do a concert at the Shrine Auditorium for Norman Granz. When we got there, all of a sudden, Bird disappears. Norman dramatically offers a reward of one hundred dollars for anyone who locates him. Teddy Edwards, our tenor man, finally located him after a few days and got the reward. Charlie had eloped to Mexico and married Doris" in *Bird* (184). Additionally, Michael Levin and John S. Wilson questionably cited Parker and Doris married on "Nov. 18, 1945, in New York" in "No Bop Roots in Jazz: Parker" (13).

²¹⁴Woideck, *The Charlie Parker Companion*, 267.

Right before Christmas, we were playing at the Royal Roost. Bird and I had an argument about the rest of the money he owed me before we went on stage to play. So now Bird is up on stage acting a fool, shooting a cap gun at Al Haig, letting air out of a balloon into the microphone. People were laughing and he was, too, because he thinks it's funny. I just walked off the bandstand. Max quit too, that night, but he went back until Joe Harris came and took his place. I went back too, for a while, but finally, not too long after that, Kenny Dorham, my old friend, took my place in Bird's band.²¹⁵

In early 1949, Parker's agent Billy Shaw left the Moe Gale Agency and established his own booking agency, Billy Shaw Artists, Inc., which continued to provide Parker booking services until 1954. On January 3, 1949, Parker participated in a recording session for the *Metronome All-Stars*, a band consisted of the winning musicians of *Metronome's* annual reader's poll.²¹⁶ Parker won the top alto player for the first consecutive year. On February 21, Parker performed in the Metronome Award Show, televised and aired on WPIX, accepting the award from the French critic Charles Delaunay as he made his first televised appearance. Parker soon participated in his second televised show, *Adventures In Jazz* on WCBS, on March 4. Around March, Parker recorded for Mercury Records. The trombonist Tommy Turk and conga player Carlos Vidal were added to Parker's quintet. Parker reportedly hired Vidal impulsively at the last minute, as Vidal recalled that:

²¹⁵Miles Davis, with Quincy Troupe, *Miles: The Autobiography* (New York: Simon and Schuster, 1998), 123.

²¹⁶The recording was issued by RCA Victor Records. Both Dizzy Gillespie and Miles Davis participated in the session.

I was standing right on the corner of 51st Street and Seventh Avenue. And Charlie Parker came over with his horn under his arm and he say ‘Hey Carlos, would you like to make a recording now.’ I said ‘Sure!’ Then I say ‘Wait I have to get my conga.’²¹⁷

On May 5, Parker’s group, with Kenny Dorham replacing Miles Davis, made a recording date for Mercury Records as a working quintet, and the event marked the last instance of the studio recording of Parker’s quintet.²¹⁸ On May 7, Parker, accompanied by Doris, flew to France to participate in a week-long event of the International Jazz Festival, promoted by Charles Delaunay, at the Salle Pleye in Paris. This event marked a significant point in Parker’s life, as jazz scholar Carl Woideck described the festival as “a key event in Parker’s life. . . . They performed concerts that presented a wide range of jazz styles in a setting that acknowledged the continuity of jazz as an art form, not a mere entertainment.”²¹⁹ Chan Richardson, Parker’s fourth wife, also recalled that Parker “experienced another world. He told me how well his music had been accepted and how kindly he had been treated. . . . He came home bearing gifts, music and records. He had been idolized and he had a new dignity.”²²⁰ Kenny Dorham, who was the trumpeter in Parker’s quintet at that time, recalled their well-received performance at the festival:

²¹⁷Schaap, “The Sessions,” 19.

²¹⁸Evidently, Parker only recorded once with the working quintet during his professional association with Norman Granz.

²¹⁹Woideck, *Charlie Parker*, 41.

²²⁰Parker, *My Life*, 28.

In 1949 Bird had all Paris at his feet. He was playing a concert and there is this part in “Night In Tunisia” where the break comes and Bird has to fill it—well, he does, and the whole place cracks up. Bird, in all his life, never witnessed such enthusiasm. He just stood there with an expression of exuberance on his face. I said to him “Gone, Bird.”²²¹

During the week-long festival, Parker had opportunities to meet Jean-Paul Sartre, Andre Hodeir, Charles Delaunay, and classical saxophonist Marcel Mule. The festival was successful and was reportedly attended by 25,000 jazz fans. Allan Ganley, who traveled from England to listen to Parker, recounted his encounter with Parker:

As he came by, I stood in front of him and said, “Are you Charlie Parker?” and he said, “Yeah.” I shook his hand and said we were musicians from England and had come to hear him. He was very friendly, and introduced us to the other guys. . . . He was really pleased that we had come from London to hear him play.²²²

Some of Parker’s behaviors, possibly the consequence of the substance abuse, drew criticism.²²³ Parker answered questions with quotes from the *Rubáiyát* of Omar Khayyam,²²⁴ and ate a rose that was presented to him at the concert, as Harvey Cropper

²²¹Reisner, *Bird*, 80.

²²²Vail, *Bird’s Diary*, 58.

²²³Koch, *Yardbird Suite*, 179.

²²⁴Parker appeared to be familiar with the *Rubáiyát* of Omar Khayyam, as he later quoted a stanza from it in 1955 after saying to Robert Reisner “I never thought I’d live to see 1955” in *Bird* (15). Ralph J. Gleason also recalled that when “Parker was introduced, he would smile benignly and say, ‘People call me Bird’; and he could recite from *Rubáiyát*, ‘The Bird of Time has but a little way to flutter—and the Bird is on the Wing’” in Ralph J. Gleason, *Celebrating the Duke: and Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy and Other Heros* (New York: Da Capo Press, 1995), 94.

recounted that “at his first Paris concert, someone gave Bird a big red rose, and during the performance, Charlie waved the flower, kissed it, and ate it, petals, stem, and thorns.”²²⁵

On September 9, 1949, *Down Beat* published an article titled “No Bop Roots in Jazz: Parker” which documented Parker’s assessment of the Bop movement. Parker declared his admiration for Lester Young but denied Young’s influence upon his music. He was partly quoted, partly paraphrased, when stating his definition of Bebop that:

“Bop is something entirely separate and apart” from the older tradition; that it drew little from jazz, has no roots in it. . . . [Bop] for the most part, had to be played by small bands. . . . a distinctive feature of bop is its strong feeling for beat. “The beat in a bop band is with the music against it, behind it. It pushes it. It helps it. Help is the big thing. It has no continuity of beat, no steady chug-chug. Jazz has, and that’s why bop is more flexible.”²²⁶

Parker’s definition of Bebop, although debatable, signified his need for the recognition and the establishment of his individualistic identity during this period. Parker also regretfully offered his own testimony regarding the effect linked to his substance abuse:

Any musician who says he is playing better either on tea, the needle, or when he is juiced, is a plain, straight liar. When I get too much to drink, I can’t even finger well, let alone play decent ideas. And in the days when I was on the stuff, I may have *thought* I was playing better, but listening to some of the records now, I know I wasn’t. Some of these smart kids who think you have to be completely

²²⁵Reisner, *Bird*, 72. The reliability of this account is questionable, as it is unclear whether Cropper also flew to Paris to attend the festival.

²²⁶Parker, “No Bop Roots in Jazz: Parker,” 1.

knocked out to be a good hornman are just plain crazy. It isn't true. I know, believe me.²²⁷

On September 16, Parker joined the fall tour of the JATP concert series. He left the tour and went back to New York, where his quintet opened at the Three Deuces on October 6. Parker's quintet then worked in the Bop City. During late November, the personnel in Parker's quintet was significantly altered with Red Rodney and Roy Haynes replacing Kenny Dorham and Max Roach.²²⁸ Parker might initially intend to replace Miles Davis with Red Rodney.²²⁹

On November 30, 1949, Parker made his legendary recording session with strings in Mercury Studios for Mercury Records. Parker was backed with a string section, including three violins, one viola, one cello; one harp was added to the ensemble; Mitch Miller played oboe and Jimmy Carroll did the arrangements,²³⁰ a jazz rhythm section to complete the ensemble. Violist Frank Brieff recalled that:

²²⁷Ibid., 19.

²²⁸Carl Woideck stated that Red Rodney replaced Kenny Dorham as early as Parker's return from Paris in *Charlie Parker* (41). Ross Russell's contradictory account indicated that Rodney joined the quintet "a few weeks before the Birdland opening" in *Bird Lives* (281). Dorham's own recollection suggests that he was called to replace Miles Davis around December 1948, stating that "I played with Bird from then on at the Royal Roost through the spring of 1949, when we went to Paris for a French festival. I was with him for about a year after that" in Arthur Taylor, *Notes and Tones: Musician-to-Musician Interviews* (New York: Da Capo Press, 1993), 232. Incidentally, Dorham was called back after Rodney was hospitalized to undergo an appendicitis operation around May, 1950.

²²⁹Red Rodney recalled that he "got the call from Bird. He told me that Miles had quite and he wanted me to take his place" in Red Rodney, "To Bird with Love," interview by Chuck Berg, *Jazz Educator Journal* (Fall 1988): 19.

²³⁰Contrary to the recent research, Nicolas Slonimsky questionably cites that Parker was responsible for the arrangement with strings in Nicolas Slonimsky, "Parker, Charlie," in *Webster's New World Dictionary of Music: The Ultimate Concise Reference for Musicians and Music Lovers*, ed. Richard Kassel (Indianapolis: Wiley Publishing, Inc., 1998), 378.

He somehow just astounded all of us by his great method of improvisation. And of course we had arrangements. . . . He had a marvelous tone. Playing with the strings as he did at that time was something new. . . . He was really so proud to have us there. . . . He felt that we were greater musicians than he was and that wasn't true at all.²³¹

The recording received mixed feedback as some of Parker's fans accused Norman Granz of commercialism. However, Parker reportedly expressed his own intention for the strings session as Doris Parker recounted that:

Norman Granz did not conceive the idea of Charlie working with strings. This was Charlie's dream, and perhaps, it bugged him later. But Norman did it only to please Charlie. On all their sessions, Charlie's ideas and consideration were always first to Norman. Norman never imposed his will on Charlie; Charlie had dreamed about playing with strings. He went on a date when Mitch Miller was there or had something to do with the date, because Charlie came home raving about how wonderful these fellows could play, and he was crazy about Mitch Miller.²³²

On December 15, the Birdland—a nightclub named in honor of Parker—located at 1678 Broadway, was opened.²³³ The Birdland, billed as “The Jazz Corner of the World,” had the maximum legal occupancy of 237 people but was often packed by jazz fans and musicians during the weekends.²³⁴ By the time that Birdland opened, 52nd Street

²³¹Schaap, “The Sessions,” 21.

²³²Reisner, *Bird*, 174.

²³³Birdland was scheduled to open on September, 8, the opening was postponed due to a liquor licence issue.

²³⁴Bill Crow, *From Birdland to Broadway: Scenes from a Jazz Life* (New York: Oxford University, 1992), 4.

had declined, the Royal Roost was closed, and the Birdland became the “college of modern jazz,”²³⁵ where one could learn from the finest jazz musicians by listening to them in a live setting. Jazz writer and bass player Bill Crow recalled that “the club was always full of musicians who came to listen.”²³⁶ Parker performed at the opening and subsequently appeared in the Birdland frequently. Some of performances were broadcast.²³⁷

During March of 1950, Parker toured with JATP. Around this time, Addie Parker, Parker’s mother, graduated from the National Schools Institute of Practical Nursing.²³⁸ Addie Parker recalled that, as a gift to celebrate her graduation, Parker sent “\$300 for a uniform and a cap and so forth.”²³⁹ Parker’s relationship with his mother had been close as pianist Duke Jordan recounted that:

Wherever we would be, Charlie always called his mother long distance quite regularly. I once saw him phoning her during a terrible thunderstorm. He opened the window and stuck the phone out for a minute during the thunder, and then he said, ‘Mom, do you hear God talking?’²⁴⁰

²³⁵Ibid., 3.

²³⁶Ibid., 5.

²³⁷It is unclear what station was used to broadcast the performances. Most broadcasts were not documented extensively, but at least one performance was broadcasted over WJZ in *Bird’s Diary* (94).

²³⁸The accounts are inconsistent regarding when Addie Parker graduated. Addie Parker cited 1949 as the year she graduated in *Bird* (165), while Parker cited in an interview on May 1, 1950, that Addie graduated “a couple of months ago” in “Interview: Marshall Stearns” (99). Ken Vail cited the event occurred on April 20, 1950 in *Bird’s Diary* (73).

²³⁹Reisner, *Bird*, 165.

²⁴⁰Ibid., 126.

On May 29, 1950, Chan Richardson and her daughter Kim, the result of Chan's previous liaison with a sportswriter named Bill Facus, moved into Parker's apartment.²⁴¹ The romantic association between Parker and Chan started as early as Parker's engagement at the Three Deuces in 1945.²⁴² Coincidentally, Chan traveled to the West Coast and stayed in Los Angeles from February to May, 1946, while Parker was playing engagements on the Coast.²⁴³ Their relationship developed intimately, but Parker decided not to further this relationship when he learned that Chan was carrying Bill Facus's child, as Chan recalled that "Parker put down any thoughts of resuming our romance when I told him I was pregnant."²⁴⁴ Around 1950, Parker and Doris separated. Their separation and the relationship between Parker and Chan was reportedly irrelevant as Doris recounted that:

The parting was a combination of things. I was nervous and bothered by low blood pressure and anemia. I just couldn't take the anxiety of wondering where he was the nights he came home very late or not at all. Visions of him hospitalized or in jail would come into my mind.²⁴⁵

²⁴¹Chan Richardson was present when Marshall Stearns and John Maher interviewed Parker in May 1, 1950. The incident signified that their relationship might have developed as early as the first part of 1950.

²⁴²Parker and Chan Richardson had probably met in New York around late 1943 to early 1944 as Chan cited that "when I met Charlie Parker, he was twenty-three and I was eighteen" in *My Life* (21).

²⁴³Evidently, Ross Russell wrote to Chan Richardson in New York upon Parker's release from the Camarillo State Hospital, seeking assistance in regard to the performance opportunities in New York. The incident signified the closeness between Parker and Chan.

²⁴⁴*Ibid.*, 25.

²⁴⁵Reisner, *Bird*, 170.

Parker and Chan were never legally married. However, the relationship was considered as Parker's "fourth and final marriage."²⁴⁶ As Teddy Blume, Parker's personal manager, recalled that "the only person he cared about was Chan."²⁴⁷ Blume also realistically pointed out that Parker "worshiped her, but it did not prevent him from dalliances with other women."²⁴⁸ Parker reportedly treated Chan's daughter Kim as his own. Incidentally, one of Parker's works was named after Kim.²⁴⁹ In general, the relationship provided a family life for Parker, as Chan recounted:

He had entered this phase of domestic stability and his children brought much joy to him. He dug Sundays best of all. I would cook a roast, and my mother, brother Jimmy, and Aunt Janet would come for Sunday dinner. It was all very middle class, except for the table which we had had made in the form of a G, or treble, clef.²⁵⁰

On June 6, 1950, Parker participated in a studio a recording session. The session was significant in Parker's recording career as it was Parker's first and the last studio recording session with Dizzy since the unproductive recording date on February 5, 1946.²⁵¹ On July 7, Parker debuted at the Birdland with strings. The debut was

²⁴⁶Woideck, *The Charlie Parker Companion*, 267.

²⁴⁷Reisner, *Bird*, 62.

²⁴⁸Ibid.

²⁴⁹*Kim* was recorded on December 30, 1952, for the Verve Records.

²⁵⁰Parker, *My Life*, 34.

²⁵¹Lawrence O. Koch cited that "Parker had not recorded with Gillespie in a studio setting since 1945" in *Yardbird Suite* (210). Koch's statement is debatable as Parker participated in a recording session as Dizzy Gillespie Jazzmen for Dial Records on February 5, 1946, producing only *Diggin' Diz*.

reportedly planned right after the release of Parker's recording with strings, but was postponed.²⁵² The debut also marked the initiation of the association between Parker and his personal manager Teddy Blume.²⁵³ Blume, a violinist, was initially called in to substitute on the last night of the Birdland debut in which Parker arrived at the last minute.²⁵⁴ Blume criticized Parker's irresponsible behavior directly. Parker, impressed by Blume's directness, asked him to become "his manager and take over the string ensemble."²⁵⁵ Blume recounted his experience as Parker's manager:

My four years as Parker's manager were four of the most tumultuous years a human being ever spent. Parker was like a disease with me. He nearly drove me nuts, scared my wife half to death with calls at all hours of the night. Once he threatened me with a gun, and then a minute later, he was shaking his head in a sweat and daze saying, 'My best friend. What am I doing?'²⁵⁶

In the late summer, following the success of his recording with strings, Parker recorded the second set of "Charlie Parker with Strings."²⁵⁷ Joe Lipman, whose works were preferred by Parker, replaced Jimmy Carroll as arranger. Around September, Parker participated in a filming process in the Gjon Mili studio as part of Norman Granz's plan

²⁵²Anonymous, "Bird, Backed by Strings, Disappoints at Birdland," *Down Beat*, 17 August 1950, 4.

²⁵³Phil Schaap considered the association as "one of the oddest partnerships in music history" in "The Sessions" (24).

²⁵⁴Dizzy Gillespie was reportedly called to substitute Parker in the engagement.

²⁵⁵Schaap, "The Sessions," 24.

²⁵⁶Reisner, *Bird*, 56.

²⁵⁷Regarding the recording date, Phil Schaap cited the session took place around late summer 1950 and pointed out that "the long-listed July 5, 1950 date is wrong." in "The Sessions" (24).

to produce a *Jazz At The Philharmonic* film, which was never released. On September 17, Parker and strings debuted at Carnegie Hall in a midnight JATP concert, performing Gerry Mulligan's *Rocker*; Mulligan was commissioned by Norman Granz to rewrite the score from Miles Davis's *Birth of the Cool* album for strings. On September 19, Parker was called before the court for a traffic violation. On November 14, after a postponed court session on October 11, Parker was fined for a traffic offense.²⁵⁸

On November 18, 1950, Parker flew to Stockholm, Sweden, to join Roy Eldridge for a one week tour promoted by Nils Helstrom. Performances were presented first in Stockholm on November 20, then in Gothenburg, Malmö, Lund. On November 23, Parker performed in K.B. Hallen in Copenhagen. The following day, Parker went back to Sweden to perform at Folkets Park in Helsingborg, then in Jönköping and Gävle.²⁵⁹ Rolf Ljungquist, who attended the double concert in Gothenburg, recounted:

Friends and I attended two concerts by Parker at the Gothenburg Concert Hall. . . . we came out of the first quite shaken by the new music. . . . Some months before, Louis Armstrong had visited Gothenburg for a SRO concert. Parker wasn't yet that bright a star to Swedish audiences. In concert, Parker shared the stage with Roy Eldridge. Parker was backed by top Swedish modern musicians. . . . Eldridge was backed by a more swing-oriented band.²⁶⁰

²⁵⁸Vail, *Bird's Diary*, 88.

²⁵⁹The order of Parker's concert appearance is based upon Ken Vail's book, *Bird's Dairy* (89-93).

²⁶⁰Rolf Ljungquist, "Some Notes on Charlie Parker and Sweden," *IAJRC Journal* 33 (Spring 2000): 26.

On November 28, 1950, Parker flew to Paris and was asked by Charles Delaunay to participate in a concert of the First International Jazz Fair scheduled for December 2. Parker stayed in Paris for one week but missed the planned concert appearance and flew back to New York due to the “stomach pains.”²⁶¹

Parker was soon hospitalized in the Medical Arts Hospital and an acute peptic ulcer was diagnosed.²⁶² Chan Richardson recalled that:

After seeing a doctor, he was hospitalized immediately. During his several days in the hospital, many tests were administered. They found a bleeding ulcer which was brought under temporary control. They also discovered a abdominal lesion which could not be treated. It was probably the result of the prussic acid Bird had swallowed in Camarillo. According to Bird, he had put it in chewing gum during his depression. After his release from the hospital, Bird stayed relatively clean.²⁶³

In 1951, Parker continued touring with strings and was “at the peak of his commercial success.”²⁶⁴ However, the performances were not always well-received, as oboist Martin Sperber recalled:

I remember this place outside of Pittsburgh. I don’t know who did the advertising, for that particular job, but it didn’t matter that Charlie was forty-five minutes late, because there were only two people sitting in the club and the manager was going out of his mind. And on the second or third night, when it

²⁶¹Vail, *Bird’s Diary*, 94.

²⁶²*Ibid.*

²⁶³Parker, *My Life*, 31.

²⁶⁴Russell, *Bird Lives*, 302. Coincidentally, the efforts to disseminate modern jazz academically and institutionally started at 1951, as in the same year, Lennie Tristano, as cited by Burton W. Peretti, found the first jazz conservatory, which lasted for five years in *Jazz in American Culture* (113). However, Peretti’s remark seems to be questionable as Berklee College of Music was found by Lawrence Berk in 1945, six years prior Tristano’s attempt.

picked up a little, they thought his music was for dancing and they all got up and danced while Charlie Parker was playing all these great solos.²⁶⁵

Parker also entered a period full of legal disputes. On January 3, 1951, Red Rodney, Kenny Drew, Curley Russell, and Phil Brown filed a complaint against Parker with Local 802 of the AFM, probably due to disputes over engagement payments. A Trial Board meeting was scheduled on January 11. The dispute between Parker and Billy Shaw persisted from the previous year as Parker sought to the end the exclusive contract and at the same time was indebted to Shaw. During this time, Parker was also arrested for a narcotics violation, resulting in a suspended sentence of three months. The judge gave his advise in the sentencing that “Mr. Parker, if you ever have the urge to stick a needle in your arm again, take your horn out into the woods somewhere and blow.”²⁶⁶ On January 17, Parker made a recording date for Mercury Records. This session marked a reunion between Parker, Miles Davis, and Max Roach; it also marked the last instance of Davis working under Parker in a studio recording setting.²⁶⁷ Two young musicians, Walter Bishop Jr. on piano and Teddy Kotick on bass, were included who became Parker’s regular sidemen. Walter considered his associations with Parker to be a significant personal achievement, as he stated that “from 1951 on I had achieved my life’s

²⁶⁵Carl Strommen, “Insight: Bird’s Oboe Player Remembers the Man,” *Jazz*, 1976, 30.

²⁶⁶Parker, *My Life*, 36.

²⁶⁷It was noted that the partnership between Parker and Davis in the recording studio setting continued. Parker joined Davis for his recording date on January 30, 1953, playing tenor saxophone.

ambition, to be playing with Bird.”²⁶⁸ On June 29, Parker published a short article on *Down Beat* to discuss his opinion of his recordings, stating that:

When I listen to my records I always find that improvements could be made on each one. There’s never been one that completely satisfied me. If you want to know my worst on wax, though, that’s easy. I’d take ‘Lover Man,’ a horrible thing that should never have been released—it was made the day before I had a nervous breakdown.²⁶⁹

In July, due to the earlier drug-related arrest, the New York Liquor Authority revoked Parker’s cabaret card, which was required to be allowed to perform in nightclubs in New York. Although Parker was still able to participate in recording sessions and concerts, his working opportunities were exceedingly limited in New York.

Consequently, Parker accepted several engagements to play out side of New York as a single, and occasionally, worked illegally in New York. Around this time, Parker and Chan relocated to 151 Avenue B in New York.²⁷⁰ On July 17, Pree Parker, daughter of Parker and Chan, was born. Pree required special attention as Chan recalled that “Pree had been born with a congenital heart problem and she was chronically ill.”²⁷¹ Later, under the financial pressure, Parker and Chan filed application to the A.D.C. Board and sought assistance from the Legal Aid Society in an effort to challenge the decision of the

²⁶⁸Reisner, *Bird*, 46.

²⁶⁹Charlie Parker, “My Best on Wax,” *Down Beat*, 29 June 1951, 15.

²⁷⁰Parker, *My Life*, 31.

²⁷¹*Ibid.*, 36.

New York Liquor Authority without any success.²⁷² On August 8, 1951, Parker made a recording date for Mercury Records at RCA Victor studios, recording *Blues for Alice*, a twelve-bar blues with the superimposition of the advanced harmony syntax used in Parker's *Confirmation*.

On January 22 or 23, 1952, Parker recorded the third installment of his "Charlie Parker with Strings." Joe Lipman continued handling the arrangements, while Parker personally selected the repertory, including *Autumn in New York*. This particular session marked the first instance of combining a string section and a big band in Parker's strings recording. Phil Schaap commented on the session that involved approximately thirty musicians:

Art Ryerson, guitarist, was impressed with the cohesion and smooth groove found by so large an ensemble. Lou Stein remembers that Bird was late. Al Porcino recalls that Norman Granz, impressed with Al's high notes, appropriated one of Privin's solo for Porcino. Artie Drelinger, who remembers playing bass clarinet, clarinet, and flute on this session, was most impressed that Bird never forgot him, calling him by name in future meetings. Mr. Drelinger also recalls that Bird would change the voicings if he didn't like them.²⁷³

On February 24, 1952, Parker and Gillespie appeared on a televised show, hosted by Earl Wilson with *Down Beat* representative Leonard Feather, on Channel 5 to accept the *Down Beat* awards. Parker was named as the best alto saxophonist of 1951. Parker and Gillespie performed *Hot House*, and the footage survived as the only film of Parker's televised appearances. On March 25, Parker recorded for Mercury Records in a big band

²⁷²Ibid., 36-37.

²⁷³Schaap, "The Sessions," 28.

setting, performing arrangements by Joe Lipman. Notably, Oscar Peterson played piano during the session. Baritone saxophonist Danny Band recounted the session:

Bird came in first. It was about nine o'clock in the morning. And I came in about second. Bird was sitting at his stand ready to go. It [being on time] seems that that's the way he did on a lot of dates. He brought the changes in on little index cards. Put the changes on the stand and did the whole date from the index cards.²⁷⁴

On May 29, 1952, Parker started an engagement at the Tiffany Club in Los Angeles, lasting two weeks, with young trumpeter Chet Baker, who remembered Parker of being protective in regard to the drug-related issue and treated him "like a son, putting down any and all guys who tried to offer me some shit."²⁷⁵ Baker was hired by Parker in an audition held to select a suitable local trumpet player for the engagement. Baker recalled the audition:

I was twenty two. I came home one day and there was a telegram from Dick Bock, saying there was an audition for an engagement with Charlie Parker at the Tiffany Club at three o'clock. . . . every trumpet player in Los Angeles was there. And, evidently, someone has spoken to him about me. Probably Dick Bock again. He asked over the microphone if I have arrived yet. . . . He invited me to the stand. We played two tunes together. He made an announcement over the microphone that the audition has ended.²⁷⁶

²⁷⁴Ibid.

²⁷⁵Chet Baker, *As Though I had Wings: The Lost Memoir* (London: Indigo, 1998), 55. Evidently, the effectiveness of Parker's good intention was limited, as Chet Baker was later arrested for a narcotics violation.

²⁷⁶Chet Baker, *Chet Baker: Live at Ronnie Scott's*, interview by Elvis Costello, Rhino R2 972548, 2001, digital video disc.

In early June, 1952, Parker participated in Norman Granz's first set of Norman Granz Studio Jams series at Radio Recorders.²⁷⁷ The session, known as "The Alto Summit," included three top alto saxophonists, Johnny Hodges, Benny Cater, and Parker. On June 19, Parker opened at the Say When Club in San Francisco. The engagement led to disputes between Parker and Dutch Neiman, the manager of the Say When Club, and Parker was later fined one hundred dollars. Incidentally, similar disputes between Parker and his employers overshadowed Parker's career until his death in 1955. On August 10, Baird Parker,²⁷⁸ the son of Parker and Chan, was born. Chan recalled that "Baird so resembled Bird that he used to brag he had spit him out."²⁷⁹

In early 1953, Parker started to teach at the Hartnett Music Studios, which was associated with the New York Jazz Society. Tony Graze recounted that Parker "was listed as being on the faculty of the Hartnett Music School. I went there numerous times but never found his class. I was told he was seen there on occasions."²⁸⁰ Four members of the New Jazz Society of Toronto approached Parker in a Sunday jam session sponsored by the New York Jazz Society, and Parker was persuaded to participate in a concert at in the First Annual Festival of Creative Jazz at Massy Hall. On February 5, Parker flew to Montreal, Canada, for a televised live appearance at the Jazz Workshop, aired on the Channel 2 of CBFT, in CBC studios. Subsequently, he performed in a

²⁷⁷Phil Schaap noted that "there is nothing in the original ledgers to help pinpoint the recording date" in "The Sessions" (29).

²⁷⁸Phil Schaap debatably cited Parker's second son as Laird Parker in "The Sessions" (30).

²⁷⁹Parker, *My Life*, 33.

²⁸⁰Reisner, *Bird*, 97.

concert held at the Chez Parée club, located at Stanley Street, on February 7. Parker played the plastic Grafton alto saxophone on both appearances. Neil Michaud recounted the televised performance:

He just called over his shoulder ‘Cool Blues in C.’ He called every tune from that point on. I think we ended about half a second out from where we started. And the producers were ecstatic; first of all they were freaking that he was just calling everything from the front, and then of course in the end they were delighted because it had run so perfectly.²⁸¹

In 1953, Parker continued his appeals regarding the ban of his cabaret licence, which was eventually reinstated as Chan recalled that “Bird became the first man in the state with a narcotics record to get a card.”²⁸² On February 17, Parker wrote a letter to the New York State Liquor Authority concerning the cabaret licence.²⁸³ The incident demonstrated Parker’s efforts to restore the cabaret card:

My right to pursue my chosen profession has been taken away, and my wife and three children who are innocent of any wrongdoing are suffering. . . . My baby girl is a city case in the hospital because her health has been neglected since we hadn’t the necessary doctor fees. . . . I feel sure when you examine my record and see that I have made a sincere effort to become a family man and a good citizen, you will

²⁸¹Mark Miller, *Cool Blues: Charlie Parker in Canada 1953* (London: Nightwood Editions, 1989), 34.

²⁸²Parker, *My Life*, 37.

²⁸³Geoffrey Haydon cited that Parker’s cabaret licence was restored around the same that Parker’s son, Baird, was born in August, 1952 in *Quintet of the Year* (37). This statement is questionable as Parker’s letter to the New York State Liquor Authority, appealing the decision of being banned, was dated February 17, 1953.

reconsider. If by any chance you feel I haven't paid my debt to society, by all means let me do so and give me and my family back the right to live.²⁸⁴

In March, Parker appeared on an advertisement to endorse the King Saxophone Company, the advertisement read "I'm as happy as a Bird with my King Super 20."²⁸⁵ On May 15, Parker participated in a concert of the First Annual Festival of Creative Jazz at Massy Hall, promoted by N.R. Wattam, the president of the New Jazz Society of Toronto. The event, hailed as "one of the most celebrated events in jazz history,"²⁸⁶ marked significantly as a quintet, consisted of Parker, Gillespie, Bud Powell, Max Roach, and Charles Mingus, was booked.²⁸⁷ Massy Hall, with seating for 2765, was only half-full possibly due to a schedule conflict with the postponed World Heavyweight Championship fight between Rocky Marciano and Jersey Joe Walcott.²⁸⁸ Although checks were issued, the poor concert attendance left the New Jazz Society insufficient funds to compensate musicians. Parker cashed the check with the condition that he

²⁸⁴Maxwell T. Cohen, "With Care and Love," *Down Beat*, 11 March 1965, 20. It is noted that Parker still performed engagements during the time when he lost his cabaret card. Parker's statement regarding lack of money to treat Pree seems debatable.

²⁸⁵Parker's association with this particular model of saxophone, produced by the King Saxophone Company, is most noticeable as a custom-made King Super 20 alto saxophone was made for Parker in Fall 1947.

²⁸⁶Shipton, *Groovin' High*, 252.

²⁸⁷Alyn Shipton noted that, contrary to the misconception promulgated by Ross Russell's *Bird Lives*, Bud Powell, released from the Creedmore Hospital three months earlier, demonstrated a high level of performance in *Groovin' High* (248-249).

²⁸⁸Mark Miller noted that "various estimates of the evening's attendance have been advanced over the years, ranging from about 700 to 1700" in *Cool Blues* (72). Incidentally, Miller also noted that the poor attendance had been predicted as an Alex Barris cited on May 1, 1953, that "the advance sale is considerably below the safe mark" (67).

would autograph his records at the Premier Radio, a record store owned by one of Parker's fan. The concert was recorded and eventually released under Mingus's Debut Records, co-found by Max Roach.²⁸⁹

On May 25, 1953, Parker participated in a recording session for Norman Granz at the Fulton Recording Studios. Parker was accompanied by a woodwind quintet, a choral group, the Dave Lambert Singers, and a jazz rhythm section, performing arrangements by Gil Evans. Parker expressed such interest in a *Down Beat* article published in January, 1953:

I'd like to do a session with five or six woodwinds, a harp, a choral group and full rhythm section. Something on the line of Hindemith's *Kleine Kammermusik*. Not a copy or anything like that. I don't ever want to copy. But that sort of think.²⁹⁰

In July 26, 1953, Parker appeared at the Open Door in Greenwich Village. The Sunday night sessions at the Open Door were first launched by Robert Reisner on April 26 of the same year, and Parker performed frequently in Reisner's sessions.²⁹¹ On July 30, Parker made a recording date for Mercury Records at the Fulton Recording Studios, recording Parker's only studio version of *Confirmation*.²⁹² On October 12, Parker opened

²⁸⁹Joe Goldberg, *Jazz Masters of the Fifties* (New York: Macmillan Publishing, 1965), 135-136. Debut Records later suffered from poor management and the catalog was acquired by Fantasy Records.

²⁹⁰Nat Hentoff, "Counterpoint," *Down Beat*, 13 January 1953, 15.

²⁹¹It is unclear whether or not the session on July 26 was Parker's first appearance at these events.

²⁹²Martin Williams's analysis claimed that *Confirmation*, constructed by the effective echo phrase, has no repeat section in Martin Williams, "The Listener's Legacy," *Down Beat*, 11 March 1965, 20-21, 35-38. A recent study by Juha Henriksson questioned the accuracy of William's claim, as Henriksson noted that "Williams is mistaken in asserting that there are no repeats in *Confirmation*. . . . repetition is used in *Confirmation*, although it is based on motivic development rather than note-by-note repetition" in Juha

at the Latin Quarter club, located on Mountain Street in Montreal, for a week long engagement, marking Parker's third visit to Canada during 1953. Parker performed for only three days and the engagement ended prematurely, as the club manager Morton Berman complained to AFM that the "performance was pitiful; Mr. Parker personally did his best but the others, especially the pianist, didn't match him at all."²⁹³ On October 30, Parker began to tour with the West Coast In Jazz concert series, the tour ended on November 9 of the same year.

On January 28, 1954, Parker joined a nationwide tour of the Festival of Modern American Jazz Tour, which lasted about one month. The group, organized by Stan Kenton, toured to Toronto and performed at Massey Hall on February 12, and the whole tour ended on February 28 with a concert appearance on the Shrine Auditorium in Los Angeles. On March 1, Parker opened at the Tiffany Club with the Joe Rotondi Trio and began a troubled engagement. On the opening night of the Tiffany Club engagement, Parker left the club to make a long distance phone call to Chan Richardson, and was "picked up by the LAPD and held overnight on suspicion of being a narcotics user."²⁹⁴ The following day, Parker was booked on a drunk and disorderly charge, and was fined ten dollars which was paid by Charles Carpenter of the Moe Gale Agency.²⁹⁵ On March

Henriksson, *Chasing the Bird: Functional Harmony in Charlie Parker's Bebop Themes*, Acta Musicologica Fennica (Helsinki: Suomen Musiikkitieteellinen Seura, 1998), 161.

²⁹³Vail, *Bird's Diary*, 136. Parker soon filed complains for outstanding wages against the Latin Quarter. The AFM ruled in favor of the Latin Quarter on March 29, 1954 in *Cool Blues* (97-98).

²⁹⁴Vail, *Bird's Diary*, 152.

²⁹⁵Ibid.

3, Parker was fired after agreements between him and the manger of the Tiffany Club. Parker also learned from Chan that doctors placed Pree in an oxygen tent at the St. Vincent's Hospital as Pree's condition worsened. The disputes between Parker and the management of the Tiffany Club persisted and Parker was fired again on March 4. Jack Tucker, the manager of the Tiffany Club, filed complaints with the AFM against Parker, who was later fined five hundred dollars. On March 7, Parker learned that Pree died during the pervious day; he sent three telegrams to Chan. The first one was sent on four-thirteen in the morning and read "My darling, for God's sake hold onto yourself. Chas. Parker."²⁹⁶ The second one was sent at four-fifteen and read "Chan, Help. Charlie Parker."²⁹⁷ The third one was sent at seven thirty-eight in the morning:

My daughter is dead. I know it. I will be there as quick as I can. It is very nice out here. People have been very nice to me out here. I am coming in right away. Take it easy. Let me be the first one to approach you. I am your husband.
Sincerely, Charlie Parker.²⁹⁸

Coping with the death of Pree Parker, Chan's abortion due to her weak body in early 1954, and his deteriorated physical condition,²⁹⁹ Parker decided to take a family vacation and rented a house on Cape Cod during the summer. Parker's mental stability

²⁹⁶Parker, *My Life*, 46.

²⁹⁷Ibid.

²⁹⁸Ibid.

²⁹⁹Chan Richardson recounted Parker's physical condition on the day of Pree's funeral that "Bird was terribly ill with his ulcer" in *My Life* (47).

worsened and on August 30, Parker attempted suicide by swallowing iodine, as Chan recalled:

I found Bird in the bathroom. He had swallowed iodine. There were open bottles of aspirin and other pills in the sink. . . . As I was calling Bellevue, Bird wandered to the corner as if he didn't know what to do next. The ambulance arrived at the same time as the *Daily News* press car, and Bird was photographed in his long Bermudas being helped into it. Later, I called the hospital. They assured me that Bird was all right.³⁰⁰

On September 1, Parker was admitted to the Psychiatric Division of Bellevue Hospital and was discharged on September 10. Frederick J. Spencer cited that Parker had syphilis and schizophrenia based upon the description of Parker's stay in the Bellevue Hospital:

The patient was admitted following a suicidal attempt by ingestion of iodine. The diagnosis was acute and chronic alcoholism and narcotic addiction. . . . There had been one previous suicidal attempt by ingestion of sulfuric acid. . . . Evaluation by psychiatrists indicate a hostile, evasive personality with manifestations of primitive and sexual fantasies associated with hostility and gross evidence of paranoid thinking.³⁰¹

Chan considered Parker's recovery in Bellevue Hospital as his "only salvation."³⁰² The head psychiatrist informed Chan that Parker should be transferred to the state asylum or arrangements should be made for private care, but Parker eventually persuaded the

³⁰⁰Parker, *My Life*, 49.

³⁰¹Frederick J. Spencer, *Jazz and Death: Medical Profiles of Jazz Greats*, American Made Music Series (Jackson: University Press of Mississippi, 2002), 135.

