

VOCABULARY, VOICE LEADING, AND MOTIVIC COHERENCE IN  
CHET BAKER'S JAZZ IMPROVISATIONS

by

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## DISSERTATION ABSTRACT

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Title: Vocabulary, Voice Leading, and Motivic Coherence in Chet Baker's Jazz Improvisations

This study applies Schenkerian theory to Chet Baker's jazz improvisations in order to uncover the melodic, harmonic, and contrapuntal hallmarks of his style. Analyses of short excerpts taken from multiple recorded improvisations reveal Baker's improvisational vocabulary, which includes recurring underlying structures that Baker embellishes in a wide variety of ways and places in a wide variety of harmonic contexts. These analyses also explore other traits (rhythmic, timbral, etc.) that appear in Baker's improvisations throughout his career. The dissertation culminates in three illustrative analyses that demonstrate the ways in which Baker constructs single, unified improvisations by masterfully controlling the long-range voice-leading tendencies of his improvised lines. As he weaves his vocabulary into these lines, he creates improvisations that unfold in a way that is logical, satisfying in the fulfillment of expectations, and motivically cohesive on multiple levels of structure.

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## CHAPTER I

### INTRODUCTION

An improvisation is like telling a story. You have to start your solo as if you're telling a story to a kid. You can't just say a whole bunch of words they wouldn't understand; you've got to start with a simple phrase, then develop it.

—Chet Baker (Gavin 2002, 288)

[Great composers] often place the simplest kind of composing-out at the very beginning of a work, one which the least gifted composition student would reject as too uninteresting. Of course, the great composer already hears the continuation, and with it a series of composings-out.

—Heinrich Schenker (Schenker [1935] 1979, 27)

In 1953 and 1954, *Down Beat* magazine named Chet Baker the best trumpeter in the world (he won by a landslide over Louis Armstrong, Miles Davis, Dizzy Gillespie, and Clifford Brown in the magazine's poll of its readers).<sup>1</sup> In its review of one of Baker's 1953 albums, *Down Beat* writes,

Now it's for sure. Our suspicions that the 23-year-old trumpet man from Yale, Okla., was a major star are confirmed by this LP...Until now the great modern horn stars could be counted on the digits of one hand. To the names of Dizzy, Miles, Joe Newman, Shorty Rogers and Clarke Terry must now be added an extra finger on the hand: Chet Baker has arrived (*Down Beat* July 29 1953, 14).

Charlie Parker once jokingly warned Dizzy Gillespie and Miles Davis, "You better look out, there's a little white cat on the coast who's gonna eat you up" (Gavin 2002, 53), and

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<sup>1</sup> Given the cultural climate of this era, one might suspect that Baker's strong showing in these polls was due to racial bias. However, that suspicion seems unfounded considering that Miles Davis won the award in 1955 (the following year). Furthermore, few today challenge the strength of Baker's playing during that period. Even among prominent African American jazz trumpeters, a shift in opinion occurred over time—the earlier generation (including Miles Davis and Roy Eldridge) were vocal about their dislike of Baker's playing, while the later generation (including Freddie Hubbard and Art Farmer) praised Baker's contributions to jazz.

jazz pianist Russ Freeman once said that Baker had a "touch of genius...on the same level as Bird, Diz...whoever" (Valk 2000, 54). Clearly, jazz music fans, critics, and fellow musicians recognized Baker's extraordinary talent.

Yet despite Baker's musical success and popularity, few authors have written about him, and those who have done so tend to focus on his drug habit and lifestyle—his frequent arrests, troubled relationships, and negligence as a parent.<sup>2</sup> As a result, jarring stories about his personal life have overshadowed discussions about his music. This has done a disservice to Baker's importance as a musician—he is a fascinating figure, not because of his lifestyle, but because of his extraordinary abilities as an artist.<sup>3</sup> While many jazz trumpeters gained attention for their technique or range, Baker's appeal stemmed from his uncanny ability to produce lyrical, engaging, yet seemingly effortless improvised lines. According to Baker, "Most people are impressed with just three things: how fast you can play, how high you can play, and how loud you can play. I find this a little exasperating" (Baker 1997, 29). Baker, by contrast, opted for melodic elegance and simplicity.<sup>4</sup>

In some ways, characterizing Baker's playing as "simple" and "melodic" is misleading: he could play fast lines (sixteenth notes) with astonishing authority, and he could outline quickly-progressing chords as clearly and precisely as any of the great jazz musicians. Nevertheless, he always placed simplicity and melodic logic first—he was a

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<sup>2</sup> James Gavin's book *Deep in a Dream* (2002) exhaustively chronicles these behaviors.

<sup>3</sup> In his dissertation, "Chet Baker: A Study of his Improvisational Style, 1952–1959," Kenneth Todd Kelly (1999) agrees, writing, "In most cases, writers have focused on [Baker's] decadent lifestyle and tragic death. This is unfortunate, for Chet Baker is considered to have been one of the most gifted and melodic improvisers ever to play jazz" (Kelly 1999, 1).

<sup>4</sup> Charlie Parker praised Baker for improvisations that he described as "pure and simple" (Gavin 2002, 52), while *Down Beat* described Baker's playing as "beautifully simple and simply beautiful" (July 29, 1953, 14).

remarkable singer, and described his successful improvisations as "simple and strong" (Gavin 2002, 377). When asked in a 1979 interview if "lyricism" best describes his music, he replied, "That's the only thing that I know. If it doesn't have some lyrical meaning to it, then I'm not interested in it" (Baker [1964/1979] 2006). But to say that Baker's success was a result of improvisational simplicity and lyricism fails to answer to an essential question: what sets his improvisations apart from those of other musicians with similar musical values? Is it his tone, style, inflection, or something deeper?

### Common misconceptions about Chet Baker

Before establishing what *is* true about Chet Baker, it is important to briefly address some widely held beliefs that are *not* true.

Misconception #1: Chet Baker was nothing more than a poor imitator of Miles Davis.

Before turning to a West Coast style of playing, Baker struggled to find his own voice. Dizzy Gillespie was one of his first primary influences, and early recordings of Baker indicate a mediocre attempt at bebop.<sup>5</sup> But his exposure to Miles Davis's "cool jazz"<sup>6</sup> albums prompted a turning point, and Baker began to imitate Davis by learning his improvisations and, perhaps more importantly, embracing his overall style and approach.<sup>7</sup>

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<sup>5</sup> The first available recordings of Baker stem from his 1952 performances with Charlie Parker, released in 1990 on the album *Inglewood Jam* (Baker [1952] 1990).

<sup>6</sup> "West Coast jazz" and "cool jazz" are generally considered synonymous terms, although many associate "West Coast jazz" specifically with white musicians who were based in Los Angeles during the 1950s (Gerry Mulligan, Paul Desmond, Art Pepper, Dave Brubeck, etc.).

<sup>7</sup> In a 1988 interview, Baker explained, "I didn't really get locked into what I wanted to do until I found Miles" (Malone 1988).

Davis was not flattered. In *Miles: The Autobiography*, Davis remarks, "Both [Baker] and me knew he had copied a lot of shit from me" (Davis, Miles and Quincy Troupe 1989, 167).<sup>8</sup>

Clearly Baker owed much to Davis, whose style provided a backdrop that was particularly conducive to Baker's improvisatory ideas, and those ideas were indeed strong. In his article, "The Wages of Lyricism: Chet Baker in Retrospect," Bob Oakley writes, "His fluency and constant originality of ideas...were features of his playing that Gerry Mulligan admired. I suspect that it was for these qualities that Charlie Parker engaged him; not for any supposed resemblance to Miles Davis" (Oakley 1990, 13).

It took time for Baker to adapt and refine his "cool" style of playing, but recordings from as early as the second half of 1953 indicate a level of mastery that one could argue rivaled Davis's. While after the mid 1950s Davis left behind "cool jazz" forever, Baker continued to hone the style for the rest of his career, and did it so well that one can hardly describe his playing as inferior. In his book *Variationen über Jazz*, J. E. Berendt perhaps puts it best, writing, "Chet Baker is a better interpreter of the ideas of Miles Davis than Miles himself" (Berendt 1956, 142, my translation).<sup>9</sup>

Misconception #2: Chet Baker's playing peaked during his time with The Gerry Mulligan Quartet, then, as a result of his drug abuse, declined until his death.

This is an opinion that is both widespread and perplexing. Jazz musician Bud Shank notes, "The tragedy is that he stopped developing when he became addicted. We

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<sup>8</sup> According Baker, during the intermission of an engagement at the Blue Note, he approached Davis to offer his hero a greeting. Davis replied by barking, "You suck!" (Gavin 2002, 191).

<sup>9</sup> Archie Shepp similarly observed that Baker was "actually playing more like Miles Davis than Miles Davis" (Gavin 2002, 357).

lost a star...Since the '50s it's all gone downhill for him. That's all there is to it, as everyone knows" (Valk 2000 115–16). But Baker's later recordings tell a different story. It is true that the quality of his albums declined in the late 1960s through the early 1970s, but that decline cannot be attributed solely to his drug use; moreover, the decline was only temporary.

After the 1950s, West Coast jazz was no longer selling well in the U.S., requiring Baker to explore other, more lucrative, yet less musically-satisfying styles to remain active. In an attempt to cash in on Herb Albert's popularity, Baker agreed to record several mariachi brass albums in 1965–66. The dated style of the music, the lack of improvisatory space, and the low quality of the accompanying band produced poor results; in a review of one of these albums, Don Nelson of *Down Beat* magazine writes, "This album may make a mountain of money, but as music it is a loser...Surely this album must be one of the sadder moments in this fine musician's life" (Nelson 1966, 24). To say that Baker was playing poorly during this time, however, is simply untrue, as his playing on these albums is still strong, and flashes of his creative ability occasionally surface. Furthermore, his only straight-ahead jazz album from this time (a live recording from 1966) demonstrates that he was still playing in peak form. Baker's wife released that album, *Chet Baker: Live At Pueblo, Colorado* (Baker [1966] 1992), in 1992. Unfortunately, it is difficult to locate this album—one of the only recordings that attest to the high quality of Baker's playing at this time—although expensive used copies occasionally surface online.

It is true that Baker played poorly from 1969 through 1973. He was severely beaten and, as a result, lost his teeth, requiring him to learn to play with dentures (the

year, date, and circumstances of the beating are somewhat unclear). One of his only albums from this time, *Albert's House* (Baker [1969] 1990), an album of music written by comedian Steve Allen, is generally regarded as Baker's worst. Baker himself later acknowledged its poor quality. Ironically, this album, in contrast to the 1966 album, can still be easily found and cheaply purchased on CD.

It would be four years before Baker would regain his ability to play well and record again. Many, particularly in the U.S., are unfamiliar with these recordings, or any of Baker's later work. This is unfortunate because even albums recorded as early as 1974, such as *She Was Too Good To Me* (Baker 1974a) and *Carnegie Hall Concert* (Baker 1974b), contain first-rate improvisations. As Baker continued to gain comfort playing with dentures, his playing continued to strengthen. But because he moved to Europe to seek an audience, he remained out of the spotlight in the U.S. for the remainder of his career.

Despite popular perception, one could argue that the strength of Baker's improvisations in his later career actually surpasses that of his earlier recordings. In an interview in 1987, Baker professes,

They're nice, these records with Mulligan. There's no doubt about it. We created a new sound that was popular with a broad public. But the records after 1974 have greater value, much more depth (Valk 2000, 151).<sup>10</sup>

Fans familiar with Baker's later playing generally consider an album recorded approximately two weeks before his death in 1988 one of his best.<sup>11</sup> And while his drug

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<sup>10</sup> In his book *Chet Baker: His Life and Music*, Jeroen de Valk writes, "One could divide his career into two parts: the period before his comeback in 1974, and the years following. For many jazz writers, only the first period counts. European lovers of jazz look at it differently. From 1974 on Chet achieved an intensity unmatched by just about any other jazz musician" (Valk 2000, 9).

<sup>11</sup> *The Last Great Concert: My Favorite Songs vol. 1 & 2* is a live album recorded in Hannover, Germany on April 28<sup>th</sup>, 1988 (Baker [1988] 2004).

use (mostly heroin) may have had a negative impact on his health and finances, it did not seem to have a negative impact on his creativity.<sup>12</sup> As bassist Jon Burr explains,

Like it or not, Chet played his best when he was full of good shit. After "the guy" came, I remember there being a ferocity and a joy to the music, and Chet's playing was unbelievable. Chorus after chorus, he would just keep blowing (Gavin 2002, 336).

The misconception that Baker's playing declined throughout his career is slowly fading, as sales of his later albums continue to climb, and never-before released recordings from the 1980s, which exhibit Baker at his best, continue to surface.<sup>13</sup> But the misconception—likely a result of his work in the late 1960s through early 1970s, and his preference to reside, perform, and record in Europe after 1974—continues to hamper appreciation of his later music.

Misconception #3: Chet Baker could not read music.

In the 1990 documentary, *The Last Days*, Baker's pianist, Russ Freeman, answered the question as to whether or not Baker could read music, claiming that "yes he could read music. Not well enough to be a studio musician or anything like that, but he certainly knew one note from another" (Ouwkerk 1990).

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<sup>12</sup> In a 1961 interview, Baker candidly addressed his drug use and its role in his performing, claiming, "It is always a terrible moment for me, that moment when I have to appear with my instrument in front of the public. It grabs me by the throat, an inexplicable terror, an unreasonable fear...I suddenly see myself exposed to failure, to shame. Only the drug can help me overcome this terrible moment. I return to being the master. I feel calm...I am alone with my trumpet" (Gavin 2002, 131).

<sup>13</sup> In 2010, Beeld en Geluid Entertainment released an album that contains performances from 1976, 1978, 1980, 1984, and 1985 under the title *Chet Baker: The Sesjun Radio Shows*. Baker's improvisations from the 1985 recordings are simply outstanding. In addition, a recently released DVD titled *Chet Baker in Italy* (Baker [1961, 1976 & 1988] N.D.), which features recordings from 1956 (although these recordings are mislabeled as being from 1961), 1976, and 1988, contains a solo on "Arbor Way" from less than four months before his death that could very well be his single greatest improvisation.



Misconception #4: Chet Baker could read chord changes.

While Baker may have been able to read notes on a page, such proficiency hardly helps one's ability to improvise, which usually requires the capability to read chord changes. As Bud Shank explains, "He must have known something about chords or he never could have played Russ Freeman's pieces. Those are complicated songs, you can't just play them by ear" (Valk 2000, 55). While it may be difficult to believe that Baker's ear was so strong that he could function without being able to read chord changes, astonishingly, that was in fact the case—when it came to harmony, Baker was completely illiterate. As Freeman explains,

He knew nothing about harmony. He didn't know one chord from another. As a matter of fact there were times he didn't even know what key he was playing in. I know this sounds ridiculous...he'd play all the changes in the song...and if you asked him what were the chords of that song, he'd say "I don't know," and it was true, he didn't (Ouwkerk 1990).

In a 1987 interview Baker confirms Freeman's claim, stating,

I can't read chord sequences. I can play a melody line that is written down for trumpet. But chord symbols tell me nothing. If we play a new piece, and it doesn't have the usual AABA form, I have to hear it a few times before I can play a solo (Valk 2000, 154).

This admission reveals something significant about Baker's musical approach—an approach guided strictly by ear, not intellect. While many strive to reach a high level of playing after, or while, achieving intellectual understanding, Baker's natural talent allowed him to circumvent that process. As tenor saxophonist Maurizio Giammarco explains, "While I was always thinking about the changes I was playing, [Baker] led me to discover that there is a higher point, where you forget all the changes and you just go from note to note, knowing exactly where you're going" (Gavin 2002, 279).

Ironically, the fact that Baker knew very little about music theory makes him an excellent topic for a music theory dissertation, particularly one based on the theories of Heinrich Schenker (1868–1935).<sup>14</sup> As Schenker observed, "The phenomenon of genius signifies a breath drawn from the unconscious" (Schenker [1935] 1979, xxiv). Perhaps a lack of intellectual interference allowed Baker to more easily tap into his subconscious genius. After receiving an F in a music theory class at El Camino Junior College, Baker explained, "I wanted to do things by ear...To me, if it *sounds* good it *is* good. Maybe this rule stuff is all right for those who have no ear or creative ability" (Nevard, Mike 1953, 10). Baker's words of frustration with college music theory parallel some of Schenker's. Schenker writes, "From such theory, who could expect to learn how to improvise, or to develop all the capabilities which lead to the secrets of truly organic and artistic activity?...Theory courses today have become literally hobby courses for unmusical children" (Schenker [1935] 1979, 9/161).

#### Purpose of study

This study applies Schenkerian theory to Chet Baker's jazz improvisations in order to uncover the melodic, harmonic, and contrapuntal hallmarks of his style. Analyses of short excerpts taken from multiple recorded improvisations reveal Baker's improvisational vocabulary, which includes recurring underlying structures that Baker embellishes in a wide variety of ways and places in a wide variety of harmonic contexts. These analyses also explore other traits (rhythmic, timbral, etc.) that appear in Baker's

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<sup>14</sup> Schenker writes, "To create art by means of intellect alone is impossible" (Schenker [1935] 1979, 35).

improvisations throughout his career. The dissertation culminates in three illustrative analyses that demonstrate the ways in which Baker constructs single, unified improvisations by masterfully controlling the long-range voice-leading tendencies of his improvised lines. As he weaves his vocabulary into these lines, he creates improvisations that unfold in a way that is logical, satisfying in the fulfillment of expectations, and motivically cohesive on multiple levels of structure.

### Justification for the Study

Justifying this dissertation by proclaiming that Chet Baker's music is great, and therefore worthy of study, is inherently problematic because ultimately such a claim depends on musical taste. Many of the exceptional qualities in Baker's music can, however, be demonstrated through analysis. In his article "Schenkerian Analysis of Modern Jazz," Steve Larson writes, "Most classical music—like most jazz—is mediocre and fortunately forgotten. The works Schenker analyzed were exceptional; musical genius is exceptional, and the history of an art is primarily concerned with exceptions" (Larson 1998a, 241).

Previous studies by scholars such as Steve Larson (2009), Henry Martin (1996), Allen Forte (1995), and Steven Gilbert (1995), have successfully applied Schenker's analytic techniques to jazz improvisations, but this study will be the first to focus exclusively on Chet Baker. In a review of Forte's, Gilbert's, and Martin's books, Steve Larson writes, "We may only hope that the paths these three intrepid authors have blazed will inspire other music theorists to explore further the fascinating terrain that has been

opened up to us" (Larson 1999a, 121). This examination of Chet Baker's music hopes to continue on the trail that this quartet of scholars blazed—Steve Larson among them.

#### A few words on motivic coherence

Because motivic coherence is a main topic of this dissertation, a few words about the concept seem appropriate here. In his book, *Form in Music*, Wallace Berry writes, "The principle of variation, restatement with change, is the most universal solution to the fundamental requirement for unity and variety in music" (Berry 1966, 296). One could also describe repetition with variation as motivic coherence, which Baker achieves in his improvisations in two ways: first, through surface-level motivic continuity, and second, through deeper-level hidden relationships, which Schenker called *concealed repetitions* (*verborgene Wiederholungen*).

Schenker's concept of structural levels allows one to make observations about motivic relationships between surface-level events and deeper-level voice-leading structures. In his book, *Free Composition*, Schenker writes, "It was precisely these concealed repetitions which freed music from the narrowness of strict imitation and pointed the way to the widest spans and most distant goals; thus even very extended tonal structures could be based upon repetition!" (Schenker [1935] 1979, xxi). Schenker believed that this phenomenon was inherent in the works of the great masters. It not surprising that one finds them in the work of this enduring jazz artist.

Two types of concealed, or hidden, repetitions will be the focus of this study. The first type, called a premonition, is a hidden repetition in which two versions of a single melodic idea, on two different levels of musical structure, begin at the same time. The

second kind, called a confirmation, a term coined by Steve Larson (Larson [Pending], 130), is a hidden repetition in which two versions of a single melodic idea, on two different levels of musical structure, are completed at the same time. In his article, "Schenker's 'Motivic Parallelisms'," Charles Burkhart (1978) distinguishes between a hidden repetition of any deeper-level motive that appears on the musical surface, which he calls a "motivic parallelism" (p. 146), and a hidden repetition that involves the transference of the background structure (*Urfinie*) to the musical surface, which he calls an "*Ursatz* parallelism" (p. 153).<sup>15</sup> In this study, no distinction will be made between these two types of parallelisms—both types will be called hidden repetitions, and both types will be the focus of the analyses in Chapters VI–VIII.

Surface-level motivic continuity is, however, an equally important feature in Baker's improvisations. While discussing his musical objectives in a 1979 interview, Baker said, "I try to keep it fluid and flowing from phrase to phrase, with a kind of melodic logic" (Baker [1979] 2006). Often, Baker achieves this logic through a varied repetition of an entire phrase. Example 1-1 displays the first eight measures of Baker's improvisation on "Pent Up House." Baker motivically connects his first two improvised phrases by repeating both the contour and rhythm of mm. 1–4 in mm. 5–8. He varies the idea, however, by placing his second phrase (mm. 5–8) at a different pitch level. Despite this variation, coherence is further achieved by his replacing chord tones with chord tones, and chordal extensions with chordal extensions. For example, each phrase begins and ends on a chord tone, while an extension appears over each D<sup>7</sup> chord at the mid point.

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<sup>15</sup> Schenker writes, "The tendency to propagate the forms of the fundamental structure goes through all voice-leading levels. Hence, such transferred forms appear in greatest abundance in the foreground" (Schenker [1935] 1979, 87).

Example 1-1: "Pent Up House" (1959), first chorus, mm. 1–8.<sup>16</sup>

The image shows two staves of musical notation for the first chorus of "Pent Up House" (1959), measures 1–8. The key signature is one sharp (F#) and the time signature is common time (C).  
 The first staff contains measures 1, 2, and 3. Above the staff are chord symbols: Am7 c.t. (measure 1), D7 13 (ext.) (measure 2), and GMaj7 c.t. (measure 3). Below the staff are Roman numerals: GM: ii (measure 1), V<sup>7</sup> (measure 2), and I (measure 3).  
 The second staff contains measures 4, 5, and 6. Above the staff are chord symbols: Am7 c.t. (measure 4), D7 9 (ext.) (measure 5), and GMaj7 c.t. (measure 6). Below the staff are Roman numerals: ii (measure 4), V<sup>7</sup> (measure 5), and I (measure 6).  
 The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and ties.

In the following example, Baker repeats mm. 1–2 in mm. 3–4, as shown by the solid brackets labeled "x" and "x<sup>2</sup>," although he changes E $\sharp$  to E $\flat$  in order to accommodate the Cm<sup>7</sup> chord, and inverts the concluding gesture (as shown by the dotted brackets labeled "y" in m. 2 and "y<sup>2</sup>" in m. 4). For the remainder of the excerpt, Baker liquidates the figure, as he retains only the "y" motive, first in its inverted form, then in its original descending form.