³⁰²Parker, *My Life*, 50.

hospital personnel and he was discharged.³⁰³ On September 28, Parker voluntarily recommitted himself to Bellevue Hospital with the admitting diagnosis as “acute alcoholism and undifferentiated schizophrenia.”³⁰⁴ The description of Parker’s second admission to Bellevue mentioned the necessity of ECT treatment, which referred to electroconvulsive therapy:

The doctor interviewed the patient and thought that ECT might be necessary. A spinal tap was performed: colloidal gold curve was negative; and blood Wassermann was 2+ positive. . . . There was a history penicillin, bismuth, and arsenic. The neurological examination was negative during this Bellevue admission.³⁰⁵

Parker was discharged on October 15 and moved to New Hope, Pennsylvania.³⁰⁶ He began to commute between New Hope, and New York, and received psychotherapy at Bellevue Hospital. Around this time, Parker left the Billy Shaw Artists and went back to the Moe Gale Agency for booking service, due to a dispute regarding the European tour in which Parker was replaced by Coleman Hawkins after the information of Parker’s hospitalization leaked out.³⁰⁷ On October 30, Parker participated in a concert, organized

³⁰³Ibid.

³⁰⁴Spencer, *Jazz and Death*, 135.

³⁰⁵Ibid. Additionally, Parker spoke to Addie Parker on the phone three days before he died regarding the electric encephalogram in *Bird* (163), which might be suggested by doctors during his later daily visit to Bellevue Hospital.

³⁰⁶Ken Vail stated that Parker moved “with Chan and the kids to Chan’s mother’s house in New Hope” in *Bird’s Diary* (166). The statement was debatable as Chan cited that “while Bird was in Bellevue, I had found a small house in New Hope, Pennsylvania. It was this town he called home in his remaining months” in *My Life* (50).

³⁰⁷Russell, *Bird Lives*, 335.

by Robert Reisner, at Town Hall, which marked as Parker's last public concert appearance. Leonard Feather met Parker in the event of the Town Hall concert and recounted that Parker seemed to be feeling positive about his new life:

He looked healthy, talked sensibly, played magnificently and told me he was commuting daily between New Hope, PA, where he and Chan had found a home, and Bellevue hospital, where he was undergoing psychiatric treatment. He had dropped 20 pounds of unhealthy excess fat; he was like a new man, and New Hope seemed the right place him to be living.³⁰⁸

On December 10, marked his last studio recording date, Parker recorded for Norman Granz at the Fine Sound Studios in New York. Two Cole Porter songs, *Love for Sale* and *I Love Paris*, were recorded. Parker reportedly stayed with Chan and commuted between New York and New Hope until the end of 1954. Chan recounted that Parker "never drank at home during that time, and was sweet and gentle with the children and me."³⁰⁹ Around Christmas, Parker appeared irrational and began to drink excessively, Chan decided to move to Lumberville with the children to avoid a direct confrontation with Parker. After that, Parker sought refuge in Ahmed Basheer's place at Barrow Street in New York where Parker stayed during the last few months of his life. At the same time, Basheer and Chips Bayen became Parker's personal managers.³¹⁰

³⁰⁸Leonard Feather, "No More Agony: Parker Finally Finds Peace," *Down Beat*, 20 April 1955, 6, 30.

³⁰⁹Parker, *My Life*, 51.

³¹⁰Reisner, *Bird*, 40. In the same interview, Basheer also recounted that he accompanied Parker to Baltimore for the engagement at the Comedy Club in *Bird* (41). Parker opened at the Comedy Club in January 22, 1955, thus Parker might have begun his stay in Basheer's place as early as the first part of January, 1955.

On February 11, 1955, Parker started a four day engagement at the Bee Hive club in Chicago. Parker's physical condition appeared deteriorated as Joe Segal recalled that:

Some of us knew he had just been through a severe illness, and when he showed us the great swelling at the back of his tongue, we knew he was very ill, perhaps deathly so. . . . At the end of the [second] night when six of us put him immobile in a car, I didn't think he would be alive in the morning.³¹¹

On March 4, Parker started a two-day engagement at the Birdland in New York with Kenny Dorham on trumpet, Bud Powell on piano, Charles Mingus on bass, and Art Blakey on drums. The second night of the engagement was troublesome, and it also marked Parker's last performance. Charles Mingus recounted the dispute between Parker and Powell, and some of Parker's remarks seemed to predict his own death a few days later:

The second night Bud Powell is very unruly. . . . [Parker] then calls a tune and starts counting a tempo and Bud plays a different tempo. This goes on a second time. . . . After intermission, Bud starts doing the same thing again. Bird walks off in disgust, and proceeds to get drunk. It was then that I decided to talk to him. "Bird, you are more than our leader, you are a leader of the Negro race. Don't set a bad example". . . . The rest of the evening was no better then the first two sets. . . . Oscar Goodstein and Charlie had words. Oscar ordered him out. Bird reminded him who he was talking to and strode out, only to return later, walk up

³¹¹Joe Segal, "Bird in Chicago," *Down Beat*, 11 March 1965, 19. Segal recalled the Bee Hive club engagement took place in January, 1955. The statement is debatable as the advertisement of the event was reproduced in Ken Vail's *Bird's Dairy*, indicating the engagement started on February 11, 1955, and lasted four days in *Bird's Dairy* (170).

to the bar, put a wet cheek next to mine, and say, “Mingus, I’m goin’ someplace, pretty soon, where I’m not gonna bother anybody.”³¹²

On March 9, Parker visited Baroness Pannonica de Koenigswarter at the Stanhope Hotel on Fifth Avenue before he traveled to Boston to play an engagement at the Storyville club. Baroness Pannonica, known as Nica by her friends, was an eminent patron of jazz. Thelonious Monk, who dedicated his *Pannonica* in honor of Baroness Pannonica, introduced Parker to her.³¹³ Parker started to vomit blood and Baroness Pannonica called her personal physician Dr. Robert Freymann to treat Parker, who refused to be admitted to a hospital and stayed at the Baroness Pannonica’s apartment instead. Parker probably called Addie Parker during the first night of his stay in Baroness Pannonica’s apartment.³¹⁴ Dr. Freymann came in to examine Parker three times a day, on March 12, Dr. Freymann agreed that Parker should be allowed to watch the televised show of Tommy Dorsey. Baroness Pannonica recalled the last few moments of Parker before he died at eight forty-five in the evening:

Then came part of the show consisting of jugglers who were throwing bricks around that were struck together. My daughter was asking how they did it, and Bird and I were being very mysterious about it. Suddenly in the act, they dropped the bricks, and we all laughed. Bird was laughing uproariously, but then he began to choke. He rose from his chair and choked, perhaps twice, and sat back in the chair. I was on the phone immediately, calling the doctor. . . . I went over and

³¹²Reisner, *Bird*, 152.

³¹³Russell, *Bird Lives*, 315.

³¹⁴Addie Parker’s recollection indicated that she talked to both Charles and Baroness Pannonica “three days before he died” in *Bird* (163).

took his pulse. He had dropped back in the chair, with his head falling forward. He was unconscious. I could feel his pulse still there. Then his pulse stopped.³¹⁵

According to Baroness Pannonica, Dr. Freymann came in five minutes after receiving the phone call, and the medical examiner came in within an hour. Interestingly, Dr. Freymann “gave Bird’s age as 53,” when Parker was only thirty-three or thirty-four years old.³¹⁶ On March, 13, Parker’s body was taken to Bellevue Hospital at around one o’clock in the morning and reached the hospital’s morgue around two o’clock. An autopsy was performed by the Chief Medical Examiner Dr. Milton Halpern, indicating the legal cause of the death as lobar pneumonia. Baroness Pannonica attempted to contact Chan Richardson before the news broke, as she recalled that “I wanted to find Chan before she got the news from the radio or the press, and I went to the Open Door to see if anybody there knew her address.”³¹⁷ Chan was finally informed on the morning of March 15.³¹⁸ The next day, the news of Parker’s death broke. The cause of Parker’s death drew much speculation. However, Frederick Spencer commented that “it is almost immaterial how Charlie Parker died as it was years of unremitting substance abuse that

³¹⁵Reisner, *Bird*, 134.

³¹⁶If John “Ikey” Parker’s recollection, stating 1920 as the year of Parker’s birth, is accurate. Parker would have been thirty-three when he died.

³¹⁷Reisner, *Bird*, 134.

³¹⁸This particular issue is disputed by contradictory accounts. Baroness Pannonica claimed that Chan was informed as to the news of Parker’s death on the evening of March 14, 1953, as she stated that “Chan was finally contacted Monday evening and was told” in *Bird* (134). Lawrence O. Koch cited that “Chan was finally located on Tuesday, March 15” in *Yardbird Suite* (308). Chan Richardson recounted that her mother, who was visiting Chan, “awoke me the next morning with the news” in *My Life* (52). Cross-examining both accounts of Baroness Pannonica and Chan Richardson, Baroness Pannonica might reach Chan’s mother in March 14 who informed Chan on the morning of March 15, 1955.

really killed him.”³¹⁹ Spencer also called attention to the fact that, before he died, Parker had stopped using heroin, which was substituted with excessive drinking, citing Parker’s “eyes and used up veins indicated that he wasn’t using drugs.”³²⁰ Spencer concluded that:

The probable sequence of events would be one of three possibilities: (1) Lobar pneumonia alone caused a collapse and cardiac arrest. (2) A heart attack occurred unrelated directly to any other pathology. (3) The additive effect of years of substance abuse had produced pathology in many organs. This was most marked in the stomach or duodenum and liver. Bleeding may have been related to either site, directly from a peptic ulcer, or indirectly from portal hypertension. . . . the third hypothesis is probably what happened and would justify naming lobar pneumonia as the cause of death.³²¹

Chan Richardson’s uncle identified the body, and Parker’s body was probably first sent to the Frank Campbell Funeral Home.³²² Doris Parker, Parker’s last legal wife, soon exercised her legal right and demanded Parker’s body to be moved to the Unity Funeral Home. Parker’s funeral was then held at the Abyssinian Baptist Church on 138th Street on March 21, with Rev. David Licorice conducting the service.³²³ An organist was reportedly playing Sir Arthur Seymour Sullivan’s *The Lost Chord* during the service. Louis Bellson, Leonard Feather, Dizzy Gillespie, Teddy Reig, Charlie Shavers, Sonny

³¹⁹Spencer, *Jazz and Death*, 139.

³²⁰*Ibid.*, 135.

³²¹*Ibid.*, 139.

³²²Ken Vail claimed that Chan sent Parker’s body to the Walter Cooke Memorial Home in *Bird’s Dairy* (174). Robert Reisner’s 1962 publication *Bird* cited the similar account in *Bird* (234). However, the statement is debatable as Chan Richardson cited that Parker’s body was sent to the Frank Campbell’s Funeral Home in *My Life*, (51).

³²³Different spellings, Licorice and Licorish, have appeared in publications.

Stitt, and Lennie Tristano served as pallbearers. Parker's body was later flown to Kansas City for burial in the Lincoln Cemetery in Independence, Missouri.³²⁴

Further Developments after the Death of Charlie Parker

On April 2, 1955, a benefit concert was organized by Hat Hentoff, Charles Mingus, Lennie Tristano, and Mary Lou Williams.³²⁵ The midnight concert, held at Carnegie Hall, from 12:15 a.m. to 3:30 a.m., raised \$5,739.96, after taxes.³²⁶ Several of Parker's colleagues and followers contributed their services in this sold-out concert. The audience of 2,760 people reportedly stood when Parker's *Now's the Time* was played through speakers.³²⁷ The memorial fund was established to benefit Parker's two sons, Francis Leon Parker and Larid Parker, with Hazel Scott, Powell, Mary Lou Williams, Lennie Tristano, William H. Dufty, and Charles Mingus serving as the board of directors. Similar benefit concerts were held; for instance, "a Swedish magazine organized a concert in Stockholm."³²⁸ Furthermore, memorial concerts were organized

³²⁴ According to Chan Richardson, Parker said "Don't let them give me any benefit concerts and don't let them bury me in Kansas City in *My Life* (52). However, Chan, as Parker's common-law wife, did not have the legal status to exercise Parker's will. Parker was buried in Kansas City and a benefit concert was soon held at Carnegie Hall.

³²⁵ Parker, *My Life*, 54.

³²⁶ Anonymous, "Parker Concert Raised \$10,000," *Down Beat*, 10 August 1955, 6. The anonymous author cited the date of the concert as March 31, 1955, which is questionable. A *Down Beat* article published in May, 1955, cited the date of the concert as April 2, 1955.

³²⁷ Reisner, *Bird*, 237.

³²⁸ *Ibid.*

and held annually, such as events directed by Joe Segal in Chicago.³²⁹ In December, *Down Beat* announced that Parker was “the fourth person to be named to the Music Hall of Fame.”³³⁰ In 1956, George Hoefer, a writer for *Down Beat*, began to publish a series of articles called “The Hot Box,” covering Parker’s life and music.³³¹ Doris Parker was soon appointed as the administrator of the Charlie Parker estate, which was valued at \$102,000.³³² Chan Richardson unsuccessfully filed a petition in March, 1957, to challenge Doris’s legal right to administrate the estate.³³³

In May 1960, Parker’s second wife, Geraldine Marguerite Scott filed charges against Doris Parker to challenge her legal right.³³⁴ In 1961, the Charlie Parker Record Corporation was established by Doris Parker and Aubrey Mayhew, with Carleton Records serving as its exclusive distributor.³³⁵ The objective of the company, which was active for only two years, was to “make available previously unissued recordings by Parker.”³³⁶ The estate, headed by Doris, also continued to exercise its legal right in seeking royalties

³²⁹The annual memorial concert organized by Joe Segal were held “on or near March 12, in the altoist memory” in “Bird in Chicago” (18).

³³⁰Anonymous, “Readers Name Charlie Parker Fourth Hall of Fame Member,” *Down Beat*, 28 December 1955, 7.

³³¹George Hoefer, “The Hot Box,” *Down Beat*, 22 August 1956, 38, 41.

³³²Russell, *Bird Lives*, 368.

³³³*Ibid.*, 369.

³³⁴*Ibid.*, 370.

³³⁵Anonymous, “A Charlie Parker Record Company,” *Down Beat*, 25 May 1961, 11.

³³⁶Mark Gardner, “Charlie Parker Records,” in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (London: Macmillan, 1988), 202.

for Parker's music.³³⁷ The legal dispute regarding the control of the estate continued until October, 1962, when a Stipulated Agreement was reached.³³⁸ On March 11, 1965, *Down Beat* published an extensive tribute issue for the 10th anniversary of Parker's death. In 1966, an opera, *Without Memorial Banners*, with libretto by Dan Jaffe and music by Herb Six, was premiered in the Atkins Auditorium in Kansas City, Missouri. The opera, dedicated to Parker, was cosponsored by the Kansas City Conservatory of Music and the University of Missouri.³³⁹ On April 21, 1967, Addie Parker, Parker's mother, passed away; her remains were buried right next to Parker in the Lincoln Cemetery in Independence, Missouri. .

In August, 1970, Joe Segal organized the Charlie Parker Month, with tribute concerts held at the Apartment Club and the North Park in Chicago.³⁴⁰ The events coincided with the 50th anniversary of Parker's birth. 1971 was designated by Eddie Parker, the president of the Charlie Parker Memorial Foundation, as the "Charlie Parker Year,"³⁴¹ which was also proclaimed by Kansas City mayor Charles B. Wheeler.³⁴² In 1972, Supersax was established. The group, led by Buddy Clark and Med Flory, was assembled to perform arrangements based upon Parker's improvisations. Thomas Owens

³³⁷Anonymous, "Two Estates Seek Royalties," *Down Beat*, 13 April 1961, 14-15.

³³⁸Russell, *Bird Lives*, 370.

³³⁹Richard Chesmore, "Caught In The Act: An Opera for the Bird," *Down Beat*, 5 May 1966, 13.

³⁴⁰Anonymous, "Bird Month in Chicago Honors Jazz Immortal," *Down Beat*, 3 September 1970, 7.

³⁴¹Anonymous, "Bird Lives: K.C. Plans Art Center, Memorial," *Down Beat*, 21 January 1971, 11.

³⁴²Anonymous, "K.C. Honors Parker in Graveside Ceremony," *Down Beat*, 11 November 1971, 8.

described the typical arrangement by Supersax which “begins with the theme, followed by a reproduction of Parker’s solo; both of these are accompanied by block harmonies, and the melody is doubled at the lower octave by the baritone saxophonist. After solos by one of more players the piece ends with a further block harmonization of the theme.”³⁴³

In 1974, jazz scholar Thomas Owens contributed to the analytical study of Parker’s music with his momentous dissertation “Charlie Parker: Techniques of Improvisations,” which remains the most authoritative analytical reference of Parker’s music.

In 1984, Gabon, a nation located in western Africa, issued a stamp of Parker to honor his contribution, which was probably the first Charlie Parker stamp.³⁴⁴ In 1985, the dance *To Bird—With Love*, with Alvin Ailey serving as the choreographer, was premiered in the Alvin Ailey American Dance Theater in New York. In 1987, one of the most assessable works about Parker’s life, *Celebrating Bird: The Triumph of Charlie Parker*, written by Gary Giddins, was published. Significantly, a video of the same name was also released, which comprised filmed interviews of Rebecca Parker, Chan Richardson, Jay McShann, Dizzy Gillespie, and others.³⁴⁵ In 1988, a significant discovery of Parker’s privately recorded materials was made, recovering approximately 278 fragments of Parker’s music recorded by the amateur recordist Dean Benedetti. Rick Benedetti, who inherited the collection after Dean’s death in 1957, turned the collection

³⁴³Thomas Owens, “Supersax,” in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (London: Macmillan, 1988), 504. Owens further stated that Buddy Clark soon left the group and Med Flory continued as group’s leader and chief arranger.

³⁴⁴Dave Helland, “On the Beat: Parker Postage,” *Down Beat*, March 1989, 6.

³⁴⁵Michael Bourne, “Celebrating Bird,” *Down Beat*, April 1987, 63. The video tape is now also available in DVD format.

over to Charlie Lourie which was purchased by Mosaic Records in April, 1988.³⁴⁶ Two years later, Mosaic Records released the collection, hailed as “one of the major historical discoveries”³⁴⁷ of the twentieth century, as *The Complete Dean Benedetti Recordings of Charlie Parker*. Similarly, the awareness of preserving Parker’s music was reflected in the releases of other privately recorded materials. Paolo Piangiarelli of Philology Records issued a large collection of Parker’s privately recorded materials as *Bird’s Eyes* series, with liner notes provided by Robert Bregman.³⁴⁸ Clint Eastwood’s film *Bird*, which was awarded in the Cannes Film Festival, was also released in 1988. The director of the film was Eastwood, the script consultant was Chan Richardson, and the lead actor was Forest Whitaker, who portrayed Parker.³⁴⁹ In 1989, Doris Parker and Veritas, a drug-free therapeutic substance-abuse organization, began to organize an annual benefit concert called “Friends of Charlie Parker.”³⁵⁰ The event imparted Parker’s death as a “symbol—to both deal/treat addiction and to inspire young people to seek out their potential.”³⁵¹ Furthermore, *Bird: The Complete Charlie Parker on Verve*, a set of ten compact discs, was released. The set, featuring eleven hours and fourteen minutes of Parker’s music, includes false starts and incomplete takes. The event of such a release

³⁴⁶Porter, “Dean Benedetti,” 11.

³⁴⁷Phil Schaap, “The Complete Dean Benedetti Recordings of Charlie Parker,” liner notes in *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1990, compact discs, 14.

³⁴⁸John McDonough, “Philing the Bill,” *Down Beat*, May 1988, 34. According to Paolo Piangiarelli, the collection has been expanded to a set of sixty-two compact discs.

³⁴⁹Scott Yanow, “*Bird: the Movies*,” *Down Beat*, September 1988, 24-26.

³⁵⁰Stephanie Stein, “Parker Tribute Benefits Drug Rehab Program,” *Down Beat*, June 1990, 12.

³⁵¹*Ibid.*

reflects Parker's status in the history of jazz, as Kevin Whitehead stated that Parker's "Scrapes and incomplete works are as important as Melville's, and for the same reason: they illuminate the masterpieces."³⁵²

In 1993, the section of Avenue B between 7th and 10th Streets in New York was renamed as Charlie Parker Place. During the same year, the Charlie Parker Jazz Festival began to be held annually at Tompkins Square Park in New York.³⁵³ In 1994, the building in which Parker lived from 1950 to 1954, located in 151 Avenue B, known as the Charlie Parker Residence, was included in the National Register of Historic Places by the Department of Interior. During the same year, Christie's on London held an auction for a collection of eighty-three items by Chan Richardson. Parker's Grafton Acrylic plastic saxophone was purchased by Kansas City Mayor Emanuel Cleaver for \$150,000, a "world record for a saxophone at auction."³⁵⁴ The saxophone is now exhibited in the American Jazz Museum in Kansas City, Missouri. In 1995, the Brooklyn Conservatory of Music began to organize an annual event called the "Charlie Parker Birthday Celebration."³⁵⁵ On September 16, 1995, the United State Postal Service issued its first Charlie Parker stamp in the Black Heritage stamp series. In 1998, *Charlie Parker: The Complete Live Performances on Savoy* was released. The release, a set of four compact

³⁵²Kevin Whitehead, "Ornithology," *Down Beat*, March 1989, 38.

³⁵³Anonymous, "A Bird Kind of Mood," *Down Beat*, January 2001, 6-7.

³⁵⁴Haydon, *Quintet of the Year*, 168. There is a dispute regarding the price of the saxophone as Leonard Brown cited the cost of the saxophone was \$100,000 in Leonard Brown, "The Charlie Parker Symposium: Reflections of a Tribute to a Master," *Jazz Educators Journal*, July 1999, 44.

³⁵⁵Zoö Anglesey, "Brooklyn Conservatory Celebrates the Brighter Side of Charlie Parker," *Down Beat*, November 1996, 74.

discs, featured three hours and thirty minutes of Parker's live performances. On March 25, 1999, "The Charlie Parker Symposium," cosponsored by the American Jazz Museum and the International Association of Jazz Educators, was held in Kansas City, Missouri. The Charlie Parker Memorial Plaza, located at 17th Terrace and the Paseo, was opened on March 27.³⁵⁶ A 17-foot bronze sculpture of "Bird" by artist Robert Graham, commissioned by Oppenheimer Bros. Foundation and Mr. and Mrs. Tony Oppenheimer, was also unveiled³⁵⁷ During the same year, the Charlie Parker Residence was designated as a New York City Landmark by the New York City Landmarks Preservation Commission.

In 2000, *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948* was issued.³⁵⁸ The release, a set of eight compact discs, featured eight hours and fifty-nine minutes of Parker's studio recordings under Savoy Records and Dial Records, including false starts and incomplete takes. In 2002, Parker's *Ko Ko*, recorded in his first studio session as the leader in 1945, was selected to be included in the National Recording Registry by the National Recording Preservation Board. The Registry recognized that Parker "was another of jazz's premier improvising soloists."³⁵⁹ The

³⁵⁶Jason Koransky, "Bird Memorial to be Unveiled Without Bones," *Down Beat*, April 1999, 16.

³⁵⁷Brown, "The Charlie Parker Symposium," 44. Based upon a field trip conducted by the author, Charlie Parker Memorial Plaza is located near the American Jazz Museum, which shares the same building with the Negro Leagues Baseball Hall of Fame. The American Jazz Museum exhibits Parker's plastic saxophone along with other primary sources such as contracts of engagements.

³⁵⁸It is noted that Parker's complete studio recording with Savoy Records was released years prior this release.

³⁵⁹National Recording Registry, *The Library of Congress*, 2002 [on-line] available from <http://www.loc.gov/rr/record/nrpb/nrpb-masterlist.html>; Internet, accessed 6 March, 2005.

Registry also affirmed that *Ko Ko* “signaled the birth of a new era in jazz–bebop.”³⁶⁰ In 2003, the festival called “Charlie Parker and the Teachers of His Dreams,” under the direction of Donald Palma, was held at the New England Conservatory in Boston, Massachusetts.³⁶¹ Among other notable events, Steve Lacy performed his own composition *Chagrin*, which was partially inspired by recordings that Parker made with strings, with Borromeo String Quartet.³⁶² During the same year, the *Bird Up: The Charlie Parker Remix Project* was released under Savoy Jazz label, attempting to introduce Parker’s music to a new generation of listeners. In 2004, Parker was inducted into the Nesuhi Ertegun Jazz Hall of Fame at Jazz at Lincoln Center.

Charlie Parker and Western Classical Music

Charlie Parker’s involvement with Western classical music can be traced back to as early as 1939, when he “heard some Bach and Beethoven for the first time.”³⁶³ Parker was reportedly impressed by Johann Sebastian Bach’s melodic figuration, stating that “I found that what the guys where jamming then already had been put down and, in most cases, a lot better.”³⁶⁴

³⁶⁰Ibid.

³⁶¹Frank-John Hadley, “Jazz on Campus: Modernist Dreams Come True at NEC Bird Festival,” *Down Beat*, June 2003, 90.

³⁶²Ibid.

³⁶³Parker, “No Bop Roots in Jazz: Parker,” 12.

³⁶⁴Ibid.

Parker's involvement with Igor Fyodorovich Stravinsky's music can be dated back to 1942, when Ziggy Kelly introduced him to *The Firebird* suite.³⁶⁵ The account is disputed by Parker's own recollection who claimed in a 1953 interview that "I first began listening seven or eight years ago. First I heard Stravinsky's *Firebird Suite*. In the vernacular of the streets, I flipped."³⁶⁶ Parker's recollection chronologically set his first exposure to Stravinsky's music as 1945 or 1946. The chronological disputes notwithstanding, the recollections of Parker's acquaintances revealed Parker's fondness for Stravinsky's music. Sarah Vaughan recalled that Parker "used to sit on the bus or train with Stravinsky scores. And then he'd get on the stage and play something from Stravinsky, but play it his way."³⁶⁷ Howard McGhee, who was introduced to Stravinsky's music by Parker, recounted that Parker "hipped me to, like Stravinsky and all those guys. I didn't know nothin' about Stravinsky. So Bird was the first one to tell me about it. So like, *The Rite of Spring*, he brought it over to the house and let me hear it."³⁶⁸ Neil Michaud, who accompanied Parker during his first visit to Canada also recalled that "Parker hold forth on a recent New York City Ballet presentation of Stravinsky's *The Firebird* at the New York City Center."³⁶⁹ Idrees Suleiman also recounted that "Dizzy

³⁶⁵Ibid., 14.

³⁶⁶Hentoff, "Counterpoint," 15. Incidentally, a contradiction occurs between two of Parker's own accounts. Nat Hentoff quoted Parker directly in his article and signaled that the first of Parker's involvement with Stravinsky's music was around 1945 or 1946. Parker's remark was paraphrased by Michael Levin and John S. Wilson as citing 1942 as the year when Ziggy Kelly introduced him to Stravinsky's music in "No Bop Roots in Jazz: Parker" (13).

³⁶⁷Brian Lanker, *I Dram a World* (New York: Stewart, Tabori and Chang, 1989), 134.

³⁶⁸McGhee, "Jazz Oral History Project: Howard McGhee (1982)," 152.

³⁶⁹Mark Miller, *Cool Blues*, 32

and Bird used to also come by one or two o'clock at night. I had a lots of Stravinsky records and I wouldn't like for Bird to come by, because he would never leave."³⁷⁰

Furthermore, tenor saxophonist Wayne Short also recalled that Parker's incorporation of musical lines to his own improvisations from Stravinsky's *Pétrouchka* and *Histoire du soldat*.³⁷¹ Parker personally commented on Stravinsky's compositions as "music at its best,"³⁷² when he identified Stravinsky's *The Song of the Nightingale* in a 1948 blindfold test conducted by Leonard Feather.

Parker named Béla Bartók as his favorite composer and started listening Bartók's works as early as 1945.³⁷³ The influence of Bartók's harmony upon Parker has been suggested.³⁷⁴ Harvey Cropper also recalled that "at his daughter Pree's funeral, he had them play some music of Bartók."³⁷⁵ Other composers that Parker venerated included Claude Debussy, Paul Hindemith, Sergey Prokofiev, Maurice Ravel, Arnold Schönberg, and Dmitri Shostakovich. George Salano recalled Parker's familiarity with Debussy and Ravel's music; that Parker "played Debussy and Ravel on this fellow's clarinet with

³⁷⁰Bill Crow, *Jazz Anecdotes* (New York: Oxford University Press, 1990), 301.

³⁷¹Wayne Shorter, "Wayne Shorter on Charlie Parker," *Down Beat*, July 2004, 16-17.

³⁷²Leonard Feather, "A Bird's-Ear View of Music (1948): Nobody gets the bird from bird as broadminded Parker takes the blindfold," in *Charlie Parker: Six Decades of Commentary*, ed. Carl Woideck (New York: Schirmer Books, 1998), 67.

³⁷³Woideck, *Charlie Parker*, 205.

³⁷⁴William Austin, "Jazz, Mainstream and Modern," in *Music in the 20th Century: From Debussy through Stravinsky* (New York: W.W. Norton & Company Inc., 1966), 291.

³⁷⁵Reisner, *Bird*, 72.

amazing proficiency—and this was an old clarinet with a different fingering system.”³⁷⁶

Buddy De Franco recounted that “every time he’d get a new recording of Prokofiev, he’d say let’s go to my place and listen,”³⁷⁷ which demonstrated Parker’s admiration for Prokofiev’s works. As for Parker’s involvement in Ravel’s works, Eddie Baker cited that Parker “had one of the books by Ravel that he used to use as an exercise book.”³⁷⁸

Parker’s acquaintance with Ravel’s works is also revealed in his improvisation on *Merry Go Round* by paraphrasing Ravel’s *Bolero*.³⁷⁹ Parker also admired Johann Sebastian Bach, Ludwig van Beethoven, and Wolfgang Amadeus Mozart. Alan Morrison recounted Parker’s keenness for Mozart stating that “he especially enjoyed *Eine kleine Nachtmusik*.”³⁸⁰

Parker publicly expressed his interests in Western classical music and reportedly attended classical concerts frequently.³⁸¹ In a 1947 article published in *Metronome*, Parker articulated his partiality for Schönberg and Debussy’s music to Leonard Feather which marked the first documented account of Parker’s interest:

Have you heard that album of music by Schönberg with just five instruments playing while an actress recites some poetry, in German? It’s wonderful thing—I think it’s called *Protée*. . . . Have you heard *The Children’s*

³⁷⁶Ibid., 203.

³⁷⁷Giddins, *Celebrating Bird*, 104.

³⁷⁸Engelhart, “Development of Young Charlie,” 360.

³⁷⁹Patrick, “The Savoy Recordings,” 58.

³⁸⁰Reisner, *Bird*, 154.

³⁸¹Francis Davis, “Bebop and Nothingness,” in *Bebop and Nothingness: Jazz and Pop Art the End of the Century* (New York: Schirmer Books, 1996), 28.

Corner by Debussy? Oh, that's so much music! . . . Debussy and Stravinsky are my favorites; but I like Shostakovitch . . . Beethoven too.³⁸²

It is worth pointing out that Parker cited *Protée* as the title of the composition when he referred to a Schönberg's work of "five instruments playing while an actress recites some poetry."³⁸³ The statement is debatable as Parker probably mistaken *Protée* as the title of Schönberg's *Pierrot Lunaire*.³⁸⁴

In a 1949 article published in *Down Beat*, Parker was paraphrased as stating that the direction of his music differed from the twentieth century classical music:

He admits the music eventually may be atonal. Parker himself is a devout admirer of Paul Hindemith, the German neoclassicist, raves about his *Kammermusik* and *Sonata for Viola and Cello*. He insists, however, that bop is not moving in the same direction as modern classical. He feels that it will be more flexible, more emotional, more colorful.³⁸⁵

In a 1953 article published in *Down Beat*, Parker discussed his intention to assemble a group for a recording date inspired by Paul Hindemith's *Kleine Kammermusik*. Norman Granz initially opposed Parker's idea by stating "what is this?"

³⁸²Feather, "Yardbird Flies Home (1947)," 64.

³⁸³Ibid.

³⁸⁴Schönberg's *Pierrot Lunaire* "sets twenty-one poems by the French Symbolist Albert Giraud in German translation, is scored for five instruments. . . . the half-speaking, half-singing voice (*Sprechstimme*) is instructed to move in sort of *glissando* between two designated pitches" in Elliot Antokoletz, *Twentieth-Century Music* (Upper Saddle River: Prentice Hall, 1998), 18. Additionally, *Suite from Protée* was written by Darius Milhaud.

³⁸⁵Parker, "No Bop Roots in Jazz: Parker," 1.

You can't make money with this crazy combination. You can't sell this stuff!"³⁸⁶

Parker's idea was finally realized during a recording date on May 25, 1953, at the Fulton Recording Studios. Parker performed arrangements by Gil Evans with a combined instrumentation of woodwind quintet, a choral group, and a jazz rhythm section. In the same article, Parker also restated his fondness for Western classical music and discussed his listening philosophy using Bartók's work as an example:

I first began listening seven or eight years ago. First I heard Stravinsky's *Firebird Suite*. In the vernacular of the streets, I flipped. I guess Bartók has become my favorite. I dig all the moderns. And also the classical men, Bach, Beethoven. . . . What you hear depends on so many things in yourself. Like I heard Bartók's *Second Piano Concerto* over here and later, I heard it again in France. I was more acclimated to life, then, and I heard things in it I never heard before. You never know what's going to happen when you listen to music. All kinds of things can suddenly open up.³⁸⁷

In a 1954 interview with Paul Desmond and John T. Fitch, Parker affirmed his plan to study with Edgard Varése and pursue formal music training:

I'm going to try to, um, go to Europe to study. I had the pleasure to meet one Edgard Varése in New York City, he's a classical composer from Europe. He's a Frenchman, a very nice fellow, and he wants to teach, in fact, he wants write [radio static] for me some things for me for a—you know, more a less on a serious basis, you know? . . . And, if he takes me over, I mean, after he finishes

³⁸⁶Reisner, *Bird*, 194.

³⁸⁷Hentoff, "Counterpoint," 15.

with me, I might have a chance to go to Academie de Musicale [perhaps the Conservatoire National de Musique] in Paris itself and study, you know.³⁸⁸

Edgard Varése, who commented on Parker's personality as "like a child, with the shrewdness of a child,"³⁸⁹ confirmed his willingness to give Parker needed instruction. However, Parker's plan to study with Varése was never brought to fruition, as Varése recalled that "I left for Europe and told him to call me up after Easter when I would be back. Charlie died before Easter."³⁹⁰ Varése also recounted Parker's inclination in becoming his protégé:

Take me as you would a baby and teach me music. I only write in one voice. I want to have structure. I want to write orchestral scores. I'll give you any amount you wish. I make a lot of money. I'll be your servant. I'm a good cook; I'll cook for you."³⁹¹

Incidentally, Parker also expressed his intention to study with Nadia Boulanger,³⁹² and Stefan Wolpe.³⁹³ As to classical saxophonist, Parker respected Marcel Mule. Parker had the opportunity to meet Mule during his visit to Paris for the International Jazz

³⁸⁸Parker, "Interview: Charlie Parker, Paul Desmond, and John T. Fitch," 129.

³⁸⁹Reisner, *Bird*, 229.

³⁹⁰*Ibid.*, 230

³⁹¹*Ibid.*, 229-230.

³⁹²Woideck, *Charlie Parker*, 41, 249. Boulanger gave lectures in colleges in The United States during World War II, and her students included Elliott Carter, Aaron Copland, David Diamond, Roy Harris, Walter Piston, and Roger Sessions. It is unclear when and under what circumstance Parker learned about Boulanger.

³⁹³Hadley, "NEC Bird Festival," 90.

Festival.³⁹⁴ Teddy Reig's recollection further signifies Parker's fondness for Mule, as Reig recounted that "I'm still cursing him out for taking all my Marcel Mule records. I had three copies of the *Concertina de camera for Saxophone and Orchestra* and Bird got every one."³⁹⁵

The influence of Western classical music is directly demonstrated in Parker's improvisations by the method of quotation technique. Various quotations from the repertory of Western classical music indicate the degree of Parker's involvement. Thomas Owens summarizes Parker's quotations derived from the Western classical music repertory:

Quotation from the classical and semi-classical repertory include Chopin's "Minute" Waltz in D-flat, op. 64 #1, Stravinsky's "Introduction" from *The Rite of Spring* and "Dance of the Ballerina" from *Petrouchka*, Grieg's "Anitra's Dance," and "In the Hall of the Mountain King" from *Peer Gynt*, Paderewski's "Menuet Célère" from *Humoresques de Concert*, Wagner's "Star of Eve" from *Tanhauser*, Rossini's Overture to *William Tell*, and Grofé's "On the Trail" from *Grand Canyon Suite*.³⁹⁶

³⁹⁴Parker, *My Life*, 28.

³⁹⁵Bob Porter, "Talking with Teddy," liner notes in *Charlie Parker: the Complete Savoy and Dial Studio Recordings (1944-1948)*, Savoy 92911-2, 2000, compact disc, 86.

³⁹⁶Owens, "Techniques of Improvisation," 29-30. It is noted that quoting from Western classical music was not an unique technique of Parker's as Dizzy Gillespie and other improvisors employed this technique as well. For instance, Gillespie quoted a fragment from Georges Bizet's *Carmen* when performing *Hot House* with Parker at their televised appearance on February 24, 1952, after accepting the *Down Beat* awards. Furthermore, the incorporation of Western classical music in jazz started as early as the beginning of the twentieth century in Robert L. Brown, "Classical Influences on Jazz," *Journal of Jazz Studies* 3 (Spring 1976): 26. Brown noted Ferdinand "Jelly Roll" Morton, Paul Whiteman, Duke Ellington, Benny Goodman, Tommy Dorsey, "Django" Rheinhardt, Eddie South, and Stephane Grappelly as pioneers in such attempts in "Classical Influences on Jazz" (26-27).

Owens also noted that Parker often used the method of quotation technique during live performances, as Parker might feel “relaxed and less concerned with playing for posterity.”³⁹⁷ Parker’s studio recordings demonstrate less extensive use of quotations, as Parker “tended to avoid such a flippant attitude towards his materials.”³⁹⁸ Although Owens’s statement applies to Parker’s method of quotation technique in general as Parker used quotes derived from various genres, his research also signifies that Parker was consciously employing those quotes into his improvisations. Sarah Vaughan’s recollection regarding Parker’s study of Stravinsky’s scores and later used fragments derived from it into his own improvisations further confirms that Parker was consciously employing quotations from the Western classical music repertory. Contrarily, some accounts cautiously suggest Parker’s unconscious effort in using the method of quotation technique as recalled by violinist Aaron Chaifetz:

I can remember sitting there, and him playing *Laura*, and in the middle of *Laura* hearing parts of the *Firebird Suite* of Stravinsky. And, when it was all over, say to him something like, “Charlie, do you know what you did?” And he had no—wasn’t even aware of it. It just came extemporaneously.³⁹⁹

Additionally, Parker was reportedly using *25 Daily Exercises for Saxophone* by Hyacinthe Eleonor Klosé to build his technique, and fragments of it were quoted in his improvisations. Parker answered positively to Paul Desmond’s assertion regarding his

³⁹⁷Owens, “Techniques of Improvisation,” 30.

³⁹⁸*Ibid.*

³⁹⁹Woideck, *Charlie Parker*, viii.

use of the quotation from the exercise book by Klosé: “Well, that was all done with books, you know.”⁴⁰⁰ Jay McShann recounted Parker’s extensive use of exercise books: “Every time you would see him he would have his horn on his arm and probably have the book you know. Exercise book. And in jamming he was permanent stuff.”⁴⁰¹ Earl Hines’s recollection further suggests the impact of exercise books upon Parker’s improvisational style:

Charlie used to take his alto in the theater between shows—and have an exercise book, that’s all he did—sit down; between he and Dizzy, they ran over these exercise in these books they’re studying up. . . . And I think that was where actually Charlie got his particular style from, was from the different inversions and phrases in these exercises he had.⁴⁰²

After Parker’s death, jazz musicians continued the experiment with incorporating elements of Western classical music into jazz. For example, the dodecaphonic works of Bill Evan, John Coltrane, Leonard Feather, and others.⁴⁰³ Parker’s music extends its influence to Western classical music by prompting the creations of works inspired by his music, as Gary Giddins stated that, for example:

As Parker’s influence extended into the repertory of “legitimate” ensembles—for examples, David Amram symphonies with passages for Parker-styled

⁴⁰⁰Parker, “Interview: Charlie Parker, Paul Desmond, and John T. Fitch,” 124.

⁴⁰¹McShann, “Jay McShann: Interview,” 140. Additionally, Parker reportedly used a publication by Ravel as an exercise book, although it is unclear when he did, as cited by Eddie Baker in “Development of Young Charlie” (360).

⁴⁰²Reisner, *Bird*, 111.

⁴⁰³Brown, “Classical Influences on Jazz,” 23-26. It is noted that Brown cited Buddy De Franco as the author of *12-Tone Blues* in “Classical Influences on Jazz”(23). This reference is debatable as *12-Tone Blues* was written by Leonard Feather and first recorded by Yusef Lateef in *The Jazz Years* (257-258).

improvisations and John Lewis fugues and ballet—Gunther Schuller coined the term Third Stream to suggest a new pluralism inspired in large measure by Parker’s music.⁴⁰⁴

Charlie Parker and Substance Abuse

Charlie Parker was not only the representative figure in the Bebop movement in terms of his musical exploration, but also in his notorious struggle with substance abuse. Evidently, the problem of substance abuse was pervasive during that period within the jazz community, as Burton W. Peretti elucidated that “while World War I, Prohibition, and the first flush of the adolescent subculture had prompted alcoholism among some early white jazz musicians, a deeper disappointment fueled the bebop turn to drugs.”⁴⁰⁵ Parallel to the widespread problem of substance abuse among jazz musicians during the Bebop movement, classical musicians were also exposed to the same problem, as Ortiz Walton cited that “during the Bebop period a number of symphony conductors and classical musicians were users of hard drugs, especially cocaine.”⁴⁰⁶ However, Parker’s unique role as the musical prototype of the Bebop movement within the jazz community has consequently created a platform in which his behaviors were correspondingly exemplifiable to his followers. Jackie McLean stated that while he “does not blame

⁴⁰⁴Giddins, *Celebrating Bird*, 19.

⁴⁰⁵Peretti, *Jazz in American Culture*, 104. It is noted that Peretti questionably portrayed Parker’s problem regarding substance abuse as the reflection of ethnic inequality, stating that “like Gillespie’s militancy, Parker’s drug use reflected bebop’s roots in the pain and increasing despair of ghetto black.” in *Jazz in American Culture* (104).

⁴⁰⁶Ortiz Walton, *Music: Black, White and Blue* (New York: William Morrow, 1972), 99.

Parker for his becoming a drug addict, he does feel that the Bird image was extensive that many musicians turned to drugs as an unconscious emulation of the master.”⁴⁰⁷ Red Rodney also remarked that:

When you’re very young and immature and you have a hero like Charlie Parker was to me, an idol who proves himself every time, who proves greatness and genius . . . that’s a hard word to throw around. But you can’t say less. When I listened that genius night after night, being young and immature and not an educated person, I must have thought, “If I crossed over that line, with drugs, could I play like that?”⁴⁰⁸

Parker seemed consciously aware of his social responsibility and publicly reiterated the negative impacts of narcotics addiction. In a 1947 article published in *Metronome*, Parker commented about his narcotics addiction that “I was a victim of circumstances. High school kids don’t know any better. That way, you can miss the most important years of your life, the years of possible creation.”⁴⁰⁹ In a 1949 article published in *Down Beat*, Parker’s position regarding narcotics was documented:

Parker feels very strongly on the subject of dope in all its forms. He told us that while he was still a young boy in Kansas City he was offered some in a men’s room by a stranger when he hardly knew what it was. He continued to use it off and on for years until his crackup in 1946, and says bitterly that people who prey on kids this way should be shot.⁴¹⁰

⁴⁰⁷A. B. Spellman, *Four Lives in the Bebop Business* (New York: Pantheon Books, 1966), 219.

⁴⁰⁸Gene Lees, *Cats of Any Color: Jazz Black and White* (New York: Da Capo Press, 1995), 103.

⁴⁰⁹Feather, “Yardbird Flies Home (1947),” 63.

⁴¹⁰Levin and Wilson, “No Bop Roots in Jazz: Parker,” 19.

In the same article, Parker also delivered a direct statement indicating his feelings about the perception that there is a connection between the musical creativity and narcotics:

Any musician who says he is playing better either on tea, the needle, or when he is juiced, is a plain, straight liar. When I get too much too drink, I can't even finger well, let alone play decent ideas. And in the days when I was on the stuff, I may have thought I was playing better, but listening to some of the records now, I know I wasn't. Some of these smart kids who think you have to be completely knocked out to be a good hornman are just plain crazy. It isn't true. I know, believe me.⁴¹¹

Privately, Parker sometimes discussed his addiction to narcotics with his acquaintances, as Walter Bishop, Jr. recalled an incident in which Parker stated his rationalization about the issue:

Bish, you know there's quite a number of things wrong with me. I go to this heart specialist, you know, give him a hundred dollars for the relief of my heart. He treats me, don't do no good; my heart is still messed up. I go to this ulcer man, give him seventy-five dollars to cool my ulcers out; it don't do no good. There's a little cat in a dark alley around the corner. I give him five dollars for a bag of shit; my ulcer's gone, my heart trouble gone, everything gone, all my ailments gone.⁴¹²

Parker often made deliberate efforts in preventing his acquaintances from opportunities that might lead to narcotics addiction. Jackie McLean recalled that Parker

⁴¹¹Ibid.

⁴¹²Reisner, *Bird*, 47.

told him to “emulate the straight cats.”⁴¹³ Chet Baker recounted that Parker “treated me like a son, putting down any and all guys who tried to offer me some shit.”⁴¹⁴ Howard McGhee also remembered that:

Bird used to walk around with a clarinet case full of heroin, man. He told me the first time I saw him . . . We were in Philadelphia when I was with Barnet, and I said, “What’s all of that in the clarinet case?” So he said, “Oh, you don’t want to know nothin’ about that, man. That ain’t good for you.”⁴¹⁵

Parker also helped tenor saxophonist Sonny Rollins to rehabilitate. Rollins recalled that:

You know that Bird helped get me off drugs when I was younger. That was a major turning point in my life. When I made that record, *Collector’s Items*, with Miles and Bird, Bird found out that I had been indulging. He really didn’t like it. I saw for the first time that he didn’t dig my doing that. I realized I must be doing the wrong thing. Up until that time I had thought it was all fun and games and that it was okay to use drugs. I subsequently got myself off drugs, when he showed me that wasn’t the way to go.⁴¹⁶

Nevertheless, Parker’s well-intentioned efforts were demonstrated by the ineffectual stance of “don’t do as I do, do as I say.”⁴¹⁷ Due to his continuous consumption of narcotics, the effectiveness of Parker’s advice was limited. Some of Parker’s protégés

⁴¹³Ibid., 146.

⁴¹⁴Baker, *The Lost Memoir*, 55.

⁴¹⁵McGhee, “Jazz Oral History Project: Howard McGhee (1982),” 150-151.

⁴¹⁶Taylor, *Notes and Tones*, 167.

⁴¹⁷Lees, *Cats of Any Color*, 104.

suffered from substance abuse. Trumpeter Miles Davis was arrested in 1950 for narcotics possession and continued his elongated battles with narcotics addiction. Trumpeter Red Rodney was arrested twice for narcotics possession around 1950, and was rehabilitated in the Federal Narcotics Hospital at Lexington, Kentucky, and the U. S. Public Health Service Hospital at Fort Worth, Texas. Trumpeter Chet Baker was arrested for narcotics possession numerous times in the States and volunteered to check into the Federal Narcotics Hospital at Lexington, Kentucky. Baker later also became a repeat offender for narcotics possession in Europe. Alto saxophonist Jackie McLean was arrested 1957 for narcotics possession and was subsequently arrested twice again for the same offense.⁴¹⁸ Red Rodney recalled Parker's reaction when he found out about Rodney's addiction, as Parker was "furious. . . . He was very sad, very angry."⁴¹⁹ Startlingly, Rodney's recollection also reveals Parker's questionable stance in coping with Rodney's addiction:

He was smart enough to know that once you're involved, there wasn't anything he could say. So we shared. He was great even that way. He was a genuinely nice man. He was disappointed that I had gone out and messed up, but once it was done, it was done.⁴²⁰

Substance abuse was ultimately blamed as the cause for Parker's untimely death at the age of thirty-four, as Frederick Spencer stated that "it was years of unremitting substance abuse that really killed him."⁴²¹ Nonetheless, Parker's efforts in rehabilitation

⁴¹⁸Spellman, *Four Lives*, 225.

⁴¹⁹Lees, *Cats of Any*, 104.

⁴²⁰*Ibid.*

⁴²¹Spencer, *Jazz and Death*, 139.

were noted, as Spencer also pointed out that Parker had stopped using heroin, although he substituted excessive drinking, before his death on March 12, 1955.⁴²²

*Charlie Parker and His Nickname*⁴²³

It was not uncommon for jazz musicians to be nicknamed during the first half of the twentieth century. For instance, Parker's former employer Jay McShann was nicknamed "Hootie" and Henry Smith was nicknamed "Buster." Parker was nicknamed "Bird" or "Yardbird." His nickname has become a symbolic reference to him and his music. The emblematical representation that was carried by Parker's nickname was observable. In 1949, a club was named in honor of Parker as the Birdland. In 1953, Parker appeared on an advertisement for the King Saxophone Company, advertising that "I'm as happy as a Bird with my King Super 20." Concerts and engagements advertisements billed Parker's as "Bird," "Yardbird," and the "Yardbird of Bebop."⁴²⁴ The image of a bird as the graphical representation of Parker's nickname was also frequently used in the cover art of Parker's recordings. Several of Parker's original compositions were named with a reference to his nickname, such as *Yardbird Suite* and *Bird's Nest*. Furthermore, the words Bird Lives, reportedly created by Ted Jones, started

⁴²²Ibid., 135.

⁴²³It is noted that, based upon James Patrick's research, a considerable amount of musicians did not refer to Charlie Parker as "Bird" in James Patrick, "Al Tinney, Monroe's Uptown House, and the Emergence of Modern Jazz in Harlem," *Annual Review of Jazz Studies* 2 (1983): 161.

⁴²⁴Vail, *Bird's Diary*, 33.

to appear in the form of graffiti after Parker's death, and Parker's gravestone was officially inscribed with a drawing of a dove.⁴²⁵

In a 1949 article published in *Down Beat*, Parker was paraphrased in explaining the origin of his nickname:

It was back in his school days, he says, that his name started going through a series of mutations which finally resulted in Bird. As Charlie reconstructs it, it went from Charlie to Yarlle to Yarl to Yard to Yardbird to Bird.⁴²⁶

Due to varied versions of recollections associated with the origin of Parker's nickname, it is "difficult to accurately trace Parker's famous nickname."⁴²⁷ There is a dispute regarding when Parker acquired his nickname. Koch O. Lawrence stated that Parker acquired his nickname as early as his association with the Deans of Swing.⁴²⁸ Carl Woideck chronicled the event with Parker's stay in the Jay McShann Orchestra, as Woideck stated that "it was around the time of Parker's tenure with McShann that he acquired the nickname 'Bird.'"⁴²⁹ However, Parker's former employer Buster Smith's recollection suggests that Parker acquired his nickname prior to his association with the Jay McShann Orchestra, for Parker started playing in Smith's band in 1937 and joined the Jay McShann Orchestra in 1940. Smith recounted:

⁴²⁵The dove was etched in 1994.

⁴²⁶Parker, "No Bop Roots in Jazz: Parker (1949)," 73.

⁴²⁷Woideck, *Charlie Parker*, 20-21.

⁴²⁸Koch, *Yardbird Suite*, 13.

⁴²⁹*Ibid.*, 20.

He got the name from . . . When he'd get off of work at night, he said, "I'm goin' home and knock over me one of them yardbirds." So the boys would ask him, I even asked him, "What do you mean, yardbird?" "I'm going to get me one of them chickens". . . . He'd go catch one of these chickens and kill 'em. I guess he was staying with his parents, and he'd have them cook him a chicken. Middle of the night, didn't make no difference to him. And so them boys got to callin' him Yardbird, and that's the way he [unintelligible].⁴³⁰

Jay McShann's recollection also provides a slightly varied version regarding the origin of Parker's nickname. Both Smith and McShann's accounts offer no direct reference to "Bird," suggesting that "Bird" was probably the shortened version of "Yardbird." McShann's recollection is as followed:

We started to do a lot of college dates. Bird got his name when we were going to Lincoln, Nebraska. Whenever he saw some chicken on the menu, he'd say, "Give me some of the yardbird over there." We were in two cars and the car he was in drove over a chicken, and Bird put his hands on his head and said, "No, stop! God back and pick up that yardbird." He insisted on it and we went back and Bird got out of the car and carefully wrapped up the chicken and took it with him to the hotel where we were staying and made the cook there cook it for us. He told him we had to have this yardbird.

Additionally, an interesting alternation of Parker's nickname was pointed out by "Symphony Sid" Torin, as he recounted that "in the old days we used to call him *Feigele* (Bird in Yiddish)."⁴³¹ The disputes regarding the origin of his nickname notwithstanding,

⁴³⁰Buster Smith, "Jazz Oral History Project: Buster Smith (1981)," interview by Chris Goodard (12 January 1981), *Charlie Parker: Six Decades of Commentary*, ed. Carl Woideck (New York: Schirmer Books, 1998), 150.

⁴³¹Reisner, *Bird*, 218.

Parker seemed to gladly acknowledge his nickname, as Ralph J. Gleason recalled that “sometimes when he was introduced, he would smile benignly and say, ‘People call me Bird’; and he could recited from *Rubáiyát* (“The Bird of Time has but a little way to flutter—and the Bird is on the Wing”) and poets were his friends.”⁴³²

Charlie Parker’s Grave

Parker was buried in the Lincoln Cemetery in Independence, Missouri. The Lincoln Cemetery, established in 1934, is located at Blue Ridge Boulevard, which separates it from a larger cemetery call Mountain Washington Cemetery.⁴³³ In 1955, Parker’s remains, reportedly against his wishes, were flown from New York to Kansas City with the financial support of Norman Granz. The burial service was held and attended by “Addie Parker and boyhood friends.”⁴³⁴ For the burial service, the first gravestone of Parker was installed. The inscription on the gravestone read “son, Charles Parker, Jr. Aug. 29, 1920 - Mar. 23, 1955.” It is unclear why the date of death was inscribed inaccurately. In August 29, 1971, the second gravestone was installed by the Charlie Parker Memorial Foundation, unveiling “a bronze headstone incorporating a stylized bird and aggregate curbing within which an evergreen flower bed has been

⁴³²Gleason, *Celebrating the Duke*, 94. It is noted that not every musician would gladly acknowledge their nickname. For instance, Lawrence Keyes stated that “I have always been tagged with a nickname 88, a name I’ve never been too fond of” in *Bird* (130).

⁴³³The data was gathered by the author during a field trip to Parker’s grave on August 14, 2004.

⁴³⁴Russell, *Bird Lives*, 362.

planted at Parker's grave."⁴³⁵ In 1992, the second gravestone was stolen and Kansas City authorities organized the Jazz Commission to design a large gravestone to prevent a similar incident. In 1994, the third gravestone was installed which weighted "several tons."⁴³⁶ There is a rose etched on Addie Parker's side of the gravestone and a dove and saxophone etched on Parker's side. Ironically, the alto saxophonist's gravestone was etched with a tenor saxophone. In 1998, the possibility of relocating Parker's remains was discussed and in April, Kansas City mayor Emanuel Cleaver requested \$25,000 from the city for the relocation of Parker's remains. The initial plan was to move Parker's remains to Charlie Parker Plaza in Kansas City, Missouri. However, the family members reversed their initial approval regarding the plan. Doris Parker stated that "I feel a little squeamish about moving the bones. A status's great. I have no objection to that. But why do they need the bones?"⁴³⁷ In 1999, Charlie Parker Plaza, featured a 17-foot statue by Robert Graham, was opened without Parker's remains.

⁴³⁵Anonymous, "Parker in Graveside Ceremony," 8.

⁴³⁶L. H. Kavanaugh. "Charlie Parker's Grave May Relocate," *Down Beat*, July 1998, 15.

⁴³⁷Koransky, "Bird Memorial," 16.

CHAPTER III

CHARLIE PARKER'S *NOW'S THE TIME*

Charlie Parker's *Now's the Time* has been hailed by critics as his "autobiographical blues."¹ To a certain extent, this proclamation is accurate. The thematic material of *Now's the Time* is conventional and its rhythmic contour is a representation of older styles.² However, Parker's improvisations on *Now's the Time* are illustrative samples of the modern idiom. The diverse elements in Parker's *Now's the Time* symbolize his tremendous contributions to the transition of jazz language from the older Swing style to the progressive idiom, and indirectly expose the surrounding controversies.

The implication of the title of the composition has been speculated. Some critics claim that the title is Parker's rejoinder to racial discrimination, pronouncing that "now's the time to abolish racism, discrimination, oppression, and Jim Crow."³ This supposition is plausible as some of Parker's compositions such as *What Price Love* were named to reflect social obstruction and racial inequality.⁴

¹Gary Giddins, *Visions of Jazz: The First Century* (New York: Oxford University Press, 1988), 282.

²Gitler, *The Master of Bebop*, 28.

³Frank Kofsky, *Black Nationalism and the Revolution in Music* (New York: Pathfinder, 1970), 56.

⁴*What Price Love* was later recorded by Parker and was renamed as *Yardbird Suite*.

Parker's improvisations on various versions of *Now's the Time* also provide the factual documentation to observe the evolution of Parker's improvisational technique throughout his career. Comparable to Ross Russell's assertion that "the real nature of jazz history is organic,"⁵ surviving versions of *Now's the Time* delineate the organic growth of Parker's improvisation technique which progressively developed during the course of his career as a jazz improviser.

There are three main justifications for selecting *Now's the Time* as the main subject to conduct this study. First, versions of *Now's the Time* constitute valid samples of the evolution of Parker's improvisation technique. The earliest surviving version of *Now's the Time* was recorded during Parker's first recording session as a leader on November 26, 1945 and the last surviving version was recorded on January 23, 1954, approximately one year before Parker's death. As accessible materials of *Now's the Time* span Parker's most active period as a jazz improviser, they also jointly provide an accurate profile as to the development of Parker's improvisation technique. Second, there is a sufficient amount of material to compile related data for statistical analyses. *Billie's Bounce*, for example, is less advantageous in this respect as there are only eight surviving versions that are accessible. Third, *Now's the Time* was a regular number in the repertory of Parker's Hi-De-Ho club engagement in 1947. During the engagement, six identified versions of *Now's the Time* were recorded as a result of Dean Benedetti's comprehensive music documentary. Those versions reveal subtle developments of Parker's

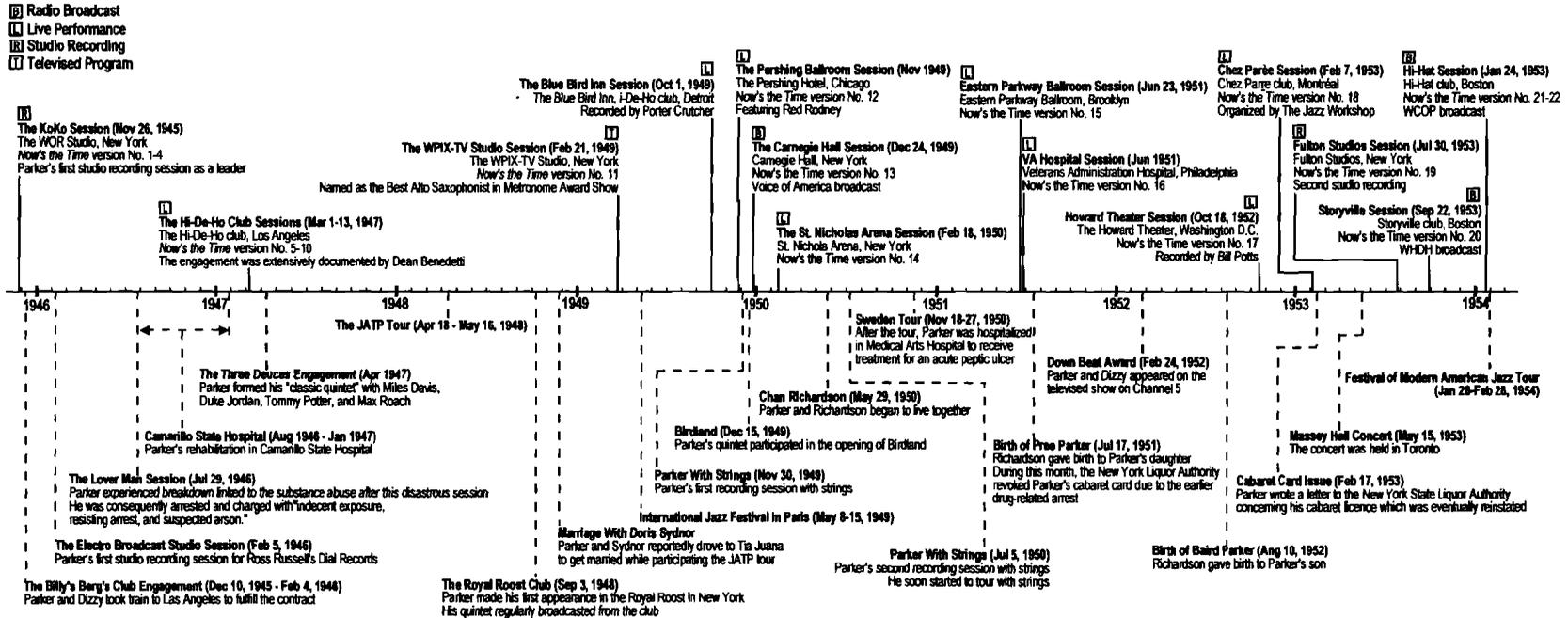
⁵Ross Russell, "Bebop," in *The Art of Jazz: Essays on the Nature and Development of Jazz*, ed. Martin Williams (New York: Grove Press, 1959), 195.

improvisation method within a single engagement. As the preponderance of Parker's works as a musician was to play for club engagements, it is imperative to take advantage of Benedetti's effort to further analyze the evolution of Parker's improvisation technique in such setting. Additionally, *Now's the Time* is an F blues, which is one Parker's favorite harmonic syntaxes. Thomas Owens comments that "Parker's recordings of the blues in F provide us with the largest chronological span of any blues group: *The Jumpin' Blues* dates from the first session in which he played a blues solo, and *Now's the Time* is the last blues he recorded. In between are a number of additional solos of interest."⁶

The objective of this chapter is to provide brief historical data, commentaries, selections of recordings, and discographical information that are associated with sessions in which Parker's performances of *Now's the Time* were recorded. There are twenty-three surviving versions of *Now's the Time* recorded in fourteen different sessions (Figure 1). Discussions are grouped according to the associated sessions. Similar to the organization in the illustration, surrounding events that are related to the sessions in Parker's personal life are also included in the discussion. It is noted that only twenty-two versions of *Now's the Time* are included in this study; the version recorded in the Blue Bird Inn will not be commercially available until the later part of 2005. One possible version of *Now's the Time*, which was recorded during the Hi-De-Ho club engagement, is included as the Appendix C. The analytical model is applied to examine this unverified version. However, as the identity of the track cannot be conclusively verified, it is

⁶Owens, "Charlie Parker," vol. 1, 124.

Figure 1. The chronological comparison chart of the fourteen *Now's the Time* sessions and the associated events.



excluded from the comprehensive analysis chapter. Additionally, a brief discussion as to the thematic material of *Now's the Time* is included at the end of this chapter. The association between *Now's the Time* and *The Hucklebuck* is also presented.

The KoKo Session

Now's the Time was first recorded on November 26, 1945 by Charlie Parker for Savoy Records at the WOR Studios, New York. This recording date, dubbed as the *KoKo* session, is marked as a breakthrough in Parker's musical career as he was given his first opportunity to serve as a band leader in an official studio recording session. The impact of this recording session was far-reaching as the commercial release of Parker's music soon accelerated the revolution of modern jazz. Teddy Reig, the producer of this recording date, comments on the influence of the release, stating that "in maybe six months it was like The Bible."⁷

A standard three-hour recording session was scheduled to record Parker's original compositions. Parker initially chose trumpeter Miles Davis, pianist Bud Powell, bassist Curly Russell, and drummer Max Roach to form the group. However, some alterations of the personnel were made. James Patrick cited that:

On the 26th, Reig went to Parker's apartment to bring Bird to WOR and was informed that Powell had gone with his mother to Philadelphia where she was buying a house. No need to worry, however; Dizzy Gillespie was present and was introduced to Reig. Parker also had contacted pianist Argonne Thornton, who had

⁷Porter, "Talking with Teddy," 82.

played on Dexter Gordon's September date for Savoy, and asked that he appear at the studio.⁸

The proceedings of this recording session were chaotic. Parker had to leave the recording studio to fix some mechanical problems of his alto saxophone and Davis was absent in some takes. Moreover, confusions caused by shifting between Gillespie and Thornton on piano and musicians' unfamiliarity with some of Parker's original compositions also suggest the deficiency of Parker's skill as a leader. Alyn Shipton comments on the disordered *modus operandi* in the *KoKo* session:

... Parker's first record date under his own name was a curious reflection of his own personality: random, disorganized, occasionally touching genius, but ultimately reliant on his own spur-of-the-moment instrumental and improvisatory prowess to illuminate a group of fairly unsophisticated head arrangements.⁹

In spite of the disorganization, several tracks recorded in this session soon became definitive samples of the modern jazz, including *Billie's Bounce*, *Now's the Time*, and *KoKo*. *Billie's Bounce* is worth mentioning. It considerably differs from *Now's the Time* in the aspect of its thematic material. However, as these two compositions share the same tonal center and the harmonic syntax, Parker frequently employed improvisational lines from the master take of *Billie's Bounce* and occasionally quoted the thematic material of it in his performances on *Now's the Time*. As the thematic material of *Billie's Bounce*, based upon the progressive idiom, was comparatively demanding and the musicians

⁸Patrick, "The Savoy Recordings," 41.

⁹Shipton, *Groovin' High*, 175.

seemed to be unacquainted with it, the composition consequently required four takes before an acceptable master take was produced. Thomas Owens cites that:

The complete record of the session reveals the difficulty the players had in producing a respectable product. *Billie's Bounce* was the first piece attempted at the session, and the musicians lacked inspiration. The first three takes are marred by poor piano introductions by Gillespie, technical mistakes by Davis, reed squawks by Parker, and an unsteady rhythm section unable to maintain the starting tempo.¹⁰

Although both *Billie's Bounce* and *Now's the Time* have been considered as jazz classics,¹¹ Parker seemed to perform *Now's the Time* more regularly. Compared to the twenty-three versions of *Now's the Time*, there are only eight surviving versions of *Billie's Bounce*, while five of them were recorded during the *KoKo* session. The difficulty of the thematic material might be one of the contributing factors of this disproportionate treatment. Unlike *Billie's Bounce*, the riff-based *Now's the Time* can be easily mastered and consequently provides a desirable platform for the jam session situation. Indubitably, Parker's own preference should be taken into consideration. As the last surviving version of *Billie's Bounce* was recorded in 1951, six years after the *KoKo* session, the possibility that the composition might be performed with a greater frequency but the performances were simply not documented cannot be overlooked. Parker reportedly composed *Billie's Bounce* the morning of the recording date. This is disputed by trumpeter Benny Bailey's claim that "Miles' solo on the issued take of

¹⁰Owens, "Charlie Parker," vol. 1, 125.

¹¹Frankl, *Charlie Parker*, 80.

Billie's Bounce was a note-for-note copy of a solo that he had heard Freddie Webster play on that tune,"¹² suggesting that Parker might have performed it prior the *KoKo* session. However, although Webster's influence on young Davis has been frequently cited, the accuracy of Bailey's claim cannot be independently confirmed.

The thematic material of *Now's the Time* demanded relatively lower technical proficiency. However, it still took three takes before Parker's group could produce an acceptable master take. James Patrick comments on the proceedings of *Now's the Time* in the *KoKo* session:

Now's the Time presents much less trouble. Dizzy's Monkish introduction begins all four takes. After two false starts, a slightly slower tempo is adopted. Take three has a fine Bird solo featuring a paraphrase of the theme. Take four, however, is a classic with great Bird, good comping by Dizzy, and a first rate solo by Davis. Although this was not Miles' first record date, this is his debut as a soloist.¹³

Davis' performance in *Now's the Time* has often been criticized. However, his debut as a soloist did exhibit his potential as a jazz improviser. Jazz scholar Lawrence Koch cites that "Miles, although uncertain at times, puts together some spare choruses that abound in ingenious usages of the flatted fifth and other dissonance."¹⁴ Koch also cites that Gillespie's piano accompaniment coordinated with Davis' "altered melody lines,"¹⁵ indicating Davis' fluency at improvising on the altered chord.

¹²Szwed, *So What*, 50.

¹³Patrick, "The Savoy Recordings," 44.

¹⁴Koch, *Yardbird Suite*, 71.

¹⁵*Ibid.*

Four takes of *Now's the Time*, listed as versions number one to four in this study, were recorded during the *KoKo* session. Those takes are also the only recorded materials of *Now's the Time* including both Parker and Gillespie. The latter was on piano during all four takes of *Now's the Time*.

In this study, the reissue that is used as the primary source for these four versions of *Now's the Time* is *Charlie Parker: The Complete Savoy and Dial Studio Recordings (1944-1948)*.¹⁶ This major reissue, produced by the renowned producer Orrin Keepnews, not only contains a complete set of Charlie Parker's works in the recording studio setting for Savoy Records and Dial Records, it also presents the latest discographical research, including "Gitler On Parker" by Ira Gitler, "The Savoy Recordings" by James Patrick, "The Dail, Guild, Bel-Tone and Comet Recordings" by Bill Kirchner, and "The Teddy Reig Interviews" by Bob Porter. Both Patrick and Porter's work offer discographical accounts of the *KoKo* session in which the first four surviving versions of *Now's the Time* were produced. The latter is especially valuable as the accounts, although the accuracy of some of them have been questioned, were given by Teddy Reig, who was the producer of the *KoKo* session. Numerous reissues of *Now's the Time* performances recorded in the *KoKo* session are commercially available now, however, most reissues, such as *Charlie Parker Vol. 1 (1945-1947): The Alternative Takes in Chronological Order* released by Neatwork Records,¹⁷ lack comprehensive documentation and included discographical

¹⁶Charlie Parker, *Charlie Parker: The Complete Savoy and Dial Studio Recordings (1944-1948)*, Savoy 92911-2, 2000, compact discs.

¹⁷Charlie Parker, *Charlie Parker Vol. 1 (1945-1947): The Alternative Takes in Chronological Order*, Neatwork RP 2008, 2002, compact disc.

information is often erroneous.¹⁸ In contrast, a detailed and authoritative discography of all Charlie Parker recording sessions for Savoy Records and Dial Records is included in Savoy 92911-2. Additionally, the tracks, digitally transferred and mastered by Paul Reid III, represent a high standard of audio quality, consequently accelerating the transcription process.

The Hi-De-Ho Club Sessions

After released from the Camarillo State Hospital, where he was sentenced to be confined to it for a minimum period of six months in 1946, Parker quickly became active continuing his music career. He recorded for Dial Records on February 19 and 26, 1947, and later joined trumpeter Howard McGhee to perform a two-week engagement in the Hi-De-Ho club in the first half of March. McGhee was billed as the leader and his influence can be observed in the repertory selection. Some compositions with the connection to tenor saxophonist Coleman Hawkins, such as *Bean Soup*, were likely selected by McGhee, who was in Hawkins' group in 1945.¹⁹ However, Parker appeared to be influential in the selection of the sidemen. Phil Schaap comments that:

The Hi-De-Ho gig was booked by Howard McGhee, who was the leader, but Parker did exert some influence in filling the bandstand. As he had done on his February 19, 1947 recording session for Dial, Bird insisted on Earl Coleman being hired. There is reason to believe Bird brought the young Hampton Hawes

¹⁸For example, the aforementioned reissue by Neatwork Records lists Argonne Thornton as the pianist on versions of *Now's the Time* recorded in the *KoKo* session.

¹⁹*Ibid.*, 107.

into the picture. Indeed, it is plausible that Bird pick the entire rhythm section, although I believe “Maggie” made the choice of Roy Porter to play drums.²⁰

Furthermore, Parker evidently took the place of the first soloist in some versions of *Now's the Time*. As this position is often reserved for the leader of the group, Parker's authority in both musical and administrative aspects is apparent.

There are six surviving versions of *Now's the Time* recorded by amateur recordist Dean Benedetti during this engagement. Benedetti himself was also a saxophonist. His recording preference was to preserve only improvised fragments by Parker and omit other musicians' contributions. Although this treatment is understandable when considering Benedetti's personal interest in Parker's improvisations and the relatively high price tags of the disc cutter and the recording blanks, it consequently contributes to some discographical confusion. Jim Patrick cites that “most of Benedetti's titles can be corroborated by identifiable snippets that surround Bird's solos,”²¹ however, several problematic issues remain unanswered. For example, the identity of one surviving fragment, listed as “Blues in F” in the discography, cannot be conclusively confirmed. However, this fragment, recorded on March 2, 1947, is possibly related to the study of Parker's *Now's the Time*. The fragment, which documents twelve measures of Parker's improvisation, not only displays the same tonal center and the harmonic syntax, it also

²⁰Schaap, “Discography,” 24.

²¹Jim Patrick, “The Complete Dean Benedetti Recordings of Charlie Parker,” liner note in *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1990, compact discs, 16.

exhibits similar improvisational treatments when compared with Parker's improvisations on *Now's the Time*.

In spite of the deficient audio quality, confusion of the discographical data, and the incompleteness of tracks, the collection of Benedetti's recordings of Parker's performances during the Hi-De-Ho club engagement was a major musical discovery when it first surfaced in 1988. Jim Patrick comments on the significance of this collection:

Well beyond the interesting biographical matrix of these sides is the matter of musical content and quality. Given Benedetti's skillful and dogged persistence, we have a singular document of Bird at work and at his musical leisure—virtually everything he played for a two week period. Parker is simply excellent. . . Perhaps the most exciting aspect is the often unusual repertory of pieces seldom performed by Parker or hitherto entirely undocumented in his surviving work.²²

It is noted that all surviving versions of *Now's the Time* recorded during the Hi-De-Ho club engagement jointly preserve sixteen choruses of Parker's improvisation. Each version contains approximately two and half choruses of improvisations recorded in a live performance setting. Interestingly, the lengths of the improvisations on *Now's the Time*, recorded during the *KoKo* studio recording session, are identical to the treatment found in the Hi-De-Ho club performances. Three-chorus improvisation can be observed in both take three and take four. The result of this comparison disputes the common supposition that Parker intentionally limited himself in the studio recording setting due to the restricted capacity of audio technology before the arrival of the Long-playing records. Evidently, the lengths of Parker's improvisations on *Now's the Time* were gradually

²²Ibid.

prolonged throughout his career. In general, this gradual transition also reflects the shifting emphasis from the thematic material to the improvisation.

Six identified versions of *Now's the Time*, listed as version number five to ten in this study, were recorded during the Hi-De-Ho club engagement. The release that is used as the primary source for these six versions is *The Complete Dean Benedetti Recordings of Charlie Parker* by Mosaic Records.²³ This release is co-produced by Phil Schaap and Bob Porter and includes a booklet with well-researched articles. "Dean Benedetti," presenting a biographical portrait of Benedetti's life, is written by Porter who compiles the information based on interviews with Benedetti's former bandmates trombonist Jimmy Knepper and pianist Russ Freeman. "The Complete Dean Benedetti Recordings of Charlie Parker," written by Jim Patrick, presents discussions of the repertoires in Benedetti's recordings. "Discography," written by Schaap, who is also responsible for the tape restoration and transfer in this project, is an annotated discography containing detailed discographical data and brief discussions about performances.

The WPLX-TV Studio Session

The next surviving version of *Now's the Time* documents Parker's appearance on a live television show aired on February 21, 1949. Parker was invited to participate in a program for the Metronome Magazine Awards in which he was named the top alto saxophone player of the year. French critic and discographer Charles Delaunay

²³Charlie Parker. *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1990, compact discs.

presented the award to Parker, while the drummer Chubby Jackson served as an announcer during the program. Additionally, this performance is unique as it is marked as the only version of *Now's the Time* in which Parker is the sole improviser.

Lawrence Koch comments on Parker's solo in this version of *Now's the Time* that "Bird goes through five choruses and sounds good, if a bit conservative; he used his favorite blues phrases in a rather cavalier manner."²⁴ However, the improvisational treatment in this version differs considerably when compared with Parker's performances from the *KoKo* session and the Hi-De-Ho club engagement. The solo is lengthier and the improvisational design displays a greater degree of the coherence.

During this period, Parker's reputation as one of the greatest improvisors in modern jazz has been solidly established and his growing success can be easily observed from his eventful schedule. In addition to receiving awards and broadcasting regularly from the Royal Roost, he was also invited to participate in the International Jazz Festival in Paris. The invitation to the festival, which was organized by Delaunay to be held during May 1949, reflects the degree of his popularity and international recognition.

In this study, this televised performance is labeled as the eleventh version of *Now's the Time*. The track in *Bird's Eyes: Last Unissued Vol. 21*,²⁵ produced by Paolo Piangiarelli and mastered by Gennaro Carone under the Italian label Philology Records, is used as the primary source for this version. The included commentaries are written by Robert Bregman who coauthors *The Charlie Parker Discography*.

²⁴Koch, *Yarbird Suite*, 166-167.

²⁵Charlie Parker, *Bird's Eyes: Last Unissued Vol. 21*, Philology W 851.2, 1996, compact disc.

The Blue Bird Inn Session

Parker joined the JATP fall tour on September 8, 1949 and performed with the group in various venues, including the Bushnell Memorial Auditorium in Hartford, Carnegie Hall, and the Uline Arena in Washington D.C. On October 1, the JATP toured to Detroit and Parker appeared with the group at the Masonic Auditorium.²⁶ After the scheduled appearance, Parker reportedly participated in a session held in the Blue Bird Inn, jamming with local musicians.