Example 1-2: "On Green Dolphin Street" (1966), third chorus, mm. 1–7.<sup>17</sup>

The image shows two staves of musical notation for the third chorus of "On Green Dolphin Street" (1966), measures 1–7. The key signature is C major and the time signature is common time (C).  
 The first staff contains measures 1, 2, and 3. Above the staff are annotations: a solid bracket labeled "x" spans measures 1–2 with a Cmaj7 chord symbol above it; a dotted bracket labeled "y" spans measures 2–3; another solid bracket labeled "x<sup>2</sup>" spans measures 3–4 with a Cm7 chord symbol above it. Below the staff are measure numbers 1, 2, and 3.  
 The second staff contains measures 4, 5, 6, and 7. Above the staff are annotations: a dotted bracket labeled "y<sup>2</sup>" spans measures 4–5; a solid bracket labeled "y<sup>2</sup>" spans measures 5–6; a dotted bracket labeled "y" spans measures 6–7; a solid bracket labeled "y" spans measures 7–8; and a solid bracket labeled "y" spans measures 8–9. Chord symbols are placed above the staff: D7 (measure 5), DbMaj7 (measure 6), and CMaj7 (measure 7). Below the staff are measure numbers 4, 5, 6, and 7.

<sup>16</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). For the complete transcription of this improvisation, see Appendix B, pp. 353–54.

<sup>17</sup> From the album *Live at Pueblo, Colorado* (Baker [1966] 1992). Transcription: Appendix B, pp. 344–46.

In other cases, Baker's motivic logic spans longer sections, entire choruses, or even entire improvisations. Example 1-3 displays three excerpts from Baker's second improvised chorus on "Arbor Way."<sup>18</sup> The conclusion of the phrase in m. 18 (Example 1-3a) relates motivically to the concluding gesture in mm. 34–35 (Example 1-3b), and both originate in a motive that began the chorus in mm. 2–3 (Example 1-3c). In m. 35, the G is the root of the dominant chord of the key to which the tune modulates (C minor), which is a particularly effective note because it solidifies the harmonic direction of the improvisation.

Example 1-3: "Arbor Way" (1988), second chorus, mm. 18, 34–35, and 2–3.

Example 1-3 consists of three musical excerpts, labeled a), b), and c), each on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).  
 a) Shows measures 18 and 19. The first measure (m. 18) contains a whole note chord of E-flat major 6 (E<sup>b</sup>6) and a rhythmic pattern of a quarter rest followed by eighth notes G, A, B-flat, C. The second measure (m. 19) continues with eighth notes D, E, F, G.  
 b) Shows measures 34 and 35. The first measure (m. 34) contains a whole note chord of E-flat major 7 (E<sup>b</sup>Maj7) and the same rhythmic pattern as in m. 18. The second measure (m. 35) contains a whole note chord of D minor 7 over G (D<sup>m</sup>7/G) and the same rhythmic pattern.  
 c) Shows measures 2 and 3. The first measure (m. 2) contains a whole note chord of E-flat major 6 (E<sup>b</sup>6) and the rhythmic pattern. The second measure (m. 3) contains a whole note chord of A-flat minor 7 (A<sup>b</sup>m7) and the rhythmic pattern.

Examples 1-4a–c display other excerpts from Baker's improvisation on "Arbor Way" that are also motivically connected. The sixteenth-note pattern in m. 25 concludes in m. 26 with a rhythmic motive that appears on the downbeat, as shown by the dotted bracket.

<sup>18</sup> From the DVD *Chet Baker in Italy* (Baker [1988] N.D.). Transcription: Appendix B, pp. 296–99.

Example 1-4a: "Arbor Way" (1988), second chorus, mm. 25–26.



In the following phrase, one might expect this rhythmic motive to appear on the downbeat of m. 28 (indicated by the first dotted bracket), in the same metrical position as the previous phrase. Instead, Baker continues the sixteenth-note run for an additional two beats before concluding with the motive. The result is a phrase that at first thwarts, but then ultimately delivers on motivic expectations.

Example 1-4b: "Arbor Way" (1988), second chorus, mm. 27–28.



Near the end of his improvisation, Baker concludes another sixteenth-note run with the same rhythmic motive, again placed on beat 3.

Example 1-4c: "Arbor Way" (1988), second chorus, m. 40.





While Baker's method of providing surface-level motivic logic varies (sometimes he transposes a motive, sometimes he alters a motive to accommodate a harmonic shift, while other times he alters a motive's metrical placement), the underlying intent remains the same—to provide a melodic logic through the varied repetition of a musical idea. In his book, *Models for Beginners in Composition*, Arnold Schoenberg describes this method of motivic coherence as "the most important tool for producing logic in spite of variety" (Schoenberg 1943, 3).

### Audience

This dissertation will interest primarily two types of readers. The transcriptions and the chapter on Baker's improvisational vocabulary will be useful to jazz performers who wish to learn several of Baker's improvisations and explore his recurring characteristics. Of particular use will be the analyses that reveal the common underlying voice-leading structures that pervade Baker's improvisations throughout his career. Performers may wish to implement these formulas as Baker does—by embellishing them in a wide variety of ways and inserting them into all harmonically conducive contexts. The chapter titled "Justification of Methodology" (Chapter IV) and the three chapters that address complete improvisations (Chapters VI–VIII) are directed towards music theorists, particularly those interested in Schenkerian analysis. While this dissertation addresses primarily issues pertaining to jazz analysis, the debate about the applicability of orthodox Schenkerian analysis to this repertoire has broader implications. Many of the philosophical arguments—about distinguishing between prominent and structural notes, *Urfurien* and other deeper-level voice-leading structures, and consonance and

dissonance—are points of view that may be debated over analyses of works in any style of tonal music.

### Organization of the text

The text, which contains some musical examples, occupies pp. 1–256, while the strict-use graphs, referred to as "figures" (Appendix A), and the solo transcriptions (Appendices B and C) occupy pp. 257–483. Because the analyses in Chapters VI, VII, and VIII rely heavily on the strict-use graphs in Appendix A, it is necessary to view both simultaneously.

### Definition of terms

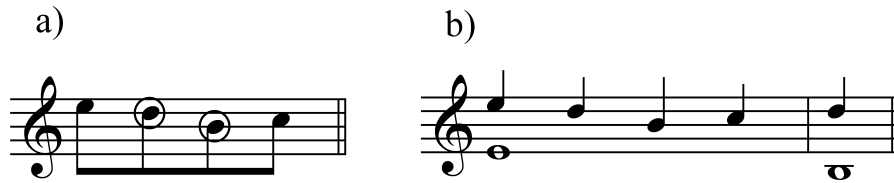
#### *Embellishments*

Anticipation (A): "a nonharmonic tone that occurs just in advance of the harmony to which it belongs" (Kennan 1959, 33).

Appoggiatura (APP): a nonharmonic tone approached by leap and resolved by step in the opposite direction.

Cambiata: Several analyses address cambiata-like figures. The definition of a cambiata varies from source to source. In this study, a figure that resembles either Kennan's four-note example (Kennan 1959, 31, EX, 7) reproduced below as Example 1-5a, or Schenker's five-note example (Schenker [1910, 1922], 236, Example 346) reproduced below as Example 1-5b will be described as a cambiata-like figure.

Example 1-5: A cambiata as shown by (a) Kent Kennan and (b) Heinrich Schenker.



\*the circled notes in Example 1-6a represent nonharmonic tones

Double Neighbor (DN): successive upper and lower neighbor notes (in either order) that appear around a common pitch. This term is synonymous with "changing tones."

Embellishing leap (EL): a leap to another chord tone. This term is synonymous with "chordal skip." When two or more embellishing leaps occur in succession, they appear as "ELs" in the analyses.

Escape tone (ET): a nonharmonic tone approached by step and followed by leap in the opposite direction.

Neighbor note (N): "a non-harmonic tone a whole or half step above or below a harmonic tone. It is approached from the harmonic tone and returns to it" (Kennan 1959, 32). Embellishments approached by leap and resolved by step in the same direction (often referred to as incomplete neighbors), are also labeled "N." In the Schenkerian graphs, however, neighbor notes appear as "n.n." in order to adhere to Schenker's labeling system.

Passing tone (P): "a nonharmonic tone that moves by whole or half step from one harmonic tone to another" (Kennan 1959, 32). When two or more passing tones occur in succession, they appear as "PTs" in the analyses.

Retardation (RET): a member of one harmony tied over or repeated as a nonharmonic tone in the next harmony and resolved up by step.

Suspension (SUS): "a member of one harmony tied over or repeated as a nonharmonic tone in the next" harmony and resolved down by step.

*Jazz terminology*

Back door progression: a progression of either  $ivm^7-\flat VII^7-I$  or  $\flat VII^7-I$ . For more on the back door progression, see (Coker 1997, 23).

Downstep modulation: a modulation achieved by turning a tonic- or local tonic- functioning chord that is major in quality to a minor quality chord that functions as a supertonic chord in a new key.<sup>19</sup> For more on the downstep modulation, see (Coker 1997, 35–36).

Formulas: recurring voice-leading structures that, once embellished, form licks.

Head: the melody and harmony of a jazz piece. This term is synonymous with "theme."

Head-in: the first presentation of the head.

Head-out: the last presentation of the head.

Hit: a short, detached, accented note (usually an eighth note).

Improvisational Vocabulary—the features (melodic, rhythmic, timbral, etc.) that recur in an artist's jazz improvisations.

Lick: a distinct melodic motive.

Motive: "a short musical idea, melodic, harmonic, rhythmic, or any combination of these three" (Drabkin, accessed October 7 2011).

Tag: a concluding phrase attached to, or inserted at, the end of a jazz head.

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<sup>19</sup> In his article, "Jazz Harmony: a Syntactic Background," Henry Martin implements double-stemmed arrows to represent "the retention of a chordal root despite the change of chord type and function" (Martin 1988, 15), but he provides no definitions for the various types of modulations.

Tension: "a pitch related to a structurally superior pitch (usually a chord tone) by step, such that the tension represents and substitutes for the structurally superior pitch, called its resolution, in the register in which it occurs. Most tensions are located a step above their resolutions" (Strunk 1985, 98).

Global Tension: any note not a member of the tonic triad.

*Schenkerian theory-based terminology*

Apex pitch: the highest note of a melody or improvisation. This term is borrowed from Allen Forte's book *The American Popular Ballad of the Golden Era: 1924–1950* (Forte 1995, 26).

Confirmation: "a hidden repetition in which two versions of a single melodic idea, on two different levels of musical structure, are completed at the same time" (Larson [Pending], 130).

Head tone: the first soprano note of an *Urlinie*. This is also sometimes referred to as the "primary tone."

Hidden repetition: a musical idea, or motive, that appears on two different levels of musical structure.

Nadir pitch: the lowest note of a melody or improvisation. This term is also borrowed from Allen Forte (1995, 26).

Obligatory register: the octave in which the *Urlinie* makes its stepwise descent.

Premonition: a hidden repetition in which two versions of a single melodic idea, on two different levels of musical structure, begin at the same time. This is also sometimes called "foreshadowing" (see Larson 2009, 24) or "multi-level motivic projection" (see Fowler 1984).

*Ursatz*: a tonal work's most basic contrapuntal structure. This is also sometimes referred to as the "background" or "fundamental structure." For more on the *Ursatz*, see (Schenker [1935] 1979).

*Urlinie*: the upper voice (soprano) of the *Ursatz*. This is also sometimes referred to as the "fundamental line."

Verticalization: the removal of rhythmic displacement that results in a 1:1 contrapuntal structure. This is also sometimes referred to as "normalization" (see Rothstein 1991, 293).

## CHAPTER II

### SURVEY OF THE LITERATURE

Sources relevant to this study can be divided into three categories: 1) biographical sources on Chet Baker, 2) primary sources on Heinrich Schenker's analytic techniques, and 3) sources that employ jazz analysis (particularly those that focus on Chet Baker).<sup>1</sup> I will briefly discuss each source by category.

#### Biographical sources on Chet Baker

There are two book-length biographies on Chet Baker.<sup>2</sup> James Gavin's *Deep in a Dream* (2002), a 430-page birth-to-death chronicle of Baker's life, is the better known of the two. The book contains a wealth of quotes from friends, family, fellow musicians, and Baker himself, providing valuable insight into Baker's views on music. Its focus, however, rests primarily on Baker's drug-fueled lifestyle. *Chet Baker: His Life and Music*, a biography by Jeroen de Valk ([1989] 2000), does not approach Gavin's book in detail or scope, but Valk provides a thorough discography. This is an important contribution in view of Baker's massive output, frequent album reissues, and his

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<sup>1</sup> There are also three published books of Chet Baker solo transcriptions: *The Chet Baker Collection* published by Hal Leonard, which contains twenty-four transcriptions; *Chet Baker: 21 Selected Solos (1952–1958)* by Todd Kelly; and *Chet Baker: 13 Transcribed Solos* by John Keady (1992).

<sup>2</sup> A number of books have been written on West Coast jazz, notably *West Coast Jazz: Modern Jazz in California, 1945–60* by Ted Gioia (1992), and *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s* by Robert Gordon (1986). These books do not focus solely on Baker; they discuss Baker primarily in the context of the Gerry Mulligan Quartet in the early 50s.

tendency in the 1980s to record on obscure European labels. Most useful to this study are the extensive interviews conducted by Valk. These include interviews with musicians who played with Baker, Baker's family, and a lengthy interview with Baker himself in 1987.

During the late 1970s, Baker attempted to write an autobiography. While it was never completed, his wife published it after his death. This small book (118 pages), *As Though I Had Wings* (Baker 1997), consists mostly of anecdotes from his earlier life. Nearly all of these anecdotes appear in the other biographies.

Bruce Weber (1988) directed a documentary film titled *Let's Get Lost*, which featured Baker in what was to become the last year of his life. The film was nominated for an Academy Award for Best Documentary in 1988. While the movie includes some valuable interviews and excellent performances, jarring stories of Baker's drug habit dominate the film.

#### Primary sources on Heinrich Schenker's analytic method

Heinrich Schenker's theories evolved throughout his lifetime, but his magnum opus, *Der Freie Satz (Free Composition)* (Schenker [1935], English translation 1979), marks the complete formulation of the concepts that are central to Schenkerian theory. This book serves as the foundation for the analyses in this dissertation. Most relevant are his writings on the concept of the *Ursatz* and *concealed repetitions (verborgene Wiederholungen)*, referred to in this study as hidden repetitions.

While many authors have sought to clarify and expand on Schenker's theories, most useful to this study is the work of Charles Burkhart, Allen Cadwallader, William



Pastille, William Rothstein, and John Rink. Charles Burkhart's article, "Motivic Parallelisms" (Burkhart 1978), as well as Allen Cadwallader and William Pastille's article "Schenker's High-Level Motives" (Cadwallader, Allen, and William Pastille 1992), address Schenker's concept of hidden repetition (although they use other terms). While these authors address the concept within a common-practice context, my analyses employ similar analytical methods to reveal the same phenomenon in jazz. In his article, "On Implied Tones," William Rothstein (1991) makes the argument that implied tones, while literally absent, are present in some sense because of the musical events that surround them. Implied tones are essential to Schenker's theories, and they appear in parentheses in my analyses. In his article, "Schenker and Improvisation," John Rink (1993) provides a survey of Schenker's writings on improvisation and argues that Schenker's notion of improvisation, like composition, revolves around the idea of a composing-out process of a fundamental line. Rink, of course, was not referring to jazz in his article, as Schenker, who died in 1935, was not interested in jazz music. Nevertheless, central to this study is the notion that an improvisation can be examined through the same lens as a composition, and a successful jazz improvisation will share the same deeper-level characteristics as a successful common-practice composition.

#### Studies that employ jazz analysis

##### *Primary sources on the role of formulae in jazz improvisation*

Three well-known works address the role that formulas play in jazz improvisation. Gunther Schuller's article, "Sonny Rollins and the Challenge of Thematic

Improvisation" (Schuller [1958] 1999), shows the way in which Sonny Rollins uses thematic development throughout a solo on a blues. Schuller uncovers the presence of a single motive from the head that appears in Rollins' improvisation in a variety of ways: unaltered, transposed, and treated with rhythmic diminution. Schuller was the first to examine the role that motives play in a jazz improvisation.

In his dissertation, "Charlie Parker: Techniques of Improvisation," Thomas Owens (1974) transcribes over two hundred of Parker's solos, finding that each is based on a collection of about one hundred "motivic formulas." Owens lists these formulas in an extensive catalogue.

In his article, "Two Coltranes," Barry Kernfeld (1983) examines the role that motives and formulas play in selected improvisations by John Coltrane. Kernfeld concludes that there are at least "two Coltranes, the mechanical formulaic and the imaginative motivic soloist" (Kernfeld 1983, 59). In this study, the role that formulas play in Baker's improvisations, as well as the various ways in which he embellishes and implements them, is the focus of the analyses in Chapter V.

*Primary sources that apply Schenkerian analysis to jazz*

The work of the following seven authors, who each apply Schenkerian analysis to jazz, is central to this dissertation. In his book *Analyzing Jazz—A Schenkerian Approach*, Steve Larson (2009) shows that improvisations on "Round Midnight" by Thelonious Monk, Oscar Peterson, and Bill Evans are "variations" on a "theme"—the "theme" being the chorus of the song and the "variations" being the improvisation on the structure of

that theme.<sup>3</sup> His reduction to the improvisation's deepest level of structure reveals that each improvisation shares the song's *Ursatz*. In addition, Larson discusses two types of hidden repetition, 1) the "linkage technique," where a new musical gesture begins with the idea that ended the preceding one<sup>4</sup>, and 2) a kind of hidden repetition in which the same motive appears on different levels or elaborated with different diminutions. His second chapter, titled "Question about Method," poses these three questions about the applicability of Schenkerian theory to jazz: 1) Is it appropriate to apply to improvised music a method of analysis developed for the study of composed music? 2) Can features of jazz harmony (ninths, elevenths, and thirteenths) not appearing in the music Schenker analyzed be accounted for by Schenkerian analysis? 3) Do improvising musicians really intend to create the complex structures shown in Schenkerian analyses? Larson answers "yes" to all three questions, adding that "the questions themselves imply mistaken assumptions about the content and origin of Schenker's theories" (Larson 2009, 4). I address Larson's advocacy for the applicability of Schenkerian theory to jazz in Chapter IV.

Henry Martin's book, *Charlie Parker and Thematic Improvisation*, (Martin 1996) suggests that Charlie Parker absorbed the foreground motives and voice-leading structures of the head and projected them through the middleground voice leading of his improvisations. He uses Schenker's analytic techniques to show these connections. Martin also authored three recent articles, "Schenker and the Tonal Jazz Repertory"

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<sup>3</sup> This book is based on Larson's doctoral dissertation at the University of Michigan (Larson 1987a), published by Pendragon Press in 2009 with limited revisions.

<sup>4</sup> Walter Frisch also discusses linkage technique in his book, *Brahms and the Principle of Developing Variation* (1984).

(Martin 2011a), "More Than Just Guide Tones: Steve Larson's *Analyzing Jazz—A Schenkerian Approach*" (Martin 2011b), and "From Classical Dissonance to Jazz Consonance: The Added Sixth Chord" (Martin [Pending]). Each of these articles, in contrast to Larson's work, promotes modifications to Schenkerian theory to account for features commonly encountered in jazz. The approach Martin takes in these articles will be compared with Larson's orthodox approach in Chapter IV.

In his article, "Structural Development in the Jazz Improvisational Technique of Clifford Brown," Milton Stewart (1974) analyzes Clifford Brown's solo on "I Can Dream, Can't I?" using Schenker's analytic techniques. This article is based on Stewart's Ph.D dissertation by the same title written the previous year. Stewart methodically analyzes the melody, and then proceeds through each chorus of the improvisation to show deeper-level motivic relationships. My analyses follow a similar order, but central to Stewart's study is speculation about Clifford Brown's thought process. By contrast, I avoid such speculation.<sup>5</sup>

In his book, *The American Popular Ballad of the Golden Era: 1924–1950*, Allen Forte (1995) uses Schenkerian techniques to analyze nearly seventy songs by Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rogers, and Harold Arlen. His analyses address decorative notes, blue notes, mode borrowing, suspension and compression processes, and ornamental harmonies. Many of the terms and analytical techniques Forte employs are adopted in this dissertation.

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<sup>5</sup> Theorists refer to such speculation as "the intentional fallacy." For more on the intentional fallacy, see Monroe C Beardley's book *Aesthetics: Problems in the Philosophy of Criticism* (1958). For a discussion of the intentional fallacy in jazz analysis, see Henry Martin's book *Charlie Parker and Thematic Improvisation* (1996, 36–37).

Steven Strunk's article, "Linear Intervallic Patterns in Jazz Repertory," (Strunk 1996) uncovers linear intervallic patterns in the melodies of sixty-eight jazz standards. This article serves as a model for my analyses of linear intervallic patterns in Chet Baker's improvisations.

In his dissertation, "Concepts of Compound Melody in Jazz Improvisations," John David Check (1998) employs Schenker's analytic techniques to uncover compound melodic structures at middleground levels of improvisations by prominent West Coast jazz musicians, including Baker. Check's analytical technique is similar to mine, but he does not examine Baker's improvisational vocabulary, or the relationship between Baker's improvisation and the fundamental line (his analyses address middleground structures only).

Glen Roger Davis's dissertation, "Level Analysis of Jazz Tunes," (Davis 1990) uses Schenker's analytic techniques to explore various types of *Urfurien* at deeper levels of structure in jazz melodies (and pop tunes played by jazz musicians). His analyses do not employ orthodox Schenkerian theory, however, and he does not explore the extent to which his findings relate to improvisations.

#### *Research Papers on Chet Baker*

Four theses dealing with Chet Baker are "Chet Baker's Role in the 'Piano-less Quartet' of Gerry Mulligan" by Charles Quinn Jr. (1996), which he wrote to fulfill the requirements for a D.M.A. from Louisiana State University; "A Performance Analysis of Selected Works for Trumpet by Chet Baker" by trumpeter Michael David Moore (1999), which he wrote to fulfill a D.M.A. in jazz performance from the University of Oklahoma;

"Chet Baker: A Study of his Improvisational Style, 1952–1959" by trumpeter Kenneth Todd Kelly (1999), which he wrote to fulfill a D.A. in jazz performance from Ball State University; and "Chet Baker: The Importance of His Late Recording Career Through Transcriptions of 'There Will Never Be Another You'" by Elliot Deutsch (2008), which he wrote to fulfill a to fulfill a M.M. degree from the University of California, Los Angeles.

Charles Quinn's paper includes transcriptions and short analyses of eight of Baker's improvisations recorded during his time with the Gerry Mulligan Quartet. Quinn focuses on the form of each tune and nonharmonic tones in each improvisation. He also provides some biographical information on Baker.

Michael David Moore's paper addresses five recordings of "My Funny Valentine," recorded at different stages of Baker's career. For each analysis, Moore compares Baker's version of the melody with the original written version, focusing on Baker's use of rhythmic displacement and ornamentation, as well as his use of range, volume, and tone quality.

Kenneth Todd Kelly's dissertation examines fifteen improvisations that Baker recorded in the 1950s. In each analysis, Kelly addresses Baker's use of nonharmonic tones, tone quality, range, vibrato, articulation, use of jazz clichés, melodic patterns, and note lengths. The dissertation culminates in a table that lists the frequency with which certain features, such as passing tones, appear in each improvisation.

Elliot Deutsch's paper examines four improvisations on the standard "There Will Never Be Another You." Deutsch, like Kelly, focuses on Baker's use of nonharmonic tones, range, dynamics, and rhythm.

All three categories of sources—biographical works, the writings of Heinrich Schenker, and jazz analyses—have, to varying degrees, informed the thesis that is central to this study. Complete citations for all of the aforementioned books and articles appear in the bibliography, pp. 484–492.