The Blue Bird Inn was one of the most prominent jazz clubs in Detroit. In 1948, the management of the club attempted to expand their jazz policy, hiring pianist Phil Hill to form a group to present the new jazz idiom dubbed Bebop.²⁷ The band became the house band of the Blue Bird Inn, attracting younger and more progressive jazz fans and players. Some of performances in the club were documented by Porter Crutcher who “had the foresight to buy a Presto portable disc recorder and cut records there on several occasions.”²⁸ Parker’s participation in the club was also documented by Crutcher and an incomplete version of *Now’s the Time* was preserved.

Participating musicians of this version include Tate Houston on baritone saxophone, Phil Hill on piano, James Richardson on bass, Art Madigan on drum, and

²⁶Vail, *Bird’s Diary*, 67.

²⁷Lars Bjorn and Jim Gallert, “Bebop in Detroit: Twilight at the Blue Bird Inn,” in *Internet Public Library* [database on-line]; available from <http://www.ipl.org/div/detjazz/Bebop.html>; Internet, accessed 10 April 2005.

²⁸Ibid.

Jack Tiant on bongo.²⁹ The track will be included in *Detroit Jazz Before Motown 1945-53* to be released by the Uptown Records in the second half of 2005. Lars Bjorn and Jim Gallert, the producers of this project, are also well-known jazz historians and the authors of *Before Motown: A History of Jazz in Detroit, 1920-1960*.³⁰

The Pershing Ballroom Session

The exact date of this session is undocumented. It probably took place between Parker's Bop City club engagement, ended on November 23, 1949, and the recording date with strings for Mercury Records, scheduled on November 30. Parker reportedly brought his quintet to perform at the ballroom of the Pershing Hotel in Chicago. During the stay in Chicago his group also appeared in the New Savoy Ballroom.³¹

Parker's improvisation on *Now's the Time* in this session is exemplary and the interplays between bandmates are outstanding. Jazz scholar Lawrence Koch comments that "Rodney's 'time feeling' is much the same as Parker's. In fact, Rodney adapts better to Parker's style than either Davis or Dorham did and seems to inspire Bird."³² The intuitive musical collaboration between Parker and trumpeter Red Rodney is most remarkable and can be clearly observed in the elaborated thematic treatment.

²⁹Robert M. Bregman, Leonard Bukowski, and Norman Saks, *The Charlie Parker Discography* (Redwood: Cadence Jazz Books, 1993), 41.

³⁰Lars Bjorn and Jim Gallert, *Before Motown: A History of Jazz in Detroit, 1920-1960* (Ann Arbor: University of Michigan Press, 2001).

³¹*Ibid.*, 42.

³²Koch, *Yardbird Suite*, 186.

Additionally, the performance is also the first version of *Now's the Time* to document the capability of Parker's working quintet in a live performance setting.

Interestingly, at least two sets of recording equipment were set up in the Pershing Ballroom to capture Parker's improvisations, producing two sources for most selections. The operator of the first source adopted a method similar to Dean Benedetti and recorded only Parker's improvisation. The second source preserves most parts of the performances. Koch comments that:

The long versions of the tunes are preferable, and they have a reduced treble sound that cuts out some crowd noise and allows the bass line and chords to become clearer, even as it muffles the general sound. Rodney and Haig are heard in creative solos on most of the long versions and the group as a whole is shown to good advantage.³³

It is noticeable that the incident is isolated, as most of Parker's surviving live performances were documented in a single source.

This performance, labeled as the twelfth version of *Now's the Time*, is included in *Bird's Eyes: Last Unissued Vol 2/3* released by Philology Records.³⁴ The sixth track in this release, titled as *Now's the Time (long)*, is selected as the primary source. This release, produced by Paolo Piangiarelli and mastered at Malleus Studio, is a comprehensive set of Parker's appearance in the Pershing Hotel ballroom in November 1949, including both short and long version of performances. However, it does not include any documentation regarding the performances and discographical data.

³³Ibid., 185.

³⁴Charlie Parker, *Bird's Eyes: Last Unissued Vol. 2/3*, Philology W 12/15-2, 1990, compact disc.

The Carnegie Hall Session

Parker's quintet was invited to participate in the Christmas concert held in Carnegie Hall on December 24, 1949. By then, Parker's reputation and his close association with Norman Granz and JATP resulted in an increased number of appearances in Carnegie Hall. For example, Parker appeared in the same venue a few months ago with JATP on September 18, in which Granz served as an announcer.

The well-known disc jockey Symphony Sid Torin served as the master of ceremonies. Remarkably, the concert was also broadcast over the Voice of America, featuring Leonard Feather as host. The quintet's performances, preserved in a relatively superior audio quality, were outstanding.³⁵ As a result, this version became the representative sample of live performance of *Now's the Time* during this period. Gary Giddins comments on the performance that "the head of *Now's the Time* is partly refashioned, and the first chorus is as spellbinding (and undoubtedly would have been as widely imitated) as the original."³⁶

It is noticeable that this version is the second item to document the competency of Parker's working group on *Now's the Time*. Comparable to the previous version, the elaborated interplay in the thematic choruses between Parker and trumpeter Red Rodney is most noticeable.

³⁵Ibid., 190.

³⁶Giddins, *Visions of Jazz*, 282.

The track that is used as the primary source for this version of *Now's the Time* is included in *Jumpin' at the Roost: 1948-1949* by Cleopatra Records.³⁷ The first track of *Bird of Paradise* by Digital Pressure Records, selected as the secondary source for this version, provides a comparatively clearer audio presentation.

The St. Nicholas Arena Session

The St. Nicholas Arena was known as a boxing auditorium.³⁸ On February 18, 1950, the venue was converted into a concert hall to feature Parker's quintet. During this session, Parker's performances were innovative. Jazz scholar Lawrence O. Koch cites the unusual creativeness in Parker's performances in this session and the Birdland session, which took place four days prior.³⁹ Koch specifically comments on Parker's performances in the St. Nicholas Arena, stating that "there is a different Parker here than on any other recording. He is extremely inventive and free, and there is much humor and abandon in his playing."⁴⁰

Parker's innovativeness on this date seems to coincide with a new phase in his personal life. By that time, Parker and Doris Syndor's marriage had collapsed and Parker had reportedly started to date Chan Richardson. Richardson supposedly made her first

³⁷Charlie Parker, *Jumpin' at the Roost: 1948-1949*, Cleopatra 1140, 2001, compact disc.

³⁸Koch, *Yardbird Suite*, 198.

³⁹*Ibid.*, 196-197.

⁴⁰*Ibid.*, 198.

public appearance with Parker in the St. Nicholas Arena session.⁴¹ A few months later, Parker and Richardson began to live together, marking the beginning of a domestically stabilized period in Parker's life.

This version of *Now's the Time*, taped by trombonist Jimmy Knepper, is the third item to feature trumpeter Red Rodney. Similar to the previous two versions, Parker's thematic treatment was elaborated due to the presence of Rodney. Several remarkable elaborations can be observed in the reentrance of the theme in this version.

The track, used as the primary source for this version of *Now's the Time* in this study, is included in *Bird at St. Nick's*.⁴² More materials were being recorded during this particular session. These are released in *Bird's Eyes: Last Unissued Vol. 20*,⁴³ which is produced by Paolo Piangiarelli with commentaries by Robert Bregman.

The Eastern Parkway Ballroom Session

On June 23, 1951, Parker's quintet appeared in the Eastern Parkway Ballroom in Brooklyn. Some personnel-related issues in this version of *Now's the Time* should be noted. Bassist Tommy Potter, who had been performing with Parker's group, was replaced by Teddy Kotick. Additionally, the identify of the trumpeter in the group cannot be conclusively confirmed. Trumpeter Red Rodney seems to be the likely candidate, as Lawrence Koch cites that:

⁴¹Vail, *Bird's Diary*, 71.

⁴²Charlie Parker, *Bird at St. Nick's*, Fantasy/Original Jazz Classic OJCCD-5041, 1991, compact disc.

⁴³Charlie Parker, *Bird's Eyes: Last Unissued Vol. 20*, Philology W 850.2, 1996, compact disc.

There are few examples by which to judge the trumpeter's identity, the one full solo coming on *Steeplechase*. However, there do seem to be some worked-out endings and such that would suggest that the trumpet player had worked with Bird frequently in the past, and Rodney seems the best guess based on the meager evidence.⁴⁴

The thematic material in this version of *Now's the Time* also illustrates the similar elaborated treatment that is the characteristic of the intuitive interplay between Parker and Rodney. However, the surviving improvisational lines by the trumpeter in this version of *Now's the Time* displays a relatively fuller sound than Rodney's and the few observable passages in the thematic choruses by the trumpeter seem to be more conservative.

Trumpeter Benny Harris has also been cited as a possible candidate. Judging from the fact that Harris performed in Parker's quintet during 1951 and the legal dispute between Parker and Rodney during this period, this supposition also seems to be plausible. However, Harris stated that, as a result of a disagreement, he was fired by Parker in May 1951. Harris was replaced by trumpeter Clifford Brown and did not return to Parker's group until two months later.⁴⁵ Harris' statement leads to the possibility that Brown might be the trumpeter on this session.

The track number eighteen in *Bird's Eyes: Last Unissued Vol 1/4*⁴⁶ is adopted as the primary source for this performance, which is labeled as the fifteenth version of *Now's the Time*. This release, the first compact disc format release of Philology Records'

⁴⁴Koch, *Yarbird Suite*, 243.

⁴⁵Reisner, *Bird*, 109.

⁴⁶Charlie Parker, *Bird's Eyes: Last Unissued Vol. 1/4*, Philology W 5/18-2, 1990, compact disc.

Bird's Eyes series which is produced by Paolo Piangiarelli and mastered at Malleus Studio, includes a short annotation by jazz discographer Robert Bregman. However, Bregman's comment on the Eastern Parkway Ballroom session is comparatively brief, citing only "the CD ends with some tunes from the Brooklyn Eastern Parkway dance."⁴⁷ Materials recorded during the same session are later released in *Bird's Eyes: Last Unissued Vol. 7* and *Bird's Eyes: Last Unissued Vol. 16* by Philology Records. In the latter, Bregman comments on the Eastern Parkway session, stating that "Chan [Richardson] claims another hour of this materials exists. This proported fact leads me to believe that both this session and Christy's were recorded by Chan on the tape recorder that Bird gave her."⁴⁸

The V.A. Hospital Session

In the last week of June 1951, Parker's quintet appeared at the Veterans Administration Hospital in Philadelphia. The exact date of the session is unknown. As Parker reportedly performed a week-long engagement at Club 421 in Philadelphia that possibly started on June 25,⁴⁹ the V.A. Hospital appearance was likely correlating to it.

Similar to the previous version, the identity of the trumpeter is not conclusively documented. One of likely candidates is trumpeter Red Rodney as Lawrence Koch

⁴⁷Ibid.

⁴⁸Robert Bregman, "The Music Lesson," liner note in *Bird's Eyes: Last Unissued Vol. 16*, Philology W 846.2, 1994, compact disc.

⁴⁹Vail, *Bird's Diary*, 102.

comments that “the trumpet in the ensemble and exchanges sounds much more like Red Rodney than Benny Harris, the usual speculated trumpeter.”⁵⁰ Judging from the interplay between Parker and the trumpeter in the thematic choruses of *Now's the Time*, Koch's supposition seems to be reasonable.

Additionally, this version is also marked as the last recorded version of *Now's the Time* to feature Parker's working quintet in a live performance setting. The remaining live versions of *Now's the Time* documented Parker's performances in various venues where he worked as a single.

It is noted that Parker's health had started to deteriorate during this period. Upon his return from the Swedish tour in December 1950, Parker was soon hospitalized in Medical Arts Hospital to receive treatment for an acute peptic ulcer.⁵¹ Although he extensively toured with strings and achieved moderate commercial success, he also entered a phase in his personal life that was packed with legal disputes. In July 1951, the New York Liquor Authority revoked Parker's cabaret card due an earlier drug-related arrest. This incident had a tremendous impact on his professional career as he was not allowed to work freely in New York. This event also coincided with the birth of Parker's daughter, Pree Parker, who “had been born with a congenital heart problem and she was chronically ill.”⁵²

⁵⁰Koch, *Yardbird Suite*, 244.

⁵¹Vail, *Bird's Diary*, 94.

⁵²Parker, *My Life*, 36.

The track that is used as the primary source for this version of *Now's the Time* is included in *Bird's Eyes: Last Unissued Vol. 5/6*.⁵³ This release, produced by Paolo Piangiarelli and mastered by Massimo Saccutelli at Island Studio, provides only basic discographical data with no additional documentation regarding the session.

The Howard Theater Session

On October 18, 1952, Parker appeared in a midnight session held in the Howard Theater in Washington D.C. In addition to featured guest artists, musicians who participated in the program "Jazz at Midnight" also included members from the group directed by Joe Timer and presented by Willis Conover. For example, trombonist Earl Swope and bassist Mert Oliver were associated with Timer's group, which was sponsored by the local disc jockey Willis Conover.⁵⁴

This version of *Now's the Time* is significant as it features numerous soloists. Six musicians, including Parker, trombonist Kai Winding, tenor saxophonist Zoot Sims, trombonist Earl Swope, trumpeter Charlie Walp, and pianist Bill Shanahan, took the stage in succession, giving the performance an atmosphere that resembled a typical jazz jam session. Parker gave a six-chorus solo on the improvised portion of the performance that lasted for thirty-one choruses. The participation of tenor saxophonist Zoot Sims, one of the prominent figures in West Coast jazz, was noteworthy as it provided a platform to

⁵³Charlie Parker, *Bird's Eyes: Last Unissued Vol. 5/6*, Philology W 19/29-2, 1990, compact disc.

⁵⁴Bill Potts, "It Happened Like This," liner note in *Charlie Parker: The Washington Concerts*, Blue Note 22626, 2001, compact disc.

directly observe the stylistic differences between these two saxophonists. Additionally, this version of *Now's the Time* is also marked for the size of the band. Ten musicians participated in this performance, including an unidentified conga player. Consequently, the thematic choruses sounded chaotic to some extent.

The most significant event in Parker's personal life during this period was the birth of Charles Baird Parker on August 10, 1952.⁵⁵ The legal dispute between Parker and Dutch Neiman, the manager of the Say When club in San Francisco, was also noticeable. The AFM later ruled in favor of Neiman and Parker was fined one hundred dollars in December 1952.

The release that is used as the primary source for this version of *Now's the Time* is *Charlie Parker: The Washington Concerts* by Blue Note Records.⁵⁶ The participation of Bill Potts in this project is especially meaningful. Potts is not only the producer of this release, he is also responsible for taping Parker's performances in various venues in Washington, D.C. in 1952 and 1953, making the original materials available for this project. In addition to the basic discographical data, the release also include articles written by Potts. In "It Happened Like This," Potts briefly discusses the establishment of "The Orchestra," a big band formed by local musicians Joe Timer, Jack Holliday, and Ben Lary, and Parker's association with it. "The Selections" provides brief commentaries for performances recorded at the Club Kavakos, while "About the Howard Theater

⁵⁵Vail, *Bird's Diary*, 113.

⁵⁶Charlie Parker, *Charlie Parker: The Washington Concerts*, Blue Note 22626, 2001, compact disc.

Performances” provides annotations for performances recorded at the Howard Theater. Additionally, the release also includes a track of an interview with trumpeter Red Rodney conducted by Bruce Lundvall in 1982.

The Chez Parè Session

The concert at the Chez Parè club, located in Montréal, was organized by the Jazz Workshop to be held on February 7, 1953. Parker was two hours late for this appearance as he was accompanied by Alfie Wade Jr. and Neil Michaud to visit pianist Steep Wade to make a drug-related connection. This version of *Now's the Time* is marked as the only version to be recorded outside of the United States, featuring several excellent Canadian jazz musicians. Jazz scholar Lawrence Koch comments that:

When one hears the excellence of the Canadian musicians, it is easy to see the impact made by the contributions of Parker and Gillespie. Eight years before only a handful of musicians could play correctly in the style or handle the difficult material, whereas in 1953, in a foreign country, musicians at a session handled all the material with relative ease.⁵⁷

The version also features the only instance in which Parker inserts a two-chorus improvisation before the reentrance of the theme. In a typical jazz combo arrangement, one might likely to find a trade-four section before the reentrance of the theme. This unusual employment might reflect that Parker was greatly inspired by the enthusiasm of the audience. Additionally, this is also the only version that features Parker on a plastic Grafton alto saxophone.

⁵⁷Koch, *Yardbird Suite*, 277.

The optimism during this period of Parker's personal life was highlighted by the event that the New York Liquor Authority decided to reinstate Parker's cabaret card. Furthermore, Parker also started to accept various types of working opportunities to generate more income. In early 1953, he accepted a teaching position at the Hartnett Music Studio. He also appeared on an advertisement endorsing the King Saxophone Company in March.

The track that is selected as the primary source for this version of *Now's the Time* is included in *Charlie Parker: Montréal, 1953* released by Uptown Records.⁵⁸ This release, produced by Robert E. Sunenblick and David A. Sunenblick, contains some valuable documentation. "Charlie Parker, Montréal, 1953," written by the producers, outlines a biographical background regarding Parker's activities in Montréal. "Noting the Scene," written by Keith White, is especially noteworthy. White, a pianist who co-founded the Jazz Workshop with Paul Bley, recounts Parker's participation in a concert held in the Chez Parée in great details as White was present at the same event. The transcriptions of Parker's improvisations in this release are also transcribed by White. "About the Musicians," written by the producers, contains brief biographical annotations for each participating musician. The digital transfer of this release is done by André White, Jack Towers, and Roger Seibel from the original tape recorded by Bert Joss. The participation of André White, a noted jazz musician, is crucial as he supplies "the correct musical key for all the selections and ensures that the tape speed was accurate."⁵⁹

⁵⁸Charlie Parker, *Charlie Parker: Montréal, 1953*, Uptown UPCD 27.36, 1993, compact disc.

⁵⁹Ibid.

The Fulton Studios Session

The session was held at the Fulton Studio in New York on July 30, 1953 and has been considered as Parker's "last really excellent studio recording."⁶⁰ In addition to the second studio version of *Now's the Time*, the quartet also recorded the only studio version of Parker's *Confirmation*.

Compared with the first studio version of *Now's the Time*, which took four takes to produce, the proceedings of the second studio version were efficient and musicians recorded it in one single take. Parker's choice of bandmates might be one of the reasons for this effortless take. Both drummer Max Roach and pianist Al Haig were closely associated with Parker. Roach also participated in the first studio recording date of *Now's the Time* on November 26, 1945. Haig, a veteran sideman in Parker's group, had frequently worked with the alto saxophonist and had participated in numerous surviving versions of *Now's the Time*. Bassist Percy Heath had relatively limited professional working experiences with Parker. However, his ability was well-regarded and he was a regular member of John Lewis's Modern Jazz Quartet formed in 1952.

Parker's performance on this version of *Now's the Time* is outstanding. Lawrence Koch cites it as "an accumulation of all the blues that Parker ever played."⁶¹ James McCalla further comments on the stylistic traits of this performance in general:

Things to notice: (1) the light sound from each of the four players and from the combo as a whole; (2) the steady four-to-the-bar in the bass only, the

⁶⁰Koch, *Yardbird Suite*, 290.

⁶¹*Ibid.*, 291.

piano and drums adding rhythmic “punctuations” and polyrhythms, and Parker’s tremendously varied rhythms and accents over it all; (3) the long melodic line, jumping all over the range, suddenly juxtaposing long and short notes, playing around with the four-bar phrase rhythm; (4) the high-energy drive of the whole, a continuation of earlier Swing music but also a function of (1) through (3) above and of the small-combo format.⁶²

Parker’s professional career during this period was eventful. He visited Canada for the second time in this year to give a concert at Massey Hall on May 15. Inspired by Pual Hindemith’s *Kleine Kammermusik*, Parker made an unusual recording on May 25, 1953, performing Gil Evans’ arrangement with a woodwind quintet, a choral group, and a jazz rhythm section. Additionally, Parker also started to participate in Sunday-night sessions held in The Open Door organized by Robert George Reisner.

The track that is used as the primary source for this version of *Now’s the Time* is included in *Bird: The Complete Charlie Parker on Verve*.⁶³ This scholarly release, produced by Phil Schaap and is hailed as “the complete and definitive collection of Charlie Parker’s work for Verve,”⁶⁴ includes several well-researched documents. “Diz on Bird” is a commemorative article written by trumpeter Dizzy Gillespie in 1988, recollecting the musical collaborations between him and Parker. “An Earlier Bird” is an essay written by Schaap, presenting a brief biographical outline of Parker’s early life.

⁶²James McCalla, *Jazz: A Listener’s Guide* (Englewood Cliffs: Prentice Hall, 1994), 99-100.

⁶³Charlie Parker, *Bird: The Complete Charlie Parker on Verve*, Verve 837 141-2, 1988, compact discs.

⁶⁴*Ibid.*

Schaap's annotated discography is most remarkable, containing sixteen pages of detailed sessional analysis.

The Storyville Session

This version of *Now's the Time* was recorded on September 22, 1953. Parker was playing an engagement in the Storyville club in Boston and performances were broadcast over WHDH's program, *The Top Shelf*, hosted by John T. Fitch. Fitch's wife, who operated the recording equipment to tape the program, also played an important role in preserving this version of *Now's the Time*.

As this version of *Now's the Time* was used as the opener of Fitch's program, some accommodations in the musical aspect can be observed. Firstly, the version started with an one-chorus introduction led by pianist Sir Charles Thompson, functioning as the background music for Fitch's announcement. Secondly, Parker skipped the theme of *Now's the Time* and started to improvise. Thirdly, Parker's improvisation was comparatively shorter.

Legal disputes clouded Parker's career during his period. The disastrous one-week engagement held in the Latin Quarter club in Montréal was terminated on the third day. Morton Berman, the owner of the club, filed complains with the AFM:

Their performance was pitiful; Mr. Parker personally did his best but the others, especially the pianist, didn't match him at all; the piano player was always in a fog; half of the time he didn't play. . . Customers walked out disgusted and our business suffered during the three days we had to put up with this group.⁶⁵

⁶⁵Vail, *Bird's Diary*, 138.

Furthermore, disputes between Parker and the Shaw Artists Corporation, founded by Billy Shaw, also continued. Shaw wrote to Chan Richardson on October 7, 1953 regarding Parker's indebtedness to the agency, citing that "we'll have to take further steps through the proper channels to get our moneys back."⁶⁶

The track that is used as the primary source for this version of *Now's the Time* is included in *Charlie Parker at Storyville* released by Blue Note Records.⁶⁷ This release is produced by Bob Porter with digital transfers by Ron McMaster. Porter also supplies an article, discussing Parker's associations with the Storyville club, announcer John Fitch, and Fitch's radio program *The Top Shelf*.

The Hi-Hat Session

Parker was contracted to appear at the Hi-Hat club in Boston for one week in January 1954. Parker's performances were broadcast over a program on WCOP hosted by Symphony Sid Torin. Two versions of *Now's the Time* were preserved, featuring fine local jazz musicians from the Boston area.

These two versions of *Now's the Time* are marked by Parker's exceeding employment of the superimposed *Confirmation* sequence. Parker's improvisations are considerably longer than other versions. The second version, recorded on January 23,

⁶⁶Ibid., 136.

⁶⁷Charlie Parker, *Charlie Parker at Storyville*, Blue Note CDP 7 85108 2, 1990, compact disc.

1954 is the only version in which Parker did not take the place as the first soloist in *Now's the Time*.

After the Hi-Hat club engagement, Parker joined the Festival of Modern American Jazz Tour which lasted for one month. As the tour ended on February 28, he soon afterward began the Tiffany club engagement. The engagement was troublesome. On March 2, Parker was held by the LAPD and “was booked on a drunk and disorderly charge.”⁶⁸ He was soon fired by Jack B. Tucker, the owner of the club, due to some disagreements. It is also noted that Parker’s daughter, Pree Parker, died on March 6.

The track that is used as the primary source for the twenty-first version of *Now's the Time* is included in *Bird in Boston: Charlie Parker Live at the Hi-Hat Vol. 1* released by Fresh Sound Records in Switzerland.⁶⁹ The release is produced by Jordi Pujol who also supplies two articles included in the booklet. “About the Hi-Hat club in Boston” presents a brief history of the Hi-Hat club, while “Bird in Boston” contains information regarding Parker’s activities in Boston during the years 1953 and 1954. *Charlie Parker: Bird at The Hi-Hat*,⁷⁰ produced by Bob Porter, is used as the secondary reference. The track this is used as the primary source for the twenty-second version of *Now's the Time* is included in *Bird in Boston: Charlie Parker Live at the Hi-Hat Vol. 2*.⁷¹ There is no

⁶⁸Ibid., 152.

⁶⁹Charlie Parker, *Bird in Boston: Charlie Parker Live at the Hi-Hat 1953-54, Vol. 1*, Fresh Sound FSCD-1006, 1991, compact disc.

⁷⁰Charlie Parker, *Charlie Parker: Bird at the Hi-Hat*, Blue Note CDP 0777 7 00787 2 4, 1993, compact disc.

⁷¹Charlie Parker, *Bird in Boston: Charlie Parker Live at the Hi-Hat 1953-54, Vol. 2*, Fresh Sound FSCD-1007, 1991, compact disc.

new document in this release as the articles in this volume have already been included in the aforementioned *Charlie Parker Live at the Hi-Hat Vol. 1*.

The Thematic Material of Now's the Time

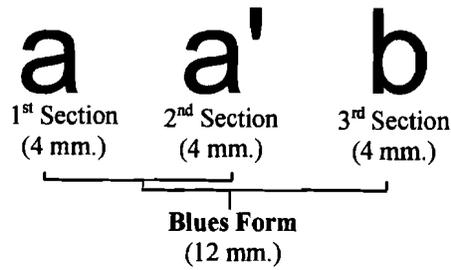
The thematic material of *Now's the Time* is comparatively simple when compared with Parker's other compositions based on the twelve-bar blues form. Compositions, such as *Billie's Bounce*, *Blues for Alice*, and *Si Si*, exemplify Parker's adeptness in utilizing modern idioms. *Now's the Time* displays Parker's ability to compose a memorable melody by employing relatively conservative musical elements. Juha Henriksson comments:

Now's the Time is a very traditional blues composition. It is riff-based throughout and does not use modern chord substitutions or other harmonic innovations of bebop. *Now's the Time* is nevertheless a good example of Parker's ability to invent catchy melodies.⁷²

Theoretically, *Now's the Time* was composed based upon the formal structure and the harmonic syntax of the twelve-bar blues form in the key of F. The melodic construction divides the theme into three four-measure sections (Figure 2).

⁷²Henriksson, *Chasing the Bird*, 75.

Figure 2. The melodic construction of the thematic material in *Now's the Time*.



In general, the linear design as to the theme of *Now's the Time* is often cited as a riff blues.⁷³ To be more specific, this design, suggested by Ted Pease, can be classified in the *aab* blues form category.⁷⁴ Pease comments that:

The *aab* blues form is derived from old-style vocal blues. In that style, each four-measure phrase is subdivided, with the vocalist taking the first two measures and a responding instrumentalist taking the second two measures in a sympathetic conversational manner. . . The instrumental *aab* type blues offers an initial riff twice and then concludes with a different riff that approximates the musical “punch line” in vocal blues.⁷⁵

It is noted that the second section, the repetition of the initial riff in the first section of *Now's the Time*, is marginally modified. The modified occurrences of an original are common in repetitions of phrases to emphasize musical ideas. Douglass Green comments that:

It is common for a speaker to make a statement and repeat it at once, either exactly or in different words. This device emphasizes, or clarifies, the original

⁷³David Baker, *How to Play Bebop Vol. 3: Techniques for Learning and Utilizing Bebop Tunes* (Van Nuys: Alfred Publishing Co., 1987), 42.

⁷⁴Ted Pease, *Jazz Composition: Theory and Practice* (Boston: Berklee Press, 2003), 119.

⁷⁵*Ibid.*

statement but does not cause the argument to progress. Similarly, in music a phrase may be sounded, then immediately repeated, either exactly or with some variation.⁷⁶

One of the most striking characteristics of *Now's the Time* is the employment of the elemental motive (Example 1). This motive is used to fabricate the four-measure phrases in the first and the second section of *Now's the Time*. On account of its repetitive employment, it is occasionally cited as an ostinato pattern.⁷⁷

Example 1. The melodic construction of the elemental motive in *Now's the Time*.

F

Figure A

P4 Unison M2 P5 P4

Prime Form (0,2,7)
Interval Vector <010020>

The presence of the elemental motive has been frequently discussed. Henriksson cites that “the main idea of *Now's the Time* is a riff that consists of the root, fifth, and ninth of the tonic.”⁷⁸ Carl Woideck also comments that *Now's the Time* “is largely based on the repetition of a simple six-note lick.”⁷⁹ It is noted that pitch F4, the root of the tonic

⁷⁶Douglass Green, *Form in Tonal Music* (New York: Holt, Rinehart and Winston, Inc., 1965), 50.

⁷⁷Frank Tirro, “Constructive Elements in Jazz Improvisation,” *Journal of the American Musicological Society* 27, no. 2 (summer 1974): 292.

⁷⁸Henriksson, *Chasing the Bird*, 73.

⁷⁹Woideck, *Charlie Parker*, 112.

chord, is repeatedly emphasized and the third of the tonic chord is not employed. Consequently, the first eight measures of the theme, established with the elemental motive, create an open sonority that is identical to a pedal point on the tonic. The intervallic construction of the elemental motive is also noteworthy. As the motive can be reduced to the prime form (0,2,7), the intervallic emphasis on the perfect fourth and the perfect fifth is apparent. The figure A, as labeled in the example, remarkably outlines the roots of a ii-V-I chord progression in the key of F. As this chord progression is commonly employed in jazz, Parker might be indirectly influenced by its associated bass line in creating the elemental motive.

One remotely possible source for Parker's elemental motive is a figure in George Gershwin's *An American in Paris*. Judging from his appreciation of Western classical music, it is likely that Parker was aware of Gershwin's work. Furthermore, as this tone poem was premiered at Carnegie Hall on December 13, 1928, it is chronologically possible for Parker to be acquainted with it. In *An American in Paris*, a figure in the alto saxophone part two measures after rehearsal mark sixty-three is identical to the elemental motive of *Now's the Time* (Example 2).

Example 2. The comparison between the elemental motive of *Now's the Time* and the figure in George Gershwin's *An American in Paris*.

The image displays two musical staves on a single line. The left staff is titled "Now's the Time Elemental Motive" and shows a sequence of notes: F4, A4, C5, B4, A4, G4, F4, E4. The right staff is titled "An American in Paris Rehearsal no. 63 Alto Saxophone" and shows a sequence of notes: F4, A4, C5, B4, A4, G4, F4, E4. A dashed rectangular box encloses the first eight notes of the right staff, which are identical to the notes in the left staff.

In this section, Gershwin initiates a bluesy theme in the key of D. Similar to the characteristic of earlier jazz idiom, Gershwin's theme predominantly outlines the chord tones. It is noted that the figure is transposed in the example for ease of comparison.

The linear construction of *Now's the Time* is based upon the aforementioned *aab* structure. The first section of the theme, the first *a* section, starts from the first measure to the fourth measure of the twelve-bar blues form (Example 3). It is noted that this four-measure phrase is repeated in the second section of the theme with minor modifications.

Example 3. The linear construction of the first thematic section of *Now's the Time*.

The elemental motive, the figure A1, is first employed in the first measure of the theme and is immediately repeated in the following measure. The figure A3, A4, and A5 are derived from the elemental motive, generating a successive repetition in the third and fourth measure. Henriksson expounds the structure of this section with a similar analogy, citing that the elemental motive “is played twice in the first two measures. . . The same riff is then repeated three times in measures three and four.”⁸⁰ It is noticeable that Parker employs pitch F4 on strong beats, the first and the third beat of a measure, supporting the aforementioned pedal point structure.

⁸⁰Henriksson, *Chasing the Bird*, 73.

The second section of the theme starts from the fifth to eighth measure of the twelve-bar blues form (Example 4). Pitch B \flat 3 can be observed in the upbeat of the third beat in the fifth and the sixth measure of the theme. The perfect fifth interval is successively outlined, creating an exercise-like pattern. It is noticeable that the basic melodic contour remains static throughout the section and the linear construction is identical to the first four measures of the theme. The employment of pitch B \flat 3 only remotely suggests the harmonic motion.

Example 4. The linear construction of the second thematic section of *Now's the Time*.

The third thematic section starts from the ninth measure to the twelfth measure of the twelve-bar blues form (Example 5). The melodic figure in the ninth measure of the chorus can also be analyzed as a substitution by employing the Back Door Progression. The pitch A \flat 4, F4, and D4 can be considered as the seventh, fifth, and the third of B \flat 7, which can be labeled as \flat VII 7 /V. The last two beats in the tenth measure of the chorus can be considered as the anticipation of the tonic chord. It is noted that some notational simplifications are adopted in the example for the convenience of elucidation.

Example 5. The linear construction of the third thematic section of *Now's the Time*.

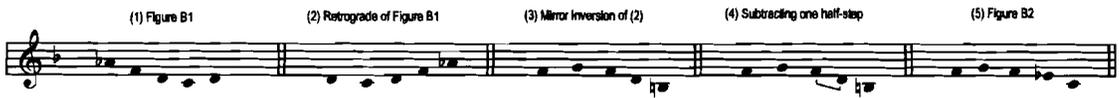
In the third thematic section, the melodic material differs considerably from the first two sections that are based upon the elemental motive. This section can be subdivided into two figures. The pitch $A\flat_4$ in the ninth measure exhibits a tendency to descend to the pitch G_4 in the tenth measure, linking the figures B1 and B2. It is noted that the figure B4 is basically the repetition of the figure B3. Henriksson comments on this section:

The melodic line in measures nine and ten. . . may be heard as an answer to the initial riff. In measure nine Parker emphasizes the blue third of the tonic. His melody implies the $G^{7(\#9)}$ chord which may be analyzed as the dominant of the dominant. Yet the melody also works quite well with the “standard” chord used in measure nine of the blues, that is the $Sp7$ chord Gm^7 . In measure ten Parker uses the chord note of F^9 against the dominant chord C^7 . The suspended fourth of the C^7 chord is played twice on the beat, and the augmented ninth resolves downwards to the root of the tonic chord at the beginning of measure eleven.⁸¹

Additionally, the melodic association between the figures B1 and B2 is one of the most remarkable employments in this section. The figure B2 is the retrograde-mirror inversion of the figure B1 with one minor linear adjustment (Example 6).

⁸¹Ibid., 74. It is noted that the last part of Henriksson’s remark seems to be questionable as Parker does not employ the root of the tonic chord at the beginning of the eleventh measure of the theme. Instead, he employs the pitch C_4 , the fifth of the tonic chord, in that particular formal location.

Example 6. The motivic manipulations from the Figure B1 to the Figure B2.



Now's the Time and The Hucklebuck

Approximately four years after Parker's *KoKo* session, Paul Williams, a bandleader and a saxophonist, made a recording for Savoy Records. Williams and his group, called *Paul Williams and His Hucklebuckers*, recorded *The Hucklebuck* which soon gained great popularity. Steve Krinsky cites the favorable reaction of the release that:

. . . the tune was an instant hit, knocking *Boogie Chillun*, by young John Lee Hooker off the top spot on the R&B charts and breaking all records at that time for popularity. It sold half a million copies by some estimates. . .
 . . . the song's popularity was widespread. LeRoi Jones mentions people dancing *The Hucklebuck* at rent parties in Newark in the late '40s, night after night "until they dropped." Whoever came up with the name must have anticipated the sexual innuendo, as the lyrics written by Roy Alfred, are mildly suggestive, while the dance was just as bad.⁸²

The commercial success of *The Hucklebuck* also defined Williams' career and the title of the song quickly became his nickname.⁸³ Consequently, Williams' saxophone performance is hailed to have had "a significant influence on the stylistic course of

⁸²Steve Krinsky, "Do The Hucklebuck," *WFMU's Online Program Guide* [on-line] available from <http://www.wfmu.org/LCD/26/huck1.html>; Internet, accessed 22 October 2002.

⁸³Ibid.

saxophone playing in Rock n' Roll, Rhythm and Blues, and Soul in the period from 1940 to 1965.”⁸⁴ The popularity of *The Hucklebuck* was also reflected in the massive recreations and variations in various musical genres and its frequent appearances in a wide range of art forms. Remarkably, the song was also appealing to an international audience:

The Hucklebuck has long been a favorite in Ireland where Brendan Bowyer and the Royal Showband recorded it and a few other *Hucklebuck* variations in the '60s and performed it in pubs and dance halls on numerous “Hucklebuck” tours. In the '70s, an Irish punk band called Radiators from Space, one of whose members went on to join the Pogues, also recorded it, while recently, Seanchai recorded a punk reggae version called *Da Hucklebuck*.⁸⁵

The thematic material between Parker's *Now's the Time* and *The Hucklebuck* is identical. Both compositions are constructed on the harmonic syntax of the twelve-bar blues form and can be divided into three sections. *Now's the Time* is categorized in the *aab* blues classification, while *The Hucklebuck* can be considered as an *aaa* blues in which “the same four-measure melodic figure is sounded three times over the underlying chord progression.”⁸⁶ On the whole, the theme of *The Hucklebuck* is constructed with repetitions of the *a* section, or the first section, of *Now's the Time*. It is noted that variants of the elemental motive appear in different versions of *The Hucklebuck* (Example 7).

⁸⁴Doug Miller, “The Moan Within the Tone: African Retentions in Rhythm and Blues Saxophone Style in Afro-American Popular Music,” *Popular Music* 14, no. 2 (May 1995): 173.

⁸⁵Krinsky, “Do The Hucklebuck.”

⁸⁶Pease, *Jazz Composition*, 119.

Example 7. The comparison of the elemental motive of *Now's the Time* and *The Hucklebuck* variations.



As the association of the thematic materials of these two compositions is apparent, it is justified to cite the possibility that Andy Gibson, the songwriter of *The Hucklebuck*, might have plagiarized the theme of *Now's the Time*. It is also noticeable that the two compositions were both recorded for the same recording company. Moreover, the same producer, Teddy Reig of Savoy Records, was in charge of both recording sessions for Parker's *Now's the Time* and Paul Williams' *The Hucklebuck*. Steve Krinsky further states that "there seems no doubt that everyone involved in that November 1949 session: Paul Williams, Teddy Reig and songwriter Andy Gibson had heard that Charlie Parker tune."⁸⁷

Additionally, songwriter Andy Gibson first sold *The Hucklebuck* to Lucky Millinder as *D'Natural Blues* before reselling it to Paul Williams. Krinsky cites that "apparently, Andy Gibson had sold the song twice. Millinder recorded it for RCA Victor, confident that his version would outsell any independent label version. However, he was wrong and a few years later tried to sue, but was too late."⁸⁸ This questionable practice further suggests the possibility of Gibson's plagiarism.

⁸⁷Krinsky, "Do The Hucklebuck."

⁸⁸Ibid.

CHAPTER IV

THE ANALYTICAL MODEL OF *NOW'S THE TIME*

The importance of Charlie Parker's contributions in the field of improvised music has led scholars to conduct vigorous studies to reaffirm Parker's status as one of the central figures in jazz music. Significant researches include works by Thomas Owens, Lawrence Koch, and Carl Woideck. Owens' pioneer dissertation, "Charles Parker: Techniques of Improvisation,"¹ published in 1974, offers a detailed survey of Parker's formulaic approach, categorizing approximate one hundred motives from 190 transcriptions. Lawrence Koch's work, *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*,² using the sessionological order to present analytical and biographical information, provides painstaking discussions of Parker's music throughout his entire career as a jazz improviser. Carl Woideck's publication, *Charlie Parker: His Music and Life*,³ also combines analytical and biographical discussions with an emphasis upon Parker's apprenticeship. These references provide excellent overall analytical examinations of Parker's improvisation technique. However, they do not provide in-depth and comprehensive analyses as to Parker's approaches in dealing with a particular chord frame. Moreover, the recent discovery of the Dean Benedetti recordings has largely

¹Owens, "Charlie Parker: Techniques of Improvisation," vol. 1 and 2.

²Koch, *Yardbird Suite*.

³Woideck, *Charlie Parker*.

expanded the scope of the primary sources which are regrettably not included in Owens' 1974 dissertation. This thesis will concentrate upon Parker's twenty-two commercially available versions of *Now's the Time*, including the versions in Benedetti's recordings, to examine the linear and harmonic structure of Parker's improvisations on the blues form. It's aim is to provide a systematic layout for developing improvisors to enhance their understanding of Parker's improvisational vocabulary in the twelve-bar blues form.

Principal references that are used in this study include works by Thomas Owens, Lawrence Koch, and Carl Woideck. The motives that are essential to Parker's formulaic improvisational technique have been studied thoroughly in Thomas Owens' dissertation, "Charles Parker: Techniques of Improvisation,"⁴ in which the author analyzed approximately 190 solos to codify motives in Parker's improvisations. A brief but invaluable discussion of Parker's quotation technique outlines Parker's close association with both Western classical music and American popular music.⁵ Although Owens' study does not include the recent discovery of the tapes recorded by the Parker enthusiast Dean Benedetti, the collection of 190 solos still stands as the most comprehensive musical text of Parker's improvisation technique. One of the most constructive contributions of Owens' dissertation is the illustrations as to the usage of motives within a specific musical context. Although elaborated discussions of those illustrations are not presented, they provide interesting overviews of the regulation in Parker's formulaic improvisation. Additionally, the codification of Parker's motives that was established by

⁴Owens, "Charlie Parker: Techniques of Improvisation," vol. 1 and 2.

⁵Ibid., 29-30.

Owens is adopted in this study. Lawrence Koch's work, *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*,⁶ is an excellent source for the biographical, analytical, and sessionological studies of Parker's music. The inclusion of "Ornithology: A Study of Charlie Parker's Music," which is a revised version of Koch's published analytical article, functions as a summary of Parker's improvisational treatments.⁷ In the Appendix B, Koch also attempts to codify Parker's repertory which serves as a quick reference as to the relationships between the chord frames and Parker's original compositions.⁸ The strength of Koch's study is its comprehensiveness, covering most of Parker's life and works. Carl Woideck's work, *Charlie Parker: His Music and Life*,⁹ using a strategy that is similar to Koch's approach, divides Parker's musical career into four phases with analytical and biographical annotations. The section of Parker's apprenticeship provides important data that is often neglected by other researchers.¹⁰

Other analytical researches that are reviewed by the author of this study can be divided into three sections. The first section contains studies regarding the aesthetic aspect of the improvisation and the improvisational technique in general. The important literature includes works by Paul Berliner and Ingrid Monson. Berliner's work, *Thinking*

⁶Koch, *Yardbird Suite*.

⁷Ibid., 311-342.

⁸Ibid., 343-353.

⁹Woideck, *Charlie Parker: His Music and Life*.

¹⁰Ibid., 63-102.

of *Jazz: The Infinite Art of Improvisation*,¹¹ is significant for its comprehensive research regarding the jazz community, the process of learning improvisational skill, and collective aspects of improvisation. The “Music Text” that is included in Berliner’s work also provides excellent musical references. Monson’s study, *Saying Something: Jazz Improvisation and Interaction*,¹² focuses upon the interactive nature of jazz improvisation, covering related topics such as “intermusicality.”

The second section contains studies as to the jazz analytical approaches and jazz theory. Jerry Coker’s definitive work, *Elements of the Jazz Language for the Developing Improvisor*,¹³ offers a manageable outline for analyzing jazz improvisation which has been adopted in some of the recent dissertations in the field of jazz study such as the work by Kenneth Todd Kelly.¹⁴ David Baker’s excellent series, *How to Play Bebop Vol. 1: The Bebop Scales and Other Scales in Common Use*,¹⁵ *How to Play Bebop Vol. 2: Learning the Bebop Language*,¹⁶ and *How to Play Bebop Vol. 3: Techniques for Learning*

¹¹Paul. F. Berliner, *Thinking of Jazz: The Infinite Art of Improvisation*, Chicago Studies in Ethnomusicology, ed. Philip V. Bohlman and Bruno Nettl (Chicago: The University of Chicago Press, 1994).

¹²Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction*, Chicago Studies in Ethnomusicology, ed. Philip V. Bohlman and Bruno Nettl (Chicago: The University of Chicago Press, 1996).

¹³Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Miami: CPP Belwin, Inc., 1991).

¹⁴Kenneth Todd Kelly, “Chet Baker: A Study of His Improvisational Style, 1952-1959” (Ph.D. diss., Ball State University, 1999).

¹⁵David Baker, *How to Play Bebop Vol. 1: The Bebop Scales and Other Scales in Common Use* (Van Nuys: Alfred Publishing Co., 1987).

¹⁶David Baker, *How to Play Bebop Vol. 2: Learning the Bebop Language* (Van Nuys: Alfred Publishing Co., 1987).

and *Utilizing Bebop Tunes*,¹⁷ provides in-depth understanding regarding the technical and theoretical aspect of the Bebop. Works by Mark Levine and Hal Crook offer a fundamental understanding of jazz improvisation. Levine's work, *The Jazz Theory Book*,¹⁸ contains various transcribed excerpts from jazz recordings to confirm the theoretical considerations, while Crook's work, *Ready, Aim, Improvise! Exploring the Basics of Jazz Improvisation*,¹⁹ utilizes the methodology approach. The supporting reference is Jim Snidero's work, *Jazz Conception: Study Guide*,²⁰ which provides valuable examples and discussions of related analytical approach.

The third section contains analytical research focusing on Parker's music and that serve as core references for this study. The major references are the aforementioned works by Owens, Koch, and Woideck. Those works also provide excellent data for the biographical study. Significant studies as to Parker's apprenticeship include Kent John Engelhardt's dissertation, "Musical and Cultural Factors in the Musical Development of Young Charlie Parker as Demonstrated Through Transcription and Analysis of the Improvised Solos of Young Charlie Parker with the Jay Mcshann Orchestra,"²¹ and Woideck's thesis, "The First Style-period (1940-1943) and Early Life of Saxophonist

¹⁷David Baker, *How to Play Bebop Vol. 3*.

¹⁸Mark Levine, *The Jazz Theory Book* (Petaluma: Sher Music Co., 1995).

¹⁹Hal Crook, *Ready, Aim, Improvise! Exploring the Basics of Jazz Improvisation* (Germany: Advance Music, 1999).

²⁰Jim Snidero, *Jazz Conception: Study Guide* (Germany: Advance Music, 1997).

²¹Engelhardt, "Musical and Cultural Factors."

Charlie Parker.”²² Engelhard’s work offers analyses of Parker’s works from the period when Parker played in the Jay Mcshann Orchestra, while Woideck uses his thesis as a foundation and expands it into his publication *Charlie Parker: His Music and Life*. Nathan Tate Davis’ dissertation, “The Early Life and Music of Charlie Parker,”²³ offers invaluable discussions as to Parker’s early cultural and musical formulation. Robert August Luckey’s dissertation, “A Study of Lester Young and His Influence upon His Contemporaries,”²⁴ points out the musical relationship between Lester Young and Parker.

Numerous studies of Parker’s musical style were reviewed. David Baker’s monograph, *Charlie Parker: Alto Saxophone*,²⁵ is an analytical study, providing a practical guideline of Parker’s improvisational style. Lionel Grigson’s work, *A Charlie Parker Study Album*,²⁶ offers both transcriptions and brief analytical discussions. Grigson’s work is especially noted for his use of the term “corkscrew” to describe Parker’s signature double-time phrase which has been adopted by other researchers. Juna Henriksson’s work, *Chasing the Bird: Functional Harmony in Charlie Parker’s Bebop Themes*,²⁷ is notable for the effort to establish a systematic approach by applying tonal

²²Carl Woideck, “The First Style-period.”

²³Nathan Tate Davis, “The Early Life and Music of Charlie Parker” (Ph.D. diss. Wesleyan University, 1974).

²⁴Robert August Luckey, “A Study of Lester Young and His Influence upon His Contemporaries” (Ph.D. diss. University of Pittsburgh, 1981).

²⁵David Baker, *Charlie Parker: Alto Saxophone*, David Baker Jazz Monograph Series (New York: Hansen House, 1978).

²⁶Lionel Grigson, *A Charlie Parker Study Album* (London: Novello & Company Limited, 1989).

²⁷Henriksson, *Chasing the Bird*.

music analysis to examine Parker's themes. Henry Martin's work, *Charlie Parker and Thematic Improvisation*,²⁸ attempts to use Schenkerian analysis to prove the thematic nature of Parker's improvisation. Further discussions of Martin's questionable approach are provided in the analysis of the nineteenth version of *Now's the Time* in this study.

Thomas Owens' book, *Bebop: The Music and the Players*,²⁹ gives an overview of Parker's improvisational style. Two significant comparative studies examine the similarity of the linear treatments between Bebop and works in the Western classical tradition. David William Mitchell's thesis, "A Comparison of Embellishments in Performances of Bebop with Those in the Music of Chopin,"³⁰ focuses upon the comparison between Bebop and the music of Frédéric Chopin, while Michael Neal Jacobson's dissertation, "A Comparison of the Improvisational Performance Practices of Jazz Saxophonists Charlie Parker and Julian Adderley with the Embellishments Found in the 'Methodical Sonatas' of Georg Philipp Telemann,"³¹ compares the improvisations of the Bebop Era with the music of Georg Philipp Telemann. Both studies confirm that the jazz improvisation has its close association with Western traditional art music.

²⁸Henry Martin, *Charlie Parker and Thematic Improvisation*, Studies in Jazz (Lanham: Scarecrow Press, 1996).

²⁹Thomas Owens, *Bebop: The Music and the Players* (New York: Oxford University Press, 1995).

³⁰David William Mitchell, "A Comparison of Embellishments in Performances of Bebop with Those in the Music of Chopin" (M.M. thesis The University of Arizona, 1992).

³¹Michael Neal Jacobson, "A Comparison of the Improvisational Performance Practices of Jazz Saxophonists Charlie Parker and Julian Adderley with the Embellishments Found in the 'Methodical Sonatas' of Georg Philipp Telemann" (D.M.A. diss. The University of Texas at Austin, 1999).

Studies regarding the melodic preferences of Parker and the other jazz musicians during the Bebop Era were reviewed, including works by Mark Haywood,³² Lawrence Koch,^{33 34} Steve Larson,^{35 36} Henry Martin,³⁷ and Steven Strunk.^{38 39} Koch's works utilize a conventional jazz analysis, while Larson and Strunk's works use the Schenkerian approach. Martin's work provides insight as to the contrapuntal considerations in Parker's theme. Studies regarding harmonic preferences and chord frames during the Bebop Era include works by Lawrence Koch,⁴⁰ Henry Martin,⁴¹ Steven Strunk,⁴² Joan

³²Mark S. Haywood, "Order and Chaos in Bird and Trane," *Annual Review of Jazz Studies* 9 (1997): 133-143.

³³Lawrence O. Koch, "Ornithology: A Study of Charlie Parker's Music, Part I," *Journal of Jazz Studies* 2, no. 1 (1974): 61-87.

³⁴Lawrence O. Koch, "Ornithology: A Study of Charlie Parker's Music, Part II," *Journal of Jazz Studies* 2, no. 2 (1975): 61-95.

³⁵Steve Larson, "The Art of Charlie Parker's Rhetoric," *Annual Review of Jazz Studies* 8 (1996): 141-166.

³⁶Steve Larson, "Musical Forces, Melodic Expectation, and Jazz Melody," *Music Perception* 19, no. 3 (2002): 351-385.

³⁷Henry Martin, "Seven Steps to Heaven: a Species Approach to Twentieth-century Analysis and Composition," *Perspectives of New Music* 38, no. 1 (2000): 129-168.

³⁸Steven Strunk, "Bebop Melodic Lines: Tonal Characteristics," *Annual Review of Jazz Studies* 3 (1985): 97-120.

³⁹Steven Strunk, "Linear Intervallic Patterns in Jazz Repertory," *Annual Review of Jazz Studies* 8 (1996): 63-115.

⁴⁰Lawrence O Koch, "Harmonic Approaches to the Twelve-bar Blues Form," *Annual Review of Jazz Studies* 1 (1982): 57-71.

⁴¹Henry Martin, "Jazz Harmony: A Syntactic Background," *Annual Review of Jazz Studies* 4 (1988): 9-30.

⁴²Steven Strunk, "The Harmony of Early Bop: A Layered Approach," *Journal of Jazz Studies* 6 no.1 (1979): 4-53.

Wildman,⁴³ and James Kent Williams.⁴⁴ Koch's work, "Harmonic Approaches to the Twelve-bar Blues Form," is an excellent reference to the harmonic structure and its common reharmonization of the twelve-bar blues form. Strunk's work, "The Harmony of Early Bop: A Layered Approach," uses Schenkerian analysis to examine the chord progressions of the jazz standards. Williams' dissertation, "Themes Composed by Jazz Musicians of the Bebop Era: A Study of Harmony, Rhythm, and Melody," is significant for its comprehensive analyses as to the harmonic structures of the common jazz repertory.

Reviews of Schenkerian analysis in the field of jazz study were also conducted. Significant works include Steven Larson's dissertation, "Schenkerian Analysis of Modern Jazz,"⁴⁵ and his article, "Schenkerian Analysis of Modern Jazz: Questions about Method,"⁴⁶ which discusses the use of Schenkerian analysis in the jazz study. The valid analytical models for the Schenkerian approach of Parker's music include works by John David Check⁴⁷ and Kwatei Jones-Quartey.⁴⁸ Computer-aided analysis in the field of jazz

⁴³Joan Wildman, "The Evolution of Bebop Compositional Style: 'Whispering'/'Groovin' High,'" *Annual Review of Jazz Studies* 3 (1985): 137-146.

⁴⁴James Kent Williams, "Themes Composed by Jazz Musicians of the Bebop Era: A Study of Harmony, Rhythm, and Melody" (Ph.D. diss. Indiana University, 1982).

⁴⁵Steve Larson, "Schenkerian Analysis of Modern Jazz" (Ph.D. diss. The University of Michigan, 1987).

⁴⁶Steve Larson, "Schenkerian Analysis of Modern Jazz: Questions about Method," *Music Theory Spectrum* 20 (1998): 214-217.

⁴⁷John David Check, "Concepts of Compound Melody in Jazz Improvisations" (Ph.D. diss. Yale University, 1997).

⁴⁸Kwatei Jones-Quartey, "'Parker's Mood' Revisited," *Annual Review of Jazz Studies* 10 (1999): 221-235.

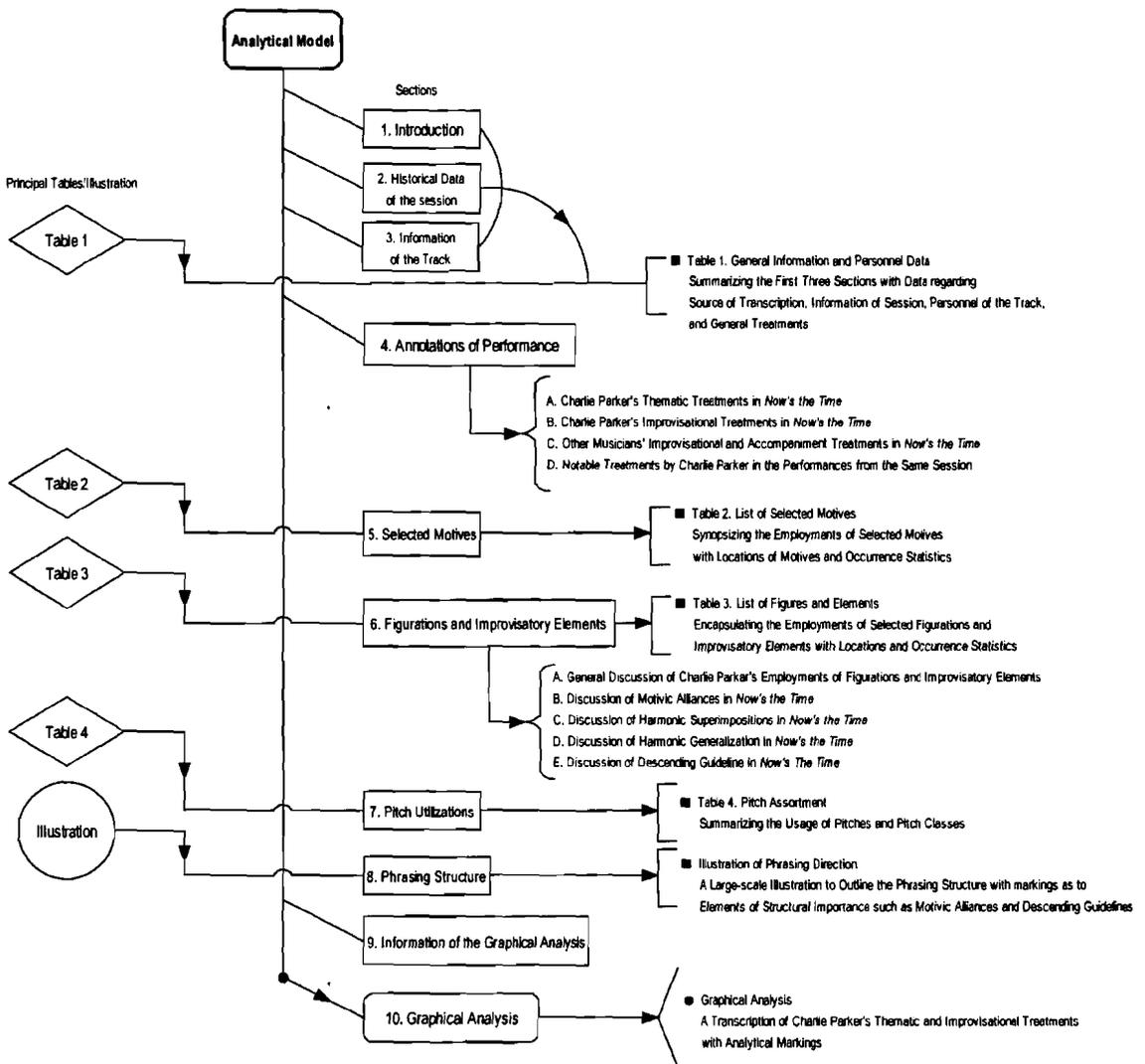
study is also reviewed, including Owens' pioneering work.⁴⁹ Comprehensive reviews as to other analytical researches of Parker's music are included in the Appendix A in this study.

Analytical Model: A Synopsis

The analytical model of this study is intended to establish a comprehensive paradigm by including several interconnected components, including ten sections, four tables, and one large-scale illustration (Figure 3). The first three sections provide historical references and discographical commentaries, track information, and personnel data of the associated session that are summarized in the first table. The fourth section contains annotations of the performance and is subdivided into four main subsidiary sections. Charlie Parker's treatment of the theme is addressed in the first subsidiary section, while the second subsidiary section contains discussion of his improvisational treatments. The third subsidiary section provides brief discussions as to other musicians' improvisation and accompaniment treatments and interplays between band members. The fourth subsidiary section outlines Parker's notable improvisational treatments on other selections in the session. Discussions of Parker's employments of selected motives are provided in the fifth section which is accompanied by the second table. The sixth section contains discussions on figurations and improvisatory elements which are summarized in the third table of the analytical model. Discussion of this section is further

⁴⁹Thomas Owens, "Applying the Melograph to Parker's Mood," *Selected Reports in Ethnomusicology* 2, no. 1 (1974): 165-75.

Figure 3. The flowchart of *Now's the Time* analytical model.



divided into five subcategories. General discussions on Parker's usage of figurations and improvisatory elements are provided in the first subcategory. Discussions on motivic alliances, harmonic superimpositions, harmonic generalization, and descending guidelines are subtracted from the section of the general discussion and are individually

addressed as subcategories due to their significance in Parker's improvisations. The seventh section contains a summary of Parker's usage of pitches and is accompanied by the fourth table of the model. Parker's phrasing and structural components that are substantial to the construction of the improvisation as a unified whole, such as motivic alliances and descending guidelines, are addressed in the eighth section in the company of a large-scale illustration. The ninth section contains a brief outline as to the rudimentary information illustrated in the graphic analysis, which is included as the tenth section. It is noted that the graphic analysis is the core component of this analytical model. Discussions on other sections are developed upon the data presented in the graphic analysis.

Selected Motives

Motives, sometimes called "formulas," "licks," or "figures," are essential elements of formulaic improvisation, which has been adopted by many jazz improvisers who synthesize precomposed melodic fragments on a platform of an underlying harmonic syntax as a method of improvisation. Thomas Owens comments on formulaic improvisation, citing that "every mature jazz musicians develops a repertory of motives and phrases which he uses in the course of his improvisations. His 'spontaneous' performances are actually precomposed to some extent."⁵⁰ Hal Crook also states that "most accomplished improvisers, traditional and modern alike, use licks or play recognizable signature-style melodic phrases to some degree in their solos. Many players

⁵⁰Owens, "Charlie Parker," vol. 1, 17.

create their own licks or vocabulary as well, which ultimately leads to developing their own melodic style.”⁵¹ Barry Kernfeld explicates the development of formulaic improvisation:

The principal manifestation of the fragmentary idea in jazz is in formulaic improvisation, the most common kind of improvisation in jazz, spanning all styles. In formulaic improvisation many diverse formulas intertwine and combine within continuous lines. Milman Parry and Albert Lord developed this concept after Parry recognized in the late 1920s that recurring phrases in the *Iliad* and *Odyssey* might be evidence of oral composition. The two men studied a living poetry, Yugoslavian epics, and applied their findings to the Homeric poems. By extension, Leo Treitler adapted the concept to early Western ecclesiastical chant as a means of explaining how an elaborate, sophisticated music might flourish through time and place in the form of oral tradition, independent of music notation. By further extension, the idea seems appropriate to a good deal of improvised jazz. Particular musicians and groups create a repertory of formulas, which they use again and again in their music.⁵²

Centonization has been cited as the counterpart of formulaic improvisation in the field of Western classical music. It is defined as a “composition by the synthesis of pre-existing musical units. The term is modern, borrowed from poetry by Ferretti in 1934, and has been applied mainly to Gregorian and other chant.”⁵³ Thus, formulaic improvisation, which is defined as “the artful weaving of formulas, through variation, into ever-changing, continuous lines,”⁵⁴ compares favorably with centonization. In a

⁵¹Crook, *Ready, Aim, Improvise*, 158.

⁵²Kernfeld, *What to Listen for in Jazz*, 137.

⁵³Geoffrey Chew and James Mckinnon, “Centonization,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), vol. 5, 356.

⁵⁴Kernfeld, *What to Listen for in Jazz*, 138.

discussion of Parker's improvisation technique, James Patrick associates centonization with formulaic improvisation, stating that:

Typically Parker based his solos on the underlying chord structure, endlessly creating new melodies with no obvious resemblance to the originals. In doing so, Parker often used a process known to musicologists as centonization whereby new works are created out of short, preexisting melodic formulas.⁵⁵

Charlie Parker has been hailed as the greatest formulaic improviser in jazz.

Kernfeld comments that "Parker brought to any musical situation a well-rehearsed body of formulas, which he then embedded into his lines in a fluid and frighteningly effortless manner."⁵⁶ Parker's motives have been scrutinized thoroughly by Thomas Owens who, by examining approximately 190 of Parker's improvisations, classifies Parker's motives into sixty-four main categories and some of them are further subdivided into several variants. Owens more specifically discusses the classification of motives, or "formulas," used in Parker's improvisations:

Parker's motives fall into several categories. Some are only a few notes long and are adaptable to a wide variety of harmonic contexts. They tend to be the most frequently-used motives, occurring in virtually every key and piece. Others from complete phrases with well defined harmonic implications, and are correspondingly rare. Most motives occur on a variety of pitches, but some are confined to one or two pitch levels. A few occur only in a single group of pieces in a single key.⁵⁷

⁵⁵James Patrick, "Charlie Parker," in *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 324.

⁵⁶Kernfeld, *What to Listen for in Jazz*, 138.

⁵⁷Owens, "Charlie Parker," vol. 1, 17.

In this study, a total of thirty-one motives are used to examine Parker's formulaic approach in *Now's the Time*. Seventeen motives in Owens' motive catalog were selected, including motives M.2B, M.3A(a), M.3A(b), M.3A(c), M.3A(d), M.4A(b), M.5C(a), M.6A(c), M.8(e), M.10(a), M.12A(a), M.16A(a), M.21(b), M.34(c), M.19C, M.40B(a), and M.54. Motive M.2B is further subdivided into motive M.2B [cell motive], M.2B [diminution], and M.2B [Ornithology variation]. Five hybrid motives, sets of combined motives from Owens' catalog, are established, including motive M.1A + M.4E(a), M.1A + M.6A(a), M.4B(b) + M.2B, M.4C(a) + M.4D(a), and M.5C(a) + M.3A(a) + M.2B. Motive M.20(b) [partial fraction] can be considered as part of motive M.20(b), but it can also be analyzed as an extended version of motive M.1B(c). Five supplementary motives that are not included in Owen's motive catalog are also used. Additionally, the basic usage of these selected motives are summarized in the second table in the analytical model.

Motive M.1A + M.4E(a) is a hybrid of motive M.1A and M.4E(a) (Example 8). The melodic contour is constructed with two contrasting linear elements. The ascending arpeggio, labeled as M.1A by Thomas Owens, occupies the first half of the motive, while the chromatic descending figure, marked as M.4E(a), occupies the second half. The motive is sometimes preceded by the lower leading tone of the first note in the arpeggio. It is noted that there are eleven variants of motive M.1A in Thomas Owens' classification. As Parker often uses the variants interchangeably to create instances of motive M.1A + M.4E(a) that are agreeable to the underlying harmonic or superimposed

chord progression, the generalization of using motive M.1A to denote various ascending arpeggio figures is necessary.

Example 8. The linear construction of motive M.1A + M.4E(a).

Evidently, motive M.1A + M.4E(a) evolved from a figure that Parker frequently employs during his apprenticeship (Example 9). This figure shares the same linear characteristic with motive M.1A + M.4E(a) and is also commonly employed as an initiating figure.

Example 9. The occurrences of the predecessor of motive M.1A + M.4E(a) during Charlie Parker's apprenticeship.

As shown in the example, the descending scalar line is in the place of motive M.4E(a), the chromatic descending line. It is noted that Parker continued to employ this figure throughout his career. However, the frequent employment of motive M.1A + M.4E(a) in his later works suggests a growing preference for figures based on the chromaticism.

In Parker's improvisations on *Now's the Time*, motive M.1A + M.4E(a) is commonly employed as an initiating figure of an improvisational line (Example 10). It is sometimes employed in its diminution form as illustrated in the instance taken from the third version of *Now's the Time*. It is noted that this motive is often employed in the fourth and the eighth measure of the twelve-bar blues form. Occasionally, a transposed version of this motive is used to outline the supertonic chord in the ninth measure.

Example 10. The occurrences of motive M.1A + M.4E(a) in Charlie Parker's performances of *Now's the Time*.

Version No. 3: Measure 25. Chords: B^b, F, D7(♯9). Motive M.1A + M.4E(a) is boxed in measures 4 and 8.

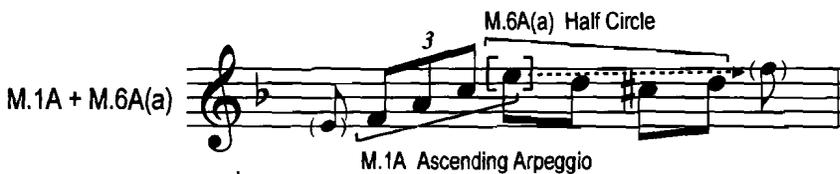
Version No. 8: Measure 19. Chords: F7, Gm7, C7(♯9). Motive M.1A + M.4E(a) is boxed in measures 4 and 8.

Version No. 11: Measure 23. Chords: F, Gm7, C7(♯9). Motive M.1A + M.4E(a) is boxed in measures 4 and 8.

Version No. 21: Measure 61. Chords: F, Gm7, G^b7. Motive M.1A + M.4E(a) is boxed in measures 4 and 8.

Similar to the construction of motive M.1A + M.4E(a), motive M.1A + M.6A(a) is also a hybrid that is initiated with an ascending arpeggio (Example 11). The second half of the motive displays a partial figure derived from motive M.6A(a) and can be associated with a figure called half circle, or *circolo mezzo*, in the Baroque Period.⁵⁸ Principal notes of half circle figurations, the pitch E5 in the example, often upwardly resolves to the note that is a diatonic second higher. Similar to the practice of motive M.1A + M.4E(a), this motive is often preceded by the lower leading tone of the first note in the arpeggio.

Example 11. The linear construction of motive M.1A + M.6A(a).



Similar to the usage of motive M.1A + M.4E(a), motive M.1A + M.6A(a) is commonly employed as an initiating figure of an improvisational line in Parker's improvisations on *Now's the Time* (Example 12). It is noted that this motive is frequently employed in its diminution form.

⁵⁸Jacobson, "A Comparison of the Improvisational Performance Practices," 62.

Example 12. The occurrences of motive M.1A + M.6A(a) in Charlie Parker's performances of *Now's the Time*.

Version No. 12 (103) F7 M.1A + M.6A(a) Gm7 C7(9)

Version No. 14 (41) B^b7 M.1A + M.6A(a) F

Version No. 16 (31) F M.1A + M.6A(a) Gm7 C7(9)

Version No. 22 (257) B^b M.1A + M.6A(a) F⁷

Motive M.2B is basically an elaborated version of an eight-note cell digital pattern (Example 13). It is noted that the chord tones are placed in the metrically strong positions.

Example 13. The linear construction of motive M.2B.

(F)

M.2B

Ascending Scalar Line

Diatonic Enclosure

Inverted Mordent

Basic Linear Contour (Eight-note Cells Digital Pattern)

The motive, as illustrated in the example, begins with an ascending scalar line to reach the pitch C5, the topmost note of the motive. The employment of diatonic enclosure can be observed at the midpoint of the motive. The pitch C5 and A4 resolves to the pitch B \flat 4 as the associated upper neighboring tone and lower neighboring tone, respectively. The pitch B \flat 4 is then embellished with an inverted mordent. The example displays the common execution of motive M.2B to outline the tonic chord in the key of F. The reduced version of the motive outlines an eight-note cell digital pattern 1-2-3-4-5-4-3-1, which is harmonically agreeable with the F major triad in this case. Thomas Owens comments on Parker's treatment of motive M.2B, stating that the motive "is identical to the first phrase of Parker's melody *Ornithology*. Strangely, however, this motive usually appears in F major, and rarely appears in G major, the key of *Ornithology*. Perhaps the motive occurs primarily in F because the inverted mordent on B-flat is an easy figure for the alto sax."⁵⁹ Additionally, the supposition that Parker learned this motive from Lester Young's employment of an identical figure in his 1936 *Shoe Shine Boy* is often cited.⁶⁰

Figures that are identical to motive M.2B can be observed in recorded performances from Parker's apprenticeship as a working musician (Example 14). As illustrated in the example, motive M.2B occurs three times in *Honeysuckle Rose* dated November 30, 1940. It is employed as the opening statement in *The Jumpin' Blues* and is frequently cited as the source of the opening melodic line of *Ornithology*. Carl Woideck comments that "*The Jumpin' Blues* is most famous for its opening phrase, which

⁵⁹Owens, "Charlie Parker," vol. 1, 18.

⁶⁰Woideck, *Charlie Parker*, 91.

trumpeter Benny Harris adapted for his *Ornithology*, which became a bebop anthem.”⁶¹

Gary Giddins also cites that “on *The Jumpin’ Blues*, his chorus begins with a characteristic phrase that was later expanded into the famous bop theme, *Ornithology*.”⁶²

Additionally, an identical occurrence of this figure can also be found in Parker’s performance on *Honey & Body* recorded by Clarence Davis around 1940.

Example 14. The occurrences of motive M.2B in performances during Charlie Parker’s apprenticeship.

The image displays four musical staves, each representing a different recording by Charlie Parker. Each staff has a time signature of 4/4 and a key signature of one flat (B-flat major). The first three staves are for the piece 'Honeysuckle Rose' recorded at KFBI, Wichita on 1940.11.30. The first staff is at 1:39, the second at 1:59, and the third at 2:44. The fourth staff is for 'The Jumpin' Blues' recorded in New York on 1942.07.02, starting at 0:30. In each staff, a specific sequence of notes is enclosed in a rectangular box and labeled 'M.2B'. The motif consists of a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, an eighth note Eb5, a quarter note F5, and an eighth note G5.

In this study, occurrences that are associated with motive M2.B are further subdivided into four categories for the convenience of analytical discussion (Example 15). Motive M.2B is defined to denote the complete figure that is often employed as the opening statement in Parker’s *Now’s the Time*. Motive M.2B [cell motive] is the

⁶¹Ibid.

⁶²Giddins, *Visions of Jazz*, 265.

essential figure of this motive group and is frequently employed by Parker as an interior figure within a prolonged improvisational line. Motive M.2B [diminution] is commonly employed as the last part of Parker's signature line. Motive M.2B [Ornithology variation], outlining the melodic contour identical to the opening theme of *Ornithology*, possesses a dual-functionality. It can be considered as a related occurrence of motive M.2B, and simultaneously, a melodic quotation.

Example 15. Four categories of motive M.2B.

() Inverted mordent

The image shows a single line of musical notation on a treble clef staff. It is divided into four measures. The first measure is labeled 'M.2B' and contains a sequence of eighth notes with an inverted mordent over the first note. The second measure is labeled 'M.2B [cell motive]' and contains a similar sequence of eighth notes with an inverted mordent over the first note. The third measure is labeled 'M.2B [diminution]' and contains a sequence of eighth notes with a triplet bracket under the last three notes. The fourth measure is labeled 'M.2B [Ornithology variation]' and contains a sequence of eighth notes with an inverted mordent over the first note. Brackets and arrows indicate the relationship between the motives: a solid bracket connects the first and second motives, a dashed arrow points from the first motive to the second, a solid bracket connects the second and third motives, a solid arrow points from the second motive to the third, and a dashed arrow points from the third motive to the fourth.

In Parker's improvisations on *Now's the Time*, occurrences of motive M.2B class can be frequently found (Example 16). In addition to the aforementioned treatment of using motive M.2B as the opening statement, Parker also frequently uses this motive to formulate an improvisational line to be inserted into the theme of *Now's the Time* as a linear elaboration. The instance taken from the eleventh version of *Now's the Time* in the example illustrates such usage. Motive M.2B [cell motive] is commonly employed as part of descending scalar passage due to its decorated feature. The occurrences of motive M.2B [diminution], shown in the last two instances, display the typical employment as part of Parker's signature line.

Example 16. The occurrences of motive M.2B class
in Charlie Parker's performances of *Now's the Time*.

The image displays six musical staves, each representing a different version of Charlie Parker's performance of "Now's the Time". Each staff is labeled with a circled version number and contains a single line of music in treble clef. Annotations include chord symbols (F7, F, Bb, Bb7, Gm7, G#7, Cm7, F7#13, F), bracketed sections labeled "M.2B", and specific sub-labels for the motive such as "M.2B", "M.2B [cell motive]", "M.2B [Ornithology variation]", "M.2B [diminution]", and "M.2B [diminution]". Some staves also feature a triplet of eighth notes marked with a "3".

Version No. 8: Circled 1, F7, M.2B

Version No. 11: Circled 89, F, M.2B, F7, 3

Version No. 20: Circled 25, F7, M.2B [cell motive]

Version No. 17: Circled 413, Bb, Bb7, F, M.2B [cell motive], D7(9)

Version No. 20: Circled 37, F, M.2B [Ornithology variation], Gm7, G#7, F, M.2B [diminution], M.2B [diminution], Cm7, F7#13

Version No. 21: Circled 87, Gm7, C7, F, M.2B [diminution]

Motive M.3A(a), the first figure in the motive M.3A class, is constructed with two contrasting linear elements (Example 17). The motive is initiated with a descending scalar figure and is followed by an ascending arpeggio to outline a fully-diminished seventh chord. The pitch $D\flat_5$, the last note of the fully-diminished seventh chord, resolves to the pitch C_5 , as the former constitutes the upper leading tone of the latter.

Example 17. The linear construction of motive M.3A(a).

M.3A(a)

(C7)

Upper Leading Tone

Descending Scalar Line

Ascending Arpeggio (Fully-diminished Seventh Chord)

Similar to other variants in the motive M.3A class, motive M.3A(a) is commonly used to outline a dominant chord or secondary dominant chords. As shown in the example, the figure is harmonically agreeable with C^7 , the dominant seventh chord in the key of F. It resolves to the pitch C5, the fifth of the tonic chord, to complete the melodic cadence. The arpeggio figure in the second half of the motive outlines an E diminished seventh chord, which can be considered as the C dominant ninth chord with the root omitted. The presence of this arpeggiation also coincides with the practice of the diminished seventh chords in Western classical music. Walter Piston comments that:

With the superposition of another third upon the dominant seventh chord, the group of chords known as dominant harmony is extended to included dominant ninth chords, major and minor.

The dominant ninth chords are most often found with root omitted, their dominant implication being sufficiently strong without the actual fifth degree present. Composers have shown a distinct preference for the incomplete forms of these chords over the more dissonant and heavy effect of the ninth chord with root.⁶³

Including motive M.3A(a), four variants in the motive M.3A class are listed in Thomas Owens' motive catalog (Example 18). As shown in the example, the 3- \flat 9

⁶³Walter Piston, *Harmony*, 5th ed. (New York: W.W. Norton & Company, 1987), 328.

melodic motion, which will be discussed later in this chapter, functions as the linear structure for all variants. It is noted that decorated enclosure is sometimes employed as the linear embellishment as illustrated.

Example 18. The comparison of the variants in the motive M.3A class.

The image shows two staves of musical notation in treble clef, comparing four variants of motive M.3A. Above the first staff, a legend defines symbols: a bracket with '3' and '1 9' for '3-18 Melodic Motion', a bracket with '1 9' for 'Decorated Enclosure', and 'D.E.C.' for 'Decorated Enclosure'. The first staff, titled 'Unembroidered Motives', shows four variants: M.3A(a), M.3A(b), M.3A(c), and M.3A(d). Each variant consists of a sequence of notes with a triplet of eighth notes followed by a quarter note. The second staff, titled 'Embellished with Decorated Enclosure', shows the same four variants. In this staff, the notes are embellished with a decorated enclosure (D.E.C.), which is a bracketed group of notes that encloses the main motive. The D.E.C. is indicated by a bracket with '1 9' and 'D.E.C.' below it.