### CHAPTER III

#### METHODOLOGY

This study explores vocabulary, voice leading, and motivic coherence in Chet Baker's jazz improvisations through reductive analysis. The analyses in Chapter V address excerpts from improvisations spanning Baker's entire career (1952–88), while the analyses in Chapters VI, VII, and VIII address three complete improvisations. All analyses adhere to an orthodox Schenkerian interpretation. This chapter addresses the basics of my analytical approach (an explanation of "strict-use" graphic notation and my method of transcribing Baker's improvisations), while Chapter IV provides a justification for applying orthodox Schenkerian theory to jazz.

#### Strict-use voice-leading graphs

The reductive analyses in this study follow Steve Larson's guidelines for what he calls a "strict use" of analytic notation (Larson 1996). Strict-use graphs depict diminution from background to foreground with separate grand staves for each level of structure, which results in graphs that are easier to read and understand by those without training in Schenker's methods. Noting the advantages to strict-use graphs, Steve Larson writes, "The function of each note is made clear...and the clarity of the notation imposes a consistency within graphic levels that enforces clear thinking" (Larson 1996, 77). Both Schenkerian and strict-use graphs show the same reductive information, but the strict-use graph shows more of the reductive process, allowing the analyst to clearly depict "the



roles of bottom-up and top-down thinking, and the roles of transformation and reduction” (Larson 1996, 59). Strict-use graphs allow for not only a clear and consistent depiction of the reductive process, but also for a practical method of labeling deeper-level motivic connections present on multiple levels of structure.

In strict-use graphs:

1. Embellishing notes are shown without stems, while the notes they elaborate are stemmed.
2. Slurs show the function of the embellishments.
3. All and only stemmed notes are carried to the next, more remote level of structure.
4. Dotted slurs indicate the transfer of a note's register by an octave.
5. Arrows indicate resolutions displaced by an octave.
6. Repeated notes receive no stems unless the repeated note is embellished.
7. Beams indicate closed descending melodic progressions, the I–V–I background bass structure, and falling-fifth harmonic progressions.<sup>1</sup> Typically, only the first and last notes of a falling fifths progression appear at the next, more remote, level of structure.<sup>2</sup>
8. Horizontal brackets (both solid and dotted) indicate important motives.
9. Diagonal lines show verticalization into a 1:1 contrapuntal structure.

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<sup>1</sup> Using beams to indicate falling fifth progressions is a technique borrowed from Allen Forte's book, *The American Popular Ballad of the Golden Era* (Forte 1995).

<sup>2</sup> Occasionally the first bass note belongs to an inner voice (see, for example, Appendix A, p. 259, Figure 6-1, level b, mm. 6–8). In such cases, the first note does not appear on more remote levels of structure.

10. Brackets indicate Baker's improvisational vocabulary and deeper-level motivic connections (i.e. hidden repetitions).

The lowest system of each graph displays the score (the transcription), while the grand staff labeled "c" displays the foreground. Levels a and b display the first- and second-level middlegrounds, respectively. The strict-use graphs typically address eight-measure sections of music and occupy a full page. Therefore, due to inevitable spatial restrictions, Schenkerian graphs are used to show background structures (structures that span entire forms).

The transcription at the bottom of each strict-use graph displays the lead-sheet chord symbols, while Roman numerals appear at various structural levels in the analysis. A capital letter followed by either "M" (for major) or "m" (for minor) indicates the key in which the Roman numerals function, while capital- and lower-case Roman numerals represent chord quality. With the exception of dominant chords ( $V^7$ ) and chords built on diminished triads (such as  $ii^{\circ 7}$  or  $vii^{\circ 7}$ ), chordal extensions typically appear in the lead-sheet chord symbols only (not in the Roman numeral analysis). Chords that are dominant functioning at the foreground only, such as a  $VI^7$  ( $V^7/ii$ ) in a  $iii-vi-ii-V$  progression, typically appear as their unaltered version ( $vi$ ) in the Roman numeral analysis at deeper levels.

All melodic notes without stems (embellishments), such as passing and neighbor tones, are labeled, with the exception of "anticipations" that are also chord tones. Such notes appear unstemmed because they seem to rhythmically anticipate their contrapuntal placement. See, for example, Appendix A, p. 262, Figure 6-4, mm. 35–36, level c: the G in m. 35 "anticipates" the G in m. 36.

For an example of the "strict-use" method of analysis, see Appendix A, Figure 3-1, p. 258, which displays a reduction of the first six measures of the song "America." The lowest system quotes the score, while the grand staff labeled c displays the foreground. The slurs show the function of each embellishment as follows: the D in m. 1 is an escape tone; the C in m. 2 is a passing tone that connects B (itself an embellishing leap) to D, the measure's primary structural tone; the F in m. 3 is an upper neighbor; the D in m. 4 is a passing tone, as is the C in m. 5. The diagonal lines show verticalization into a 1:1 contrapuntal structure. For example, the D in m. 2 sounds on the third beat of the measure, but the note belongs with the dominant harmony that sounds on the downbeat.

The embellishments at level c are removed at level b, a more remote level of structure. Level b shows that the D in m. 2, while a structural note at the foreground, functions as a passing tone that connects the C in m. 1 to the E (the head tone) in m. 3, a motion that Schenker referred to as an "initial ascent" (Schenker [1935] 1979, 45). The stem directions in mm. 4–5 show that two voices occupy these measures. The soprano voice, shown with upward stems, descends from the E in m. 4 to the D in m. 5 and C in m. 6. The alto voice, shown with downward stems, descends from the C in m. 4 to the B in m. 5 before returning to C in m. 6, where it joins the soprano voice.

Level a displays the background of the excerpt, a 3-line (E–D–C) that appears over the bass arpeggiation I–V–I, forming a structure that reflects one of Schenker's three possible *Ursätze*. The horizontal brackets at levels a, b, and c show that the surface-level third progression E–D–C in m. 4 (level c) predicts the soprano voice's deeper-level third

progression that spans mm. 4–6 (level b). Likewise, this third progression (mm. 4–6, level b) confirms the deeper-level third progression that spans mm. 1–6 (level a).

## Transcriptions

Complete transcriptions appear as appendices, first in concert/analytical key (Appendix B), then transposed for B $\flat$  trumpet (Appendix C)—allowing trumpet players the opportunity to play the solos without transposing. These transcriptions include all of the improvisations from which the excerpts in Chapter V were derived (Chapter V contains analyses of small sections of music). This was done to allow the reader the opportunity to place each excerpt into the context of its entire improvisation. While the transcriptions of the improvisations analyzed in Chapters VI, VII, and VIII also appear at the bottom of each strict-use graph, they are also included in Appendices B and C to allow the reader the opportunity to view them in their entirety (without being broken up into 4- and 8-measure sections, as they are in the strict-use graphs).

The music in the transcriptions displayed at the bottom of each strict-use graph and all musical examples appears in the standard Finale *maestro* font, while the lead sheet chord symbols appear as follows: CMaj<sup>7</sup> is a C major seventh chord (C–E–G–B); Cm<sup>7</sup> is a C minor seventh chord (C–E $\flat$ –G–B $\flat$ ); C<sup>7</sup> is a C dominant seventh chord (C–E–G–B $\flat$ ); C<sup>6</sup> is a C added sixth chord (C–E–G–A); Cm<sup>6</sup> is a C minor triad with an added sixth (C–E $\flat$ –G–A); C<sup>o7</sup> is a C diminished seventh chord (C–E $\flat$ –G $\flat$ –B $\flat\flat$ ); C<sup>ø7</sup> is a C half diminished seventh chord (C–E $\flat$ –G $\flat$ –B $\flat$ ); C+<sup>7</sup> is a C augmented triad with a minor seventh (C–E–G $\sharp$ –B $\flat$ ); C<sup>7(♭9)</sup> is a C dominant seventh with a lowered ninth; and C<sup>7(♯11)</sup> is a C dominant seventh with a raised eleventh. The transcriptions in Appendix A and B

appear in a jazz font. Two of the chord symbols used in these transcriptions are typically familiar only to practicing jazz musicians. These symbols are a triangle ( $\Delta$ ), which substitutes for "Maj" in a major seventh chord, and a minus symbol (-), which substitutes for "m" in a minor seventh chord.

Some features of the improvisations, such as scoops, short falls, articulations, dynamics, and slurs are often intentionally omitted from the transcriptions. While these features are certainly an important part of Baker's playing, they do not play a significant enough role in reductive analysis to warrant their inclusion.<sup>3</sup> Furthermore, many of these features are better left to be observed only by ear, as such score indications often cannot adequately capture the subtleties of the way in which Baker uses them.

"Ghosted"/implied notes, however, appear in parentheses, while "cracked"/missed notes are notated with "x" noteheads.

#### "Idealized" chord changes

A successful transcription strikes a balance between a literal and a practical depiction of the recording. Often simple rhythms are displaced, or "laid back," forcing the transcriber to make difficult decisions—should the rhythm be notated as it occurs in real time, or should it appear as a simpler rhythm that was displaced by the soloist?

While notating such rhythms can be problematic, nowhere has the problem of finding a

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<sup>3</sup> In his book, *Charlie Parker and Thematic Improvisation*, Henry Martin makes many of the same omissions from his transcriptions, as they "clutter the notation." But he adds, "The occasional exception [are] accents, which are often relevant to the voice-leading implications" (Martin 1996, 6–7). While it is true that a soloist may use an accent to bring out a particular note within a deeper-level structure, justification for such a note's deeper-level role is always found in other factors as well, such as its harmonic, melodic, and motivic function, as well as its range and metrical weight. Therefore, my transcriptions omit most articulations.

balance between the literal and the practical been more problematic than in the notation of chord changes. This problem has been a frequent source of aggravation for jazz scholars.

In his article, "'Making the Changes': Complexity and Coherence in Jazz Harmony," Robert Hodson writes,

Even if you decide that you are going to focus your attention on only one recorded performance, the harmonic progression of that performance may still be difficult to pin down—it may change over the course of the performance, or each musician may interpret and present the harmony in a slightly different way. In other words, the difficulty and the complexity lies in the fact that jazz harmony is not rigid, but fluid; it may change between performances or even within a single performance (Hodson 1999, 80).

In his article, "The Unique Role of  $\flat$ VII<sup>7</sup> in Bebop Harmony," Gary Potter makes a similar observation, writing,

Rarely in jazz is there one definite set of chords for a piece. Different written sources and even successive choruses of the same performance exhibit variations in harmony (Potter 1989, 40).

Unfortunately for the transcriber, this inconsistency is not limited to different recordings and different choruses within the same recording. Henry Martin notes, like Hodson, that even within the same chorus, the chords outlined by different members of the group may conflict:

The accompanying chordal players—pianist or guitarist—often modify the harmonies while comping with changes that may be ignored (or unnoticed) by the improvising soloist. Finally, the improvising soloist may also be playing in such a manner that the solo line implies yet further modifications of the harmonies, which may be ignored or unnoticed by the rhythm section (Martin 1996, 5).

While it may be useful to indicate the chordal discrepancies between one particular recording and another, or one particular chorus and another, or one particular

group member and another, doing so without indicating the essential chords on which those alterations were likely based overcomplicates the transcription, compromising both its purpose and readability. To solve this dilemma, the transcriptions here incorporate "idealized chord changes," a term used for this study and defined as the recording's hypothetical harmonic lead sheet.<sup>4</sup> Much like a lead sheet's melody, idealized chord changes are rarely played exactly as written, but they provide the reader with the chords on which the musicians likely based their performance.

Idealized chord changes strip away primarily two embellishments commonly employed by rhythm section members—upper chordal extensions and common harmonic substitutions. All chordal sixths or sevenths, which are essential to both the chord's quality and function, must appear in idealized chord changes. In addition, the symbol for a dominant seventh chord in a V–i progression typically appears as  $V^{7(b9)}$  (with the flat nine indicated), even if the resolution to its minor i is unrealized. Also, if  $\hat{7}$  appears in the melody over a IV chord, and it seems to function as a chord tone, then the chord appears as  $IV\Delta^{7(\sharp 11)}$  ( $IVMaj^{7(\sharp 11)}$  in the strict-use graphs) or  $IV^{7(\sharp 11)}$  (in the case of a dominant seventh chord). The inclusion of these extensions is primarily due to convention, although these particular extensions also help clarify the chord's function. Notice, however, that idealized chord changes avoid symbols such as  $G^9$  and  $G^{13}$  even if the chordal ninth or thirteenth (respectively) appears in the melody and seems to function as a chord tone. While publications often incorporate these extensions into their chord symbols in such cases, the result is problematic because rhythm sections will (and should) typically employ other extensions over improvised choruses, making the

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<sup>4</sup> Henry Martin employs a similar method for his transcriptions, referring to such chord changes as the "ideal changes" (Martin 1996, 6).

published chords appropriate during only the head. The idealized chord changes must apply convincingly to the improvisation as well.

Three particular harmonic substitutions occur with such frequency that they are typically not indicated in the idealized chord changes. The first, the tritone substitution, occurs when the chordal instrument (or bass) player substitutes a dominant seventh chord a tritone away from the root of the idealized dominant seventh chord. The second type of substitution occurs when the chordal instrument (or bass) player substitutes a ii–V progression (typically in half note durations) over a lone V<sup>7</sup> chord (typically a whole note duration). The opposite case occurs when the chordal instrument (or bass) articulates only V<sup>7</sup> (or its tritone substitution) over a ii–V progression. The third type of substitution occurs when the chordal instrument (or bass) player prolongs tonic harmony, which would otherwise remain stagnant, with a ii–V–I progression. The opposite case occurs when the chordal instrument (or bass) remain on the tonic instead of articulating the idealized ii–V progression. To ensure a clear and inclusive analysis, the transcriptions of the improvisations analyzed in Chapters VI, VII, and VIII display these, and all other chord substitutions, in parentheses above the idealized chord changes.

### Musical terminology

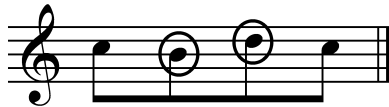
In this study, the term "common-practice" music describes the music that spans, roughly, Bach to Brahms (Baroque, Classical, and Romantic). The term "jazz" describes mainstream jazz (as defined by the *New Grove Dictionary of Music*), although most of my claims are supported by analyses of the music played by Baker (bebop and West Coast jazz, two of the main subsets of mainstream jazz).



The superscript numbers that appear next to pitch names in the text indicate octave placement as follows: middle C is C<sup>4</sup>, the note an octave above middle C is C<sup>5</sup>, while the note an octave below middle C is C<sup>3</sup>. The notes that fill each octave receive their number designation of the C to the left on the piano. For example, the A that is a sixth above middle C is A<sup>4</sup>. A caret symbol that appears above a number in both the text and musical examples indicates scale degree. For example,  $\hat{4}$  means scale-degree four.

All nonharmonic tones are referred to as they are defined in Kent Kennan's *Counterpoint* (Kennan 1959, 31–34), with one exception: an embellishment that Kennan defines as "changing tones" (Example 3-1) is instead referred to as double neighbors.<sup>5</sup>

Example 3-1: Kennan's example of "changing tones."



Kennan's definition of "appoggiatura," however, requires a small alteration. Kennan defines an appoggiatura as "a nonharmonic tone approached by leap and resolved stepwise, *most often* in the direction opposite to the leap" (Kennan 1959, 32, my emphasis). In the analyses in this study, *only* those nonharmonic tones that resolve in the direction opposite to the leap will be called appoggiaturas, while nonharmonic tones that resolve in the same direction will be called incomplete neighbors.

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<sup>5</sup> The term for this figure varies widely. Some texts refer to the notes as "changing tones" (Kostka, Stefan, and Dorothy Payne 2009, 199), while others refer them as a "double neighbors" (Aldwell, Edward and Carl Schachter [1978] 2011, 11). In their book, *The Musician's Guide to Theory and Analysis*, Marvin and Clendinning write, "We call the combination of successive upper and lower neighbors (in either order) around the same main pitch a double neighbor. Sometimes the repetition of the main pitch between the upper and lower neighbor is left out, with the melody skipping from one neighbor to the other before returning to the main pitch" (Marvin, Elizabeth West and Jane Piper Clendinning 2005, 157).

The term "appoggiatura" is commonly used to describe only accented nonharmonic tones, while unaccented appoggiaturas are typically referred to as incomplete neighbors. Kennan writes,

In its most characteristic form the appoggiatura carries a sense of weight or accent, and some theorists insist on this quality as a basic criterion. The author feels that it is more reasonable to allow for an *unaccented* type of appoggiatura as well. If this is not done, the unaccented appoggiatura must either be considered an extension of the cambiata figure (which entails certain complications) or given another name (Kennan 1959, 32).

Removing this requirement has another benefit; it allows there to remain a distinction between these types of unaccented "appoggiaturas" and unaccented nonharmonic tones that are approached by leap and resolve by step in the same direction (incomplete neighbors).

## CHAPTER IV

### JUSTIFICATION OF METHODOLOGY

The fundamental structure represents the totality. It is the mark of unity and, since it is the *only* vantage point from which to view that unity, prevents all false and distorted conceptions. In it resides the comprehensive perception, the resolution of all diversity into ultimate wholeness.

—Heinrich Schenker (Schenker [1935] 1979, 5, my emphasis).

Skepticism has always surrounded, and likely always will surround, the theories of Heinrich Schenker (1868–1935). Central to what became his most well-known theory is the idea that all musical surfaces are the result of a composing-out process stemming from a fundamental structure, or *Ursatz*. An *Ursatz*, as defined by Schenker, includes one of three possible fundamental lines, or *Urlinien*:  $\hat{3}-\hat{2}-\hat{1}$ ,  $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ , and  $\hat{8}-\hat{7}-\hat{6}-\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ . To account for other deeper-level structures, many theorists have advocated for modifications to this aspect of Schenker's theory. This stance has caused a rift among music theorists. Those who maintain that such modifications are essential, particularly when applied to more modern styles, argue that an analytical technique must evolve along with the music to which it is being applied.<sup>1</sup> Other theorists contend that such modifications are unnecessary if the work in question is tonal.

While a thorough account of these viewpoints is beyond the scope of this chapter, one particular discourse relating to modified Schenkerian *Urlinien* seems noteworthy. In

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<sup>1</sup> Modified Schenkerian theory dates back to the work of Felix Salzer, who includes structural dissonances in some graphs in his book *Structural Hearing* (1963).

his essay, "Questions about the *Ursatz*: A Response to Neumeyer," Steve Larson (1987b) responds to David Neumeyer's article "The 3-part *Ursatz*" (Neumeyer 1987a), in which Neumeyer advocates for modifications to Schenkerian theory in order to accommodate a new classification of *Urfurien*.<sup>2</sup> Larson is unconvinced of the necessity for Neumeyer's new category of *Ursätze*, instead advocating for orthodox answers to the analytical questions that Neumeyer poses. Neumeyer's subsequent response criticizes Larson for taking what he calls a "conservative" Schenkerian stance. He writes,

The conservative Schenkerian is a fundamentalist: He or she takes Schenker's work as a given and contributes mainly commentary or exegesis...The "liberal" Schenkerian, on the other hand, is more like a typical university scholar in the humanities: He or she refuses to believe that any theory is complete, any methodology perfect. The conservative Schenkerian considers "extensions" to mean filling in the details in the master's grand design; the liberal finds the design itself a historical idea, to be given no more reverence than its due. To the conservative Schenkerian, any real change is radical, to be resisted with whatever means are at hand; to the liberal, change is a part of the natural—and necessary—growth of a discipline (Neumeyer 1987b, 36).

Neumeyer's response implies that the theorists whom he calls "conservative" Schenkerians are unwilling to accept any modifications to Schenkerian theory even if such modifications are necessary and convincing, a characterization that hardly seems fair. Why should "conservative" Schenkerians not approach analyses that employ modifications to orthodox Schenkerian theory with the same level of skepticism that "liberal" Schenkerians apply to the theory itself?

Perhaps it is not surprising that this debate rages over the applicability of orthodox Schenkerian theory to jazz, a style of music that contains harmonic features never addressed by Schenker. Some scholars (most notably Henry Martin) have

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<sup>2</sup> In his subsequent article, "The Ascending '*Urfurien*,'" Neumeyer (1987c) advocates for a  $\hat{5}-\hat{6}-\hat{7}-\hat{8}$  *Urfurien*, also a background structure explicitly excluded by Schenker.

concluded that modifications to Schenker's theories are necessary in order to account for these harmonic features. In his book, *Analyzing Jazz—A Schenkerian Approach*, Steve Larson posits the other point of view. He writes,

Can features of jazz harmony (ninths, elevenths, and thirteenth) not appearing in the music Schenker analyzed be accounted for by Schenkerian analysis? [This question] suggests misconceptions about the function of "dissonance" in both classical music and jazz...So called ninths, elevenths, and thirteenth occur in both repertoires. And in either case, a complete explanation of the functions of these "chord extensions" seems to require an account of their melodic relationship with more stable notes at more basic structural levels (Larson 2009, 5).

This chapter addresses some of the specific modifications employed in recent scholarship in an attempt to compare the strengths and weaknesses of a "conservative" approach with those of a "modified" approach to analyzing jazz. The comparative analyses will reveal that while the application of orthodox Schenkerian theory is often unnecessary to produce meaningful analyses, its abandonment is also unnecessary. In fact, applying an orthodox Schenkerian approach reveals transformations on structural levels that may go otherwise unnoticed, and these transformations often illuminate important relationships between jazz and common-practice music.

#### The tonic added sixth chord

In his article, "From Classical Dissonance to Jazz Consonance: The Added Sixth Chord," Henry Martin (Pending) examines the origins and development of the tonic added sixth chord ( $Iadd^6$ ), concluding that a  $\hat{6}$  supported by the tonic serves one of three functions (progressing from the most decorative to the most structural): 1) a dependent non-chord tone (a surface-level embellishment of  $\hat{5}$ ), 2) an independent chord tone

(reducible only at deeper levels of structure), and 3) an inclusive chord tone (consonant and irreducible).

Martin's system of categorization places  $\hat{6}$  (appearing in a  $Iadd^6$  chord) on a spectrum of stability, and he provides clear and compelling examples to support his first two categories. His third category, however, places him squarely at odds with orthodox Schenkerian theory, as an orthodox approach requires  $\hat{6}$  to also derive its meaning from a more stable pitch at a deeper level of structure—a level of structure consistent with common-practice harmony. In either approach, it can be assumed that the  $Iadd^6$  chord sets jazz and common-practice harmony apart on the surface because no common-practice piece ends on a  $Iadd^6$  chord, as countless jazz tunes do. But Martin's modified approach retains  $\hat{6}$  in the background, while an orthodox approach ultimately shows  $\hat{6}$  reducing out. The following analysis compares Martin's explanation of the  $Iadd^6$  chords in "Mack the Knife" (some of which he considers "irreducible") to an orthodox Schenkerian explanation of the same tune in an attempt to compare approaches.

Example 4-1 reproduces Martin's Example 25 (Martin [Pending], 38), a voice-leading analysis of "Mack the Knife." Each measure of Martin's graph accounts for two measures of the tune, and because the second half of "Mack the Knife" repeats the first without alteration, his graph accounts for all 32 measures of the form (ABAB).