In Parker's improvisations on *Now's the Time*, the first two variants, motive M.3A(a) and M.3A(b), can be frequently found (Example 19). The first instance, taken from the sixth version of *Now's the Time*, exemplifies Parker's treatment of adding a decorated enclosure to embellish the motive. The second instance, selected from the eleventh version, displays the employment of motive M.3A(a) as part of Parker's signature line. The last instance in the example illustrates the employment of motive M.3A(c), which is embellished with a decorated enclosure, as a part of the superimposition based upon the *Confirmation* chord sequence. It is noted that the last variant, motive M.3A(d), seldom occurs in Parker's *Now's the Time*.

Example 19. The occurrences of motive M.3A class
in Charlie Parker's performances of *Now's the Time*.

Version No. 6: F, M.3A(b), D7(♯9), Gm7, C7

Version No. 11: Gm7, C7(♯9), M.3A(a), F

Version No. 19: F, M.3A(b), D7(♯9), Gm7, C7♯13

Version No. 13: F, M.3A(a), D7(♯9), Gm7, C7

Version No. 19: Gm7, C7(♯9), M.3A(b), F

Version No. 22: F, Em7(♯5), M.3A(c), A7, Dm7, G7♯13, Cm7, F7

Motive M.4A(b) is one of the representative figures of the extended chromaticism employed by Bebop improvisers (Example 20). As illustrated in the example, the principal tones of the first motive outline a descending scalar line with inserted chromatic passing tone, the pitch E4, as the linear embellishment. Remarkably, the first four notes of the motive can be analyzed as the retrograde of the common decorated enclosure figure. As both motive M.4A(b) and decorated enclosure are frequently employed in the same improvisation, an indirect linear coherence can be

observed.⁶⁴ The second motive in the example is further embellished with a chromatic passing tone, the pitch D \flat 4, generating a prolonged descending chromatic line from the pitch F4 down to the pitch C4. It is noted that the employment of chromatic passing tones reinforce the metric placement of the chord tones.

Example 20. The linear construction of motive M.4A(b).

This motive is labeled as a bebop lick by David Baker and Jerry Coker. Baker states that this motive is one of the common concluding figures used to end an improvisational line.⁶⁵ The link between the bebop lick and bebop scale is cited. Coker further comments on the general treatment of the bebop lick:

The bebop lick is a specific melodic phrase, generally taking place on dominant seventh and minor seventh chords, and closely related to the bebop scale, using a portion of that scale in its structure. As in the case of most of the device. . . the bebop lick evolved naturally, in the historical sense, not being studied or taught until recent years.⁶⁶

⁶⁴It is noted that Parker seldom employs decorated enclosure and motive M.4A(b) successively.

⁶⁵Baker, *How to Play Bebop: The Bebop Scales*, 3.

⁶⁶Coker, *Elements of the Jazz Language*, 40.

Parker's usage of motive M.4A(b) can be traced back as early as 1940 (Example 21). It is noticeable that Parker employs the motive M.4A(b) as an interior figure in a long improvisational line. The principal notes and chromatic passing tones outline a descending chromatic line from the pitch D4 down to the pitch A3.

Example 21. The occurrence of motive M.4A(b) in Parker's improvisation on *Lady Be Good* recorded on November 30, 1940.

(1:46)

Lady Be Good
KFBI, Wichita
(1940.11.30.)

M.4A(b)

The image shows a single line of musical notation in treble clef with a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes. A rectangular box highlights a specific sequence of notes labeled 'M.4A(b)'. The notes within the box are D4, C#4, B3, A3, and G3, forming a descending chromatic line. The rest of the line continues with various rhythmic patterns and notes.

In Parker's improvisations on *Now's the Time*, motive M.4A(b) can be frequently found in its diminution form (Example 22). Contrary to Baker's remark, motive M.4A(b) is often employed as an interior figure in Parker's *Now's the Time*.

Example 22. The occurrences of motive M.4A(b) in Charlie Parker's performances of *Now's the Time*.

Version No. 4

Version No. 12

Version No. 15

Version No. 18

The image displays four staves of musical notation, each representing a different version of the improvisation. Each staff has a circled number indicating the starting measure: 47, 61, 26, and 37. Above the staves are chord symbols: F, Cm7, F7, Bb, Bb7, F7, Bb7, F, Bb7, F, F7, and Bb7. A rectangular box on each staff highlights the occurrence of motive M.4A(b). The notes within these boxes are variations of the descending chromatic line D4-C#4-B3-A3-G3, often appearing as a diminution (shorter duration) within a larger melodic phrase. The notation includes various rhythmic values and articulation marks like slurs and accents.

Motive M.4C(a) + M.4D(a) is a hybrid of motive M.4C(a) and M.4D(a) (Example 23). The combination of these two chromatic figures with contrasting directions outlines all chromatic notes between principal tones that are a minor third apart. The eighth-note triplet is frequently adopted in order to maintain principal tones in placements that are metrically strong. However, in some cases, rhythmic modifications are often needed to be applied to the second eighth-note triplet in order to produce suitable metric placements of notes. Additionally, this motive possibly evolved from motive M.4C(b) which occurs frequently in Parker's improvisations of the early period.

Example 23. The linear construction of motive M.4C(a) + M.4D(a).

Interestingly, motive M.4C(a) + M.4D(a) is employed frequently in tenor saxophonist John Coltrane's landmark performance *Giant Steps* recorded on May 5, 1959 (Example 24). It is noted that, similar to the association of the inverted mordent used by both Parker and Lester Young that will be discussed later, Parker and Coltrane's treatment of motive M.4C(a) + M.4D(a) share the same fingering.

Example 24. The occurrences of motive M.4C(a) + M.4D(a)
in John Coltrane's improvisation on *Giant Steps*, master take, on May 5, 1959.

Three musical staves showing John Coltrane's improvisation on *Giant Steps*. Each staff highlights the motive M.4C(a) + M.4D(a) with a box and a '3' below it. The first staff is at measure 2:25, the second at 2:43, and the third at 3:47. All staves are labeled 'Giant Steps Master Take (1959.05.05.)'.

In Parker's improvisations on *Now's the Time*, motive M.4C(a) + M.4D(a) is sometimes employed in its diminution form (Example 25). In the first instance in the example, the motive is employed as an isolated figure. The last two instances show Parker's treatment of using this motive as an interior figure with minor rhythmical modifications.

Example 25. The occurrences of motive M.4C(a) + M.4D(a)
in Charlie Parker's performances of *Now's the Time*.

Three musical staves showing Charlie Parker's performances of *Now's the Time*. Each staff highlights the motive M.4C(a) + M.4D(a) with a box and a '3' below it. The first staff is at measure 69, the second at 107, and the third at 245. The staves are labeled 'Version No. 19', 'Version No. 21', and 'Version No. 22' respectively. Chords B \flat 7, A m 7, A b m 7, F, and D7(\flat 9) are indicated above the staves.

Motive M.5C(a) is constructed with two decorated enclosures (Example 26). It is noted that upper neighbor tones are employed in both decorated enclosures.⁶⁷

Consequently, the principal tones are diatonic and exhibit a descending scalar line. The motive is frequently preceded by an occurrence of motive M.1A and is often employed as an initiating figure in an improvisational line. The constructions of decorated enclosure and double decorated enclosure will be discussed later in this chapter.

Example 26. The linear construction of motive M.5C(a).

(G m7)

M.5C(a)

Decorated Enclosure

3

M.1A Ascending Arpeggio

Decorated Enclosure

The employments of motive M.5C(a) in Parker's improvisations can be traced back to his performance on *Honeysuckle Rose* recorded on November 30, 1940 (Example 27). It is noted that the motive M.5C(a) is employed as an interior figure and is preceded by an employment of a lick from *Gone But Not Forgotten*, which is a "specific melodic fragment, named after the tune from which it comes. It is the opening melodic statement of the tune."⁶⁸

⁶⁷The upper neighbor tone in the first decorated enclosure can also be considered as the upper leading tone.

⁶⁸Coker, *Elements of the Jazz Language*, 77.

Example 27. The occurrence of motive M.5C(a) in Parker's improvisation on *Honeysuckle Rose* recorded on November 30, 1940.

Honeysuckle Rose
KFB, Wichita
(1940.11.30.)

(1:49)

M.5C(a)

Gone But Not Forgotten Lick

Although motive M.5C(a) is frequently employed as an initiating figure of Parker's signature line in *Now's the Time*, isolated occurrences of this motive can still be found (Example 28). As illustrated in the example, motive M.5C(a) is often employed in its diminution form. The last instance in the example, selected from the eleventh version of *Now's the Time*, displays the standard construction of Parker's *signature line* which is constructed with motive M.5C(a), M.3A(a), and M.2B [diminution]. As this combination of motives occurs frequently in Parker's improvisation, it is analyzed as one of the large-scale motives in this study.

Example 28. The occurrences of motive M.5C(a)
in Charlie Parker's performances of *Now's the Time*.

The image displays four musical staves, each representing a different version of Charlie Parker's performance of "Now's the Time". Each staff is labeled with a version number in a circle: Version No. 3 (41), Version No. 15 (69), Version No. 18 (35), and Version No. 11 (25). The notation includes treble clefs, a key signature of one flat (Bb), and a 4/4 time signature. Chord symbols are placed above the staves: Gm7, C7, F7, F, C7(b9), and Bb7. Motive M.5C(a) is highlighted with a dashed box on each staff. In Version No. 11, the motive is further divided into three segments: M.5C(a) C7(b9), M.3A(e), and M.2B [diminution]. A dashed line labeled "Signature Line" is positioned below the bottom staff.

Unlike other motives, the linear structure of motive M.6A(c) is chiefly diatonic (Example 29). The motive is initiated with a descending arpeggiation outlining a minor triad. The last three notes can be considered as a diatonic enclosure. The pitch A3 and C4 resolves to the pitch Bb3 and can be analyzed as the lower neighbor tone and upper neighbor tone, respectively. Similar to some of Parker's most frequently-used motives, this motive can be divided into two contrasting linear elements. The descending arpeggio, constructed with the first three notes, occupies the first half of the motive. The second half of the motive, established with the diatonic enclosure, displays an ascending scalar motion linking the pitches G3 and A3 to Bb3.

Example 29. The linear construction of motive M.6A(c).

In Parker’s improvisations on *Now’s the Time*, motive M.6A(c) is frequently used to outline the supertonic chord in the ninth measure of a chorus (Example 30). Motive M.6A(c) is frequently employed as a concluding figure of an improvisational line, though it is occasionally used as an interior motive as illustrated in the second and the fourth instance in the example. The instances taken from the seventeenth and twentieth versions of *Now’s the Time* illustrate an elaborated version of this motive.

Example 30. The occurrences of motive M.6A(c) in Charlie Parker’s performances of *Now’s the Time*.

Example 32. The occurrences of motive M.8(e)
in Charlie Parker's performances of *Now's the Time*.

Version No. 3

Version No. 4

Motive M.10(a) can be considered as a diatonic decorated enclosure (Example 33). As illustrated in the example, the pitch E_b4 is the object tone and is approached by the pitch $F4$, its upper neighbor tone, and the pitches $C4$ and $D4$, which can be analyzed as a double-diatonic approach.⁷² Thomas Owens states that motive M.10 class “is specifically associated with dominant seventh chords, especially IV^7 , which occurs in measures five and six of the blues. Its most common form is M.10(a).”⁷³

Example 33. The linear construction of motive M.10(a).
(F7)

M.10(a)

Diatonic Decorated Enclosure

In Parker's improvisations on *Now's the Time*, various treatments of motive M.10(a) can be observed (Example 34). As illustrated in the first and the last instance in

⁷²Crook, *Ready, Aim, Improvise*, 131.

⁷³Owens, “Charlie Parker,” vol. 1, 22.

the example, the motive is employed as a concluding figure to end the opening improvisational line in the third or fourth measure of the chorus. Owens comments on this type of employment, citing that “almost always the lowered seventh degree of the scale appears somewhere in measure three or four. This degree is the seventh in V^7 of IV , the chord of that moment, and Parker’s use of it helps make clear the first important chord change.”⁷⁴ The instances, taken from the seventh and sixteenth version of *Now’s the Time*, show Parker’s treatment of employing this motive to outline IV^7 in the fifth and sixth measures of the blues form.

Example 34. The occurrences of motive M.10(a)
in Charlie Parker’s performances of *Now’s the Time*.

Version No. 6: Measure 1, F7 chord. Motive M.10(a) is boxed in measure 4.

Version No. 7: Measure 3, B7 chord. Motive M.10(a) is boxed in measure 4.

Version No. 11: Measure 65, F7 chord. Motive M.10(a) is boxed in measure 66. Chords Bb7 and F are also indicated.

Version No. 16: Measure 41, Bb chord. Motive M.10(a) is boxed in measure 42. Chords Am7 and Abm7 are also indicated.

Version No. 11: Measure 265, F7 chord. Motive M.10(a) is boxed in measure 266.

⁷⁴Ibid., 212.

Motive M.12A(a) is a simple melodic figure based on an arpeggio (Example 35).

The justification to include this motive in the analyses is due to its common usage as a concluding figure. Thomas Owens explains that “the figures of M.12A, with their motion through the notes of a triad, usually occur at or near phrase endings. They generally occur in moderate to fast tempos, on E-flat and F major chord.”⁷⁵ Additionally, the motive is commonly preceded by a downward scalar passage. However, in Parker’s performance of *Now’s the Time*, the motive is often preceded by pitch A3, the lower neighbor tone of the pitch Bb3.

Example 35. The linear construction of motive M.12A(a).

(Gm7)

M.12A(a)

Diatonic Enclosure

M.1A Ascending Arpeggio

In Parker’s improvisations on *Now’s the Time*, motive M.12A(a) is often employed to outline the supertonic chord located in the ninth measure of the twelve-bar blues form (Example 36). This arrangement seems contrary to the aforementioned remark by Owens. However, by analyzing the example provided by Owens, it appears that Parker marginally modifies motive M.12A(a) to generate a harmonically agreeable figure to be used in the given harmonic syntax while maintaining its basic linear contour.

⁷⁵Ibid., 22.

Additionally, in some occasions, the motive is transposed to outline the tonic chord in *Now's the Time*.

Example 36. The occurrences of motive M.12A(a) in Charlie Parker's performances of *Now's the Time*.

The image displays four musical staves, each representing a different version of Charlie Parker's performance of "Now's the Time". Each staff is labeled with a circled number (8, 20, 19, 59) and "Version No. 5", "Version No. 5", "Version No. 6", and "Version No. 11" respectively. Above each staff, chords are indicated: Am7, A^bm7, D^b7, Gm7, C7 for Version No. 5; F, D7(9), Gm7, C7 for Version No. 5; F, D7(9), Gm7, C7 for Version No. 6; and F, Am7, D7(9), Gm7, C7 for Version No. 11. A box on each staff highlights the occurrence of motive M.12A(a), which is a specific melodic phrase. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values and ornaments like triplets and slurs.

Motive M.16A(a) is derived from a blues scale (Example 37). The motive commonly starts with the repetition of the tonic and is characterized with a leap to the flatted fifth, generating a tritone. The remaining portion of the motive exhibits a descending scalar line based on a blues scale and is embellished by an occurrence of an inverted mordent. Thomas Owens comments on this motive, citing that "it appears in all the major keys from D-flat through G, and in some minor keys, but is most common in F Major. The machine-gun-like incipit of M.16A(a) usually follows a pause of several beats, so the motive attracts the listener's attention immediately."⁷⁶

⁷⁶Ibid., 23.

Example 37. The linear construction of motive M.16A(a).

M.16A(a)

[] Blue Note

(B \flat 7)

3

Tritone

3

Inverted Mordent

In Parker's improvisations on *Now's the Time*, motive M.16A(a) is often employed in the fifth and sixth measures of the twelve-bar blues form against the subdominant chord (Example 38). The first two instances in the example display motive M.16A(a) in its standard form. The last instance illustrates the employment of this motive within a large-scale supplementary motive S.M.5. The remaining instances show some modified employments of motive M.16A(a). Additionally, in a discussion of the motive M.16A class, Owens states that "the famous 'flatted fifth' of bebop played a relatively small role in Parker's playing; many solos contain not a single instance of it."⁷⁷ Contrary to Owens' remark, motive M.16A(a) occurs frequently in Parker's *Now's the Time*. It suggests that Parker might be more actively employing this motive in improvisations on the blues form than in other harmonic syntaxes.

⁷⁷Owens, *Bebop*, 33.

Example 38. The occurrences of motive M.16A(a)
in Charlie Parker's performances of *Now's the Time*.

Version No. 3 (49) B \flat 7 M.16A(a) F

Version No. 11 (21) B \flat 7 M.16A(a) F

Version No. 11 (45) B \flat 7 M.16A(a) F

Version No. 13 (29) B \flat 7 M.16A(a) F Gm7 Am7(b9) Abm7

Version No. 11 (65) B \flat 7 M.16A(a) Am7 Abm7

S.M.5 (Supplementary Motive)

Motive M.20(b) [partial fraction] is extracted from the last part of motive M.20(b) and can also be considered as an expanded version of motive M.1B(b) (Example 39). The motive is constructed with two contrasting linear elements. The descending scalar line is used in the first half of the motive which is followed by the rapid ascending arpeggio figure.

Example 39. The linear construction of motive M.20(b) [partial fraction].

M.20(b) [partial fraction]

M.1B(b) Ascending Arpeggio

Descending Scalar Line

In Parker's improvisations on *Now's the Time*, motive M.20(b) [partial fraction] is often employed as an interior figure in an improvisational line (Example 40). The first instance in the example illustrates that the figure is followed by motive M.10(a), a common combination of motives in *Now's the Time*. The third instance shows the employment of this motive within the large-scale supplementary motive S.M.5.

Example 40. The occurrences of motive M.20(b) [partial fraction] in Charlie Parker's performances of *Now's the Time*.

The image displays four lines of musical notation, each representing a different version of Charlie Parker's performance of "Now's the Time".

- Version No. 9:** Starts with a circled '1' and an F7 chord. A box highlights a sequence of notes labeled "M.20(b) [partial fraction]". A dashed line below it indicates "Motive M.10(a)".
- Version No. 11:** Starts with a circled '21' and an Eb chord. It features several chords: F, Am7, and D7. A box highlights a sequence of notes labeled "M.20(b) [partial fraction]". There are also triplets and a quintuplet marked with '3' and '5' respectively.
- Version No. 11:** Starts with a circled '69' and a Bb7(b9) chord. It features Am7 and Abm7 chords. A box highlights a sequence of notes labeled "M.20(b) [partial fraction]". A dashed line below it indicates "S.M.5 (Supplementary Motive)". There are triplets and a sextuplet marked with '3' and '6' respectively.
- Version No. 15:** Starts with a circled '33' and a Gm7 chord. It features C7 and F chords. A box highlights a sequence of notes labeled "M.20(b) [partial fraction]". There is a triplet marked with '3'.

Motive M.21(b) is a simple figure that approximately outlines a descending minor pentatonic scale with the emphasis on the flatted third (Example 41). The motive starts at the tonic and quickly descends to the flatted third with a blurry and unarticulated passage. Carl Woideck comments on the construction of this motive, citing that it is "a descending

blues run.”⁷⁸ Additionally, this motive can be traced back to *Hootie Blues* recorded on April 30, 1941 and soon becomes “a favorite lick of mature-period Parker.”⁷⁹

Example 41. The linear construction of motive M.21(b).



In Parker’s improvisations on *Now’s the Time*, motive M.20(b) is often employed in the fifth and sixth measures of a chorus (Example 42). The first instance, taken from the fourth version, shows Parker’s treatment of motive M.20(b) in the form of the antecedent and consequent employed in the second section of a chorus. The standard treatment, employing motive M.20(b) against the subdominant chord in the fifth and sixth measures of the blues form, is illustrated in the second instance in the example. The third and the fourth instance show that Parker sometimes flexibly employs this motive in the first section of a chorus.

⁷⁸Woideck, *Charlie Parker*, 91.

⁷⁹Ibid.

Example 42. The occurrences of motive M.20(b)
in Charlie Parker's performances of *Now's the Time*.

Version No. 4 (Measure 25): $B^{\flat 7}$, M.20(b), $F 7$, M.20(b)

Version No. 14 (Measure 17): $B^{\flat 7}$, M.20(b), $F 7$, $D7(\flat 9)$

Version No. 15 (Measure 49): $F 7$, M.20(b), F , $F 7$

Version No. 22 (Measure 241): $F 7$, M.20(b), M.20(b)

Motive M.34(c) is one of the representative figures that utilizes a $\sharp II^{o7}$ substitution (Example 43). Jerry Coker states that “the $\sharp II^{o7}$ is often used to precede the I chord in a given progression, leading to the improvised use of $\sharp II^{o7}$ in place of a given V^7 chord.”⁸⁰

Example 43. The linear construction of motive M.34(c).

($Gm7$ $G^{\sharp o 7}$ F)

M.34(c)

$\sharp II^{o 7}$ Substitution

⁸⁰Coker, *Elements of the Jazz Language*, 82.

In *Now's the Time*, the illustrative example of motive M.34(c) occurs in the concluding improvisational line of the nineteenth version (Example 44). Overall, this motive occurs infrequently and appears in its diminution form in several occasions in *Now's the Time*.

Example 44. The employment of motive M.34(c) in Charlie Parker's performance on the nineteenth version of *Now's the Time*, mm. 86-89.

The declarative motive S.M.1 is generated with a linear construction that is noted for its effectual simplicity (Example 45). The figure can be analyzed as a four-note cell digital pattern. It is noted that the chord tones are placed in metrically strong positions.

Example 45. The linear construction of motive S.M.1.

(F)

In Parker's *Now's the Time*, motive S.M.1 is employed as the opening motive to initiate an improvisation (Example 46). As illustrated in the example, at least three versions of *Now's the Time* are opened with motive S.M.1. Remarkably, a slightly

modified version of this motive is employed as the concluding figure of the improvisation as presented in the last instance.

Example 46. The occurrences of motive S.M.1
in Charlie Parker's performances of *Now's the Time*.

Version No. 13

Version No. 18

Version No. 21

Version No. 4

Comparable to the simplistic construction of motive S.M.1, motive S.M.2 is also an efficient figure with minimal linear material (Example 47). The motive starts from the dominant and ascends to the tonic in scalar formation.

Example 47. The linear construction of motive S.M.2.

S.M.2

Ascending Scalar Line

In Parker's *Now's the Time*, motive S.M.2 functions as a link between choruses (Example 48). As illustrated in the example, the motive is inflexibly employed in the last two beats of a chorus to secure its function as a link between choruses. Remarkably, motive S.M.2 is often followed by a comparable passage. Although variants of this passage are not consistent enough to be considered as a motive, motive S.M.2 seems to trigger a passage that is based on the same improvisational design.

Example 48. The occurrences of motive S.M.2
in Charlie Parker's performances of *Now's the Time*.

The image displays four musical staves, each representing a different version of Charlie Parker's performance of "Now's the Time". Each staff is annotated with the following elements:

- Version No. 11:** Shows the 2nd Chorus and 3rd Chorus. Chords F and C7 are indicated above the staff. Motive S.M.2 is boxed in the final two beats of the 2nd Chorus. A "comparable passage" is indicated by a dashed line extending into the 3rd Chorus.
- Version No. 13:** Shows the 3rd Chorus and 4th Chorus. Chords F and C7 are indicated. Motive S.M.2 is boxed in the final two beats of the 3rd Chorus. A "comparable passage" is indicated by a dashed line extending into the 4th Chorus.
- Version No. 15:** Shows the 5th Chorus and 6th Chorus. Chords F and F are indicated. Motive S.M.2 is boxed in the final two beats of the 5th Chorus. A "comparable passage" is indicated by a dashed line extending into the 6th Chorus.
- Version No. 20:** Shows the 1st Chorus and 2nd Chorus. Chords F and F7 are indicated. Motive S.M.2 is boxed in the final two beats of the 1st Chorus. A "comparable passage" is indicated by a dashed line extending into the 2nd Chorus.

Large-scale motive M.4B(b) + M.2B is a hybrid of motive M.4B(b) and M.2B (Example 49). The principal tones of motive M.4B(b) are placed in metrically strong positions due to the employment of chromatic passing tones, outlining an ascending scalar passage from the tonic to the dominant. It is noticeable that this motive is often preceded by an eighth-note pickup C4 which leaps up to the tonic.

Example 49. The linear construction of motive M.4B(b) + M2B.

(C.P.T.) Chromatic Passing Tone

(F)

Elaborated Version of Motive M.2B

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

M.4B(b)

(C.P.T.)

(C.P.T.)

M.2B [partial fraction]

Inverted Mordent

Basic Linear Contour (Eight-note Cells Digital Pattern)

Analytically speaking, this large-scale motive is not a new combination of two independent figures, as motive M.4B(b) can be analyzed as a substitution for the portion of the ascending scalar line in motive M.2B. Furthermore, the basic melodic contours of motive M.2B and M.4B(b) + M.2B are identical, exhibiting the same eight-note cell digital pattern. In consequence, motive M.4B(b) + M.2B can be considered as an elaborated version of motive M.2B. This large-scale motive is first introduced in the master take of *Billie's Bounce* recorded on November 26, 1945 and is widely imitated by Parker's followers. This motive has been frequently discussed in associated studies. Lawrence Koch comments on this motive, citing that "Bird's opening chorus contains a beginning motif that would be used by many other improvisers from this time on and by Parker himself in a later rendition of *Now's the Time*."⁸¹ Carl Woideck also states that "Parker begins his solo on the originally issued fifth take with a concise phrase that was learned by a generation of saxophonists, such as Wardell Gray who used it to open his

⁸¹Koch, *Yardbird Suite*, 70.

famous solo on *Twisted*.⁸² Mark Voelpel cites this motive as “an often-copied melodic figure.”⁸³ The motive is also listed in David Baker’s monograph of Parker’s improvisation technique.⁸⁴ Additionally, further discussion of this motive is addressed in the analysis of the nineteenth version of *Now’s the Time*.

In Parker’s *Now’s the Time*, motive M.4B(b) + M2B is often employed in the first two measures of a chorus to outline the tonic chord (Example 50). It is noted that Parker only employs this motive as an the opening statement of an improvisation in the nineteenth version of *Now’s the Time*. On other occasions, motive M.4B(b) + M2B is used in the first two measures of an interior chorus.

Example 50. The occurrences of motive M.4B(b) + M2B
in Charlie Parker’s performances of *Now’s the Time*.

Example 50 displays four instances of the motive M.4B(b) + M2B in Charlie Parker's performances of *Now's the Time*. Each instance is circled and labeled with a measure number and chord symbol:

- Version No. 12: Measure 37, F7, M.4B(b) + M.2B
- Version No. 18: Measure 73, F7, M.4B(b) + M.2B
- Version No. 19: Measure 29, F, M.4B(b) + M.2B
- Version No. 21: Measure 55, F7, M.4B(b) + M.2B

⁸²Woideck, *Charlie Parker*, 113.

⁸³Mark Voelpel, *The Best of Charlie Parker: A Step-by-step Breakdown of the Styles and Techniques of a Jazz Legend* (Milwaukee: Hal Leonard Corporation, 2003), 15.

⁸⁴Baker, *Charlie Parker*, 65.

Large-scale motive M.5C(a) + M.3A(a) + M.2B is a hybrid of three motives in their diminution form (Example 51). In this study, this combination of motives is referred as Parker's signature line for it is the quintessential representation of Parker's improvisational style and technical proficiency. Similar to motive M.4B(b) + M.2B, this motive has been frequently addressed in associated scholarly reports. Carl Woideck suggests that this line can be traced back to Parker's performance on *Body and Soul* recorded by Bob Redcross in early 1943. Woideck further cites that "thousands of saxophonists over the years considered memorization of this lick to be a must. In later years, Parker himself tended to use this lick unconsciously, and it turned into one of his clichés."⁸⁵ Mark Voelpel comments that the line is a "fantastic sixteenth-note rendering of the ii-V changes that has found its way into countless musicians' vocabularies."⁸⁶ The line is one of the selected phrases in Lionel Grigson's *Charlie Parker Study Album*.⁸⁷ David Baker lists the combination of motive M.5C(a) and M.3A(a), the incomplete signature line, as one of the favorite Bebop patterns in his monumental study *How to Play Bebop* series.⁸⁸ The same combination is also listed in Baker's monograph of Parker's improvisation.⁸⁹

⁸⁵Woideck, *Charlie Parker*, 114.

⁸⁶Voelpel, *The Best of Charlie Parker*, 15.

⁸⁷Grigson, *Study Album*, 16.

⁸⁸Baker, *How to Play Bebop: Learning the Bebop Language*, 8.

⁸⁹Baker, *Charlie Parker*, 62-63.

Example 51. The linear construction of motive M.5C(a) + M.3A(a) + M.2B.

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

M.5C(a)

M.3A(a)

M.2B [diminution]

Signature Line

In Parker’s *Now’s the Time*, motive M.5C(a) + M.3A(a) + M.2B occurs in the last section of the blues form (Example 52). The first three instances in the example exhibit the standard usage of this motive. It is noted that Parker often varies the extension of the signature line to avoid pronounced repetition. The last instance displays an incomplete signature line which is constructed with only motive M.5C(a) and M.3A(a). In this study, the incomplete version of motive M.5C(a) + M.3A(a) + M.2B is simply marked as two separate motives. However, it is annotated as the incomplete signature line in associated discussions.

Example 52. The occurrences of motive M.5C(a) + M.3A(a) + M.2B in Charlie Parker’s performances of *Now’s the Time*.

Version No. 7

Version No. 11

Version No. 13

Version No. 17

Incomplete Signature Line

Large-scale motive M.19C is constructed with antecedent and consequent technique (Example 53).⁹⁰ The first two measures of the motive are responded to by the last two measures. It is noted that the antecedent and consequent section can be further subdivided into two one-measure portions and the variants of a four-note figure can be found in each portion. This four-note melodic cell first appears as the figure A1 and is slightly altered to formulate the figure A2. The figure A3 is identical to the figure A1 and is followed by the figure A4, which is a modified version of the original figure. The correspondence between the antecedent and consequent can also be further subdivided. The antecedent can be subdivided into the section a1 and a2 which are responded to by the section b1 and b2 of the consequent, respectively. Carl Woideck comments on Parker's employment of this motive, citing that it is "an earthy blues melody that he would return to often. . . With frequent use, this phrase would become one of Parker's most characteristic and best-loved licks."⁹¹ Lawrence Koch cites that this motive first occurred in Parker's improvisation on *Triflin' Woman Blues* recorded on January 1945."⁹²

⁹⁰Parker's acquaintance with the antecedent and consequent technique can be linked to his apprenticeship as the technique has been considered as one of the formal characteristic of the Kansas City style. Leroy Ostransky cites that "an easily identifiable formal characteristic of the Kansas City style is the 'riff'—an initial musical figure or phrase repeated by an instrumental section as a background for an improvised solo, or against the rest of the ensemble. Where two or more riffs oppose one another, with each section alternating contrasting riffs, the effect is that of a call-and-response" in Leroy Ostransky, *Jazz City: The Impact of Our Cities on the Development of Jazz* (Englewood Cliffs: Prentice-Hall, 1978), 168.

⁹¹Woideck, *Charlie Parker*, 114.

⁹²Koch, *Yardbird Suite*, 52.

Example 53. The linear construction of motive M.19C.

(F7)

M.19C

Figure A1 Figure A2 Figure A3 Figure A4

a1 a2 3 b1 b2 3

Antecedent Consequent

A B

Detailed description: This musical notation shows the linear construction of motive M.19C in F7. It is presented on a single staff in treble clef with a key signature of one flat (Bb). The motive is divided into four figures: Figure A1, Figure A2, Figure A3, and Figure A4. Below the staff, the first two figures (A1 and A2) are grouped as 'Antecedent', and the last two (A3 and A4) are grouped as 'Consequent'. The antecedent phrase is further divided into segments 'a1' and 'a2', with a triplet '3' indicated under the final notes. The consequent phrase is divided into segments 'b1' and 'b2', also with a triplet '3' under the final notes. A bracket labeled 'A' spans the antecedent, and a bracket labeled 'B' spans the consequent. The notation includes various rhythmic values and accidentals, such as flats and naturals.

In *Now's the Time*, Parker often employs motive M.19C with some rhythmic modifications (Example 54). This large-scale motive is often employed in its entirety in the first section of the blues form.

Example 54. The occurrences of motive M.19C in Charlie Parker's performances of *Now's the Time*.

Version No. 11

Version No. 17

Version No. 18

Version No. 22

53 F7 M.19C

49 F7 M.19C

49 F7 M.19C

277 F M.19C F7

Bb7 F D7(b9)

Detailed description: This block contains four musical staves, each showing a different version of Charlie Parker's performance of 'Now's the Time'. Each staff features the motive M.19C in F7, enclosed in a dashed rectangular box. The first three staves (Versions 11, 17, and 18) are marked with circled numbers 53, 49, and 49 respectively, and each has an 'F7 M.19C' label above the first measure. The fourth staff (Version No. 22) is marked with a circled number 277 and has an 'F M.19C' label above the first measure and an 'F7' label above the final measure. Below the fourth staff, a separate staff shows chord changes: Bb7, F, and D7(b9). The notation includes various rhythmic values, triplet markings, and accidentals.

Three regulations can be established as to Parker's treatment of motive M.19C. First, the motive is consistently employed in the first four measures of the blues form. Second, Parker seems to avoid the appearance of this motive in the first chorus and regularly employs motive M.19C in interior choruses. Occasionally, the motive is employed in the last chorus of an improvisation. Third, Parker often transposes the melodic figure in the aforementioned section a1 up a perfect fourth to be used in the fifth measure of the blues form, prolonging the linear structure of this motive. The last instance in the example illustrates such treatment. Additionally, although Parker frequently employs motive M.19C in the blues in F, such as *Now's the Time*, the motive can occasionally be found in the blues in E-flat, B-flat, C, and G.⁹³

Motive M.40B(a) is derived from an octatonic scale (Example 55). As illustrated in the example, the basic pattern is constructed with two diminished seventh chords that are one half-step apart. Parker often systematically continues the basic pattern to fabricate a longer improvisational line with minor modifications. Thomas Owens comments on the construction of this motive, citing that it is "built upon diminished 7th chords."⁹⁴ David Baker also lists this pattern in the "melodic patterns on the diminished scale" section in his monograph on Parker's music.⁹⁵ Additionally, this

⁹³Owens, "Charlie Parker," vol. 1, 211.

⁹⁴Owens, *Bebop*, 34.

⁹⁵Baker, *Charlie Parker*, 68.

motive is identical to the descending form of pattern 447 in Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns*.⁹⁶

Example 55. The linear construction of motive M.40B(a).

In *Now's the Time*, Parker does not combine motive M.40B(a) with other motives (Example 56). This isolation maintains the characteristic of motive M.40B(a) as a sequential pattern and accentuates the coloristic effect of the motive to generate linear contrasts with surrounding materials.

Example 56. The occurrences of motive M.40B(a) in Charlie Parker's performances of *Now's the Time*.

⁹⁶Nicholas Slonimsky, *Thesaurus of Scales and Melodic Patterns* (New York: Schirmer Books, 1947; reprint, New York: Amsco Publications, 1986), 58 (page citations are to the reprint edition).

Large-scale motive M.54 is derived from a whole-tone scale (Example 57). The first part of the motive exhibits a strong emphasis on the triton as the principal tones, the pitch C5, Bb4, and Ab4, are followed by the pitches Gb4, E, and D, respectively. The intervallic sequence is terminated in the pitch D4. As the sequential portion of the motive is limited, one might perceive the first part of the motive as figure A followed by its retrograde-inversion figure B. Motive M.54 also displays a construction of compound melodic line. The upper line starts on the pitch C5 and descends to Ab4, while the bottom line begins with the pitch Gb4 and descends to the pitch C4. It is noted that the pitch Db4, which is not included in C whole-tone scale, can be considered as the chromatic passing tone between the pitch D4 and C4. Additionally, this motive is identical to the descending form of pattern 582 in Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns*.⁹⁷ Slonimsky categorizes it in the Infraposition of One Note section of Whole-Tone Progression.

Example 57. The linear construction of motive M.54.

The image shows a musical staff for motive M.54 in G-flat major. The notation consists of a single melodic line with a treble clef and a key signature of two flats. The notes are: C5 (quarter), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), E (quarter), D (quarter), Db4 (quarter), and C4 (quarter). Above the staff, three brackets labeled '3' indicate tritones between C5-Bb4, Bb4-Ab4, and Ab4-Gb4. Below the staff, a bracket labeled 'Figure A' spans from C5 to Ab4, and another bracket labeled 'Figure B' spans from Gb4 to C4. A dashed line with arrows at both ends, labeled 'Retrograde-Chromatic Mirror Inversion', connects the end of Figure A to the start of Figure B, passing through the chromatic passing tone Db4.

⁹⁷Slonimsky, *Thesaurus of Scales*, 75.

In *Now's the Time*, motive M.54 is employed in the first three measures of the blues form (Example 58). Remarkably, the linear construction of motive M.54 implies an augmented chord in the second measure which is one of the common substitutions in this formal location. In a discussion of harmonic approaches to the blues form, Lawrence Koch cites the origin of this construction, stating that “beside the obvious moving of the IV⁷ to the second measure, preserving the seventh function, the players found that the flat third blue note could be used as the raised fifth of a dominant chord.”⁹⁸ It is noted that the rhythmical treatment of this motive is unrestricted as Parker frequently alters the rhythmic contour to generate the musical expression.

Example 58. The occurrences of motive M.54
in Charlie Parker's performances of *Now's the Time*.

The image displays three musical staves, each representing a different version of Charlie Parker's performance of "Now's the Time". Each staff is labeled with a version number in a circle: 85, 73, and 103. Above each staff, the harmonic structure is indicated: F, Caug7, F, Ebm7, and Ab7. A dashed box on each staff highlights the occurrence of motive M.54, which is a six-note melodic phrase: F4, G4, A4, Bb4, C5, D5. The notation includes triplets and slurs over the notes. The first staff (Version No. 12) shows the motive starting at measure 85. The second staff (Version No. 13) shows the motive starting at measure 73. The third staff (Version No. 21) shows the motive starting at measure 103.

In *Now's the Time*, the large-scale supplementary motive S.M.3 is always initiated with the prolonged pitch C5 (Example 59). The characteristic of this motive is the rapid

⁹⁸Koch, *Harmonic Approaches*, 60.

alternations between two pitches in a succession of eighth-note triplets to generate a cross rhythm effect.

Example 59. The linear construction of motive S.M.3.

(F)

S.M.3

Sustained Note Alternations Between Two Pitches in a Series of Eighth-note Triplets

Two sets of pitches are used in *Now's the Time* (Example 60). Pitch B \flat 4 and A4 are used if the motive occurs in the first section of the blues as illustrated in the first instance of the example. Pitch B \flat 4 and A \flat 4 are employed when the motive appears in the second section as shown in the second instance.

Example 60. The occurrences of motive S.M.3 in Charlie Parker's performances of *Now's the Time*.

Version No. 21

67

F S.M.3

Version No. 18

269

B \flat 7 S.M.3 F D7(\flat 9)

The large-scale supplementary motive S.M.4 displays the importance of the flatted fifth in Parker's *Now's the Time* (Example 61). The principal portion of the motive is constructed of repetitions of a three-note figures comprising the pitches C \flat 5, B \flat 4, and F4.

As illustrated in the example, pitch $Cb5$, the flatted fifth scale degree, is often emphasized. The extension portion of the motive, which is often modified, targets the third of the tonic chord as the linear resolution.

Example 61. The linear construction of motive S.M.4.

($Bb7$) (F)

S.M.4

Repetition of a Three-note Figure Extension

In Parker’s *Now’s the Time*, motive S.M.4 is customarily employed in the fifth and sixth measures of the blues form (Example 62). As illustrated in the example, various modifications can be found in the extension portion of the motive.

Example 62. The occurrences of motive S.M.4 in Charlie Parker’s performances of *Now’s the Time*.

Version No. 17

Version No. 18

Version No. 21

Version No. 22

$Bb7$ $F7$ $Gm7$ $D7(9)$

$Bb7$ F

$Bb7$ F $Ebm7$ $Ab7$

$Bb7$ F $Ebm7$ $Ab7$

The linear construction of the large-scale supplementary motive S.M.5 showcases Parker's proficiency at using contrasting linear elements to maintain the activity level of an improvisational line (Example 63). The motive is initiated with motive M.1A and is followed by motive M.16A(a) emphasizing blue notes. Motive M.20(b) [partial fraction] can also be found in the internal portion of the motive. The combination of arpeggios and scalar lines in the ascending and descending formation creates an interesting melodic curve.

Example 63. The linear construction of motive S.M.5.

In *Now's the Time*, motive S.M.5 is employed in the second section of the blues form (Example 64). The last two measures of the motive outline the chord sequence of the chromatic parallelism, resolving to the supertonic chord in the ninth measure. It is noted that the motive is sometimes employed in its incomplete formation as illustrated in the last instance in the example.

Example 64. The occurrences of motive S.M.5
in Charlie Parker's performances of *Now's the Time*.

Version No. 11 (69) B^b7 S.M.5 Am7 A^bm7

Version No. 14 (65) B^b7 S.M.5 Am7 A^bm7

Version No. 13 (77) B^b7 S.M.5 [partial fraction] F Am7 A^bm7 D^b7

Figurations and Improvisatory Elements

A total of nineteen figurations and improvisatory elements are included in the graphic analyses, including the 3- \flat 9 melodic motion, tritone substitution, inverted mordent, enclosure, decorated enclosure, pedal note, linear chromaticism, anticipation, delayed resolution, cross rhythm, repetitive pattern, rhythmic repetitive pattern, sequential pattern, real sequential pattern, chromatic real sequential pattern, motivic alliance, harmonic superimposition, harmonic generalization, and descending guideline. The basic usage of these figures and elements are summarized in the third table in the analytical model. The last four items, motivic alliance, harmonic superimposition, harmonic generalization, and descending guideline, will be addressed individually at the end of this chapter.

The 3- \flat 9 melodic motion is one of the common linear treatments associated with dominant chords. Jazz improvisers frequently use this linear construction to add color to

their improvisational lines over dominant chords. Furthermore, this linear structure also reinforces the construction of melodic cadences. In a discussion of Parker's improvisation treatment, Mark Voelpel cites the frequent occurrence of this technique in Parker's improvisation, stating that "the $\flat 9^{\text{th}}$ was usually preceded by the dominant 7^{th} chord's 3^{rd} ."⁹⁹ A succinct definition of the 3- $\flat 9$ melodic motion is provided by Jerry Coker:

3- $\flat 9$ refers to melodic motion from the 3^{rd} of a dominant seventh chord to the flattened 9^{th} of the same chord, an extremely common occurrence in improvised solos. Sometimes the soloist will move from the 3^{rd} up to the $\flat 9$, sometimes from the 3^{rd} down to the $\flat 9$. Sometimes the soloist will leap from the 3^{rd} to the $\flat 9$, other times he/she will "fill-in" the gap with other notes of the chord or scale.¹⁰⁰

A connection between the flattened ninth of the dominant and the flattened sixth of the scale can be established. When discussing Parker's treatment of dominant chords, Lawrence Koch states that "the flat ninth of the dominant is in fact the flat sixth of the scale."¹⁰¹ Koch further suggests that "the flat sixth was often used in combination with the third of the scale usually by leaping up to it."¹⁰² However, the discussion of this combination is excluded in this study, as the 3- $\flat 9$ melodic motion appears to be the predominant technique in Parker's improvisations on *Now's the Time*.

⁹⁹Voelpel, *The Best of Charlie Parker*, 14.

¹⁰⁰Coker, *Elements of the Jazz Language*, 26.

¹⁰¹Koch, *Yardbird Suite*, 316.

¹⁰²*Ibid.*, 313.

In Parker's improvisational vocabulary, the 3- \flat 9 melodic motion is closely associated with the motive M.3 class categorized by Thomas Owens (Example 65). It serves as the melodic structure in the variants of motive M.3A and M.3B classes.

Example 65. The association between motive M.3 class and the 3- \flat 9 melodic motion.

The image displays musical notation for Example 65, illustrating the association between the motive M.3 class and the 3- \flat 9 melodic motion. The notation is presented in two systems, each with a treble and bass clef staff. A legend at the top left indicates that a solid line represents the '3- \flat 9 melodic motion' and a dashed line represents the 'Descending Scale Motion'. The first system contains four measures of music, each labeled with 'C7(\flat 9)' and a variant of the M.3A class: M.3A(a), M.3A(b), M.3A(c), and M.3A(d). The second system contains two measures, labeled 'C7(\flat 9)' and variants M.3B(a) and M.3B(b). Brackets and arrows in the notation highlight the 3- \flat 9 melodic motion within each measure, showing how it is realized through different techniques like arpeggios and octave displacement.

As illustrated in the example, the 3- \flat 9 melodic motion functions as the linear structure for the variants of the motive M.3A class. Motive M.3A(d) displays the fundamental linear structure of this motive class. The fundamental line is prolonged with arpeggios in motive M.3A(a) and M.3A(b), while octave displacement technique is used to formulate the motive M.3A(c). Motives 3B(a) and 3B(b), which seldom occur in Parker's improvisations on *Now's the Time*, add pitch D4 to the fundamental line to generate the double-chromatic approach toward the pitch C4 and the lines are also prolonged with arpeggios. As to the function of this motive class, Owens comments that

“because of its strong harmonic implications this figure nearly always occurs where there is a V7-I harmonic relationship, especially a secondary dominant relation, such as the [V7-I]ii progression in measure eight and nine of the blues.”¹⁰³

In the graphic analyses, an occurrence of the 3- $\flat 9$ melodic motion is marked as 3- $\flat 9$ (Example 66). In *Now's the Time*, Parker frequently employs this device to outline the dominant chord in the tenth measure of a chorus. The first two selected instances in the example illustrate such an employment. Parker also regularly uses this melodic motion to outline the superimposed secondary dominant chord V⁷/ii in the eighth measure of a chorus. The last two selected instances in the example epitomize such usage.

Example 66. The employments of 3- $\flat 9$ melodic motion in Charlie Parker's performances of *Now's the Time*.

Example 66 displays four versions of Charlie Parker's performance of "Now's the Time," illustrating the use of the 3- $\flat 9$ melodic motion. Each version is shown in a single staff with chord changes indicated above the notes. The 3- $\flat 9$ motion is highlighted with a bracket and the label "3- $\flat 9$ ".

- Version No. 4:** Measures 53-54. Chords: Gm7, C7($\flat 9$), F, C7($\flat 9$). The 3- $\flat 9$ motion is marked in measure 54.
- Version No. 10:** Measures 21-22. Chords: Gm7, C7($\flat 9$), F7. The 3- $\flat 9$ motion is marked in measure 22.
- Version No. 13:** Measures 91-94. Chords: F, D7($\flat 9$), Gm7, C7. The 3- $\flat 9$ motion is marked in measure 92.
- Version No. 20:** Measures 19-22. Chords: F7, D7($\flat 9$), Gm7, C7. The 3- $\flat 9$ motion is marked in measure 21.

¹⁰³Owens, *Bebop*, 31-32.

The tritone substitution is one of the common improvisatory substitutions in jazz. In the Bebop Era, jazz improvisers frequently use the $\flat\text{II}^7$ to substitute for the dominant chord in the II-V-I chord progression to achieve the desired effect of the chromaticism. When citing the tritone substitution in jazz, Bunky Green states that “ $\flat\text{II}^7$ can be simply seen as a lowered supertonic dominant chord which has traditionally been called the Neapolitan. In other words, the triad is made dominant to emphasize the leading tone.”¹⁰⁴ Green’s analogy should be observed cautiously as the Neapolitan sixth chord is “a chord of strongly subdominant character, progressing most frequently to some form of the dominant chord.”¹⁰⁵ It is sometimes referred to as chromatic subdominant.¹⁰⁶ Although it frequently resolves to the cadential six-four chord as stated by Green, it does not replace the property of the dominant chord such as the function of the tritone substitution. Furthermore, the construction of the Neapolitan sixth chord is not completely comparable to the $\flat\text{II}^7$ in jazz. The quality of the former is a major triad, while the quality of the latter is a dominant seventh chord.

The practice of tritone substitution in jazz is comparatively unrestricted as V^7 and $\flat\text{II}^7$ are often employed interchangeably (Example 67). As illustrated in the example, the roots of C^7 and $\text{F}\sharp^7$ are a tritone apart. The pitches of the third and seventh in the former are maintained in the latter with the reversed functions and are spelled enharmonically.

¹⁰⁴Bunky Green, *Inside Outside: A Shortcut to Jazz Improvisation Utilizing II-V⁷ Phrases and Concepts* (New Albany: Jamey Aebersold Jazz, 1985), 7.

¹⁰⁵Piston, *Harmony*, 407.

¹⁰⁶Justine Shir-Cliff, Stephen Jay, and Donald Rauscher, *Chromatic Harmony* (New York: The Free Press, 1965), 51.

In the key of F, the third and the seventh in an $F\sharp^7$ chord can be analyzed as the subdominant and the leading tone, respectively. These two pitches can be resolved normally to the third and the root of the tonic chord in the key of F, while the root of $F\sharp^7$ can be considered as the upper leading tone which also exhibits a strong resolution toward the root of the tonic chord. Similarly the C dominant seventh chord, in addition to its strong resolution to the F major seventh chord, can also be chromatically resolved to the B major seventh chord. Randy Felts' statement confirms the aforementioned relationship between V^7 and $\flat II^7$, citing that "every dominant seventh chord may be substituted, or is interchangeable, with the dominant seventh whose root is a tritone higher."¹⁰⁷ Hal Crook also comments on the close connection between V^7 and $\flat II^7$ that "dominant 7th chords separated by a diminished 5th or augmented 4th interval have the same tritone and are said to be related dominants."¹⁰⁸

Example 67. The interchangeability of V^7 and $\flat II^7$ in the key of F.

The diagram illustrates the interchangeability of V^7 and $\flat II^7$ chords in the key of F. It shows a treble clef staff with a key signature of one flat (B \flat). A legend indicates: a solid arrow for V^7-I , a dashed arrow for $\flat II^7-I$, and a bracket for Tritone. The diagram shows two sets of chords: C7 resolving to F Maj7 and B Maj7, and F \sharp 7 resolving to B Maj7 and F Maj7. Dotted lines connect the 7th and 3rd of C7 to the 7th and 3rd of F \sharp 7, showing they are the same pitches (C and G).

Furthermore, tritone substitution can also be associated with employments of the altered dominant. Jerry Coker suggests the interchangeability of these two devices:

¹⁰⁷Randy Felts, *Reharmonization Techniques* (Boston: Berklee Press, 2002), 28.

¹⁰⁸Crook, *Ready, Aim, Improvise*, 63.

Tritone substitution is the substituting, especially of dominant seventh chords, with a chord of the same type whose root is a tritone away from the given chord. . . The altered dominant is a dominant seventh chord which contains, in its complete realization, an augmented fifth, a flatted ninth, an augmented ninth, and an augmented eleventh. Tritone substitutions and altered dominants are nearly identical.¹⁰⁹

Judging from the construction of tritone substitution in jazz, a more suitable counterpart of the bII^7 chord in Western classical music is the German augmented sixth chord (Example 68). As illustrated in the example, a German sixth in the key of F can be enharmonically spelled as D^b , F, A^b , and C^b to formulate a D^b7 chord. It is noticeable that the relationship between G^7 , the secondary dominant chord V^7/V , and D^b7 is analogous to the aforementioned connection between V^7 and bII^7 . The usage of the German augmented sixth chord is comparable to the common employment of utilizing tritone substitution to replace secondary dominant chords by jazz improvisers. However, in the practice of jazz improvisation, this technique is often employed without the restriction of the regular resolution of the German sixth. For example, jazz improvisers frequently uses tritone substitution to substitute the secondary dominant chord V^7/IV and V^7/ii to achieve the desired effect.

Example 68. The German augmented sixth chord and its enharmonic equivalent.

The diagram illustrates the German augmented sixth chord and its enharmonic equivalent in the key of F major. It is presented on a single treble clef staff with a key signature of one flat (F major). The notation is divided into five sections from left to right:

- Ger. V^7/V** : A German augmented sixth chord with notes G^b, B^b, D^b, and F. Above it is a tritone interval between G^b and B^b, labeled "Tritone".
- Secondary Tonic V**: A C major triad (C, E, G).
- Secondary Dominant Chord**: A G⁷ chord (G, B, D, F). The 7th (F) and 3rd (B) are circled, with arrows pointing to the enharmonic equivalent chord.
- Enharmonic Equivalent of Ger. D^b7** : A D^b7 chord (D^b, F, A^b, C^b). The 7th (F) and 3rd (A^b) are circled, with arrows pointing from the G⁷ chord.
- Secondary Tonic C**: A C major triad (C, E, G).

A dashed line with an arrowhead at the right end connects the D^b7 chord to the final C major triad, indicating its resolution.

¹⁰⁹Coker, *Elements of the Jazz Language*, 81.

In the graphic analyses of Parker's *Now's the Time*, an occurrence of tritone substitution is marked as *T.S.* The dominant chord in *Now's the Time*, C^7 , preceded by the supertonic chord, is placed in the tenth measure of a chorus which can be substituted with $F\#^7$. It is noted that the justification to include this device in the analyses is to assess the frequency with which tritone substitution occurs in this particular formal location. Interestingly, Parker rarely substitutes the structural dominant chord, C^7 , with its related dominant, $F\#^7$, in his performances of *Now's the Time*. However, Parker does occasionally employ tritone substitution to replace superimposed secondary dominant chords.

The inverted mordent is not only the principal linear embellishment in Parker's improvisations, it is also "the most common single-note ornament used in bebop."¹¹⁰ It is sometimes referred to as upper mordent. This linear embellishment appears to be closely associated with the ornamentation technique in Western classical music and the use of the inverted mordent can be traced back as early as the Renaissance Period. For example, Fray Tomás de Santa María cited the practice of using the inverted mordent in *Arte de tañer fantasia* of 1565.¹¹¹ Robert Donington's remarks on the inverted mordent further suggests its usage in Western classical music:

The inverted mordent, alternating with an upper auxiliary, occurs in free ornamentation, but did not become a specific ornament of standard application in

¹¹⁰John Valerio, *Bebop Jazz Piano: The Complete Guide with CD*. Hal Leonard Keyboard Style Series (Milwaukee: Hal Leonard Corporation, 2003), 43.

¹¹¹Robert Donington, *Baroque Music: Style and Performance* (New York: W.W. Norton & Company, 1982), 140.

baroque music, except when a descending half-trill is curtailed to an inverted mordent under pressure of speed. After the baroque period, the inverted mordent or upper mordent became a standard and indeed a fashionable ornament.¹¹²

The construction of the inverted mordent features a rapid alternation between a principal note and its upper auxiliary note (Example 69). The principal note is introduced first and is followed by its upper auxiliary note. The quick rebound back to the principal note concludes this rhythmic decorative figure. The function of the inverted mordent is comparable to that of the mordent, which is to “enhance the melody and sharpen the rhythm and even color the harmonic texture by introducing a slightly inharmonic element.”¹¹³

Example 69. The basic construction of the inverted mordent.

(a) Original

(b) Embellishing With Inverted Mordent

Principal Note

Upper Auxiliary Tone

3

In the graphic analyses, an inverted mordent is labeled as *I.M.* (Example 70). It occurs frequently in Parker’s *Now’s the Time*.

¹¹²Ibid., 139.

¹¹³Ibid.

Example 70. The employments of the inverted mordent
in Charlie Parker's performances of *Now's the Time*.

Version No. 4 (21) F7

Version No. 11 (57) B \flat 7 F Am7 D7(b9)

Version No. 14 (97) F B \flat 7 F7

Version No. 20 (45) Gm7 C7(b9) F C7(b9)

It is noted that the duration of a principal note, which commonly occupies the length of an eighth-note, is flexible. Parker regularly uses an inverted mordent to decorate a quarter-note, such as the instance selected from the fourth version of *Now's the Time* in the example. The frequent employment of this decorative figure can be observed in some isolated occasions, such as the instance taken from the fourteenth version of *Now's the Time*. Several rhythmic deviations are applied by Parker to this figure in his performances of *Now's the Time*.

Thomas Owens comments on Parker's usage of inverted mordents, citing that "because of its brevity and simplicity the motive appears in almost any context, and is an incidental component in a number of more complex figures."¹¹⁴ Furthermore, Parker

¹¹⁴Owens, *Bebop*, 31.

might have borrowed this figure from tenor saxophonist Lester Young who was Parker's early musical influence. In a discussion of Parker's style during his apprenticeship and Parker's usage of motive M.2B, Owens remarks that:

This motive, of course, incorporates the inverted mordent, M.2A, Parker's favorite motive in these early recordings, and Young's favorite motive throughout his career. Young preferred to play it on F, while Parker preferred to play in B \flat . These notes are both written as G for the tenor and alto saxophone; the fingering on the two instruments is identical and technically simple.¹¹⁵

The enclosure is one of the common melodic figures in jazz improvisation. It is sometimes referred to as encirclement, indirect resolution, or upper and lower neighbor approach.¹¹⁶ It is also occasionally called chromatic rotation.¹¹⁷ Norman Meehan cites the significance of the enclosure in the history of jazz improvisation, stating that “enclosure phrase, sometimes referred to as those embellished by upper and lower neighbor tones, have been a part of the jazz argot since Armstrong began recording.”¹¹⁸ Hal Crook uses the term approach notes and target notes to describe this practice. An approach note, defined by Crook, is “a melody note which sets-up or prepares a target note or another approach note. It usually moves by half step or whole step to the target note.”¹¹⁹ Crook further delineates that a target note is “usually a harmonic or agreeable

¹¹⁵Owens, “Charlie Parker,” vol. 1, 38.

¹¹⁶Voelpel, *The Best of Charlie Parker*, 14.

¹¹⁷Mike Steinel, *Building a Jazz Vocabulary: A Resource for Learning Jazz Improvisation* (Milwaukee: Hal Leonard Corporation, 1995), 70.

¹¹⁸Norman Meehan, “After the Melody: Paul Bley and Jazz Piano After Ornette Coleman,” *Annual Review of Jazz Studies* 12 (2002): 99.

¹¹⁹Crook, *Ready, Aim, Improvise*, 121.

sounding melody note, although in special cases it may be nonharmonic—which is prepared by one or more approach notes.”¹²⁰ David Baker also states that the function of the enclosure is to extend the bebop line which is “accomplished by delaying the arrival of the chord tone by inserting the notes one half step above and one half step below the tone in question.”¹²¹ The following definition by jazz scholar Jerry Coker concisely outlines the construction of this device:

An enclosure is a linear or melodic device in which an object tone is approached by both the upper and lower leading tones. The object tone is the eventual note aimed for by the improviser. An upper leading tone is one-half step above that object tone and the lower leading tone is one-half step below the object tone.¹²²

Coker’s definition limits the construction of the enclosure to using only the upper leading tone and the lower leading tone (Example 71). As illustrated in the example, the object tone, the pitch F4, is first approached by its upper leading tone, the pitch Gb4. The resolution of the upper leading tone is temporarily suspended to introduce the lower leading tone, the pitch E4, which exhibits the upward resolution to the object tone. Coker’s definition is adopted in this study for three main reasons. Firstly, the figure, labeled as the classic enclosure by Coker, is commonly employed by Parker in his performances of *Now’s the Time*. Secondly, as the object tone is chromatically approached, this figure also reflects the chromaticism which is one of the characteristics

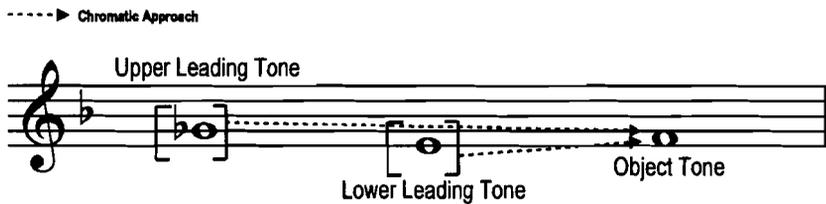
¹²⁰Ibid., 122.

¹²¹Baker, *How to Play Bebop: The Bebop Scales*, 7.

¹²²Coker, *Elements of the Jazz Language*, 50.

of Bebop style. Thirdly, the figure is also commonly employed in Parker's other improvisations and is labeled as motive M.5A by Thomas Owens.

Example 71. The construction of the enclosure defined by Jerry Coker.



In the graphic analyses of *Now's the Time*, an enclosure is marked as *E.C.* (Example 72). It is noticeable that the root, third, and fifth of a chord are frequently employed as the object tones. Crooker also cites the possibility of first employing the lower leading tone before introducing the upper leading tone to downwardly resolve to the object tone.¹²³ However, the reversed figure occurs sporadically in Parker's improvisations on *Now's the Time*. The metrical placement of the object tone is critical. With few exceptions, the upper leading tone is generally placed on the down beat to initiate the figure. Consequently, the object tone is placed on the down beat to reinforce the harmony. Additionally, it appears that Parker started to incorporate this figure during the early stage of his musical career, as enclosures can be found in *I Found A New Baby* and *Honeysuckle Rose* recorded on November 30, 1940.

¹²³Hal Crooker describes the practice as Above/Below Chromatic Approach

Example 72. The employments of enclosure
in Charlie Parker's performances of *Now's the Time*.

Version No. 3 (49) B^b7 F

Version No. 17 (65) B^b F D7

Version No. 20 (45) Gm7 C7(b9) F C7(b9)

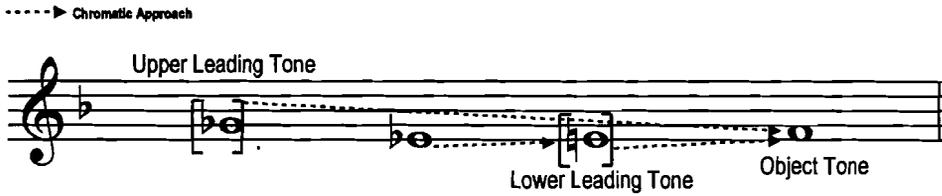
Version No. 22 (273) Gm7 C7 F

The decorated enclosure, a common melodic device in jazz improvisation, can be considered as an embellished version of the enclosure. This linear device is sometimes called double indirect resolution and double chromatic resolution.¹²⁴ Coker cites that enclosures are “often decorated/embellished, causing the device to be of a length greater than three notes.”¹²⁵ The most common construction of the decorated enclosure is built upon what Jerry Coker cites as the classic enclosure (Example 73).

¹²⁴Voelpel, *The Best of Charlie Parker*, 14.

¹²⁵Coker, *Elements of the Jazz Language*, 50.

Example 73. The construction of the decorated enclosure.



As illustrated in the example, the basic construction of the classic enclosure is maintained. The decorative note, the pitch E_b4 , exhibits a chromatical upward resolution toward the lower leading tone, the pitch $E4$. Consequently, the object tone is approached by consecutive chromatic notes from below, generating the construction that is cited by Hal Crook as the double-chromatic approach.¹²⁶ This figure also occurs frequently in Parker's other improvisations and is labeled as motive M.5B by Thomas Owens, who suggests that Parker "may have learned it from the beginning of Ellington's *Concerto for Cootie*."¹²⁷

In the graphic analyses, a decorated enclosure is labeled as *D.E.C.* (Example 74). The regulation for choosing the object tone to construct a decorated enclosure is somewhat restrictive. If the quality of the implied chord is a major triad, as illustrated in the second instance in the example, the fifth of the chord is often used as the object note. If the quality of the implied chord is a dominant seventh chord, the root of the chord is often targeted. The upper leading tone is commonly employed in the off beat to initiate

¹²⁶Crook, *Ready, Aim, Improvise*, 129.

¹²⁷Owens, *Bebop*, 32.

the figure and the object tone is consequently placed on the down beat to reinforce the harmony.

Example 74. The employments of decorated enclosure in Charlie Parker's performances of *Now's the Time*.

Version No. 6: (17) B^b7 F D7(♯9) D.E.C.

Version No. 14: (57) Gm7 C7(♯9) F C7 D.E.C.

Version No. 17: (55) F7 D7(♯9) Gm7 C7 D.E.C.

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

The double *decorated enclosure* is also noteworthy as it is part of Parker's signature line and can also be considered as a set of two interlocking decorated enclosures (Example 75). Lionel Grigson labels it as "corkscrew," citing it "a Parker speciality."¹²⁸

Example 75. The construction of the double decorated enclosure.

Legend:
 - - - - -> Chromatic Approach
 ———> Diatonic Approach

(Gm7)

(a) Upper Neighbor Tone (b) Upper Neighbor Tone
 (a) Object Tone (b) Object Tone
 (a) Lower Leading Tone (b) Lower Leading Tone

¹²⁸Grigson, *Study Album*, 10.

As illustrated in the example, the figure is often initiated with the seventh of the supertonic chord and the subsequent descending scale tones are employed as the object tones. It is noticeable that in the first decorated enclosure the upper neighbor tone, the pitch F5, exhibits a downward chromatic resolution to the object tone, the pitch E5. The pitch E5 also displays a dual-functionality, as it is also the upper neighbor tone in the second decorated enclosure which diatonically resolves downward to the object tone, the pitch D5. This figure can also be considered as the linear embellishment of the chord scale with two sets of double-chromatic approach.

In the graphic analyses, a double decorated enclosure is labeled as two overlapping *D.E.C.* (Example 76). In Parker's *Now's the Time*, this figure, labeled as motive M.5C(a) by Thomas Owens, is often employed in a specific formal location.

Example 76. The employments of double decorated enclosure
in Charlie Parker's performances of *Now's the Time*.

The image displays four musical staves, each representing a different version of Charlie Parker's performance of "Now's the Time". Each staff is labeled with a version number in a circle: 9, 89, 81, and 39. Above each staff, the chord progression is indicated: Gm7, C7(♭9), F, and C7. The notation shows the melodic line with various ornaments, including triplets and slurs. Below the notes, the phrase "D.E.C." is written twice, with arrows indicating the overlapping nature of the double decorated enclosure figure. The first D.E.C. covers the first two notes of the ornament, and the second D.E.C. covers the last two notes, with the middle note (E5) being shared by both.

Dissimilar to other figurations, double decorated enclosures exclusively occur in the ninth measure of the twelve-bar blues form to outline the supertonic chord. It is noted that the formal location might be marginally shifted to generate linear tension caused by metrical displacements.

The pedal note is closely associated with the pedal point, which is often abbreviated as pedal. Peter Spencer cites that “a pedal point, or pedal, is a sustained pitch, usually in the bass, above which is juxtaposed a series of changing harmonies.”¹²⁹

Willi Apel succinctly elucidates the practice:

A long-held note, normally in the bass, sounding with changing harmonies in the other parts. . . The pedal point represents one of the most natural sources of dissonance, inasmuch as the held note blends easily with every chordal combination. According to the scale degree of the hold note, a distinction is made among tonic pedal, dominant pedal, and subdominant pedal.¹³⁰

In the improvisational platform, sustained notes employed by improvisers against walking bass lines can be considered as inverted pedals. However, Parker seldom employs long-held notes against changing harmonies. Therefore, the term pedal point is avoided in this study. Instead, the term pedal note is chosen to denote sustained pitches or repeated emphases of the same pitch in an improvised work. There are two main justifications for including this improvisational element in the analysis. First, the sustained notes sharply contrast with fluid improvisational lines that are principally based on strings of eighth-notes. Second, occurrences of sustained pitches or repetitions of the

¹²⁹Peter Spencer, *The Practice of Harmony* (Upper Saddle River: Prentice Hall, 2000), 281.

¹³⁰Willi Apel, “Pedal Point,” in *Harvard Dictionary of Music*, ed. Willi Apel (Cambridge: The Belknap Press of Harvard University Press, 1972), 651-652.

same pitch in Parker's improvisations on *Now's the Time* provide a podium to analyze his pitch choices and their associated formal locations when employing long-held notes.

In the graphic analyses, an occurrence of a pedal note is marked as *P.N.* (Example 77). In addition to the sustained pitch, Parker occasionally emphasizes a certain pitch to generate a stationary reference within an improvisational line, such as the instance taken from the fifth version in the example. Conventional treatment of using repetition to emphasize a single pitch also occurs frequently in Parker's performances of *Now's the Time*, such as the last three instances in the example. It is noticeable that the tonic and dominant are frequently employed by Parker in this type of employment.

Example 77. The employments of the pedal note
in Charlie Parker's performances of *Now's the Time*.

The image displays four musical staves, each representing a different version of Charlie Parker's improvisation on the jazz standard "Now's the Time". Each staff is labeled with a circled version number and shows a melodic line in treble clef with a key signature of one flat (Bb). Pedal notes (P.N.) are indicated by a bracket under a sustained note at the beginning of the line. Sustained pitches are indicated by letters above the staff.

- Version No. 5:** Starts with a circled '12'. A bracket under the first note is labeled 'P.N.'. Sustained pitches 'F' and 'F7' are marked above the staff.
- Version No. 12:** Starts with a circled '83'. A bracket under the first note is labeled 'P.N.'. Sustained pitches 'F', 'F', and 'Caug7' are marked above the staff.
- Version No. 17:** Starts with a circled '70'. A bracket under the first note is labeled 'P.N.'. Sustained pitches 'C7', 'F', and 'F' are marked above the staff.
- Version No. 22:** Starts with a circled '322'. A bracket under the first note is labeled 'P.N.'. Sustained pitches 'C7', 'F', and 'F' are marked above the staff.

Linear chromaticism is commonly employed by jazz improvisers. It is sometimes called extended chromaticism.¹³¹ This technique is one of the common ornamenting devices of the Bebop Era. When discussing Parker's embellishment technique, David Mitchell states that chromatic passing tones "are an important means of adding color to a melodic line but are hardly out of the ordinary."¹³² Mark Voelpel cites that Parker's usage of this technique is "usually based on placing scale tones on the beats, with chromatic passing tones in between—sometimes this was further extended with a chromatic connection to a tone of the next chord."¹³³ David Liebman also states that "early jazz up until bebop treated chromatic tones as passing notes."¹³⁴ Assuming the accuracy of Voelpel and Liebman's statement, the practice of linear chromaticism can be regarded as the augmentation of the practice of bebop scale in the Bebop Era. Jerry Coker further elucidates the correlating practices of the bebop scale and linear chromaticism:

All improvised lines, even melodic fragments, will include non-harmonic, chromatic notes. Similar to the principle of the bebop scale, chromatic notes are often the result of a metric problem that results in adding one or more notes to cause the phrase to agree with the number of beats in a measure. At other times the player may simply want to use a chromatic scale, or at least a considerable portion of it.¹³⁵

¹³¹Voelpel, *The Best of Charlie Parker*, 14.

¹³²Mitchell, "A Comparison of Embellishments," 106.

¹³³Voelpel, *The Best of Charlie Parker*, 14.

¹³⁴David Liebman, *A Chromatic Approach to Jazz Harmony and Melody* (Germany: Advance Music, 2001), 11.

¹³⁵Coker, *Elements of the Jazz Language*, 81.

As in-depth analyses regarding the chromaticism of the Bebop Era is beyond the scope of this study, several associated techniques, such as telescope and deflection,¹³⁶ are excluded from the discussion. However, these techniques also occur frequently in Parker's improvisations. Furthermore, due to the interlocking nature of the bebop scale and linear chromaticism, the latter is chosen as a general representative of the associated techniques.¹³⁷

In the graphic analyses, a portion of an improvisational line based upon linear chromaticism is labeled as *L.C.* (Example 78). It occurs frequently in Parker's *Now's the Time*.

Example 78. The employments of linear chromaticism in Charlie Parker's performances of *Now's the Time*.

Version No. 4

Version No. 8

Version No. 14

Version No. 19

¹³⁶Steinel, *Building a Jazz Vocabulary*, 71.

¹³⁷It is noted that the frequent occurrence of the bebop lick can also be included in the same technique category.

Some occurrences display only isolated employment of chromatic notes, such as the instance selected from the fourth version of *Now's the Time* in the example. Some occurrences jointly exhibit extended usages of linear chromaticism, such as the instance taken from the eighth version. In Parker's improvisations on *Now's the Time*, the figures derived from linear chromaticism predominantly exhibit a chromatic descending tendency. However, in some examples, figures that outline an ascending chromatic scale can be found, such as the instance taken from the fourteenth version. Motives derived from linear chromaticism can also be observed. The six-note motive in the improvisational line selected from the nineteenth version of *Now's the Time* illustrates such employment.

In this study, the terms anticipation and delayed resolution are employed to denote provisional disagreements caused by implied harmonies of improvisational lines that are ahead or behind of the underlying harmonies. In a discussion of basic harmony, Bunky Green suggests a method that outlines the basic practice of delayed resolution in jazz improvisation. Green states that “note can be held past the limits of their own chords, displacing or deferring the expected harmony, and then making a delayed resolution into that harmony.”¹³⁸ Green's remark does not address the practice of anticipation. However, the method can be extended to include the treatment of employing notes ahead of the expected harmony. Green further states that the device can “produce ‘harmonic vagueness’ sought after by most of today's jazz players”¹³⁹ when used in conjunction with

¹³⁸Green, *Inside Outside*, 8.

¹³⁹*Ibid.*, 9.

harmonic substitution technique. Jim Snidero also comments on the effect of these devices, citing that they produce “a heightened sense of tension.”¹⁴⁰ Jerry Coker uses the term “bar-line shifts” to indicate these improvisatory elements:

Bar-line shifts occur when an improviser, by virtue of his/her note choices, arrives at a given chord late, sometimes even a whole measure late, or earlier than the given placement. Though not intentional, necessarily, they are not errors, either, as they might be in the case of the novice who momentarily loses his/her place in the progression. Most of the time such an event is attributable to one of two causes: (1) the player is using harmonic generalization, as in the case of playing a II⁷ to V⁷(♯5) progression as only a V⁷(♯5) or (2) the player wanted to play the previous chord, but was either pausing momentarily, and decides to adopt the “better late than never” attitude. At other times a bar-line shift may be very intentional.¹⁴¹

In the graphic analyses, the occurrence of an anticipation is marked as *A.T.*, while the appearance of a delayed resolution is indicated as *D.R.* (Example 79). It is noted that implied harmonic shifts that are at least one beat ahead or behind the expected harmony to be considered as anticipation or delayed resolution in this study. As illustrated in the example, Parker’s treatments of this technique generates moderate harmonic tension while maintaining the overall underlying harmonic motion. It is noted that the prolonged construction of this technique occurs infrequently in Parker’s performances of *Now’s the Time*.

¹⁴⁰Snidero, *Jazz Conception*, 86.

¹⁴¹Coker, *Elements of the Jazz Language*, 83.

Example 79. The employments of anticipation and delayed resolution
in Charlie Parker's performances of *Now's the Time*.

The term cross rhythm is sometimes used synonymously with polyrhythm. This device occupies an important role in the Afro-American musical heritage and is extensively employed in Parker's improvisations. Louis Harap cites that Afro-American musicians treat polyrhythm as "an instinctive elaboration on two rhythms at once, a fundamental four-four with one-two-three above it."¹⁴² Olly Wilson further lists polyrhythm as one of the most remarkable conceptual approaches in the music of African and Afro-American:

The approach to the organization of rhythm is based on the principle of rhythmic and implied metrical contrast. There is tendency to create musical structures in which rhythmic clash or disagreement of accents is the ideal; cross-rhythm and metrical ambiguity are the accepted and expected norm.¹⁴³

¹⁴²Louis Harap, "The Case for Hot Jazz," *The Musical Quarterly* 27, no. 1 (January 1941), 54.

¹⁴³Olly Wilson, "Black Music as an Art Form," *Black Music Research Journal* 3 (1983), 3.

Cross rhythm is not uncommon in the realm of Western classical music and is frequently employed by composers of the twentieth century. Interestingly, Willi Apel suggests that contrapuntal works also exhibit polyrhythmic construction, arguing that “rhythmic variety in simultaneous parts more than anything else gives the voice-parts the individuality that is essential to polyphonic style.”¹⁴⁴ However, Apel further explicates the general definition of the term by stating that:

The term is restricted to cases in which rhythmic variety is introduced as a special effect that is often called cross rhythm. Two types can be distinguished: contrasting rhythms within the same scheme of accents; contrasting rhythms involving a conflict of meter or accents. The latter is sometimes termed polymetric.¹⁴⁵

According to Apel’s classification, most occurrences that are labeled as cross rhythms in this study belong to the second category (Example 80). In *Now’s the Time*, Parker frequently employs a three-beat figure consecutively to generate the effect that is comparable to polyrhythm. It is noted that Parker’s treatment of this device is not structurally significant.

¹⁴⁴Willi Apel, “Polyrhythm,” in *Harvard Dictionary of Music*, ed. Willi Apel (Cambridge: The Belknap Press of Harvard University Press, 1972), 687.

¹⁴⁵*Ibid.*, 688.

Example 80. The comparison of two categories of polyrhythm as suggested by Willi Apel.

①

4/4

4/4

②

4/4

4/4

The effect is temporary and lasts for only a few measures. As the term polyrhythm, to some extent, implies a structural usage of the device, the term cross rhythm is preferred in this study to avoid the confusion. It solely indicates the transitory rhythmic tension generated by Parker's improvisational lines that exhibit conflicts of accents with the underlying meter.

In the graphic analyses, an occurrence of cross rhythm is indicated as *C.R.* (Example 81). As illustrated in the example, the instance taken from the fourteenth version of *Now's the Time* displays the characteristic of cross rhythm in Parker's improvisations. The repeated rhythmic pattern generate accents that are moderately disagreeable with the underlying meter, creating impermanent tensions. The remaining instances in the example illustrate cross rhythms that are formulated with eighth-note triplet accentuations.

Example 81. The employments of cross rhythm
in Charlie Parker's performances of *Now's the Time*.

The image displays three musical staves, each representing a different version of the jazz standard "Now's the Time" by Charlie Parker. The staves are labeled "Version No. 14", "Version No. 18", and "Version No. 21".