Example 4-1: Martin's Example 25.<sup>3</sup>

A.   
 B.   
 C.

CM:I	ii	V	I	vi	ii	ii	V	I
<i>1-2</i>	<i>3-4</i>	<i>5-6</i>	<i>7-8</i>	<i>9-10</i>	<i>11-12</i>	<i>13-14</i>	<i>15-16</i>	
<i>17-18</i>	<i>19-20</i>	<i>21-22</i>	<i>23-24</i>	<i>25-26</i>	<i>27-28</i>	<i>29-30</i>	<i>31-32</i>	

The goal of Martin's analysis is to show that if one treats  $\hat{6}$  as a note that resolves to, and is replaced by,  $\hat{5}$  at a deeper level, then the voice leading becomes problematic. In mm. 1–2, level B shows  $\hat{6}$  resolving to  $\hat{5}$  over the I chord, thus replacing  $\hat{6}$  completely at level A. He writes, "In this case, neither level A nor level B seems to help clarify the function of  $\hat{6}$ ." Referring to the parallel fifths between the outer voices in mm. 1–4, he writes, "The parallel chords...do not seem to underlie level C" (Martin [Pending], 36). Likewise, in mm. 15–16, Martin shows  $\hat{6}$  resolving to  $\hat{5}$ , which again replaces  $\hat{6}$  at

<sup>3</sup> The measure numbers and Roman numeral analysis at the bottom of this example were added to Martin's example to facilitate comparative analysis.

level A. He writes, "At the final cadence, viewing the  $\hat{5}$  as underlying the  $\hat{6}$  requires us to posit an awkward scale degree resolution of  $\hat{7}$  to  $\hat{5}$ " (Martin [Pending], 37).

Martin's solution to these problems is to consider both pitches irreducible, noting that at the final cadence " $\hat{6}$  does not resolve to or substitute for  $\hat{5}$  at any structural level." He adds, hypothetically, that "if Example 25C were to be reduced to a background level, that level would consist of the  $Iadd^6$  chord with  $A^4$  as the soprano note" (Martin [Pending], 36). The following comparative analysis suggests that a convincing reading of "Mack the Knife" may not require a modified approach, as Martin contends, but instead invites an orthodox explanation of the features that he considers problematic.

Example 4-2 displays a strict-use reduction of mm. 1–8 (also mm. 17–24) that adheres to orthodox Schenkerian principles. There are several important discrepancies between Examples 4-1 (Martin's Example 25) and 4-2. Perhaps most importantly, level b of Example 4-2 includes voice leading shown with downward stems not shown in Martin's analysis.<sup>4</sup> This voice begins on the pickup note E, remains on E (the third of the  $C^6$  chord) in mm. 2 and 18, moves to the D (the root of the  $Dm^7$  chord) in mm. 4 and 20 (although the D "belongs" with the change of harmony in mm. 3 and 19), and remains on D (the fifth of the  $G^7$  chord) in mm. 6 and 22.<sup>5</sup>

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<sup>4</sup> Martin does include inner voices in his analysis, but he shows the E in mm. 1–2 and 17–18 as an alto voice that moves to F in mm. 3–4 and 19–20, a motion that follows the guide-tone path instead of the voice leading articulated by the melody, which includes a prominent D in mm. 4 and 20, beat 3.

<sup>5</sup> The E in the pickup measure may be considered the thirteenth of the pickup harmony ( $V^{13}$ , or  $G^{13}$ ), shown by the asterisk in Example 4-2. In this case, the note seems to function as an anticipation of the tonic, an interpretation similar to the one adopted by Schenker in his analysis of  $\hat{3}$  over the  $V^{13}$  chords in Chopin's Ballade, Op. 38, mm. 41–44, an analysis that appears in Example 272 of *Harmonielehre* (Schenker [1906] 1954, 304).



Example 4-2: A reduction of "Mack the Knife," mm. 1–8 (also mm. 17–24).

The image displays a musical score for "Mack the Knife" in 2/4 time, covering measures 1 through 8 (and 17 through 24). The score is presented in three parts:

- Level a:** Shows two staves (treble and bass clef). The treble staff contains a melodic line with a long note in measure 2, marked with an 'N' (Neighbor). The bass staff contains a bass line with a long note in measure 2, also marked with an 'N'. Chord symbols I, ii, V<sup>7</sup>, and I are placed below the bass staff.
- Level b:** Shows two staves (treble and bass clef). The treble staff contains a melodic line with upward stems, marked with 'N' and 'EL' (Elasticity). The bass staff contains a bass line with upward stems, marked with 'N' and 'EL'. Chord symbols (G13)\*, C6, Dm7, Dm7, G7, and C6 are placed below the bass staff.
- Bass Line:** A single staff at the bottom shows a rhythmic pattern of eighth notes. Measure numbers 17 through 24 are written below the staff.

The other voice, shown with upward stems at level b, offers an interpretation in which each  $\hat{6}$  resolves to  $\hat{5}$ . While Martin concedes the resolutions to an implied G in mm. 6 and 22, he disputes an analysis in which the Gs in mm. 2 and 18, as well as mm. 8 and 24, appear at a deeper level of structure. But such an analysis is certainly reasonable, as in both cases the note G literally resolves each A on the surface (as an arpeggiated chord tone in the melody). The structural role of each G is, of course, obscured by both the length of each A that precedes them (both As occupy six beats), and by each G's metrical placement (the G in mm. 2 and 18 appears on the "and" of beat 4, while the G in mm. 8 and 24 appears as part of the pickup figure to mm. 9 and 25). But while this lessens the prominence of each G, it seems unnecessary to claim that it also alters each G's deeper-level structural function. Instead, one can claim that the As in mm. 1–2 and 17–18, as well as mm. 7–8 and 23–24, function as upper neighbors, as shown at level b. Martin's claim that the parallel chords in mm. 2–3 and 18–19 "do not seem to underlie"

the voice leading is unsupported by the literal motion, in parallel fifths, of the G in mm. 2 and 18 to the A in mm. 3 and 19. The prominent A that spans mm. 1–2 and 17–18 does, of course, obscure these parallel fifths. As Schenker notes, "The middleground frequently displays forbidden successions; it is then the task of the foreground to eliminate them" (Schenker [1935] 1979, 56). Here, the analysis highlights a key difference between common-practice and jazz: Brahms would have undoubtedly eliminated these parallel fifths from the surface altogether, while Weill only obscures them.

Example 4-2 displays the voice shown with downward stems at level b as a structural soprano (shown with upward stems) at level a. Only an implied resolution to C in mm. 7 and 23 is required to complete an orthodox Schenkerian prototype. Likewise, the voice shown with upward stems at level b is shown at level a as an alto voice. The A in mm. 3–5 and 19–21, while consonant with the ii (Dm<sup>7</sup>) chord, functions on a deeper level as an upper neighbor to the G in mm. 1 and 17 (over the tonic) and the G in mm. 6 and 22 (over the dominant). This reading draws attention to the essential Schenkerian principle that "important/prominent" and "structural" are not synonymous terms.<sup>6</sup> Often voice leading that appears both prominently and on the top of a melody can function as an inner voice on a deeper level, while voice leading obscured and appearing on the bottom of the melody can function as the structural soprano. While A is prominently

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<sup>6</sup> This is perhaps the most common misconception about Schenkerian analysis. In his article, "'Consonance' in Tonal Jazz: A Critical Survey of its Semantic History," James McGowan claims that orthodox Schenkerian theorists "diminish the role that harmonic extensions play in the fundamental relationship of dissonance and consonance" (McGowan 2008, 95).

featured throughout the melody, the note functions on a deeper level as an upper neighbor to G, a cover tone that appears over the structural soprano on the surface.<sup>7</sup>

Example 4-3 displays a reduction of mm. 9–16 and 25–32. Like the first section, this section also contains two clear voice-leading strands, as shown at level a. One voice begins on C (the root of the C<sup>6</sup> chord) in mm. 9 and 25, remains on C (the seventh of the Dm<sup>7</sup> chord) in mm. 11–13 and 27–29, before moving to the B (the third of the G<sup>7</sup> chord) in mm. 14 and 30. Level b shows that while this B moves to A on the downbeat of mm. 15 and 31, the A functions, on a deeper level, as a passing tone to the G that sounds in m. 16 (shown in parentheses on the bottom staff) and is implied at the song's conclusion in m. 32 (as shown at level b).

Example 4-3: A reduction of "Mack the Knife," mm. 9–16 (also mm. 25–32).

The musical score for Example 4-3 consists of three levels of reduction. Level a shows two voice parts: the upper voice starts on C and moves to B, while the lower voice starts on C and moves to A. A 'rch. over' annotation is placed above the upper voice. Level b shows a single melodic line with annotations 'APP', 'P', and 'EL' indicating specific melodic events. The harmonic reduction shows chords Am7, Dm7, Dm7, G7, and C6 over measures 9-16 and 25-32. The measure numbers 9/25, 10/26, 11/27, 12/28, 13/29, 14/30, 15/31, and 16/32 are indicated below the harmonic reduction staff.

<sup>7</sup> Schenker defines a cover tone as “a tone of the inner voice which appears above the foreground diminution. It consistently attracts the attention of the ear, even though the essential voice-leading events take place beneath it” (Schenker [1935] 1979, 107). Schenker gives three examples in which a cover tone “carries with it a neighboring note of its own.” In each case, like the A in “Mack the Knife,” the neighbor note is  $\hat{\delta}$ , an upper neighbor to  $\hat{\sigma}$ .

In his Example 25, Martin describes the resulting deeper-level motion from the B in mm. 14 and 30 to the G in mm. 15 and 31 as an "awkward" scale degree resolution of  $\hat{7}$  to  $\hat{5}$ . It is true that traditionally one would expect the melody note B (the leading tone) to resolve to C. But assigning this motion to an alto voice that "frustrates" the leading tone decreases this awkwardness. And while a frustrated leading tone rarely includes a passing tone ( $\hat{6}$ ), such passages can be found in earlier music. Example 4-4 (below) displays a similar passage from Grieg's "En Svane," Op. 25 (II), which includes a "frustrated" alto voice that moves from  $\hat{7}$  to  $\hat{5}$  by passing through  $\hat{6}$ , as shown by the circled notes in the piano accompaniment in m. 31.

Example 4-4: Grieg, "En Svane," Op. 25 (II), mm. 29–31.

The image shows a musical score for three staves. The top staff is a vocal line in 3/4 time, with lyrics "en sva - ne!". The middle and bottom staves are piano accompaniment. In measure 31, the piano part has three notes circled: a G4 (labeled 7), an F#4 (labeled 6), and an E4 (labeled 5). Below the piano part, the harmonic analysis "FM: V<sup>13</sup> I" is indicated.

Example 4-5 displays a Schenkerian graph of "Mack the Knife" that contains only the stemmed notes from level a of each strict-use reduction (Examples 4-2 and 3). The tune is unique in that the second half (mm. 17–32) of its binary form contains no alteration of its first half (mm. 1–16). And while a true orthodox Schenkerian graph would likely place greater weight on the concluding cadence in m. 31, this graph

nevertheless reveals the orthodox *Urlinie* as a 3-line that extends from the E in m. 1 to the implied C in m. 31.<sup>8</sup>

Example 4-5: A Schenkerian graph of "Mack the Knife," mm. 1–8.

The most controversial aspect of this graph is likely the implied tone C that concludes the *Urlinie*—an analytical feature that Martin would likely find troubling, as the melody concludes on such a prominent A.<sup>9</sup> The purpose of this orthodox Schenkerian graph, however, is not to minimize the A's prominence or its stylistic importance. Instead, the graph attempts to reveal voice-leading features that might otherwise be overlooked, and at the same time explain the prominent A, not as an irreducible chord tone (thus highlighting the way in which it, as a chord tone, deviates from common-practice harmony), but rather as an embellishment of a traditional background.

<sup>8</sup> Similar binary jazz forms often appear as either ABAC (such as "All of Me" and "I Can't Give You Anything But Love") or ABAB' (such as "There Will Never Be Another You" and "Out of Nowhere"). In either case, the B section typically ends with a half cadence. Less common are ABAB forms like "Mack the Knife" in which each B section ends with a cadence of seemingly equal strength (although "Summertime" is certainly a well-known tune that fits into this category).

<sup>9</sup> However, it is worth noting that most jazz performers, such as Louis Armstrong (Armstrong [N.D.] 1991), conclude this tune on C in m. 31, an alteration of the original melody that supports an orthodox reading.

### The "V<sup>B</sup>" chord and the $\hat{3}-\hat{3}-\hat{1}$ "Urlinie"

Jazz tunes and improvisations often conclude with a  $\hat{3}-\hat{1}$  melodic motion in which  $\hat{3}$  appears over the dominant chord and resolves directly to  $\hat{1}$  over the tonic. A  $\hat{3}$  that appears over the dominant (creating a chordal thirteenth) in the penultimate measure has important implications, as  $\hat{3}$  seems to replace  $\hat{2}$ , a member of an orthodox Schenkerian *Urlinie*. In common-practice music, a  $\hat{3}$  that appears above a dominant chord often either resolves to  $\hat{2}$  before proceeding to the tonic (typically as a suspension or appoggiatura), or functions as an escape tone. In either case,  $\hat{3}$  is clearly dependent on  $\hat{2}$ , and the dominant chords that support such  $\hat{3}$ s are simply decorated V<sup>7</sup> chords. Example 4-6a displays a passage of music that contains several  $\hat{3}$ s that appear as both appoggiaturas and suspensions over V<sup>7</sup> chords.

Example 4-6a: Beethoven Violin Sonata No. 8, Op. 30, No. 2 II, mm. 190–95.

190  $\hat{3}-\hat{2}-\hat{1}$   $\hat{3}-\hat{2}-\hat{1}$   $\hat{3}-\hat{2}-\hat{1}$   $\hat{3}-\hat{2}-\hat{1}$

APP APP APP APP

SUS SUS APP APP

cresc. *f*

cresc. *f*

191 192 193 194 195

EbM: V<sup>7</sup> I V<sup>7</sup> I *sim.*

Such appearances of  $\hat{3}-\hat{2}$  patterns over V<sup>7</sup> chords are frequently found in jazz as well. Example 4-6b displays the conclusion of Lee Morgan's improvisation on "Speed

Ball," a 12-bar blues. In this case,  $\hat{3}$  can be heard as an accented passing tone that connects the  $G^b$  on beat 2 to the  $E^b$  ( $\hat{2}$ ) on beat 4. Like the Beethoven example,  $\hat{3}$  is clearly dependent on the  $\hat{2}$  that immediately follows.

Example 4-6b: Lee Morgan's improvisation on "Speed Ball," mm. 48–49.<sup>10</sup>

Example 4-6b shows a melodic line in D-flat major. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody starts at measure 48 with a triplet of eighth notes (G-flat, A-flat, B-flat) and continues with a quarter note (C) and a half note (D-flat). Above the staff, chord symbols are E<sup>b</sup>m7, A<sup>b</sup>7, and D<sup>b</sup>7. Roman numeral analysis below the staff shows D<sup>b</sup>M: ii, V<sup>7</sup>, and I. A hat symbol is placed above the notes C and D-flat, with a line connecting them and the numbers 3 and 2 below it, indicating a scale degree relationship.

Example 4-6c displays mm. 5–7 of "Georgia on My Mind." In this case, the melody leaps to C in m. 7, instead of continuing to F as expected. While this thwarts tonal closure,  $\hat{3}$  is again clearly dependent on the  $\hat{2}$  that immediately follows.

Example 4-6c: "Georgia on My Mind," mm. 5–7.

Example 4-6c shows the melody for "Georgia on My Mind" in F major. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody starts at measure 5 with a quarter note (F), a quarter note (A), a quarter note (C), and a quarter note (D). Above the staff, chord symbols are F Maj7, D7, Gm7, C7, Am7, and D7. Roman numeral analysis below the staff shows FM: I, vi, ii, V<sup>7</sup>, iii, and vi. A hat symbol is placed above the notes C and D, with a line connecting them and the numbers 3 and 2 below it, indicating a scale degree relationship.

Example 4-6d displays the conclusion of "Georgia on My Mind," mm. 29–31. Here, tonal closure is achieved with the melody's arrival on  $\hat{1}$ . But because the melody remains on  $\hat{3}$  in m. 30 instead of proceeding to  $\hat{2}$ , as it did in m. 6, the chordal nature of  $\hat{3}$  is heightened (as reflected by the chord symbol and Roman numeral analysis) and the

<sup>10</sup> From the album *The Gigolo* (Morgan [1965] 2006).

melody's *Urlinie* comes into question: Is  $\hat{3}$  a substitution for a deeper-level  $\hat{2}$ , or must Schenkerian theory be modified in order to account for this chord tone?

Example 4-6d: "Georgia on My Mind," mm. 29–31.

29

F Maj7 D7 G m7 C 13 F 6

$\hat{3}$  —  $\hat{3}$  —  $\hat{1}$

old sweet song keeps Geor-gia on my mind.

FM: I vi ii V<sup>(13)</sup> I

In his book, *Charlie Parker and Thematic Improvisation*, Henry Martin (1996) advocates for modifying Schenker's possible *Ursätze* to include a set of *Urlinien* that conclude with  $\hat{3}$ – $\hat{1}$ , as shown in Example 4-7 (a reproduction of Martin's Ex. 2-13a, p. 29).

Example 4-7: Martin's Ex. 2-13a.

From the Third:

(a) B $\flat$  F 13 B $\flat$

$\hat{3}$

In his book, *The Music of Gershwin*, Steven Gilbert (1995) addresses this topic in his analysis of the background of "S Wonderful." He writes, "The so-called dominant thirteenth...is so idiomatic...in its unresolved state that one can rightly argue against changing it " (Gilbert 1995, 22). But without changing it, one must implement a new background structure. Gilbert's solution is to show  $\hat{3}$  as a note that sustains over the final tonic (Gilbert 1995, 20–21, Example 11), a reading that fails to capture a sense of tonal



closure, while Martin's solution suggests a preference to reflect tonal closure while at the same time highlighting this harmonic feature's uniqueness to jazz.<sup>11</sup> An orthodox Schenkerian view, by contrast, views  $\hat{3}$  in such penultimate  $V^{13}$  chords as a chordal extension on the surface only, claiming that the note also has a deeper-level dependency on  $\hat{2}$ . This particular deeper-level dependency is so firmly rooted in common-practice music that this discussion requires an overview of the musical features that led to  $V^{13}$  chords in jazz.<sup>12</sup>

That  $\hat{2}$  is not literally present in the melody of such penultimate  $V^{13}$  chords is central to the skepticism of its implied presence. Perhaps the most common example of a  $\hat{2}$ - $\hat{1}$  concluding cadence in which  $\hat{2}$  is absent occurs when  $\hat{3}$  appears within a cadential  $\frac{6}{4}$  but does not resolve as expected, as shown in Example 4-8 (a reproduction of Schenker's Fig. 46 Ex. 2 in *Free Composition*).

Example 4-8: Schenker, *Free Composition*, Fig. 46, Ex. 2.

Schubert, Valses nobles, op. 77 no. 1

The image shows a musical score for Schubert's Valses nobles, op. 77 no. 1. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is marked with an 'ascend' and a '(n.n.)' annotation. A large bracket labeled '8' spans the final two measures. Below the staff, a Roman numeral analysis shows I (a1) - b - a2 ( ) V 6/4 5/3 I. Above the staff, Schenkerian annotations include 'ascend', '(n.n.)', and '8' with arrows indicating voice leading.

<sup>11</sup> In his review of their books, Steve Larson (1999a) disputes Martin's and Gilbert's analytical method of addressing such penultimate  $V^{13}$  chords. Instead, he advocates for replacing  $\hat{3}$  with  $\hat{2}$  at a deeper level, allowing for an orthodox background, adding that "the fact that one tone of the fundamental line is implied rather than literally present does not distinguish Gershwin or Parker from Bach" (Larson 1999a, 115).

<sup>12</sup> Schenker writes, "Origin, development, and present I call background, middleground, and foreground" (Schenker [1935] 1979, 3). While Schenker meant this in a metaphorical sense (he was connecting his ideas to Hegel's view of history), in this particular case it has literal meaning if we think of the process of displacement ( $\hat{3}$  replacing a deeper-level  $\hat{2}$ ) as a kind of history.

Despite no literal sounding of the structural  $\hat{2}$  in the melody, the expected  $\frac{6-5}{4-3}$  resolution implies its presence, and Schenker shows the note in parentheses.

Often implied  $\hat{2}$ s are a result of a motion from  $\hat{3}$  to  $\hat{1}$  in which  $\hat{1}$  functions on a deeper level as a motion to an inner voice. Such examples are frequent in both common-practice music and jazz. Examples 4-9a and b display reductions of mm. 32–33 and mm. 36–37 of Schubert's "Mein!," from *Die schone Mullerin*.<sup>13</sup>

Example 4-9a: A reduction of "Mein!," mm. 32–33.

The image shows a musical score for Example 4-9a, which is a reduction of Schubert's "Mein!" from *Die schone Mullerin*, measures 32–33. The score is presented in three systems. The top system shows a piano reduction with a Schenkerian graph overlaid. The graph consists of three levels:  $\hat{3}$  (a dotted quarter note),  $\hat{2}$  (a quarter note in parentheses), and  $\hat{1}$  (a half note). A bracket connects  $\hat{3}$  and  $\hat{2}$ , and another bracket connects  $\hat{2}$  and  $\hat{1}$ . The label "EL" is placed below the  $\hat{2}$  note. The piano part is labeled "DM: V<sub>4</sub>" and "I". The middle system shows the vocal line with the lyrics "mein, — ist — mein." below it. The bottom system shows the piano accompaniment for measures 32 and 33.

In the music of Example 4-9a (above), no  $\hat{2}$  sounds in the melody, but, as in Schenker's graph, it appears as an implied tone in the reduction in m. 32. In the music of

<sup>13</sup> Both Sylvan Kalib (1973, 83) and William Rothstein (1991, 291) have used this example to demonstrate this point as well.

Example 4-9b (below), a leap to  $\hat{2}$  immediately precedes the arrival on the tonic, seemingly confirming the implied  $\hat{2}$  of the earlier passage.

Example 4-9b: A reduction of "Mein!," mm. 36–37.

The musical score consists of three systems. The first system is the piano accompaniment, with treble and bass clefs. Above it, a line shows the implied scale degrees:  $\hat{3}$ ,  $\hat{2}$ , and  $\hat{1}$ . The second system is the vocal line, with lyrics 'mein, ist mein.' and a fermata over the final note. The third system is the piano accompaniment for measure 37, with a key signature of one sharp (F#) and a common time signature (C). The piano part includes a chord reduction: DM: V<sub>4/3</sub> — 5/3 — I. Measure numbers 36 and 37 are indicated at the bottom.

Two passages from Chet Baker's improvisation on "There is No Greater Love" offer a jazz version of the Schubert examples.<sup>14</sup> In the music of Example 4-10a, Baker's motion from  $\hat{3}$  to  $\hat{7}$  creates an implied  $\hat{2}$  over the dominant, much like the music of Example 4-9a. Baker even includes a similar embellishing leap to  $\hat{5}$ . While in this case a  $\text{ii}$  chord, not a cadential  $\text{6/4}$ , supports  $\hat{3}$  on the surface, the implied resolution to  $\hat{2}$  over the dominant is equally compelling.

<sup>14</sup> From the album *Out of Nowhere* (Baker [1982] 1993).

Example 4-10a: Chet Baker's solo on "There Is No Greater Love," mm. 14–15.<sup>15</sup>

Example 4-10a: Chet Baker's solo on "There Is No Greater Love," mm. 14–15. The score shows two systems, 'a' and 'b'. System 'a' contains the original solo notation for measures 14 and 15, including a guitar chord diagram for B $\flat$ M: V<sub>4</sub> with fingerings 4, 5, 3, 1. System 'b' shows a reduction of the solo, with a line labeled 'EL' connecting the two staves. Below the bass staff in system 'b' are chord diagrams for C m7, F 7, and B $\flat$ 6. Measure numbers 14 and 15 are indicated at the bottom.

The music of Example 4-10b shows a reduction of Baker's improvisation over these same two measures on his second improvised chorus. Here Baker, like Schubert, seems to confirm the implied  $\hat{2}$  of the earlier passage by articulating  $\hat{2}$  immediately before arriving on the tonic, which is this time anticipated.

<sup>15</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 371–72.

Example 4-10b: Chet Baker's solo on "There Is No Greater Love," mm. 46–47.

$\hat{3}$   $\hat{2}$   $\hat{1}$   
 a  
 B $\flat$ M: V $_4^6$   $\frac{5}{3}$  I  
 b  
 EL EL EL  
 Cm7 F7 B $\flat$ 6  
 46 47

While the preceding examples offer evidence supporting the use of implied  $\hat{2}$ s that resolve  $\hat{3}$ s before cadencing, in each case,  $\hat{3}$  does not appear over a root-position dominant chord, nor does it immediately precede the arrival on the tonic. In this regard, the origins of the V<sup>13</sup> chord more closely relate to cases in which  $\hat{3}$  functions as an escape tone, as shown in Example 4-11. While  $\hat{3}$  is the note that immediately precedes the arrival on the tonic, the note is clearly an embellishment of, and thus dependent on,  $\hat{2}$ .

Example 4-11: Dussek, Op. 20, No. 2, mm. 15–16.

The concluding cadence of the jazz standard "It Could Happen to You" (Example 4-12) contains a similar escape tone. Despite the note's longer durational value, it is again clearly an embellishment of  $\hat{2}$ .<sup>16</sup>

Example 4-12: "It Could Happen to You," mm. 29–32.

Such surface-level escape tones can also be found in jazz improvisations. Example 4-13 displays a transcription of the conclusion of Clark Terry's improvisation on "Straight, No Chaser," a 12-bar blues.<sup>17</sup> Here, the escape tone appears as  $\flat\hat{3}$ , but again it is clearly an embellishment of  $\hat{2}$ .

<sup>16</sup> Schenker would have likely considered such escape tones as anticipations of the tonic harmony. See Schenker's *Harmony* ([1906] 1954, 302, Example 270). That interpretation is likely what inspired Gilbert's analysis of "S Wonderful."

<sup>17</sup> From the album *Clarke Terry and His Jolly Giants* (Terry [1975] 1993).

Example 4-13: Clark Terry's improvisation on "Straight, No Chaser," conclusion.

Common-practice composers often elongated such escape tones, creating a stronger harmonic effect, as shown in Example 4-14a. From a Schenkerian perspective, however, this  $V^{13}$  chord is still suspect, as  $\hat{3}$  is still an embellishment of, and thus dependent on, the preceding  $\hat{2}$ .

Example 4-14a: Chopin Prelude in F# Major, Op. 28, No. 13, mm. 19–20.

Example 4-14b offers an analogous escape tone that appears in the concluding cadence of the jazz standard "They Didn't Believe Me." Like the Chopin example, the escape tone's metrical weight and its duration contribute to its increasing harmonic implication. But again,  $\hat{3}$  remains clearly an embellishment of the preceding  $\hat{2}$ .

Example 4-14b: "They Didn't Believe Me," mm. 30–32.

30

D7 GMaj7

$\hat{2}$  ———  $\hat{1}$

ET

GM: V<sup>7</sup> (V<sup>13</sup>) I

Example 4-15 displays Chopin's Nocturne in B Major, Op. 31, No. 1, mm. 3–4, which contains another similar escape tone. In this case, the leap to the leading tone before the cadence allows for an implied  $\hat{2}$  on the last sixteenth note of m. 3, resulting in an analysis that combines the two ways in which  $\hat{3}$  has been shown to depend on  $\hat{2}$ . Here,  $\hat{3}$  appears as both an escape tone and an upper neighbor to an implied  $\hat{2}$ .

Example 4-15: Chopin, Nocturne in B Major, Op. 31, No. 1, mm. 3–4.

$\hat{2}$  ———  $\hat{1}$

$\hat{3}-(\hat{2})-\hat{1}$

ET

BM: V<sup>7</sup> (V<sup>13</sup>) I

In Example 4-16a, the escape tone  $\hat{3}$  carries even greater harmonic weight because the note sounds only after the resolution of the 4–3 suspension in m. 62. But despite  $\hat{2}$  being completely absent in m. 62, from a Schenkerian perspective,  $\hat{3}$  is still an embellishment of the  $\hat{2}$  in the preceding measure.



Example 4-16a: Schumann, Album for the Young, No. 14, "Kleine Studie," mm. 61–63.

In Example 4-16b, the escape tone  $\hat{3}$  occupies the entire sounding dominant, while  $\hat{2}$  appears only in the predominant harmony.<sup>18</sup> But again, despite the lack of a  $\hat{2}$  in the melody over the dominant chord, the  $\hat{2}$  in the predominant still belongs with the dominant on a deeper level. Thus,  $\hat{3}$  is again considered an escape tone.

Example 4-16b: Haydn, Symphony No. 101, IV, mm. 7–8.

<sup>18</sup> Some texts distinguish between a  $\hat{3}$  that appears over a V chord and one that appears over a  $V^7$  chord, calling the former a  $V^{add6}$  chord. See, for example, Stefan Kostka and Dorothy Payne's *Tonal Harmony* (2009, 445). In either case, however, the contrapuntal function of  $\hat{3}$  and the preceding  $\hat{2}$  remains the same.

The music of Example 4-16c contains a similar case. While  $\hat{3}$  occupies the entire sounding dominant, one could again hear the note as a deeper-level escape tone of the preceding  $\hat{2}$ , which appears over the predominant on the surface. In this example, the harmonic rhythm, and the octave leap in the bass, allows one to also hear an implied  $\hat{2}$  on the last eighth note of m. 38.

Example 4-16c: Chopin, Ballade, Op. 38, mm. 38–39.

$\hat{2}$  —————  $\hat{1}$   
 $\hat{3}$  — ( $\hat{2}$ ) —  $\hat{1}$

38 ET

FM:  $ii^6$   $V^{(13)}$  I

Example 4-17a displays an analogous passage in the concluding measures of the jazz standard "There Will Never Be Another You." Like both the Haydn and Chopin examples (Examples 4-16b and c),  $\hat{2}$  appears only in the predominant chord, while its escape tone  $\hat{3}$  occupies the entire sounding dominant.

Example 4-17a: "There Will Never Be Another You," mm. 29–32.

$E^b$ Maj7 D7 Gm7 C7 Fm7 B $^b$ 7 E $^b$ 6  
 $\hat{2}$  —————  $\hat{1}$   
 ET

29

there will nev - er ev - er be an - oth - er you.

$E^b$ M: I  $V^7/iii$  iii vi ii  $V^{(13)}$  I

Such examples also appear in jazz improvisations. Example 4-17b displays a transcription of the end of Miles Davis's improvisation on "If I Were a Bell." The notes E and C in m. 30 separate clear voice leading that leads from the G ( $\hat{2}$ ) in m. 29 to the A ( $\hat{3}$ ) in m. 30. The A again functions, on a deeper level, as an escape tone to G. Additionally, the leap to D in m. 30 allows one to hear an implied  $\hat{2}$  on beat 4, much like the implied  $\hat{2}$  in Examples 4-15 and 16c.

Example 4-17b: Miles Davis's improvisation on "If I Were a Bell," end of solo.<sup>19</sup>

Example 4-18 displays an example of a  $V^{13}$  chord in which no  $\hat{2}$  appears in the melody of either the dominant or predominant harmony. In this example, however, the motion in the inner voice allows one to hear  $\hat{3}$  resolving to an implied  $\hat{2}$  before cadencing.

Example 4-18: Grieg, Lyric Piece, Op. 43, No. 5 (Erotik), mm. 35–36.

<sup>19</sup> From the album *Relaxin'* (Davis [1956] 2006).

In all of the preceding analyses, it seems clear that despite some examples in which  $\hat{3}$  receives substantial harmonic support from the dominant, from a Schenkerian perspective, each  $\hat{3}$  is still an embellishment of a deeper-level  $\hat{2}$ , regardless of style. And in all but the last example, a proponent of a modified approach might agree with this claim. Where the disagreement between approaches most clearly surfaces, however, is in cases where no  $\hat{2}$  appears in the melody in either the predominant or dominant chords, and  $\hat{3}$  proceeds directly to the tonic. Example 4-19 displays one such example, the concluding measures of the jazz standard "All of Me." Martin would likely describe the  $\hat{3}$  that immediately precedes the resolution to  $\hat{1}$  as an irreducible member of the *Urlinie*, thus assigning "All of Me" a modified background.

Example 4-19: "All of Me," mm. 29–32.

The image shows a musical score for the final four measures of "All of Me." The melody is written in treble clef with a common time signature. The notes are: measure 29 (quarter note G4), measure 30 (quarter note A4), measure 31 (half note B4), and measure 32 (half note G4). Chord symbols are placed above the staff: Dm7 above measure 29, G7 above measure 30, and C6 above measure 31. The lyrics "why not take all of me?" are written below the staff. Above the staff, a thick horizontal line connects the G4 note in measure 31 to the G4 note in measure 32. Above this line, the symbol  $\hat{3}$  is placed above the measure 31 line, and the symbol  $\hat{1}$  is placed above the measure 32 line. A vertical line with an upward-pointing arrow connects the G4 note in measure 31 to the  $\hat{3}$  symbol. A question mark is placed to the right of the staff in measure 32.

An orthodox Schenkerian analysis, by contrast, requires that  $\hat{2}$  replace  $\hat{3}$  at a deeper level. As the preceding survey of the musical features that led to the  $V^{13}$  chord revealed, presentations of  $\hat{3}$  over dominant chords have consistently depended on  $\hat{2}$ . It therefore seems reasonable to view the  $\hat{3}$  in the penultimate measure of "All of Me" as

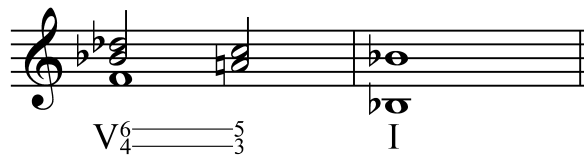
being dependent on  $\hat{2}$  at some level. There seem to be four reasonable ways (as shown in Examples 4-20a–d) in which one with common-practice ears would likely hear this occurring: a) as an implied cadential  $\hat{4}$  that resolves to an implied  $\hat{2}$ , b) as an implied  $\hat{2}$  over the dominant that moves to a surface-level escape tone  $\hat{3}$ , c) an implied  $\hat{2}$  over the predominant that moves to a deeper-level escape tone over the duration of the dominant, or d) an implied  $\hat{2}$  over the predominant that returns to an implied  $\hat{2}$  over the dominant.

Example 4-20: "All of Me," mm. 29–32.

The image shows a musical score for the song "All of Me" in measures 29-32. The score is in C major, 4/4 time. The lyrics are: "why not take all of me?". The chords are Dm7 (m. 29), G7 (m. 30), and C6 (m. 31-32). Below the score are five diagrams (a-e) illustrating different harmonic interpretations of the melodic line. Diagram a) shows a cadential  $\hat{4}$  resolving to  $\hat{2}$ . Diagram b) shows an implied  $\hat{2}$  over the dominant moving to a surface-level escape tone  $\hat{3}$ . Diagram c) shows an implied  $\hat{2}$  over the predominant moving to a deeper-level escape tone. Diagram d) shows an implied  $\hat{2}$  over the predominant returning to an implied  $\hat{2}$  over the dominant. Diagram e) shows a simpler interpretation of the harmonic structure.

Schenker's earlier writing indicates that he would have most likely preferred the reading of Example 4-20a. In his chapter titled "The remaining ninth-chords and higher chords" in *Harmonielehre*, he specifically advocates for hearing such chords as unresolved suspensions. Example 4-21 displays a reproduction of Schenker's Example 179 (p. 207). He writes, "As the root tone F lacks the tones C and A, which belong to its harmony, the effect of D-flat and B-flat will always be that of a suspension." He adds that "such a higher chord is unthinkable as an independent formation, as in most cases the pedal point...or even a suspension, will assert itself in the foreground of our consciousness" (Schenker [1906] 1954, 208).<sup>20</sup>

Example 4-21: Schenker's Example 179.



But while any of the readings in Example 4-20 may be implemented depending on the context, it seems reasonable, in cases such as "All of Me," for an orthodox Schenkerian analysis to avoid committing to any one particular solution by simply replacing  $\hat{3}$  with  $\hat{2}$  at a deeper level, as shown in Example 4-20e. Such a substitution is hardly outside of the realm of Schenkerian normality because structural soprano notes are often implied anyway. In other words, the actual notes that occur over the final cadence

<sup>20</sup> In their book, *Harmony and Voice Leading*, Aldwell and Schachter ([1978] 2011) provide a similar explanation, writing that "4<sup>ths</sup> and 6<sup>ths</sup> can appear over V<sup>7</sup> as suspensions or incomplete neighbors; they will normally resolve to 3<sup>rds</sup> and 5<sup>ths</sup>. Sometimes, especially in nineteenth-century music, such dissonances are left unresolved, the resolutions being supplied mentally by the listener" (Aldwell and Schachter [1978] 2011, 449).

are not critical to the presence of an orthodox Schenkerian *Urlinie*.<sup>21</sup> In fact, in his section on first-level substitutions in *Free Composition*, Schenker writes,

Even at the first level, a tone which is not part of the fundamental line can substitute for a fundamental-line tone...because the counterpointing bass arpeggiation clearly indicates the actual tone of the fundamental line, even though it is hidden...Most frequently the substitution applies to the  $\hat{2}$  (Schenker [1935] 1979, 51).

Proponents of modified Schenkerian theory, such as Henry Martin and Steven Gilbert, highlight the idiomatic nature of  $V^{13}$  chords in jazz by claiming that  $\hat{3}$  can perhaps be better understood as an irreducible chord tone. But in doing so, they sacrifice a central component to orthodox Schenkerian theory. Given the similarities between such so-called  $V^{13}$  chords in common-practice music and those in jazz, it seems reasonable for one with common-practice ears to hear  $\hat{3}$ , in such  $V^{13}$  chords in jazz, as substituting for a deeper-level, more universally-structural  $\hat{2}$ . It therefore seems reasonable to be skeptical of the necessity for a modification to such a central part of Schenkerian theory.

#### Other modified "*Urlinien*"

The call for modified *Urlinien* is, of course, a central objective for those who advocate for modified Schenkerian theory, and the debate has not been limited to post common-practice music, as can be seen in common-practice analyses of David Neumeyer. But Henry Martin's article, "Schenker and the Tonal Jazz Repertory"

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<sup>21</sup> The allowance of the use of implied tones, or substitutions, is a critical aspect to an orthodox Schenkerian approach. In the conclusion of his article "On Implied Tones," William Rothstein writes, "Schenker's theory would collapse without the implied tone," adding that "the interaction of the literal and the imagined is central to the Schenkerian way of hearing" (Rothstein 1991, 323, his emphasis).

(2011a), is the first article intended solely to present this argument for jazz. Martin advocates viewing certain deeper-level melodic structures, such as  $\hat{5}-\hat{6}-\hat{7}-\hat{8}$  or  $\hat{6}-\hat{1}$ , as *Urlinien*, which he claims can produce "superior readings" (Martin 2011a, 1).

A discussion of every tune that Martin analyzes is impractical here. Instead, the following comparative analysis uses Martin's first example of a modified *Urlinie* (his  $\hat{1}-\hat{2}-\hat{1}$  *Urlinie* in "Moten Swing") in an effort to show the benefits and drawbacks of Martin's modified approach in one illustrative example. This analysis attempts to demonstrate that while an orthodox Schenkerian approach might not result in the same reading as Martin's, it nevertheless provides an equally compelling and illuminating analysis of "Moten Swing."<sup>22</sup>

Martin begins his article with a reduction of the melody "Sentimental Journey," which produces an orthodox Schenkerian  $\hat{3}-\hat{2}$  ||  $\hat{3}-\hat{2}-\hat{1}$  interruption structure, as shown by Example 4-22. His reading seems clear and indisputable—there are no implied tones, and every member of the deeper-level structure appears in a prominent and expected location in each phrase.

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<sup>22</sup> In this particular case, an orthodox approach will result in the omission of Martin's deeper-level ( $\hat{1}-\hat{2}-\hat{1}$ ) structure, an omission that Martin would likely consider unfortunate. It should be noted, however, that often an orthodox approach produces a traditional background while still including such deeper-level structures as either first-level middleground structures or inner voices.



Example 4-22: Martin's reading of "Sentimental Journey," mm. 1–8.

Martin then turns to "Moten Swing" as an example of a melody that, unlike "Sentimental journey," appears to lack a clearly orthodox Schenkerian deeper-level prototype. Example 4-23 displays a reproduction of Martin's Example 3, a reduction of the first eight measures of "Moten Swing." His reading diverges from orthodox Schenkerian theory in two ways. First, Martin labels the deeper-level structure that he shows spanning the A section only as an *Urlinie*. An orthodox Schenkerian definition, by contrast, requires an *Urlinie* to span an entire piece, not just a single formal section.<sup>23</sup> Second, Martin's  $\hat{1}-\hat{2}-\hat{1}$  *Urlinie* is not one of the three possible *Urlinien* permitted by Schenker.

<sup>23</sup> Martin is likely considering his reading of the A section's deeper-level structure as a shorthand for the tune's overall melodic design.

Example 4-23: Martin's Example 3.

The musical score consists of two systems, each with three staves labeled a, b, and c. The key signature is three flats (B-flat major/C minor).  
 System 1:  
 - Staff a: Melodic line with two notes marked with circumflexed hats (1-hat and 2-hat).  
 - Staff b: Bass line with a long slur covering the entire phrase.  
 - Staff c: Harmonic line with four measures. Chords are labeled: 1 Ab6, 2, 3 Eb7, 4.  
 System 2:  
 - Staff a: Melodic line with two notes marked with circumflexed hats (2-hat and 1-hat).  
 - Staff b: Bass line with a long slur covering the entire phrase.  
 - Staff c: Harmonic line with four measures. Chords are labeled: 5 Bb7, 6 Eb7, 7 Ab6, 8.

One could argue that Martin's first divergence comes down essentially to semantics, as he seems to be using the term *Urlinie* as Schenker does in his earlier writings, before requiring, as he does in *Free Composition*, that an *Urlinie* span an entire piece. In other words, Martin is simply using the term to describe what he considers a "background" structure of the first phrase. His second divergence, however, highlights his essential claim, that this  $\hat{1}-\hat{2}-\hat{1}$  structure provides a superior reading to one that would result from a more orthodox approach.

Martin's reading certainly has one clear benefit. It reveals a motivic connection to the melody's opening, as the first three notes,  $A\flat-B\flat-A\flat$ , predict Martin's  $\hat{1}-\hat{2}-\hat{1}$  *Urlinie*. Interestingly, Martin does not comment on this connection, but it seems worth pointing out. In fact, in what seems like an attempt to re-enforce this connection, the melody repeats  $A\flat-B\flat-A\flat$  three more times in mm. 1–2. But while exposing this particular hidden repetition is certainly a possible advantage to Martin's analysis, an orthodox approach also reveals important deeper-level features.

Example 4-24 displays a strict-use reduction of the first A section of "Moten Swing" (mm. 1–7) that adheres to orthodox principles. Level c displays a different interpretation of many of the surface-level embellishments that Martin shows in his Example 3, level b. While Martin's slurring suggests that the  $B\flat$  on beat 3 of m. 2 is an anticipation of the  $B\flat$  of m. 3 (with the intermitting  $A\flat$  and  $B\sharp$  functioning perhaps as double neighbors), Example 4-24 labels both  $B\flat$ s in m. 2 as upper neighbors to  $A\flat$  (the root of the  $A\flat^6$  chord), and the  $B\sharp$  in m. 3 as an *appoggiatura*.<sup>24</sup> Additionally, Martin's slurring in his Example 3, mm. 3–6, suggests that the  $A\flat$ s on beat 4 of m. 4 and the "and" of beat 4 in m. 5 are lower neighbors to  $B\flat$ . Example 4-24, by contrast, considers these notes chord tones that produce voice leading that requires a deeper-level explanation. Lastly, Martin's analysis indicates that the leap to F on beat 4 of m. 6 is an embellishing leap that occurs within an anticipated  $A\flat^6$  chord, a reading that certainly seems reasonable. In fact, Example 4-10b in the preceding analysis contained an analogous passage that I interpreted similarly. Example 4-24, however, suggests that the  $A\flat$  in m. 6

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<sup>24</sup> Schenker would have likely described this  $B\sharp$  as a neighbor note. The term *appoggiatura*, however, is a more descriptive term, as the  $B\sharp$  is a special kind of neighbor note—an incomplete upper neighbor approached by leap (in this case a "leap" of an augmented second) and resolved by step in the opposite direction.

can also be heard as a suspension of the A $\flat$ s in mm. 4–5 (as shown at level b), and the F can also be heard resolving down by step to an implied E $\flat$  in m. 7 (as shown at level c).

Example 4-24: A reduction of "Moten Swing," mm. 1–7.

The image displays three levels of musical analysis for measures 1-7 of "Moten Swing":

- Level a:** Shows a voice leading line with a long note spanning measures 1-4, labeled "(ascent)". Above measures 5-7, there are three notes with hats labeled  $\hat{3}$ ,  $\hat{2}$ , and  $\hat{1}$ .
- Level b:** Shows a voice leading line with notes in measures 1-7. Chord symbols below are: A $\flat$ M: I, V $^7$ , ii, V $^6_{4-3}$ , and I.
- Level c:** Shows a voice leading line with notes in measures 1-7. Above the notes are labels: N, N, N, N, APP, N, APP, EL. Below the notes are chord symbols: A $\flat$ 6, E $\flat$ 7, B $\flat$ 7, E $\flat$ 7, and A $\flat$ 6. Measure numbers 1 through 7 are written below the staff.

The voice leading that spans mm. 1–4 seems clear. As shown at level b, the melody note A $\flat$  in mm. 1–2 accompanies the tonic, while the B $\flat$  in mm. 3–4 accompanies the dominant. While our reductive processes may have differed, this reading essentially matches Martin's Example 3, level a. But the deeper-level readings differ profoundly in mm. 5–7. Martin's analysis indicates only a  $\hat{2}$ – $\hat{1}$  deeper-level structure in these measures. Example 4-24, by contrast, shows that two voices span mm. 5–7. One voice, shown as an

alto at level b, begins on an  $A\flat$  (the chordal seventh of the  $B\flat^7$  chord in m. 5) and resolves to an implied G in m. 6 before returning to  $A\flat$  at the cadence in m. 7. The other voice, shown as a soprano, remains on  $B\flat$  in m. 5, ascends to an enharmonically re-spelled  $C\flat$  in m. 6, and returns to the  $B\flat$  on beat 2 before joining the alto voice on the concluding tonic. The  $C\flat$  in m. 6, in conjunction with the alto's  $A\flat$ , forms a modally-borrowed cadential  $\frac{6}{4}$  over the phrase's structural dominant.<sup>25</sup>

Level a shows how this interpretation results in an orthodox Schenkerian reading of the phrase. The  $A\flat$  in mm. 1–2 and the  $B\flat$  in mm. 3–4 form an initial ascent to the head tone,  $\hat{3}$ , in m. 6, which then descends to the tonic, forming a standard 3-line. This reading may strike some as atypical in two ways. First, as Henry Martin notes, "such a primary tone does not work here because [it] receives no tonic support" (Martin 2011a, 6). Second,  $\hat{3}$  appears at level b as  $\flat\hat{3}$ , a chromatic alteration of the head tone.