- Version No. 14:** Starts with a circled measure number 83. The key signature has one flat (B-flat). Chords are indicated above the staff: Gm7, C7(b9), F, and C7(b9). Vertical dashed lines mark specific points in the music, with "C.R." (cross rhythm) written below the staff at two locations. Triplet markings (a '3' over a group of notes) are present.
- Version No. 18:** Starts with a circled measure number 269. Chords are Bb7, F, and D7(b9). Similar to the first version, it features vertical dashed lines and "C.R." annotations below the staff. Triplet markings are also present.
- Version No. 21:** Starts with a circled measure number 67. The chord is F. It features vertical dashed lines and "C.R." annotations below the staff. Triplet markings are present throughout the staff.

Repetition is one of the most important devices to generate aesthetic consistency in the foreground level of linear construction, and more expansively, formal organization at the structural level. Similar to the practice of sequence in music, the praxis of repetition is instituted by an innate propensity. Drawing on a comparable objective of repetition in speeches, jazz improvisers frequently employ repetition in their improvisations to emphasize musical ideas. The use of repetition can prevent “too many ideas from being included in the short space of four measures and for emphasizing a good idea once it has been stated. Exact repetition can be effective if not done to the point of monotony.”¹⁴⁶ Noticeably, harmonic syntaxes that are used as the harmonic reference in jazz improvisation can also be considered as repetitions at the structural level. For example, the harmonic syntax of the twelve-bar blues form in the key of F is used in

¹⁴⁶Robert Ottman, *Elementary Harmony* (Englewood Cliffs: Prentice Hall, 1989), 145.

Parker's improvisations on *Now's the Time* and is repeated throughout the performance numerous times, providing an improvisatory platform for soloists. Willi Apel further comments on the importance of repetition in music:

In musical composition, repetition is one of the most important principles of structure. Its importance becomes clear when one considers that repetition of a musical idea or a motif includes such devices as sequential treatment, imitation, ostinato, variation, and repeat of entire sections. . . In a broader sense, repetition also includes such basic concerns as the equal length and comparable rhythm of phrases; in fact, the very presence of uniform meter throughout a piece constitutes an element of repetition.¹⁴⁷

In this study, only repeated musical elements at the foreground level are considered as repetition. Associated occurrences are subdivided into two categories: repetitive patterns and rhythmic repetitive patterns. A repetitive pattern, labeled as *R.P.*, is constructed with a melodic pattern and its immediate recurrences. A rhythmic repetitive pattern, marked as *R.R.P.*, is fabricated when a melodic pattern and its immediate recurrences maintain the rhythmic configurations of the original pattern with negligible modifications of melodic contours. It is associated with pseudo sequence to some extent.¹⁴⁸ In Parker's performances of *Now's the Time*, there are some isolated cases in which the recurrences are not immediately employed. Those recurrences are still considered to be parts of the repetition organization due to their importance in the linear construction.

¹⁴⁷Willi Apel, "Repetition," in *Harvard Dictionary of Music*, ed. Willi Apel (Cambridge: The Belknap Press of Harvard University Press, 1972), 725.

¹⁴⁸Thomas Benjamin, *The Craft of Tonal Counterpoint* (New York: Routledge, 2003), 28.

In the graphic analyses, an occurrence of a repetitive pattern is labeled as *R.P.* and an appearance of a rhythmic repetitive pattern is marked as *R.R.P.* (Example 82). As illustrated in the example, the instance of a repetitive pattern taken from the twelfth version of *Now's the Time* illustrates the importance of this device in motivic development. The instance of the rhythmic repetitive pattern selected from the fourteenth version exemplifies a freer approach to this technique.

Example 82. The employments of repetitive pattern and rhythmic repetitive pattern in Charlie Parker's performances of *Now's the Time*.

The image displays five staves of musical notation for Charlie Parker's *Now's the Time*, each illustrating a specific technique:

- Version No. 12:** Shows a repetitive pattern (*R.P.*) consisting of three triplet eighth notes. Chords are F7 and G7(b9).
- Version No. 14:** Shows a rhythmic repetitive pattern (*R.R.P.*) consisting of a sequence of eighth notes. Chords are F, Bb7, and F7.
- Version No. 17:** Shows a repetitive pattern (*R.P.*) consisting of a sequence of eighth notes. Chords are Gm7, C7, and F.
- Version No. 22:** Shows a repetitive pattern (*R.P.*) consisting of two triplet eighth notes. Chord is F7.
- Version No. 22:** Shows a repetitive pattern (*R.P.*) consisting of a sequence of eighth notes. Chords are Bb, F, Ebm7, and Ab7.

The sequential pattern, or sequence, has long been incorporated by jazz improvisers as one of the most invaluable devices in developing melodic and harmonic

patterns. The importance of sequential patterns in music has been frequently discussed. Thomas Benjamin elucidates its effectiveness, citing that “it embodies the two basic artistic principles of unity and variety—unity through repetition of figure, and variety through transposition.”¹⁴⁹ Jerry Coker comments on the communicative nature of sequence, citing that “it is the practice of using sequences that also lends much-needed communication with the listener, who perceives, even predicts, such occurrences.”¹⁵⁰ When discussing the principal formations of sequence, Willi Apel also states that “in spite of its stereotyped construction, the sequence is highly important as an element of logical continuation.”¹⁵¹

Raymond Robinson defines the sequence as “the repetition of a melodic or harmonic progression two or more times in regular symmetrical design, ascending or descending.”¹⁵² Although the excessive employment of sequences might result in an undesirably mechanical effect,¹⁵³ it is noted that a sequence is constructed of an original pattern and at least two transpositions of the original pattern at different pitch levels. Water Piston explains the justification of this requirement:

It is generally agreed that a single transposition of a pattern does not constitute a full sequence, the systematic transposition not having been

¹⁴⁹Benjamin, *Tonal Counterpoint*, 27.

¹⁵⁰Coker, *Elements of the Jazz Language*, 55.

¹⁵¹Willi Apel, “Sequence,” in *Harvard Dictionary of Music*, ed. Willi Apel (Cambridge: The Belknap Press of Harvard University Press, 1972), 763.

¹⁵²Raymond Robinson, *Progressive Harmony* (Boston: Bruce Humphries Publishers, 1942), 166.

¹⁵³Benjamin, *Tonal Counterpoint*, 27.

established until the third appearance of the initial group; in other words, three separate appearances, involving two transpositions, are necessary to show that the transposition interval is consistent. Certainly there are many examples of what can be called half sequences, with only a single transposition, the two patterns being antecedent and consequent in a phrase and not continuing sequentially.¹⁵⁴

Moreover, some scholars prefer a more unrestricted approach to the construction of the sequence. Robert Ottman argues that the systematic transposition is not essential to the erection of a sequence, citing that transposed patterns “may be modified to some extent, as long as the aural impression of repetition is clear.”¹⁵⁵ Coker’s definition, “a sequence occurs when a melodic fragment is immediately followed by one or more variations on that same fragment,”¹⁵⁶ also indicates a more flexible approach.

In the field of Western classical music, the documented usage of sequence can be traced back to Gregorian chant.¹⁵⁷ The extensive practice of this device by the late Baroque composers is most noticeable. Parallel to the classification of real imitation and tonal imitation in the technique of eighteenth century counterpoint, sequences can also be classified into real sequences and tonal sequences. Real sequences are based on “exact transposition of the pattern,”¹⁵⁸ while tonal sequences “preserve in successive statements

¹⁵⁴Piston, *Harmony*, 317.

¹⁵⁵Ottman, *Elementary Harmony*, 146.

¹⁵⁶Coker, *Elements of the Jazz Language*, 55.

¹⁵⁷Apel, “Sequence,” 763.

¹⁵⁸Richard Bass, “From Gretchen to Tristan: The Changing Role of Harmonic Sequences in the Nineteenth Century,” *19th-Century Music* 19, no. 3 (Spring 1996), 266.

the size but not necessarily the quality of the intervals in the pattern.”¹⁵⁹ Continuing the development of sequence technique, composers in the Romantic Period frequently employed sequence in chromatic formations. Allen Forte comments that “in the music of Chopin and his successors we find passages which move chromatically by sequence, the sequential pattern itself being their sole rationale. Such progressions are essentially nonharmonic in that they do not depend upon the harmonic axis for coherence.”¹⁶⁰ This type of sequence is sometimes categorized as a type of side-slipping in the practice of jazz improvisation.¹⁶¹

In this study, occurrences of sequential patterns are divided into three main categories: sequential patterns, real sequential patterns, and chromatic real sequential patterns (Example 83). As illustrated in the example, a sequential pattern is comparable to a tonal sequence. The exclusion of the term “tonal” is attributable to the fact that Parker occasionally adjusts transposed patterns to fit into the F blues scale instead of the F Major scale in *Now's the Time*. Consequently, these types of sequences cannot be considered tonal sequences from the conventional standpoint. The definition of real sequential pattern is self-explanatory as its basic construction is indistinguishable from the aforementioned real sequences. The necessity to establish chromatic real sequential

¹⁵⁹Ibid.

¹⁶⁰Allen Forte, *Tonal Harmony in Concept and Practice* (New York: Holt, Rinehart and Winston, Inc., 1962), 481.

¹⁶¹Engelhardt, “The Efferge Ware Connection,” 177-188. Additionally, it is sometimes referred to as planning in Bert Ligon, *Comprehensive Technique for Jazz Musicians* (Milwaukee: Hal Leonard Corporation, 1999), 142.

patterns as an independent category is palpable, as Parker frequently employs such device as part of the chromatic parallelism practice in *Now's the Time*.

Example 83. The basic construction of the sequential pattern, real sequential pattern, and chromatic real sequential pattern.

The image displays three musical staves illustrating different types of sequential patterns. Each staff begins with an 'Original Pattern' of four eighth notes: G4, A4, B4, C5. Brackets indicate the intervals between the original pattern and its subsequent transpositions.

- (Tonal) Sequential Pattern:** The first transposition is up one diatonic second (to D4-E4-F4-G4). The second transposition is up one diatonic second (to E4-F4-G4-A4). A note in the second transposition is marked with a flat (Bb4) to fit into the key of F major. The interval between the original and the second transposition is labeled as 'Up one diatonic second'.
- Real Sequential Pattern:** The first transposition is up a major second (to A4-B4-C4-D4). The second transposition is up a major second (to B4-C4-D4-E4). The interval between the original and the second transposition is labeled as 'Up major second'.
- Chromatic Real Sequential Pattern:** The first transposition is up one half-step (to Ab4-Bb4-Cb4-D4). The second transposition is up one half-step (to Bb4-Cb4-Db4-Eb4). The interval between the original and the second transposition is labeled as 'Up one half-step'.

Additional annotations include 'Employing the pitch Bb to fit into the key of F' for the tonal pattern and 'Employing the pitch Bb to maintain the intervallic relationships in the original pattern' for the real sequential pattern.

In the graphic analyses, a sequential pattern is labeled as *S.P.*, a real sequential pattern is marked as *R.S.P.*, and a chromatic real sequential pattern is indicated as *C.R.S.P.* (Example 84). The instance of sequential pattern selected from the fourteenth version of *Now's the Time* is chosen to confirm the aforementioned justification for the exclusion of the term “tonal.” The last instance in the example displays a mixed occurrence of chromatic real sequential pattern and real sequential pattern in the formation of half sequence, suggesting the irregularity of this device in jazz improvisational practice. Additionally, Parker’s employment of chromatic real sequential pattern can be found in works during his apprenticeship. For example, in the 1942

version of *I'm Forever Blowing Bubbles*, an employment of chromatic real sequential pattern can be found twelve measures prior the conclusion of his improvisation.

Example 84. The employments of sequential pattern, real sequential pattern, and chromatic real sequential pattern in Charlie Parker's performances of *Now's the Time*.

The image displays five musical staves, each representing a different version of Charlie Parker's improvisation on the jazz standard "Now's the Time". Each staff is labeled with a version number and contains specific chord changes and rhythmic patterns. Brackets and labels below the staves identify these patterns: C.R.S.P. (Chromatic Real Sequential Pattern), S.P. (Sequential Pattern), and R.S.P. (Real Sequential Pattern). The chords and measures are as follows:

- Version No. 12:** Measures 55-58. Chords: Am7, Abm7, Gm7, Gbm. Pattern: C.R.S.P.
- Version No. 13:** Measures 93-96. Chords: Gm7, C7, F, C7(b9). Pattern: S.P.
- Version No. 14:** Measures 97-100. Chords: F, Bb7, F7. Pattern: S.P.
- Version No. 21:** Measures 49-52. Chords: F7, Am7, Abm7, Gm7, Gbm7. Pattern: C.R.S.P.
- Version No. 21:** Measures 111-114. Chords: (Dm7), G7(b9), F. Pattern: C.R.S.P. and R.S.P.

Motivic Alliances

A motivic alliance is a set of associated motives or phrases that reinforce the musical consistency within an improvisation. Occurrences of motivic alliance generate the needed coherence in Parker's improvisations on *Now's the Time* that are predominantly formulaic. Consequential associations between formulas not only establish the uniformity within the frame of the harmonic syntax and formal structure in a

chorus, they frequently surpass the limitation created by boundaries between choruses and construct channels to conjoin choruses to generate a cohesive improvisation as a unified whole. In this study, occurrences of motivic alliance are classified into five categories, including inter-chorus motivic alliance, inter-sectional motivic alliance, phrasal motivic alliance, reminiscent motivic alliance, and amalgamative motivic alliance. Additionally, some occurrences of motivic alliance can be further grouped into a larger construction which is referred to as combinatorial motivic alliance.

An inter-chorus motivic alliance is a set of motives, phrases, or partial phrases occurring in the identical formal location of different choruses to generate an organizational linkage. Parker frequently disguises this type of motivic alliance with linear prefixes and extensions to avoid obvious repetitions (Example 85). As illustrated in the example, Parker employs identical phrases in the same formal location of the third and sixth chorus of the improvisation, consolidating the correlation of these two choruses. The prefix to the allied portion of the phrase is modified in each occurrence, while an extension is added to the second occurrence.

Example 85. The illustration of an inter-chorus motivic alliance
in the thirteenth version of *Now's the Time*.

The image displays two staves of musical notation for the piece "Now's the Time, Version No. 13". The top staff is marked with a circled Roman numeral III, and the bottom staff with a circled VI. Both staves show a sequence of chords: F, B^b7, F, F7, B^b7. The music is in 4/4 time and features a melodic line with various ornaments and phrasing. A bracket labeled "Motivic Alliance (A)" spans the F7 and B^b7 chords in the top staff. A similar bracket labeled "Motivic Alliance (B)" spans the F7 and B^b7 chords in the bottom staff. A dashed line labeled "Inter-chorus Association" connects the F7 and B^b7 chords between the two staves, indicating the alliance between the two choruses.

In *Now's the Time*, selected motives are frequently employed within the construction of inter-chorus motivic alliance (Example 86). As shown in the example, occurrences of motive M.4A(b) can be identified in the allied phrases. Comparable to the previous example, varied linear prefixes and extensions of the allied portion are found. Additionally, minor modifications are customarily applied to allied motives to prevent linear monotony.

Example 86. The illustration of an inter-chorus motivic alliance in the fifteenth version of *Now's the Time*.

Occasionally, formal locations of allied phrases in an inter-chorus motivic alliance are marginally shifted (Example 87). As illustrated in the example taken from the twentieth version of *Now's the Time*, the second appearance in this set of allied motives is employed slightly ahead of the first appearance's formal location. The third appearance is employed three beats ahead and the following passage is consequently shifted. Noticeably, an occurrence of motive M.3A(b) is employed in the second appearance instead of motive M.3A(a) utilized in other appearances. The association is nonetheless strong as motive M.3A(a) and M.3A(b) are categorized in the same motive

class and exhibit identical linear characteristics.¹⁶² It is noted that the partial portion of the first appearance, indicated as figure A in the example, is omitted in the third appearance to generate a true variant. This treatment is commonly found in inter-chorus motivic alliances of larger linear construction. The associations that are established by this particular inter-chorus motivic alliance are formidable as allied motives are employed successively from the first chorus to the third chorus. In general, allied motives that are employed in neighboring choruses generate the most effective linkages.

Example 87. The illustration of an inter-chorus motivic alliance
in the twentieth version of *Now's the Time*.

An inter-sectional motivic alliance is a set of motives or phrases occurring in the identical location of different sections within a chorus (Example 88). In *Now's the Time*, this type of allied motives is commonly used to create a linkage between the first and second section. Motives are frequently modified or transposed to be agreeable with the underlying harmony.

¹⁶²A partial portion of motive M.3A(a) is modified using octave displacement to create motive M.3A(b).

Example 88. The illustration of an inter-sectional motivic alliance
in the twentieth version of *Now's the Time*.

The musical score for 'Now's the Time, Version No. 20' is presented in three staves. The first staff, labeled 'Section 1', contains a four-note motive (F, G, A, B) in the first measure, marked with a circled '1'. The second staff, labeled 'Section 2', shows the same motive in a slightly modified format in the first measure, with a dashed circle and arrow indicating the 'Inter-sectional Association'. The third staff, labeled 'Section 3', shows the motive again in the first measure. Chord progressions are indicated above the notes: Section 1 (F, Bb7, F, F7), Section 2 (Bb7, F7, D7(b9)), and Section 3 (Gm7, C7, F). Measure numbers (1-1), (1-2), (1-3), (1-4) for Section 1; (1-5), (1-6), (1-7), (1-8) for Section 2; and (1-9), (1-10), (1-11), (1-12) for Section 3 are provided below the notes.

As illustrated in the example, the four-note motive initially occurs in the first measure of the first section. The recurrence is employed in the first measure of the second section in a slightly modified format, unifying the first two sections of this chorus.

A phrasal motivic alliance is a set of identical motives or phrases employed symmetrically in the same section (Example 89). These types of allied motives often generate antecedent and consequent construction and also function as a partition to divide a phrase into a double two-measure phrasing construction. The representative of phrasal motivic alliance in Parker's *Now's the Time* is the use of the large-scale motive M.19C. This motive occurs in the first section of the blues form and generates a double two-measure phrasing structure.

Example 89. The illustration of a phrasal motivic alliance
in the fourteenth version of *Now's the Time*.

A reminiscent motivic alliance is a set of motives or phrases that exhibits the incident and reminiscence association (Example 90). An incident is employed in the opening or an interior chorus and is recalled by the reminiscence, which is employed at the end of an improvisation. As illustrated in the example, the incident occurs in the ninth measure of the third chorus and is recalled at the end of the improvisation. It is noted that this particular set of allied motives also displays the function of inter-chorus motivic alliance to some extent. However, the reminiscent construction of this set is predominant.

Example 90. The illustration of a reminiscent motivic alliance
in the seventeenth version of *Now's the Time*.

The allied motives used to construct the incident and reminiscence association are sometimes modified and are subsequently difficult to identify (Example 91). As shown

in the example, the incident is employed in the middle of the first chorus, while the reminiscence is employed at the end of the improvisation. Although the reminiscence is employed one octave lower than the incident, this set still qualifies as a reminiscent motivic alliance.

Example 91. The illustration of a reminiscent motivic alliance
in the fifth version of *Now's the Time*.

An amalgamative motivic alliance is a set of identical motives or phrases that can be joined together to form one unified whole (Example 92). As illustrated in the example, the same figure is marginally modified and is employed successively to form a larger linear construction.¹⁶³ The last appearance can be considered as an incomplete version of the figure. These types of allied motives are often found in choruses based on motivic improvisation, such as the construction in the first chorus of the thirteenth version of *Now's the Time*.

¹⁶³As the first and third appearance of this set are employed symmetrically, the function of a phrasal motivic alliance can be indirectly observed. However, the amalgamative construction is predominant due to the continuous linear structure of this set.

Example 92. The illustration of an amalgamative motivic alliance
in the nineteenth version of *Now's the Time*.

The image displays a musical score for 'Now's the Time, Version No. 19'. The main staff is in treble clef with a key signature of one flat. Above the staff, four chords are indicated: F, B^b7, F, F7, and B^b7. The melody is annotated with four 'Motivic Alliances' labeled (A) through (D). Alliance (A) is marked '(4-1)', (B) as '(4-2)', (C) as '(4-3)', and (D) as '(4-5)'. A bracket labeled 'Amalgamative Association' spans from the end of alliance (B) to the beginning of alliance (D). Below the main staff, four smaller melodic figures are shown, labeled 'Figure A', 'Figure B', 'Figure C', and 'Figure D'. Dotted lines connect these figures to their corresponding motifs in the main melody.

Harmonic Superimpositions

The harmonic superimposition technique is an arbitrary division that reflects the degree of the harmonic knowledge and its instantaneous execution processed by jazz improvisers. David Morgan defines it as “the technique by which an improviser plays a melody implying a chord, chord progression, or tonal center other than that being stated by the rhythm section.”¹⁶⁴ This technique indubitably occupies an important role in Parker’s improvisation technique as he frequently superimposes chord sequences to maintain linear activities when improvising on given harmonic syntaxes. Lawrence Koch comments that:

Parker sometimes superimposed one familiar harmonic sequence (implying it in his melodic line) on another familiar harmonic base. This device differed from shifting harmonic accents in that it implied a completely new harmony against a given set of chords rather than implying logical substitute chords to the original harmony.¹⁶⁵

¹⁶⁴David Morgan, “Superimposition in the Improvisations of Herbie Hancock,” *Annual Review of Jazz Studies* 11 (2001): 69.

¹⁶⁵Koch, *Yardbird Suite*, 329.

The regulation of Parker's superimposition technique is that chords with structural and metrical significance are often targeted as implied harmonic resolutions. In *Now's the Time*, Parker often targets the subdominant chord, located in the fifth measure, and the supertonic chord, located in the ninth measure, to insert associated harmonic prefixes (Example 93). In some rare occasions, the tonic chord in the eleventh measure is targeted. Most of these superimposed prefixes are short, occupying only one or two measures. However, larger constructions, such as superimposition of the *Confirmation* sequence, are also frequently employed by Parker.

Example 93. The illustration of common harmonic superimpositions in Charlie Parker's *Now's the Time*.

The musical notation for Example 93 is as follows:

- Staff 1:** Treble clef, key signature of one flat. Chords: F (labeled 'Set A'), Em7(b9), A7, Dm7, G7, Cm7 (labeled 'Set B: (Cm7)'), F7 (labeled 'F7)').
- Staff 2:** Treble clef, key signature of one flat. Chords: Bb, Am7 (labeled 'Set C: (Am7)'), F (labeled 'Set D: (Am7)'), Abm7 (labeled 'Abm7)'), D7(b9) (labeled 'D7(b9)').
- Staff 3:** Treble clef, key signature of one flat. Chords: Gm7, C7, F.

As illustrated in the example, the set A displays the superimposition of the *Confirmation* sequence which is commonly employed in the first four measures of the blues form with the subdominant chord in the fifth measure as the resolution. In the set B, Parker superimposes the secondary dominant chord V⁷/IV and its related secondary

supertonic, targeting the subdominant chord in the fifth measure. Frequently, the harmonic rhythm of this set is expanded to cover the third and fourth measure. The set C illustrates the chromatic parallelism sequence, targeting the supertonic chord in the ninth measure. In some rare occasions, Parker extends the chromatically descending sequence and targets the tonic chord in the eleventh measure. The set D presents the superimposition of the secondary dominant chord V^7/ii and its related secondary supertonic as prefixes, targeting the supertonic chord in the ninth measure as the target resolution. Both set C and D are commonly employed by Parker in *Now's the Time*. Superimposing harmonic prefixes to target the tonic chord in the first measure, sometimes called turnaround, is comparatively infrequent.

In the graphic analyses, occurrences of harmonic superimposition are marked as *H.S.* (Example 94). The first instance in the example illustrates the superimposition of the *Confirmation* chord sequence which is mentioned as set A in the previous paragraph. The second instance presents Parker's treatment of the superimposed secondary dominant chord V^7/IV and its related secondary supertonic that is associated with set B. The third and fourth instances display Parker's treatment of superimposing chord sequences of chromatic parallelism which are discussed as set C. The last instance shows Parker's superimposition of the secondary dominant chord V^7/ii and its related secondary supertonic which is addressed as set D. It is noted that although the superimposed harmonic prefix often targets a particular structural chord, the improvisational execution may not display apparent linear resolution, such as the fourth instance in the example.

Example 94. The employments of harmonic superimposition
in Charlie Parker's performances of *Now's the Time*.

Version No. 21 (79) F Em7(b9) A7 Dm7 G7 Cm7 F7 Bb7

Version No. 21 (79) F Cm7 F7 Bb7

Version No. 18 (67) Am7 Abm7 Gm7 C7

Version No. 14 (71) Am7 Abm7 Gm7 C7

Version No. 11 (91) Am7 D7(b9) Gm7 C7b13

Harmonic Generalizations

Jerry Coker defines harmonic generalization as “an improviser chooses one scale to accommodate two or more chords of a progression.”¹⁶⁶ For example, improvisers occasionally generalize the ii-V-I chord progression into one larger harmonic unit and improvise accordingly (Example 95).

¹⁶⁶Coker, *Elements of the Jazz Language*, 45.

Example 95. The employment of repetitive pattern and rhythmic repetitive pattern in Charlie Parker's performances of *Now's the Time*.

The image contains two musical examples, Set 1 and Set 2, each consisting of two staves. The top staff of each set is labeled 'Chord Scale' and the bottom staff is labeled 'Generalization'. Both staves are in the key of B-flat major (two flats).

Set 1: The 'Chord Scale' staff shows three chords: Gm7, C7, and F Maj7. The notes are: Gm7 (Bb, Db, Eb, F), C7 (F, G, Ab, Bb), and F Maj7 (F, Ab, Bb, C, Eb, F). The 'Generalization' staff shows a single F Maj7 chord with notes F, Ab, Bb, C, Eb, F. A dashed line connects the two staves, with the text 'Generalization by Using F Major Bebop scale to play over II-V7-I chord progression' and an arrow pointing from the chord scale staff to the generalization staff.

Set 2: The 'Chord Scale' staff shows three chords: Gm7, C7, and F Maj7. The notes are: Gm7 (Bb, Db, Eb, F), C7 (F, G, Ab, Bb), and F Maj7 (F, Ab, Bb, C, Eb, F). The 'Generalization' staff shows a single F Maj7 chord with notes F, Ab, Bb, C, Eb, F. A dashed line connects the two staves, with the text 'Generalization by Using F Major Bebop scale to play over II-V7-I chord progression' and an arrow pointing from the chord scale staff to the generalization staff.

In the first set, the first staff illustrates the basic scale choices, or parent scales,¹⁶⁷ derived from the chord scale theory with chromatic passing notes that are commonly employed by improvisers who adopt the Bebop stylistic traits. The second staff displays a possible generalization as improvisers generalize the chord sequence into one large harmonic unit, the F major seventh chord. Consequently, improvisers may choose the F Major scale with the chromatic passing tone between the fifth and sixth scale degree as the parent scale and employ this scale as the sole linear source against the underlying ii-V⁷-I chord progression. In the second set, the first staff shows a possible execution when improvisers construct an improvisational line based upon the individually assigned parent scales, while the second staff presents a probable execution if the aforementioned

¹⁶⁷George Russell, *Lydian Chromatic Concept of Tonal Organization: The Art and Science of Tonal Gravity* (Brookline: Concept Publishing Company, 2001), 1.

generalization is adopted. Coker comments on this type of harmonic generalization that “there won’t be any ‘wrong’ notes, though the emphasis of a particular scale degree may not always be in accordance with the particular chord of the moment.”¹⁶⁸

This technique can be frequently found in improvised works by jazz musicians of all styles. The employment of using a single blues scale to improvise over the entire twelve-bar blues form is probably the most recognizable treatment of harmonic generalization. Coker further states that some types of harmonic generalization are “engendered by fast tempos, short chord durations, and complex chord structures.”¹⁶⁹ For example, improvisers may generalize Parker’s complex *Confirmation* chord sequence into a comparatively manageable unit (Example 96).

Example 96. The employment of harmonic generalization over Charlie Parker’s *Confirmation* chord sequence and its possible execution.

Generalization: F Maj7	A7	G7	F7	B ^b 7			
Confirmation Chord Sequence: F Maj7	E m7(^b 5)	A7	Dm7	G7	Cm7	F7	B ^b 7

Some of Parker’s employments of harmonic generalization can be associated with a blues scale. Coker comments that:

Because we are accustomed to hearing a single blues scale over the various chords of a blues, that phenomenon can be transferred to other, non-blues progressions.

¹⁶⁸Coker, *Elements of the Jazz Language*, 45.

¹⁶⁹Ibid.

Charlie Parker favored using the blues scale over the last four measures of the A sections of *I Got Rhythm*, though there are four to eight different chords transpiring during those four measures.¹⁷⁰

In *Now's the Time*, this type of harmonic generalization frequently occurs in the fifth to sixth measure of the blues form (Example 97). The harmonic motion to the subdominant chord is destructuralized with the employment of the F blues scale in the fifth and sixth measure, generating a prolonged linear construction outlining the tonic chord.

Example 97. The illustration of common harmonic generalization in Charlie Parker's *Now's the Time*.

The image displays three staves of music in treble clef, illustrating harmonic generalization. The first staff shows a single chord, F major (I), with a dashed line below it labeled "Destructuralizing the IV chord to generate a prolonged I chord". The second staff shows a sequence of chords: (IV) Bb major, then F major (I), with a dashed line below it labeled "Generalized with F Blues Scale". The third staff shows a sequence of chords: ii7 Gm7, V7 C7, and I F, with a dashed line below it.

From a more restricted standpoint, this treatment cannot be considered as a true harmonic generalization as Parker does not use the F blues scale throughout the first eight measures of the blues in F. His melodic fragments in the first four measures are often derived from the F major scale, and the employment of the F blues scale in the fifth and sixth measures provides a linear contrast to imply the harmonic motion (Example 98). As illustrated in the example, melodic fragments in the first four measures of the opening

¹⁷⁰Ibid.

chorus in the eleventh version of *Now's the Time* are primarily derived from the F major scale. The pitch $D\flat_4$ in measure eighteen can be analyzed as an upper leading tone resolving to the pitch C_4 in the next measure. The pitch $E\flat_4$ in measure nineteen is derived from the F Mixolydian scale and is placed on a metrically weaker position. In measure twenty-one and twenty-two, Parker employs one of his favorite motives derived from a blues scale with the pitches F_4 , $C\flat_5$, $B\flat_4$, $A\flat_4$, and F_4 functioning as the principal tones. Compared with the selected principal tones in the first two measures of this chorus, the pitches F_4 , C_5 , $B\flat_4$, A_4 , and F_4 , the melodic line in the fifth and sixth measure of the chorus exhibits a construction that is similar to the linear executions of major-minor relationships. The transference from a major scale, which produces a transparent sonority, to a blues scale, which produces a comparatively opaque sonority, avoids static linear construction and implies the harmonic movements. The melodic line in the last two beats of the sixth measure is somewhat ambiguous with a stronger implication of the subdominant chord.

Example 98. Charlie Parker's linear construction
in the eleventh version of *Now's the Time*, mm. 17-28.

The musical score for Example 98 consists of three staves of music in 4/4 time. The first staff begins at measure 17 (indicated by a circled '17') with an F_7 chord. A dashed line labeled "F Major Scale" spans measures 17 through 20. The second staff starts with a $B\flat_7$ chord and includes a circled "16A(a)" above a bracketed section. A dashed line labeled "Generalized with F Blues Scale" spans measures 17 through 20, and another dashed line labeled "Ambiguous Passage" spans measures 21 through 22. The third staff starts with a Gm_7 chord and includes a circled "16B(b)" above a bracketed section. A dashed line labeled "F Major Scale" spans measures 23 through 28. The score includes various musical notations such as notes, rests, and triplets.

In the graphic analyses, occurrences of harmonic generalization are labeled as *H.G.* In addition to using a blues scale in the fifth and sixth measure of the chorus, Parker occasionally generalizes the second and third section of the blues form with similar treatment. It is noted that an occurrence of motive M.16A(a) in the fifth and sixth measure of the blues form does not automatically suggest an employment of harmonic generalization, especially when the motive is preceded by a figure in the motive M.1A class. In those cases, one might perceive a stronger linear implication of the subdominant chord.

Descending Guidelines

A descending guideline is a descending scalar line that functions as a linear structure for the associated improvisational line. Thomas Owens claims Parker to be “the first major figure in jazz to use disguised scalar descents as a basic organizing force in jazz improvisation,”¹⁷¹ commenting that “regardless of variations from one solo to the next, one group of solos to the next, and one key to the next, there is a basic organizing device linking the great majority of Parker’s improvised solos: descending scale passages.”¹⁷²

In Schenkerian analysis, this type of structural line can be observed in Urlinie Tafel, which is sometimes referred to as Vordergrund.¹⁷³ Some practitioners of

¹⁷¹Owens, “Charlie Parker,” vol. 1, 271.

¹⁷²Ibid., 270.

¹⁷³Nicholas Cook, *A Guide to Musical Analysis* (New York: Oxford University Press, 1987), 35.

Schenker's theory question the conception that the structural lines are exclusively employed in the descending form, citing that:

Schenker regarded the Urlinie—the top voice of the Ursatz—as a descending line. On the middleground and foreground levels, however, both ascending and descending linear progressions are common. Rising linear progressions may occur in a variety of contexts; one important possibility is a motion, usually beginning on the tonic note, that leads to the first or primary tone of the fundamental line, rises through the tones of the tonic triad from the root to the third or fifth.¹⁷⁴

Comparably, ascending structural lines can also be found in Parker's improvisations.

However, as the preponderance of the structural line in Parker's *Now's the Time* exhibit a descending tendency, ascending structural lines are excluded from the discussion.

Two analytical terms, linear delayed resolution and octave redirection, are used when discussing a descending guideline. The term linear delayed resolution is used to denote those elongated linear gaps between structural tones (Example 99). As illustrated in the example, this improvisational line is initiated with an ascending arpeggiation to reach the pitch F5, the uppermost note of the structural line, and gradually descends toward the pitch A3. The improvisational line can be reduced to outline its associated descending guideline with two elongated linear gaps. The first occurrence of linear delayed resolution occurs between the structural pitches F5 and E5, while the second occurrence is located between the structural pitches C5 and Bb4. As the scalar descending tendency is predominant, connections between those structural notes can be

¹⁷⁴Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (New York: Oxford University Press, 1998), 123.

easily perceived. Linear materials between those structural notes consequently delay the resolutions of structural notes. Additionally, this descending structural line can be further reduced by omitting chromatic passing tones.¹⁷⁵

Example 99. The illustration of linear delayed resolutions.

The image shows three staves of musical notation. The top staff, labeled 'Original', is in G minor and contains three measures with chords Gm7, C7, and FMaj7. The melody features triplet eighth notes and a descending line. The middle staff, 'Descending Guideline', shows a simplified line with two 'Linear Delayed Resolution' annotations. The bottom staff, 'Linear Reduction', shows a further simplified version of the line, also with two 'Linear Delayed Resolution' annotations. The key signature has one flat, and the time signature is 4/4.

The term octave redirection is used to designate those occurrences of octave reposition within a structural line (Example 100). As illustrated in the example, the structural line is repositioned one octave higher with the employment of an ascending arpeggiation. As the range of the alto saxophone is comparatively limited, this technique occupies an important role in Parker's improvisation to prolong structural lines. For the same reason, a descending structural line is on no occasion repositioned one octave lower in Parker's *Now's the Time*. Undoubtedly, the linear balance of improvisational lines is also critical. In addition, comparable devices can be found in Schenkerian analysis. Allen Cadwallader and David Gagné cites that:

¹⁷⁵Structural note D \flat 4 in the linear reduction section is structurally ambiguous to a certain extent. One may perceive it to have structural significance due to the linear design.

Some of the most common types of elaboration and transformation of a structural line involve motion to a higher or a lower register. This can occur in various ways, among which are octave displacement, the inversion of an interval, or a change in the relative position of two voices.¹⁷⁶

Example 100. The illustration of octave redirection.

The image shows a musical score for Example 100, illustrating octave redirection. It consists of three staves: 'Original', 'Descending Guideline', and 'Linear Reduction'. The 'Original' staff is in treble clef and contains a melodic line with three triplet markings (indicated by '3' over groups of notes) and a final triplet of eighth notes. Above the staff are three chord symbols: Gm7, C7(b9), and F Ma7. The 'Descending Guideline' staff shows a series of notes connected by a line that descends from left to right, with a dashed line and the label 'Octave Redirection' indicating a jump down an octave. The 'Linear Reduction' staff shows the same notes as the original but with a different rhythmic and melodic structure, also featuring a dashed line and the label 'Octave Redirection'.

In the graphic analyses, occurrences of descending guideline are labeled as *D.G.* Linear delayed resolution and octave redirection technique are often mixed in the same structural line. Employment of multiple occurrences of the former in the same structural line are also common.

Transcription and Graphic Analysis

The jazz transcription and the process of transcribing recorded improvisations have been utilized as one of the educational tools to reinforce developing improvisers' comprehension and familiarity of recorded solos performed by established improvisers, encouraging the vigorous assimilation of improvisational vocabulary and enriching the

¹⁷⁶Ibid., 138-139.

appreciation of works by distinguished musicians. By transcribing and notating recorded improvisations, developing improvisers not only learn what has been played by masters, but also improves their interpretive skills and consequently facilitates the process of incorporating masters' improvisatory formulas and constructions into their own improvisations. Henry Martin cites that "a transcription acknowledges the analyst's point of view, reveals theoretical agendas, musical background—all the usual, but significant predispositions."¹⁷⁷ Niels Lan Doky comments on the advantages of using jazz transcriptions and the process of transcribing solos as an effective tool in jazz education, citing that "transcriptions are used to develop your ears, to derive technical exercises, and for analysis to gain understanding of the theory and techniques used to construct phrases."¹⁷⁸

The practicality of a guided transcribing process notwithstanding, the notation method of jazz transcription is self-evidently problematic. The inadequacy of jazz transcription pertaining to the accurate notational representation of recorded improvisation has been frequently cited. Raymond F. Kennedy questions the notation method used in jazz transcription, arguing that "rhythmic inflections that make each style unique, are difficult to transcribe and belong to the realm of performance practice. They must be learned aurally from listening to live performance or from recordings. Only the syntactic relationships can be transcribed and studied."¹⁷⁹ Mark S. Haywood also remarks

¹⁷⁷Martin, *Thematic Improvisation*, 5.

¹⁷⁸Niels Lan Doky, *Jazz Transcription: Developing Jazz Improvisation Skills Through Solo Transcription and Analysis* (Germany: Advance Music, 1992), 6.

¹⁷⁹Kennedy, "Jazz Style and Improvisation Codes," 42.

that “jazz transcriptions often oversimplify or otherwise blur what actually happens in performance.”¹⁸⁰

Because of the aforementioned arguments and concerns, the transcriptions of the twenty-two surviving versions of *Now's the Time*, transcribed by the author of this study from numerous primary sources as the basis of the analytical investigations and discussions, can only be considered as the author's personal interpretations of Parker's recorded improvisations presented in the evidently inadequate media of music notation. Consequently, the graphic analyses, which are developed based on the transcriptions, should only be assessed as the systematic annotations of the interpreted improvisations in the format of written notation. One of the most discernible deficiencies of the notation method adopted in this thesis is an insufficiency to accurately notate the rhythmic inflection of Parker's improvisational lines. Further, the difficulty of precisely notating the phrasing and dynamic in the transcription also lessens its degree of exactitude.

¹⁸⁰Haywood, “Melodic Notation in Jazz Transcription,” 271.

original