While it is true that the analyses in *Free Composition* happen to contain no cases in which the head tone  $\hat{3}$  makes its initial appearance over a cadential  $\frac{6}{4}$ , several analyses contain  $\hat{3}$  within a fundamental line (a 5- or 8-line) in such a context (see, for example, Schenker's Fig. 83.2 and 104.3). And while Schenker certainly articulated his insistence on there being only three possible *Urlinien*, he made no requirement that the head tone receive tonic support on the surface. In his section on auxiliary cadences, he writes, "It would be too great a burden for the synthesis if each transference of the form of the fundamental structure had to begin with  $\hat{3}/I$  or  $\hat{5}/I$ " (Schenker [1935] 1979, 88).

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<sup>25</sup> Some may find this reading inconsistent, as it treats the  $B\flat$  in m. 3 differently than the  $B\flat$  in m. 6, despite both notes appearing over the same chord ( $E\flat^7$ ). There are two justifications for this discrepancy. First, the  $B\flat$  in m. 6 is repeated, giving the note additional emphasis. Second, the  $E\flat^7$  chord in m. 6 appears over the phrase's penultimate measure (at the cadence), giving the chord more structural weight than the  $E\flat^7$  chord in m. 3, and allowing one to hear the  $B\flat$  in m. 6 as a chord tone in a modally-borrowed cadential  $\frac{6}{4}$ .

Schenker also specifically addresses the issue of modally-borrowed members of the fundamental line, even singling out  $\hat{3}$  as a member that can be treated to mixture, even at remote levels of structure. He writes,

In the fundamental structure, the fundamental line remains strictly diatonic. At *the first level*, however, it can contain a mixture of the major and minor third. In this regard, it makes no difference whether the fundamental line begins with  $\hat{3}$ ,  $\hat{5}$ , or  $\hat{8}$  (Schenker [1935] 1979, 40–41, my emphasis).

In Example 4-24, level b represents what Schenker calls the first level.

While aspects of the reading shown by Example 4-24 may seem atypical at first, a closer examination of the relevant analyses in *Free Composition* shows that it actually closely adheres to orthodox Schenkerian theory, and this reading illuminates several deeper-level features that seem central to the way in which the tune relates to the structures of its common-practice predecessors. But to provide a truly orthodox reading of "Moten Swing's" *Urlinie*, as defined by Schenker in *Free Composition*, one must examine the entire tune.

The form of "Moten Swing" can best be described as a 32-measure AABA form. Typically, the bridge of such forms concludes with a half cadence that allows for a return of the final A section. If the reading suggested by Example 4-24 holds true, then one might expect this form to support a  $\hat{3}-\hat{2} \parallel \hat{3}-\hat{2}-\hat{1}$  interrupted structure.

Example 4-25 displays the bridge of "Moten Swing," mm. 17–24. As though attempting to confirm the head tone that was obscured by both its non-tonic harmonic support and chromatic alteration in the previous phrase, the melody here features an unaltered  $\hat{3}$  throughout the entire bridge. Not only is this  $\hat{3}$  provided with strong harmonic support (as the root of the local tonic) and metrical emphasis (appearing on the

downbeat of the first measure of each phrase), it also appears frequently in its lower octave. With the direct modulation ( $B\flat m^7-E\flat^7$ ) in the final measure,  $\hat{3}$  moves to an implied  $\hat{2}$ , setting up the return to the final A section, which repeats the first two A sections without alteration.

Example 4-25: "Moten Swing," mm. 17–24.

17

C6 Am7 Dm7 G7 C6 Am7 Dm7 G7

$\hat{3}$

CM: I vi ii V<sup>7</sup> I vi ii V<sup>7</sup>  
 A $\flat$ M: III

21

C6 Am7 Dm7 G7 C6 B $\flat$ m7 E $\flat$ 7

$\hat{2}$  ||

I vi ii V<sup>7</sup> I ii V<sup>7</sup>  
 (III)

To show the way in which these formal sections combine to produce an orthodox background, Example 4-26 provides a Schenkerian graph that includes only the notes from level a of Example 4-24, and the stemmed notes of Example 4-25. As one might expect in an AABA tune, the common  $\hat{3}-\hat{2}$  ||  $\hat{3}-\hat{2}-\hat{1}$  interrupted structure appears as a deeper-level structure true to Schenker's concept of the *Urlinie*.

Example 4-26: A Schenkerian graph of "Moten Swing."

The image shows a Schenkerian graph for the piece "Moten Swing." It consists of two staves of musical notation (treble and bass clefs) with various annotations. Above the treble staff, there are three sections labeled A, B, and A, with measure numbers 1/9, 17, and 25 respectively. The graph includes several layers of structure: a top layer with notes and stems, a middle layer with notes and stems, and a bottom layer with notes and stems. Above the top layer, there are three main structural units: a first unit labeled  $\hat{3}$  with a dashed line indicating an ascent, a second unit labeled  $\hat{2}$  with a double bar line, and a third unit labeled  $\hat{3}$  with a dashed line indicating an ascent. Below the bottom layer, there are Roman numerals: I, II, V, I, III, V, I, II, V, I. The graph also includes various other annotations such as "m.", "A", "B", "A", "1/9", "17", "25", "(ascent)", and various hat symbols.

Martin's modified approach deviates from orthodox Schenkerian theory in two ways: first, by his using the term *Urlinie* to describe a deeper-level structure that spans only one formal section, and second, by his using the term *Urlinie* to describe  $\hat{1}-\hat{2}-\hat{1}$ , a structure outside of Schenker's three allowable prototypes. But as the comparative analysis revealed, an orthodox approach seems equally compelling and illuminating. An orthodox approach reveals that a typical  $\hat{3}-\hat{2}-\hat{1}$  structure does, in fact, span the A section, although surface and middleground features may obscure the clarity of its presentation. The orthodox analysis also reveals the role that this structure plays in the tune's overall melodic design—it predicts the tune's orthodox *Urlinie*. It is worth noting that Martin abstains from addressing the entire tune, leaving one to wonder how Martin's  $\hat{1}-\hat{2}-\hat{1}$  *Urlinie* relates to the tune's overall melodic design—is it an unorthodox middleground structure of an orthodox background, or does it suggest an unorthodox background as well?

The preference for a  $\hat{3}-\hat{2}-\hat{1}$  or  $\hat{1}-\hat{2}-\hat{1}$  reading of the A section ultimately rests in the ear of readers, who must ask themselves: which deeper-level structure does one more



clearly hear spanning the A section? Or perhaps just as importantly, which deeper-level structure better explains the way in which the tune is constructed? Of course, even if one prefers Martin's  $\hat{1}-\hat{2}-\hat{1}$  reading, it still does not require his use of terminology, as one could convey the same analysis as effectively by describing  $\hat{1}-\hat{2}-\hat{1}$  simply as an unorthodox middleground structure or motive, thus avoiding the term *Urlinie* altogether.

### Conclusion

The preceding three case studies demonstrated the ways in which modified and orthodox Schenkerian analysis differ in approach. The first demonstrated that an orthodox approach can provide a deeper-level explanation of a chord tone that proponents of modified theory prefer to de-emphasize. The orthodox approach to "Mack the Knife" reveals that each  $\hat{6}$ , while functioning as a chord tone (in a tonic added sixth chord) on the surface, also resolves to, and is replaced by,  $\hat{5}$  on a deeper level of structure, and that this  $\hat{5}$  can be understood as a cover tone. This reading reveals a deeper-level characteristic frequently found in Schenker's analyses of common-practice music, while also allowing one to address the more surface-level harmonic and voice-leading features that are unique to jazz. But while this analysis focused on the tonic added sixth chord, the differing approaches applied to other chord tones (such as certain major sevenths or major ninths) in similar contexts, would likely lead to an analogous debate; orthodox theory insists that such chord tones should always be placed on a spectrum of stability in which they ultimately derive their meaning from more stable pitches at deeper levels of structure, while proponents of modified Schenkerian theory will insist that some chord tones do not

seem to resolve, and can therefore be described as stable, irreducible, or even consonant.<sup>26</sup>

The second comparative analysis demonstrated a similar way in which orthodox and modified approaches differ in their method of depicting a harmonic feature that seems unique to jazz. Proponents of a modified Schenkerian approach prefer to highlight the idiomatic nature of  $V^{13}$  chords by asserting that in certain contexts,  $\hat{3}$  can be better understood as an irreducible chord tone, resulting in a new category of *Urlinien* that conclude with  $\hat{3}-\hat{1}$  (Martin), or just  $\hat{3}$  (Gilbert). An orthodox approach, by contrast, depicts  $\hat{3}$  as a substitution for a deeper-level  $\hat{2}$ , resulting in a reading that places greater emphasis on depicting  $\hat{3}$ 's connection to  $\hat{2}$  in common-practice music while allowing for the retention of Schenker's three possible fundamental lines.<sup>27</sup>

The third comparative analysis demonstrated that in some cases, the two approaches can result in entirely different readings of the same piece. But while a

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<sup>26</sup> Perhaps the most adamant opponent of applying orthodox Schenkerian theory to jazz is James McGowan, who accuses orthodox theorists of not adequately reconciling "the inconsistency of juxtaposing the triads in their methodology with the complex harmonies that actually resolve dissonances in modern jazz" (McGowan 2008, 93). He adds that an orthodox analysis "does not convey the sense of relative stability and instability of extended chordal towers that is fundamental to appreciating jazz musicians' experience of tonality" (McGowan 2008, 95). McGowan is not persuaded by the notion that a chordal extension may serve as a point of relative stability on one level, but *also* be required to have a dependency on an even more stable pitch at a deeper level of structure. His second criticism is particularly puzzling, because one should find Schenkerian theory especially useful in highlighting the "relative stability and instability of chordal extensions," as one level can depict a note's consonant-like character, while a deeper level can depict its dissonant-like motion to a more stable pitch.

<sup>27</sup> In his article, "On Implied Tone," William Rothstein comments on the desirability of an orthodox fundamental line even if  $\hat{2}$  is implied. While his argument refers to cases where  $\hat{7}$  replaces  $\hat{2}$ , his words certainly apply here. He writes, "The substitution for the  $\hat{2}$  is so common, why, one might ask, should it be considered a deviation from the norm rather than as a norm itself? Why not allow alternative forms of the fundamental line...? To answer [this] question is to illustrate the Gestalt nature of Schenkerian thinking. Three principles are involved. First there is Schenker's concept of melodic fluency...which always gives precedence to stepwise motion...Second, there is the Gestalt principle of 'good continuation,' according to which a perceiver seeks to connect new stimuli with old ones in the simplest and most predictable way possible...The third principle was the imaginary continuo. When these three principles are conjoined, the restriction to a stepwise fundamental line becomes easier to understand" (Rothstein 1991, 305–6).

modified approach might be useful in showing a desirable deeper-level motive, an orthodox approach can still be achieved by avoiding describing such motives as *Urlinien*, a problematic term in the case of Martin's  $\hat{1}-\hat{2}-\hat{1}$  motive in "Moten Swing." And while one with orthodox Schenkerian ears might prefer the orthodox reading, in this case an orthodox approach was not necessary in order for Martin to reveal his desired motive. But even in such cases, it seems unfair to describe such readings as "superior" because, as demonstrated by the comparative reading of "Moten Swing," an orthodox approach can be equally compelling.

While the preceding comparative analyses addressed three specific case studies, the overall debate about the applicability of orthodox Schenkerian theory to jazz can be summarized broadly. Proponents of the modified approach prefer to reveal certain features of jazz by showing that accounting for them requires one to abandon central components of orthodox Schenkerian theory. Proponents of an orthodox approach, by contrast, prefer to account for these features by showing the ways in which they relate to a deeper-level structure that is shared between jazz and its common-practice predecessors. A proponent of modified Schenkerian theory may conclude that an orthodox Schenkerian theorist is refusing to let go of an outdated system. But because that system was used for a style of music that has shaped the way we hear music, abandonment should occur only when the music to which it is being applied can no longer relate in any meaningful way. And because the style of jazz in question is tonal, its relationship to common-practice music is meaningful.

An orthodox approach can offer readings that are as compelling and insightful as those produced by modified approaches. Therefore, we need not abandon it. Doing so

would result in the loss of a valid point of view—a point of view that addresses the ways in which jazz departs from common-practice music by highlighting firmly rooted similarities in deeper-level voice leading.

## CHAPTER V

### BAKER'S IMPROVISATIONAL VOCABULARY

This chapter addresses the melodic, rhythmic, and timbral features that recur in Baker's improvisations by examining excerpts derived from solos recorded throughout his career. The chapter is divided into five sections, each focusing on one of the following features: 1) Baker's method of resolving tensions, which plays a critical role in his lyrical style; 2) the common underlying structures (i.e. middleground motives) of his melodic vocabulary—underlying structures that for this study will be called formulas; 3) his use of blues and pentatonic scales, which he combines and implements in a wide variety of contexts; 4) his use of sporadic rhythmic gestures and hemiola, both of which can be considered a type of rhythmic vocabulary; and 5) additional features, titled "other Chetisms," that are particularly common and characteristic in Baker's playing. The chapter concludes with analyses of excerpts in which Baker combines his vocabulary and other "Chetisms" to produce longer phrases that are particularly noteworthy.

This chapter does not attempt to demonstrate that all of Baker's vocabulary is unique to him, as much of it is not. In fact, one can expect to find most of the features addressed here, not only in the improvisations of other jazz musicians, but in other styles of music as well. The degree to which Baker's vocabulary is unique to him would require an in-depth analysis of other jazz musicians as well, which is beyond the scope of this study. For that reason, such comparisons will be general in nature, and made only sparingly.

## Tensions

Before addressing formulas, it is worthwhile to first examine Baker's use of tensions (e.g. the tension and resolution of dissonance), which play a critical role in creating what people often describe as Baker's lyrical style.<sup>1</sup> When asked what he thought about onstage, while improvising, Baker replied, "The next pretty note" (Gavin 2002, 62). While many found this response to be an enigmatic oversimplification, it certainly seems to accurately portray a feature central to Baker's style—a feature that can best be described as the satisfying delivery of clearly established expectations.

When providing the resolution of a tension within the chord over which it appears, Baker often obscures the resolution by assigning the note of resolution to a figure that is either part of a new melodic gesture or in a different octave, or he might provide the resolution only after a change of harmony, where the note of resolution has a new harmonic function. In other cases, Baker presents multiple tensions within a single gesture and provides only one sounding resolution (requiring implied resolutions of the other tensions). But in all cases, his careful and conservative treatment of tensions stands out as an important characteristic of his style.

Example 5-1 displays m. 17 of Baker's 1974 improvisation on "There Will Never Be Another You."<sup>2</sup> The F on the downbeat of the measure forms a chordal ninth, a tension, over the E $\flat$ Maj<sup>7</sup> chord (the tonic). The E $\flat$  on the "and" of beat 2 resolves this

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<sup>1</sup> In his article, "Bebop Melodic Lines: Tonal Characteristics," Steven Strunk defines a tension as "a pitch related to a structurally superior pitch (usually a chord tone) by step, such that the tension represents and substitutes for the structurally superior pitch, called its resolution...Most tensions are located a step above their resolutions" (Strunk 1985, 98).

<sup>2</sup> From the album *Carnegie Hall Concert* (Baker 1974). For the complete transcription of this improvisation, see Appendix B, pp. 373–74.

tension, in its register, and over the same chord. While Baker repeats the gesture, the second chordal ninth can also be described as an upper neighbor.

Example 5-1: "There Will Never Be Another You" (1974), first chorus, m. 17.

Example 5-1 shows a musical staff in E-flat major with a common time signature. The melody consists of four notes: a dotted quarter note on G3, an eighth note on A3, a quarter note on B3, and a quarter rest. Above the staff, the chord EbMaj7 is indicated, with an annotation '9 → root 9 → root' pointing to the G and A notes respectively. Below the staff, the chord EbM: I is written under the first note, and 'N' is written under the second note.

In the following example (Example 5-2), Baker concludes a phrase with a leap to the chordal sixth, a tension, over the F<sup>7</sup> chord.<sup>3</sup> Only after a full measure of rest does Baker resolve this tension, but the resolution occurs in a melodic gesture that belongs with the next phrase.

Example 5-2: "Well You Needn't" (1988), first chorus, mm. 7–9.<sup>4</sup>

Example 5-2 shows a musical staff in F major with a common time signature. The melody consists of four notes: a quarter note on F4, a quarter rest, a quarter note on G4, and a quarter note on A4. Above the staff, the chords F7, Gm7, C7, and F7 are indicated. An annotation '6 → 5' with arrows points from the G4 note to the A4 note. Below the staff, the chords FM:I, ii, V7, and I are written under the notes.

Baker often leapt away from tensions, requiring an implied resolution. In Example 5-3, the leap from B<sup>b</sup> (a chordal eleventh) to F requires an implied resolution of

<sup>3</sup> Jazz musicians typically refer to such chordal sixths as thirteenth. It appears here labeled as a chordal sixth to show its linear function (a note that resolves to a chordal fifth).

<sup>4</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 381–83.

the B $\flat$  to A $\flat$  (a tenth above the root of the chord), as shown in parentheses in the following measure.

Example 5-3: "Autumn Leaves," first chorus, mm. 7–8.<sup>5</sup>

The musical notation shows a single staff in F minor (three flats). The first measure contains a dotted quarter note on F4 and a quarter note on G4. Above the staff, the chord is labeled 'F m7'. Below the staff, it is labeled 'Fm: i'. The second measure contains a quarter note on A4, a quarter note on B4, and a quarter rest. Above the staff, the chord is labeled 'EL'. An arrow points from the '11' above the A4 note to the '(10)' above the B4 note, indicating a tension resolution. The third measure contains a quarter rest and a quarter note on C5. The fourth measure contains a quarter rest and a quarter note on B4.

A particularly effective method of resolving a tension occurs when the resolution is delayed until a change in harmony. In Example 5-4, the G $\flat$  (a chordal ninth modally borrowed from B $\flat$  minor) resolves to an F that forms a consonance, not as the root of the V<sup>7</sup> chord, but as the fifth of the B $\flat$ Maj<sup>7</sup> chord.

Example 5-4: "In Your Own Sweet Way" (1979), second chorus, mm. 15–16.<sup>6</sup>

The musical notation shows a single staff in B-flat major (two flats). The first measure contains a quarter note on B3, a quarter note on C4, and a quarter note on D4. Above the staff, the chord is labeled 'F 7(b9)'. Below the staff, it is labeled 'BbM: V7'. The second measure contains a quarter note on E4, a quarter note on F4, and a quarter rest. Above the staff, the chord is labeled 'BbMaj7'. An arrow points from the '9' above the E4 note to the '5' above the F4 note, indicating a tension resolution. The third measure contains a quarter rest and a quarter note on G4. The fourth measure contains a quarter rest and a quarter note on F4.

In other cases, the tension resolves over a chord with which it now forms a new tension. In Example 5-5, the D $\flat$  forms a chordal eleventh over the A $\flat$ m<sup>7</sup> chord. Its resolution to C $\flat$  is delayed until after the arrival on the A $\flat$ Maj<sup>7</sup> chord, resulting in a

<sup>5</sup> From the album *She Was Too Good To Me* (Baker 1974). Transcription: Appendix B, pp. 300–02.

<sup>6</sup> From the album *Someday My Prince Will Come* (Baker [1979] 2010). Transcription: Appendix B, pp. 318–19.



resolution that is itself a tension (a chordal ninth). The note's spelling ( $B\flat$  instead of  $C\flat$ ) reflects its function over the chord with which it appears.

Example 5-5: "Arbor Way" (1988), first chorus, mm. 19–21.<sup>7</sup>

In Example 5-6, the leap away from D (a chordal ninth) results in an implied resolution to C, shown here as occurring over the  $F^7$  chord in the following measure, where the C would have formed a chordal fifth. The G, which forms a consonance over the  $Cm^7$  chord, becomes a tension (a chordal ninth) over the  $F^7$  chord, thus requiring resolution to F. Baker delivers this resolution, but only after the chord changes to  $B\flat Maj^7$ , where the F forms a chordal fifth.

Example 5-6: "Have You Met Miss Jones" (1965), first chorus, mm. 15–17.<sup>8</sup>

<sup>7</sup> From the DVD *Chet Baker in Italy* (Baker [1976 & 1988] N.D.). Transcription: Appendix B, pp. 296–99.

<sup>8</sup> From the album *Lonely Star* (Baker [1965] 2010). Transcription: Appendix B, pp. 312–14.

While the previous examples addressed notes that form tensions against their supporting chords, in a Schenkerian sense, notes that form consonances with their supporting chord can also form a kind of global tension—a tension against the notes in the tonic triad. In Example 5-7, the E appearing over the E<sup>7</sup> chord forms a consonance with its supporting harmony, but a global tension ( $\hat{6}$ ) against the fifth of the tonic triad ( $\hat{5}$ ). Baker provides its required resolution only after six beats of rests, where the note of resolution appears as part of a pickup figure to his following phrase.

Example 5-7: "Line for Lyons" (1974), solo, mm. 7–9.<sup>9</sup>

The musical notation shows a melodic line in G major. Above the staff, chords are indicated: G<sup>6</sup>, E<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, and C m<sup>7</sup>. Below the staff, Roman numerals are given: GM: I, VI<sup>7</sup>, ii, V<sup>7</sup>, I, and iv. A horizontal line above the staff spans six beats, with the label GM:  $\hat{6}$  at the start and  $\hat{5}$  at the end, indicating a global tension. The melody consists of a pickup note (G), followed by a six-beat rest, and then a pickup figure (E, D, C, B, A, G) leading into the next phrase.

In one particular context, Baker often deviates from expectations by resolving chordal sevenths up by step. One anticipates the A $\flat$  (the chordal seventh of a V<sup>7</sup> chord) in Example 5-8 to resolve to G over the tonic. Instead, Baker treats the A $\flat$  as a lower neighbor and returns to B $\flat$  over the tonic, requiring an implied resolution to the third of the E $\flat$ Maj<sup>7</sup> chord.

<sup>9</sup> From the album *Carnegie Hall Concert* (Baker 1974). Transcription: Appendix B, p. 329.

Example 5-8: "Look for the Silver Lining" (1988), second chorus, mm. 18–19.<sup>10</sup>

The musical notation shows a single staff in E-flat major (two flats). The key signature is E-flat major. The time signature is common time (C). The melody consists of the following notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. Above the staff, the chords are labeled: F m7 (above F), B-flat 7 (above B-flat), and E-flat Major 7 (above E-flat). A circled note is placed under the G note. A slur covers the final notes, C and D. Above the slur, there is a '7' with an arrow pointing to the right, and '5!' above '(3)'. Below the staff, the Roman numerals are labeled: E-flat M: ii (under E-flat), V<sup>7</sup> (under B-flat), and I (under E-flat).

Despite such deviations from expectations, Baker's treatment of tensions, and the way in which he resolves them, plays a critical role in his improvisations. And, as the analyses in the following section will further suggest, the ways in which he resolves these tensions are at the heart of his formulas.

#### Baker's commonly used formulas

In his book, *Charlie Parker and Thematic Improvisation*, Henry Martin writes,

Similar ideas drift from performance to performance, but subtle changes keep them fresh: this is by no means shallow repetition or mechanical playing in the worst sense. Instead, we are struck by the essential mystery...how can a player who seems to duplicate ideas from solo to solo continue to be so musically satisfying? (Martin 1996, 1).

This is an important question that should be asked about the music of any great jazz musician. In the case of Chet Baker, it is particularly appropriate because he is well known for his ability to create fresh-sounding improvisations from tune to tune, gig to gig, and year to year. In an interview with author Jeroen de Valk, bassist Joachim Knauer remarks that "[Chet's] solos are always different, and there are only a few musicians you can say that about" (Valk 2000, 141). Likewise, in the movie "Let's Get

<sup>10</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 334–36.

Lost," record producer Dick Bock remarks, "Chet was always fresh and new. He never really played clichés" (Weber 1988).

The following analyses attempt to demonstrate the ways in which Baker achieves such "different-" and "fresh-" sounding improvisations. He does so by relying on only a few deeper-level melodic structures (referred to here as formulas) that he uses throughout his career, in a wide variety of contexts, and treated to a wide variety of embellishments. Cataloguing these formulas, and the various ways in which Baker implements them, is central to uncovering his improvisational vocabulary. The following analyses address three of his most frequently-used formulas:  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$ ,  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$ , and  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$ .

*The  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  formula*

Example 5-9 displays Baker's  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  formula in one of its simplest forms. The formula appears over the tonic, and both  $\hat{4}$  and  $\#\hat{4}$  function as passing tones.

Example 5-9: "That Old Feeling" (1956), solo, mm. 1-2.<sup>11</sup>

D $\flat$ 6

$\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$

D $\flat$ M: I

<sup>11</sup> From the album *Chet Baker Sings* (Baker 1956). Transcription: Appendix B, p. 370.

In Example 5-10, Baker decorates this  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  formula with embellishing leaps. In this case, the pattern appears during a solo break, where no chords sound under its presentation (although a iii–vi–ii–V turnaround typically occupies this part of the form).

Example 5-10: "A Foggy Day" (1956), solo break.<sup>12</sup>

The musical notation for Example 5-10 shows a solo break in G major. The melodic line is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The notes are G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Above the staff, the formula  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  is indicated with arrows pointing to the corresponding notes. Below the staff, the notes are labeled with 'EL' (embellishing leaps) under the notes G4, A4, B4, C5, B4, A4, G4, and F#4. The chord progression is shown below the staff as GM: N.C. (iii), vi, ii, V7, and I. A dashed line above the staff indicates the solo break, and a G Maj7 chord is indicated above the final note.

In Example 5-11, the  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  formula appears over only tonic harmony (like Example 5-9) and is treated with embellishing leaps similar to those in Example 5-10.

Example 5-11: "Look for the Silver Lining" (1988), first chorus, m. 19.<sup>13</sup>

The musical notation for Example 5-11 shows a melodic line in E-flat major. The notes are E4, F4, G4, A4, G4, F4, E4, D4. Above the staff, the formula  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  is indicated with arrows pointing to the notes F4, G4, A4, and B4. Below the staff, the notes are labeled with 'EL' (embellishing leaps) under the notes E4, F4, G4, and A4. The chord progression is shown below the staff as E♭M: I. An E♭Maj7 chord is indicated above the first note.

Baker often presents this formula over I–ii–V–I progressions, as shown in Example 5-12. Each member of the formula appears as a chord tone except  $\#\hat{4}$ , which

<sup>12</sup> From the album *Big Band* (Baker [1956] 1993). Transcription: Appendix B, p. 295.

<sup>13</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2*. (Baker [1988] 2004). Transcription: Appendix B, pp. 334–36.

remains a chromatic passing tone, although one might also consider the F# and A as chord tones that imply a D#<sup>o7</sup> chord, as shown by the chord in parentheses. While the # $\hat{4}$  conflicts with the seventh of the sounding V<sup>7</sup> chord, its ascending melodic inertia prevails.<sup>14</sup> Despite the harmonic motion that supports  $\hat{4}$ , the excerpt nevertheless remains firmly grounded in the home key.

Example 5-12: "Look for the Silver Lining" (1959), second chorus, mm. 17–19.<sup>15</sup>

The musical notation for Example 5-12 shows a melodic line in C major. Above the staff, chord symbols are placed: CMaj7, Dm7, G7, and CMaj7. Below these, figured bass symbols are shown:  $\hat{3}$ ,  $\hat{4}$ ,  $\# \hat{4}$ , and  $\hat{5}$ . A horizontal line connects  $\hat{3}$  to  $\hat{4}$ , and another connects  $\# \hat{4}$  to  $\hat{5}$ . Above the G7 chord, the symbol (D#<sup>o7</sup>) is written. Below the staff, Roman numerals are shown: I, ii, V<sup>7</sup>, and I. The first I is bracketed with a brace and labeled 'CM:'. The notes in the melody are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The notes E4 and F#4 are marked with 'EL' below them.

In Example 5-13, the formula appears in a similar context, but with the addition of a VI<sup>7</sup> (V<sup>7</sup>/ii) chord. Again, each member of the formula (except # $\hat{4}$ ) appears as a chord tone, with  $\hat{3}$  appearing first as the third of the I chord before becoming the fifth of the VI<sup>7</sup> chord (although the note does not literally sound over the VI<sup>7</sup> chord). In this case, Baker delays  $\hat{4}$  until the V<sup>7</sup> chord, where it forms a chordal seventh, and # $\hat{4}$  until the I chord. The inertia of the ascending line overrides the requirement of the chordal seventh (A $\flat$ ) to resolve down by step. The leaps to E $\flat$  reflect the excerpt's harmonic grounding in the home key of E $\flat$  major.

<sup>14</sup> In his book, *Musical Forces: Motion, Metaphor, and Meaning in Music*, Steve Larson describes this type of momentum as "musical inertia," which he defines as "the tendency of a pattern of pitches or durations, or both, to continue in the same fashion" (Larson [Pending], 22).

<sup>15</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 330–31.

Example 5-13: "Minor Yours" (1956), second chorus, mm. 5–7.<sup>16</sup>

$E^bMaj7$   $C7$   $Fm7$   $B^b7$   $E^bMaj7$   
 $\hat{3}$  —  $\hat{4}$  —  $\# \hat{4}$  —  $\hat{5}$   
 $E^bM: \left\{ \begin{array}{l} I \\ I \end{array} \right.$   $VI^7$   $ii$   $V^7$   $I$

Baker also often employs the  $\hat{3}-\hat{4}-\# \hat{4}-\hat{5}$  formula in non-tonic functioning sections, as shown in Example 5-14. In this case, the chord-tone status of each member of the formula is reversed—only  $\# \hat{4}$  appears as a chord tone (the third of the  $B^b7$  chord).

Example 5-14: "Tadd's Delight" (1964), second chorus, mm. 21–22.<sup>17</sup>

$B^b7$   $B^bm7$   
 $\hat{3}-\hat{4}$  —  $\# \hat{4}$  —  $\hat{5}$   
 $A^bM: II^7$   $ii$

Example 5-15 displays a complex harmonic setting of the  $\hat{3}-\hat{4}-\# \hat{4}-\hat{5}$  formula, as only  $\hat{5}$  (C), which first appears over the  $A^7$  chord before becoming the third of the  $A^b7$  chord, appears as a chord tone. While each of the other scale degrees seem to conflict with their supporting harmony, the chromatic ascent that connects two points of stability (the  $A^b$  that begins the excerpt and the C with which it concludes) provides a logic

<sup>16</sup> From the album *Playboys* (Baker [1956] 2008). Transcription: Appendix B, pp. 339–40.

<sup>17</sup> From the album *The Most Important Jazz Album of 1964/1965* (Baker [1964] 2003). Transcription: Appendix B, pp. 368–69.

reinforced by the  $A^{\flat}$ ,  $B^{\flat}$ , and  $B^{\sharp}$  all immediately following the chords over which they would have formed the roots. The arrival on the consonant note C over the  $A^{\flat 7}$  chord provides a satisfying resolution to the tension that these conflicts create.

Example 5-15: "Well You Needn't" (1988), second chorus, mm. 21–23.<sup>18</sup>

The musical notation shows a melodic line in G major (one flat). Above the staff, the chords are labeled:  $A^{\flat 7}$   $A 7$ ,  $B^{\flat 7}$ ,  $B 7$ ,  $B^{\flat 7}$ ,  $A 7$ , and  $A^{\flat 7}$ . Below the staff, scale degrees are indicated with hats:  $\hat{3}$  above the first measure,  $\hat{4}$  above the second measure,  $\# \hat{4}$  above the third measure, and  $\hat{5}$  above the fourth measure. The melodic line consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

*The  $\hat{3}-\flat \hat{3}-\hat{2}-\hat{1}$  formula*

Example 5-16 displays a  $\hat{3}-\flat \hat{3}-\hat{2}-\hat{1}$  formula in one of its simplest forms, in which  $\hat{3}$  appears as the chordal ninth of the ii chord, moves to  $\flat \hat{3}$  as the  $\#5$  of the  $V^7$  chord, and  $\hat{2}$  as the ninth of the I chord before resolving to  $\hat{1}$ .<sup>19</sup> Baker embellishes the formula here with an embellishing leap to the leading tone, his most common embellishment of the formula.

<sup>18</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2*. (Baker [1988] 2004). Transcription: Appendix B, pp. 381–83.

<sup>19</sup>  $\flat \hat{3}$ , while spelled according to its melodic direction, is typically referred to by jazz musicians as the " $\#5$ " of a  $V^7$  chord.



Example 5-16: "There Is No Greater Love" (1982), first chorus, mm. 23–25.<sup>20</sup>

$Cm7$                        $F7$                        $B^{\flat}Maj7$   
 $\hat{3}$  —  $\flat\hat{3}$  —  $\hat{2}$  —  $\hat{1}$   
 $9$                        $\#5$                        $9$   
 $B^{\flat}M: ii$                        $V^7$                        $I$   
 EL

Often the formula appears in a truncated,  $\hat{3}-\flat\hat{3}-\hat{2}$ , version. The frequency with which Baker omits the immediate resolution to  $\hat{1}$  suggests that the resolution is more a requirement of global voice leading (from a Schenkerian perspective) than it is an essential member of the formula itself. In Example 5-17, the truncated version appears over a V–I progression only, where  $\hat{3}$  appears as the thirteenth of the  $V^7$  chord (although the E and G that begin the excerpt imply a ii chord). Baker again embellishes the resolution with a leap to the leading tone.

Example 5-17: "Out of Nowhere" (1982), first chorus, mm. 16–17.<sup>21</sup>

$D7$                                        $G\text{Maj}7$   
 $\hat{3}$  —  $\flat\hat{3}$  —  $\hat{2}$   
 $13$                        $\#5$                        $9$   
 $G\text{M}: \left\{ \begin{array}{l} (ii) \\ V^7 \end{array} \right.$                        $V^7$                        $I$   
 EL

<sup>20</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 371–72.

<sup>21</sup> *Ibid.* Transcription: Appendix B, pp. 351–52.

The home key of the tune shown in Example 5-18 is B $\flat$  major, but the Roman numerals reflect the local key of D major. In this excerpt, the truncated formula appears twice. First, it appears over a ii–V–I progression in which  $\hat{3}$  forms the ninth of the Em<sup>7</sup> chord. In its second presentation,  $\hat{3}$  forms the fifth of the vi chord. The other notes in the passage form two additional voice-leading paths. The recurring A functions as a cover tone, the formula itself forms a second voice, while the embellishing leap to D forms a third voice that continues with the embellishing leap to the leading tone (as shown with the downward stems).

Example 5-18: "In Your Own Sweet Way" (1979), second chorus, mm. 17–20.<sup>22</sup>

	Em <sup>7</sup>	A <sup>7</sup>	DMaj <sup>7</sup>	Bm <sup>7</sup>	Em <sup>7</sup>	A <sup>7</sup>	DMaj <sup>7</sup>
	$\hat{3}$	$\flat\hat{3}$	$\hat{2}$	$\hat{3}$	$\flat\hat{3}$	$\hat{2}$	
	9	$\#5$	9	5	$\#5$	9	

DM: ii      V<sup>7</sup>      I      vi      ii<sup>EL</sup>      V<sup>7</sup><sup>EL</sup>      I

The embellishing leap to the leading tone can also facilitate a common alternate conclusion to the formula. In Example 5-19, instead of leaping back to  $\hat{2}$ , Baker resolves the leading tone down by step to  $\hat{6}$ . As a result,  $\flat\hat{3}$  resolves to an implied  $\hat{2}$ . The analysis reflects the local key of F major.

<sup>22</sup> From the album *Someday My Prince Will Come* (Baker [1979] 2010). Transcription: Appendix B, pp. 318–19.



5-21 the formula appears stretched out over four measures. Baker provides the resolution to  $\hat{1}$ , but it appears displaced at the octave and over a  $B\flat^7$  chord (where it forms a chordal sixth).

Example 5-21: "A Foggy Day" (1956), mm. 3–6.<sup>25</sup>

Am7                      D7                      GMaj7                      B $\flat$ 7

$\hat{3}$  —————  $\flat\hat{3}$  —————  $\hat{2}$  —————  $\hat{1}$

9                      #5                      9                      6

GM:ii                      V<sup>7</sup> <sup>3</sup>                      I                      bIII

In some cases the required resolution of  $\hat{2}$  to  $\hat{1}$  is implied. In Example 5-22, the rhythm of the formula (one note per measure) places the implied  $\hat{1}$  over the  $G\flat^7$  ( $bII/ii$ ) chord, where it would have formed a chordal ninth.

Example 5-22: "Look for the Silver Lining" (1988), first chorus, mm. 20–24.<sup>26</sup>

B $\flat$ m7                      E $\flat$ 7                      A $\flat$ Maj7                      G $\flat$ 7

$\hat{3}$  —————  $\flat\hat{3}$  —————  $\hat{2}$  ————— ( $\hat{1}$ )

9                      9                      9                      (9)

A $\flat$ M:ii                      V<sup>7</sup>                      I                      bII/ii

The  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula typically appears only in major keys, as a major  $\hat{3}$  would result in an unfavorable modal borrowing if it were to appear in a minor key. The

<sup>25</sup> From the album *Big Band* (Baker [1956] 1993). Transcription: Appendix B, p. 295

<sup>26</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 334–36.

diatonic form of  $\hat{3}$  over the dominant-functioning chord in a minor key does, however, still create the formula's characteristic sound when paired with  $\hat{2}$  over the tonic. Example 5-23 displays one such example. In this case,  $\hat{3}$  appears over a  $\text{vii}^{\circ 7}$  chord and resolves to  $\hat{2}$  over the local tonic (G minor), creating a  $\hat{3}-\hat{2}-\hat{1}$  minor key version of the formula. The connection to the formula is further strengthened here by the characteristic embellishing leap to the leading tone.

Example 5-23: "Have You Met Miss Jones" (1965), second chorus, mm. 26–27.<sup>27</sup>

While each of the preceding analyses displayed only lightly embellished versions of the  $\hat{3}-\hat{3}-\hat{2}-\hat{1}$  formula, Example 5-24 displays an excerpt in which Baker embellishes the formula heavily by treating  $\hat{3}$  with an arpeggiation of an implied ii chord ( $\text{Gm}^7$ ), and  $\flat\hat{3}$  with an arpeggiation of the V chord ( $\text{C}^7$ )—an arpeggiation that includes the leading tone (shown in the circle). These notes appear as embellishing leaps that ornament the passage's essential voice leading.

<sup>27</sup> From the album *Lonely Star* (Baker [1965] 2010). Transcription: Appendix B, pp. 312–14.

Example 5-24: "Have You Met Miss Jones" (1965), second chorus, mm. 7–9.<sup>28</sup>

Such embellishing leaps can often form their own voice-leading strands. In Example 5-25, the voice-leading analysis that appears above the transcription isolates four distinct voices, with the formula appearing as a soprano voice on the top staff. Again, the notes in the arpeggios could also be considered embellishing leaps that ornament the soprano voice.

Example 5-25: "Gnid" (1979), solo, mm. 15–16.<sup>29</sup>

<sup>28</sup> Ibid.

<sup>29</sup> From the album *Someday My Prince Will Come* (Baker [1979] 2010). Transcription: Appendix B, pp. 310–11.

While the preceding examples of the  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula all appear within ii-V-I (or just V-I) progressions, the formula also works well over some common chord substitutions. In Example 5-26, a iii-VI<sup>7</sup> progression appears in place of the expected tonic. To accommodate these chords, Baker follows the resulting guide tone path through G<sup>#</sup> (the third of the E<sup>7</sup> chord) before arriving on G<sup>#</sup> ( $\hat{1}$ ), as a chordal seventh over the ii chord. As a result, even the formula's concluding note is unstable, propelling the improvisation forward.

Example 5-26: "Line for Lyons" (1959), third chorus, mm. 22–24.<sup>30</sup>

The musical notation shows a melodic line in G major (one sharp) with a 7/8 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Above the staff, chord symbols are placed: D7(b9) above the first measure, Bm7 above the second measure, E7 above the third measure, and Am7 above the fourth measure. Guide tone paths are indicated with numbers and hats:  $\hat{3}-\flat\hat{3}$  (with 13 and #5 below) above the first measure,  $\hat{2}$  (with 7 and 3 below) above the second measure, and  $\hat{1}$  (with 7 below) above the third measure. Below the staff, Roman numerals are placed: GM: V<sup>7</sup> below the first measure, iii below the second measure, VI<sup>7</sup> below the third measure, and ii below the fourth measure.

Like Example 5-26 (above), Example 5-27 displays an excerpt in which Baker embeds the formula in a guide-tone path. In this case,  $\hat{3}$  functions as the third of the I chord. He treats the Cm<sup>7</sup>-F<sup>7</sup> progression that follows by outlining only the Cm<sup>7</sup> chord (sustaining the ii chord through its V<sup>7</sup>), thus presenting  $\flat\hat{3}$  as a chordal seventh. Likewise, he treats the Bm<sup>7</sup>-E<sup>7</sup> progression that follows by outlining only the Bm<sup>7</sup> chord, resulting in a  $\hat{2}$  that forms another chordal seventh. The resolution to  $\hat{1}$  occurs again over a ii chord (forming another chordal seventh).

<sup>30</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 326–28.

Example 5-27: "Line for Lyons" (1974), solo, mm. 25–28.<sup>31</sup>

The musical notation shows a melodic line in G major (one sharp) with a common time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Above the staff, chord symbols are placed: G6 (over G4), Cm7 (over F#4), F7 (over E4), Bm7 (over D4), E7 (over C#4), and Am7 (over B3). Below the staff, Roman numeral analysis is provided: GM:I (under G4), (ii over iv) and (ii over V7) (under F#4), (ii over iii) and (ii over VI7) (under E4), and ii (under B3). The analysis shows that the notes A3, B3, and C#4 are shared between the ii and V7 chords, while the notes D4 and E4 are shared between the ii and VI7 chords.

*The  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula*

The  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula can best be described as a modally-borrowed descending melodic minor tetrachord or fourth progression. In its simplest form,  $\hat{8}$  appears as the chordal seventh of a ii chord, while  $\flat\hat{7}$  and  $\flat\hat{6}$  appear over the dominant with their resolution to  $\hat{5}$  occurring over the tonic, as shown by the excerpt in Example 5-28. Such a  $\flat\hat{7}$ , while spelled according to its melodic function, is typically referred to by jazz musicians as the "#9" of the chord. The anticipated arrival on  $\hat{5}$  works particularly well in this formula, as the note also forms the root of the V<sup>7</sup> chord. But despite its resolution literally occurring over the V<sup>7</sup> chord, the analysis displayed in Example 5-28 shows that this resolution anticipates a note that belongs with the tonic chord.

<sup>31</sup> From the album *Carnegie Hall Concert* (Baker 1974). Transcription: Appendix B, p. 329.



Example 5-28: "Gnid" (1979), solo, mm. 19–20.<sup>32</sup>

Example 5-28 shows a melodic line in G-flat major. The notation includes a treble clef, a common time signature, and a key signature of two flats. The melody consists of the following notes: G<sup>b</sup> (quarter), A<sup>b</sup> (quarter), B<sup>b</sup> (quarter), C<sup>b</sup> (quarter), D<sup>b</sup> (quarter), E<sup>b</sup> (quarter), F<sup>b</sup> (quarter), G<sup>b</sup> (quarter). Above the staff, chord changes are indicated: B<sup>b</sup>m7, E<sup>b</sup>7, and A<sup>b</sup>Maj7. Scale degree annotations are placed above the notes:  $\hat{8}-\flat\hat{7}$  (above B<sup>b</sup>),  $\hat{6}$  (above C<sup>b</sup>), and  $\hat{5}$  (above G<sup>b</sup>). Below the staff, Roman numerals are provided: FM: ii, V<sup>7</sup>, and I. Additional annotations include a triplet '3' over the first three notes, and 'A' and 'N' markings under the notes A<sup>b</sup> and E<sup>b</sup> respectively.

Like  $\hat{1}$  in the  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula,  $\hat{8}$  in this formula seems to be more a global voice-leading requirement than it is an essential member of the formula itself. Often the formula appears in a truncated,  $\flat\hat{7}-\flat\hat{6}-\hat{5}$ , version. The preceding  $\hat{8}$  may be implied or appear as part of a previous melodic gesture, thus obscuring its connection to the formula. Example 5-29 displays an excerpt in which Baker embellishes the truncated version of the formula with an upper neighbor before resolving to an anticipated  $\hat{5}$ .

Example 5-29: "Bye Bye Blackbird" (1985), first chorus, mm. 13–15.<sup>33</sup>

Example 5-29 shows a melodic line in G-flat major. The notation includes a treble clef, a common time signature, and a key signature of two flats. The melody consists of the following notes: G<sup>b</sup> (quarter), A<sup>b</sup> (quarter), B<sup>b</sup> (quarter), C<sup>b</sup> (quarter), D<sup>b</sup> (quarter), E<sup>b</sup> (quarter), F<sup>b</sup> (quarter), G<sup>b</sup> (quarter). Above the staff, chord changes are indicated: Gm7, C7, and F6. Scale degree annotations are placed above the notes:  $\flat\hat{7}$  (above B<sup>b</sup>),  $\hat{6}$  (above C<sup>b</sup>), and  $\hat{5}$  (above G<sup>b</sup>). Below the staff, Roman numerals are provided: FM: ii, V<sup>7</sup>, and I. Additional annotations include 'A' and 'N' markings under the notes A<sup>b</sup> and E<sup>b</sup> respectively.

<sup>32</sup> From the album *Someday My Prince Will Come* (Baker [1979] 2010). Transcription: Appendix B, pp. 310–11.

<sup>33</sup> From the DVD *Live in Sweden* (Baker [1985] 2006). Transcription: Appendix B, p. 305.

This formula presents two tones ( $b\hat{7}$  and  $b\hat{6}$ ), each of which has a tendency to resolve to  $\hat{5}$ . While the inclusion of  $b\hat{6}$  increases this expectation, Baker often moves to  $\hat{5}$  directly from  $b\hat{7}$ , as shown in Example 5-30. In this case, Baker embellishes the resolution with a leap to the third of the I chord.

Example 5-30: "Line for Lyons" (1954), second chorus, 14–15.<sup>34</sup>

Example 5-31 also displays an excerpt in which  $b\hat{7}$  moves to  $\hat{5}$  without the intermittent  $b\hat{6}$ . Baker inserts a motion to the leading tone and a leap to  $\hat{2}$ , a figure more often associated with the  $\hat{3}-b\hat{3}-\hat{2}-\hat{1}$  formula, which often includes an embellishing leap to the leading tone (recall Examples 5-16, 17, 18, 22, 23, and 24) or a resolution to  $\hat{2}$  over a iii chord (recall Examples 5-26 and 27). The dotted bracket indicates this embellishment.

Example 5-31: "Have You Met Miss Jones" (1965), first chorus, mm. 4–5.<sup>35</sup>

<sup>34</sup> From the album *On The Road in L.A. & Boston* (Baker [1954] 2006). Transcription: Appendix B, pp. 324–25.

<sup>35</sup> From the album *Lonely Star* (Baker [1965] 2010). Transcription: Appendix B, pp. 312–14.

Examples 5-32 and 5-33 display common chord substitutions that are particularly conducive to the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula, as each scale degree forms a chord tone. In Example 5-32, the back door progression ( $iv-\flat VII$ ) that substitutes for the  $ii-V$  progression allows  $\hat{8}$  to form the fifth of the  $iv$  chord, while the  $\flat\hat{7}$  and  $\flat\hat{6}$  form the root and seventh of the  $\flat VII$  chord respectively. Like the previous example, the resolution to  $\hat{5}$  occurs over a  $iii$  chord that substitutes for the tonic (forming a chordal third instead of fifth).

Example 5-32: "Line for Lyons" (1954), first chorus, mm. 2–3.<sup>36</sup>

$Cm7$     $F7$                        $Bm7$   
 $\hat{8}$  —  $\flat\hat{7}$  —  $\flat\hat{6}$  —  $\hat{5}$   
 5        root        7                      3  
 GM:  $iv$     $\flat VII$                        $iii$

In Example 5-33, the formula again appears over a  $iv-\flat VII$  back door progression. While Baker often places  $\hat{8}$  over the  $iv$  chord (forming the chordal fifth), as in the previous example, here  $\hat{8}$  appears over the  $G^6$  chord, forming the root. The leap to the note D (an appoggiatura) over the  $iv$  chord seems to imply  $D^7$  ( $V^7$ ) more than the  $iv-\flat VII$  substitution.

<sup>36</sup> From the album *On The Road in L.A. & Boston* (Baker [1954] 2006). Transcription: Appendix B, pp. 324–25.

Example 5-33: "Line for Lyons" (1959), second chorus, mm. 1–3.<sup>37</sup>

Example 5-33 shows a melodic line in G major. The chords and their scale degrees are: G6 (root 8), Cm7 (root 11), F7 (root 7), and Bm7 (root 3). The melodic line consists of the notes G, A, B, C, D, E, F, G. Embellishments include EL (E-flat) and ET (E-flat) over the G6 chord, and APP (A-flat) and ET (E-flat) over the Cm7 chord. The functional labels below the staff are GM: I, (V<sup>7</sup>) iv,  $\flat$ VII, and iii.

In Example 5-34, Baker places  $\flat\hat{7}$  and  $\flat\hat{6}$  over the tritone substitution ( $\flat$ II) of V<sup>7</sup>. As a result, the notes form the thirteenth and fifth of the G $\flat$ <sup>7</sup> chord respectively. This particular embellishment of the formula, which includes the passing tone D, would also work well over the back door  $\flat$ VII (E $\flat$ <sup>7</sup>) chord, as it forms the characteristic chromatic section of the E $\flat$  bebop scale.<sup>38</sup>

Example 5-34: "Well You Needn't" (1988), second chorus, mm. 5–7.<sup>39</sup>

Example 5-34 shows a melodic line in F major. The chords and their scale degrees are: F7 (root 8), G $\flat$ 7 (root 13), and F7 (root 5). The melodic line consists of the notes F, G, A, B, C, D, E, F. Embellishments include EL (E-flat) over the F7 chord, and P (D) and ET (E-flat) over the G $\flat$ 7 chord. A bracket labeled "E $\flat$  bebop ( $\flat$ VII)" spans the notes D, E, and F. The functional labels below the staff are FM: I,  $\flat$ II, P, ET, A, and I.

<sup>37</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 326–28.

<sup>38</sup> Baker frequently plays the bebop scale built on  $\flat\hat{7}$  (as he does here), most often over V<sup>7</sup> chords (as opposed to tritone substitutions), where the essential notes of the scale ( $\flat\hat{7}$  and  $\flat\hat{6}$ ) produce the  $\sharp 9$  and  $\flat 9$  of the chord.

<sup>39</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 381–83.

Often Baker includes  $\hat{8}$  even when presenting the formula over only the dominant, making  $\hat{8}$  an incomplete upper neighbor, as shown in Example 5-35. Notice the escape tone that returns to the  $\#9$  ( $E\flat$ ) before resolving. This particular embellishment (which was also featured in Examples 5-33 and 34) is quite common, regardless of the harmonic context of the formula.

Example 5-35: "Bye Bye Blackbird" (1964), second chorus, mm. 24–25.<sup>40</sup>

While the preceding analyses each displayed an excerpt in which the formula appears on the surface (with only light embellishment), the formula may appear at middleground structures, revealed only after reductive analysis. Example 5-36 displays one such excerpt.  $\hat{8}$  initially appears as the third of the vi chord before becoming the seventh of the  $II^7$  chord.  $\hat{8}$  remains the chordal seventh with the shift to the diatonic ii chord in the following measure before moving to  $\flat\hat{7}$  and  $\flat\hat{6}$  (the  $\#9$  and  $\flat9$ ) of the  $V^7$  chord, and resolving to  $\hat{5}$  over the tonic, as shown at level a. Level b shows the embellishment of the formula: a passing tone A that connects  $B\flat$  to G, and a passing tone F that connects G to  $E\flat$  (a note that suggests a disregard for the quality of the chord). The passing tone F then connects this  $E\flat$  to the G that appears over the  $Cm^7$  chord.

<sup>40</sup> From the DVD *Live in '64 & '79*. (Baker [1964] 2006). Transcription: Appendix B, pp. 303–04.

Example 5-36: Reduction of "In Your Own Sweet Way" (1979), first chorus, mm. 2–4.<sup>41</sup>

The image shows a musical score with three staves. The top staff (a) is a soprano voice with a long note on G4, marked with a circled 8 and a subscript 3. The middle staff (b) shows a melodic line with notes G4, F4, E4, D4, C4, with stems pointing down. The bottom staff shows a bass line with notes G3, C4, F3, C4, G3, with stems pointing up. Above the bass line are chord symbols: Gm7, C7, Cm7, F7, Bb6. Below the bass line are Roman numerals: BbM: vi, II7, ii, V7, I. Above the top staff are chord symbols: b7 #9, b6, 5.

The downward stems at level b show that the E $\flat$  that initially appears over the C $^7$  chord is an inner voice that becomes the third of the Cm $^7$  chord and seventh of the F $^7$  chord before resolving to an implied D over the tonic. Level a shows the G that initially appears over the C $^7$  chord is also an inner voice that remains as the fifth of the Cm $^7$  chord before resolving to an implied F over the F $^7$  chord. Only through the separation of these three voice-leading strands does the formula materialize, shown as a soprano voice at level a.

In a minor key, the formula appears in its diatonic form. In such a presentation,  $\hat{8}$  will still typically appear as the chordal seventh of the ii $^{\flat 7}$  chord. In Example 5-37, however,  $\hat{8}$  appears over the tonic, with  $\downarrow\hat{7}$  over the ii chord (really anticipating the V $^7$

<sup>41</sup> From the album *Someday My Prince Will Come* (Baker [1979] 2010). Transcription: Appendix B, pp. 318–19.

chord, where it forms the  $\#9$ ), and  $\downarrow\hat{6}$  over the  $V^7$  chord (forming the  $\flat 9$ ). The arrows reflect the descending melodic version of the minor scale.

Example 5-37: "You'd Be So Nice to Come Home To" (1987), second chorus, mm. 1–3.<sup>42</sup>

The musical notation for Example 5-37 is in G minor, 4/4 time. The melody consists of the following notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff, chord symbols are placed: Gm7 above the first note, A $\emptyset$ 7 above the second note, D7( $\flat 9$ ) above the third and fourth notes, and Gm7 above the fifth note. Scale degree annotations are placed above the notes:  $\hat{8}$  above G,  $\downarrow\hat{7}$  above F,  $\#9$  above E,  $\flat 9$  above D, and  $\hat{5}$  above C. An 'EL' (embellishing leap) is marked above the F4 note. Below the staff, Roman numerals are given: Gm: i, ii $\emptyset$ 7, V7, and i.

The formula also appears in its descending harmonic minor version, which, in a minor key, appears with the leading tone as the third, and the diatonic  $\downarrow\hat{6}$  as the  $\flat 9$ , of a  $V^7$  chord. In Example 5-38, Baker decorates this version of the formula with embellishing leaps to the fifth and seventh of the  $V^7$  chord, which leads to an octave-displaced continuation to  $\downarrow\hat{6}$ .

Example 5-38: "There Is No Greater Love" (1982), second chorus, mm. 21–22.<sup>43</sup>

The musical notation for Example 5-38 is in G minor, 4/4 time. The melody consists of the following notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). Above the staff, chord symbols are placed: A $\emptyset$ 7 above the first note, D7( $\flat 9$ ) above the second and third notes, and Gm7 above the fourth and fifth notes. Scale degree annotations are placed above the notes:  $\hat{8}$  above F,  $\uparrow\hat{7}$  above E,  $\downarrow\hat{6}$  above D, and  $\hat{5}$  above C. An 'EL' (embellishing leap) is marked above the D4 note. Below the staff, Roman numerals are given: Gm: ii $\emptyset$ 7, V7, and i.

<sup>42</sup> From the DVD *One Night In Tokyo* (Baker [1987] 2008). Transcription: Appendix B, pp. 386–87.

<sup>43</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 371–72.

Example 5-39 displays an instance in which the same version of this formula, with the same embellishing leaps, appears in its parallel major key (B $\flat$  major instead of B $\flat$  minor). As a result,  $\flat\hat{6}$  appears as a non-diatonic, modally-borrowed, G $\flat$  (again the  $\flat 9$  of the F $^7$  chord). It is no coincidence that both of these excerpts (Example 5-38, above, and Example 5-39, below) come from the same improvisation. This repetition demonstrates Baker's skillful ability to provide both logic and variety by returning to similar material but placing it in a new harmonic context.

Example 5-39: "There Is No Greater Love" (1982), first chorus, mm. 30–31.<sup>44</sup>

The musical notation shows a melodic line on a treble clef staff in B $\flat$  major. The notes are G $\flat$  (marked  $\hat{8}$ ), F $\flat$  (marked  $\hat{7}$ ), G $\flat$  (marked  $\flat\hat{6}$ ), and F $\flat$  (marked  $\hat{5}$ ). Above the staff, chord symbols are indicated: Cm7 (with  $\hat{8}$  and 7 below), F7 (with  $\hat{7}$  and 3 below), B $\flat$ 6 (with  $\flat\hat{6}$  and  $\flat 9$  below), and B $\flat$  (with  $\hat{5}$  and 5 below). Below the staff, the harmonic context is labeled: B $\flat$ M: ii, V $^7$ , EL, EL, and I.

Like the other versions of the formula, this version too is subject to various types of embellishment. While embellishing leaps through sounding chords (like those in the two previous examples) are most common, Example 5-40 displays an excerpt in which Baker creates an implied ii chord with the V $^7$  chord by arpeggiating through Gm $^7$ , providing implied harmonic support for  $\hat{8}$ .

<sup>44</sup> Ibid.



Example 5-40: "Polka Dots and Moonbeams" (1958), solo, mm. 26–27.<sup>45</sup>

C7 F Maj7  
 $\hat{8}$  —  $\hat{7}$  —  $\flat\hat{6}$  —  $\hat{5}$

FM: { (ii V7) I

While harmonic minor versions of the formula typically feature a resolution to  $\hat{5}$  over the tonic chord, Example 5-41 displays an excerpt in which the resolution occurs within the dominant. By rearticulating  $\hat{5}$  over the  $A m^7$  chord in the next phrase, the root of the  $E^7$  chord becomes the fifth of the  $A m^7$  chord, as shown by the slur. In this case, the formula includes the same embellishing leaps found in Examples 5-38 and 39, and a figure, shown with the dotted bracket, that commonly appears over the  $ii^{\circ 7}$  chord (B–C–B–A). As shown by the Roman numeral analysis, this excerpt appears in a  $ii$ – $V$  progression that tonicizes A minor, the supertonic of the home key of G major.

Example 5-41: "It Could Happen to You" (1958), solo, mm. 7–8.<sup>46</sup>

B  $\emptyset^7$  E7 Am7  
 $\hat{8}$  —  $\uparrow\hat{7}$  —  $\downarrow\hat{6}$  —  $\hat{5}$   
 UN 7 3 EL EL  $\flat 9$  root 5

Am:  $ii^{\circ 7}$  V7 GM: [ i ]  
 ii

<sup>45</sup> From the album *Chet Baker in New York* (Baker [1958] 1988). Transcription: Appendix B, pp. 355–56.

<sup>46</sup> From the album *Chet Baker Sings It Could Happen To You* (Baker [1958] 1987). Transcription: Appendix B, p. 323.

In all versions of the formula, Baker often continues his descent through the root of the  $V^7$  chord to the chordal seventh, which resolves to the third of the tonic. In its harmonic minor version, this results in a  $\hat{8}-\uparrow\hat{7}-\downarrow\hat{6}-\hat{5}-\hat{4}-\hat{3}$  formula, as shown in Example 5-42. In this case,  $\hat{8}$  appears as an upper neighbor to the leading tone over the  $V^7$  chord.

Example 5-42: "There Will Never Be Another You" (1974), first chorus, mm. 20–21.<sup>47</sup>

Example 5-43 displays a similar version of the formula, although  $\hat{8}$  appears in its more typical location (as the seventh of the  $ii^{\circ 7}$  chord), and the motion from  $\uparrow\hat{7}$  to  $\downarrow\hat{6}$  is displaced at the octave.

Example 5-43: "On Green Dolphin Street" (1966), first chorus, mm. 26–27.<sup>48</sup>

<sup>47</sup> From the album *Carnegie Hall Concert* (Baker 1974). Transcription: Appendix B, pp. 373–74.

<sup>48</sup> From the album *Live at Pueblo, Colorado* (Baker [1966] 1992). Transcription: Appendix B, pp. 344–46.

When this version of the formula appears in its parallel major key,  $\flat\hat{6}$  appears as a modally-borrowed scale degree (remaining the  $\flat 9$  of the  $V^7$  chord), while  $\hat{3}$  appears in its diatonic form, as shown in Example 5-44.

Example 5-44: "Tadd's Delight" (1964), first chorus, mm. 29–31.<sup>49</sup>

Example 5-44 shows a melodic line in A-flat major. The notation includes a treble clef, a common time signature, and a key signature of three flats. The melody consists of the following notes: A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat. Above the staff, the chords are labeled as B $\flat$ m7, E $\flat$ 7, and A $\flat$ Maj7. Below the staff, the Roman numerals are labeled as A $\flat$ M: ii, V $^7$ , and I. Above the staff, scale degrees are indicated:  $\hat{8}$  (A-flat),  $\hat{7}$  (B-flat),  $\flat\hat{6}$  (C),  $\hat{5}$  (D),  $\hat{4}$  (E-flat), and  $\hat{3}$  (F). Below these scale degrees, the corresponding chord tones are listed: 7, 3,  $\flat 9$ , root, 7, 3.

Example 5-45 displays an excerpt that combines a truncated version of this formula with the truncated  $\downarrow\hat{7}-\downarrow\hat{6}-\hat{5}$  version to conclude the phrase. In this case, the resolution of  $\hat{4}$  (the chordal seventh) to  $\hat{3}$  is displaced at the octave.

Example 5-45: "There Will Never Be Another You" (1974), second chorus, mm. 3–5.<sup>50</sup>

Example 5-45 shows a melodic line in C minor. The notation includes a treble clef, a common time signature, and a key signature of three flats. The melody consists of the following notes: C, D, E-flat, F, G, A-flat, B-flat, C. Above the staff, the chords are labeled as G7( $\flat 9$ ) and C m7. Below the staff, the Roman numerals are labeled as Cm: V $^7$  and i. Above the staff, scale degrees are indicated:  $\uparrow\hat{7}$  (B-flat),  $\downarrow\hat{6}$  (A-flat),  $\hat{5}$  (G),  $\hat{4}$  (F), and  $\hat{3}$  (E-flat). Below these scale degrees, the corresponding chord tones are listed:  $\downarrow\hat{7}$ ,  $\downarrow\hat{6}$ , and  $\hat{5}$ .

<sup>49</sup> From the album *The Most Important Jazz Album of 1964/1965* (Baker [1964] 2003). Transcription: Appendix B, pp. 368–69.

<sup>50</sup> From the album *Carnegie Hall Concert* (Baker 1974). Transcription: Appendix B, pp. 373–74.

The formula's continued descent to  $\hat{3}$  is, of course, not limited to the harmonic minor version. Example 5-46 displays an excerpt in which Baker employs the truncated descending melodic minor version of the formula with the continued descent to  $\hat{3}$ . Here, the formula appears over a  $V^7/ii$  chord that resolves to  $ii$ . The scale degrees reflect the local key of G minor.

Example 5-46: "Bye Bye Blackbird" (1985), first chorus, mm. 20–21.<sup>51</sup>

$D7(b9)$   $Gm7$   
 $Gm: \downarrow \hat{7} - \downarrow \hat{6} - \hat{5} - \hat{4} - \hat{3}$

$FM: V^7/ii$   $ii$

The musical notation shows a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of five notes: Bb4, Ab4, G4, F4, and E4. Above the staff, the chord progression is indicated as D7(b9) over the first measure and Gm7 over the second measure. Below the staff, the functional analysis is given as FM: V<sup>7</sup>/ii for the first measure and ii for the second measure. Above the staff, the scale degrees are labeled as Gm: ↓7̂ — ↓6̂ — 5̂ — 4̂ — 3̂.

Example 5-47 displays an excerpt in which the truncated descending melodic minor version that continues to  $\hat{3}$  appears in its parallel major key, requiring  $b\hat{7}$  and  $b\hat{6}$  to be borrowed from the parallel minor key. In such cases, no modal borrowing is applied to  $\hat{3}$ , as it would conflict with the quality of the tonic chord.

Example 5-47: "Look for the Silver Lining" (1985), solo, mm. 30–31.<sup>52</sup>

$Bb7$   $EbMaj7$   
 $b\hat{7} - b\hat{6} - \hat{5} - \hat{4} - \hat{3}$

$EbM: V^7$   $I$

The musical notation shows a single staff in treble clef with a key signature of three flats (Bbb) and a common time signature (C). The melody consists of five notes: Bb4, Ab4, G4, F4, and Eb4. Above the staff, the chord progression is indicated as Bb7 over the first measure and EbMaj7 over the second measure. Below the staff, the functional analysis is given as EbM: V<sup>7</sup> for the first measure and I for the second measure. Above the staff, the scale degrees are labeled as b7̂ — b6̂ — 5̂ — 4̂ — 3̂.

<sup>51</sup> From the DVD *Live in Sweden* (Baker [1985] 2006). Transcription: Appendix B, p. 305.

<sup>52</sup> From the album *Chet Baker Sings Again* (Baker [1985] 1986). Transcription: Appendix B, pp. 332–33.

In Example 5-48, the formula appears with  $\flat\hat{7}$  functioning as an upper neighbor to  $\hat{6}$ . In this case, the formula appears over the  $ii^{\flat 7}$  chord and includes its continued descent to  $\hat{3}$ . The arrival on  $\hat{3}$  over the dominant creates a tension (a chordal thirteenth) that requires additional resolution. Baker provides this resolution with the motion to A on beat 4 (although the resolution is displaced at the octave).

Example 5-48: "Stella by Starlight" (1954), solo, mm. 29–31.<sup>53</sup>

The musical notation shows a melodic line in G major (one sharp) in common time. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Above the staff, the formula  $\flat\hat{7}-\hat{6}-\hat{5}-\hat{4}-\hat{3}$  is written, with  $\hat{7}$  and  $\hat{6}$  having a flat symbol. Above the first two notes, the chord symbol  $A \phi 7$  is written. Above the last two notes, the chord symbol  $D7(\flat 9)$  is written. Above the final note, the chord symbol  $GMaj7$  is written. Below the staff, the chord symbols  $GM: ii^{\flat 7}$ ,  $V^7$ , and  $I$  are written. An arrow points from the 13th scale degree (the  $\hat{3}$ ) to the 5th scale degree (the  $\hat{5}$ ).

The formula's continued descent to  $\hat{3}$  is particularly conducive to the back door progression, as  $\hat{4}$  forms the fifth of the  $\flat VII$  chord, as shown in Example 5-49. Despite literally functioning as a different chord tone,  $\hat{4}$  nevertheless wants to resolve to  $\hat{3}$  with the same urgency as it does when forming a chordal seventh. While in this case  $\hat{8}$  appears as a passing tone, it can also form a chord tone (the fifth) if the  $iv$  chord accompanies the  $\flat VII$ .

<sup>53</sup> From the album *Chet Baker Sextet* (Baker [1955] 2004). Transcription: Appendix B, p. 360.

Example 5-49: "There Will Never Be Another You" (1982), fourth chorus, mm. 10–11.<sup>54</sup>

$D^{\flat}7$                        $E^{\flat}Maj7$   
 $\hat{8} - \hat{b}\hat{7} - \hat{b}\hat{6} - \hat{5} - \hat{4} - \hat{3}$   
 root 7                      5                      3  
 P                      P  
 $E^{\flat}M: bVII$                       I

As shown earlier in Example 5-8, Baker often thwarts expectations by resolving  $\hat{4}$  (as the chordal seventh of the  $V^7$  chord) up by step, requiring an implied resolution to  $\hat{3}$ . Baker often concluded this version of the formula this way, as shown in Example 5-50. Here,  $\hat{8}$  appears as the fifth of the chord, and  $\hat{b}\hat{7}$  appears as a passing tone over a IV chord. While the  $bVII$  chord here allows  $\hat{4}$  to function as a chordal fifth, this concluding gesture is equally common over  $V^7$  chords, when  $\hat{4}$  forms the chordal seventh.

Example 5-50: "There Will Never Be Another You" (1974), first chorus, mm. 25–27.<sup>55</sup>

$A^{\flat}Maj7$      $D^{\flat}7$                        $E^{\flat}Maj7$   
 $\hat{8} - \hat{b}\hat{7} - \hat{b}\hat{6} - \hat{5} - \hat{4} - (\hat{3})$   
 5                      7                      5                      (3)  
 P                      A  
 $E^{\flat}M: IV$                        $bVII$                       I

Example 5-51 displays the conclusion of Baker's improvisation on "Tadd's Delight," a tune that, after arriving on the tonic in the second-to-last measure, returns to

<sup>54</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 375–78.

<sup>55</sup> From the album *Carnegie Hall Concert* (Baker 1974). Transcription: Appendix B, pp. 373–74.

the top of the form via a  $V^7/ii$ . Baker presents the descending harmonic minor version of the formula over this chord (with the continued descent to  $\hat{3}$ ) within the secondary key of  $B\flat$  minor (the key of  $ii$ ). Due to the resolution on  $B\flat^7$  ( $II^7$ ) instead of  $B\flat m^7$  ( $ii$ ) at the top of the form,  $\hat{3}$  appears as  $D\sharp$ , a modally-borrowed pitch from the parallel major key, in order to form the third of the  $B\flat^7$  chord.

Example 5-51: "Tadd's Delight" (1964), second chorus, mm. 32–end.<sup>56</sup>

The musical notation for Example 5-51 is as follows:

Chord symbols:  $A\flat Maj7$   $F7$   $B\flat^7$

Scale degrees:  $B\flat m: \hat{8} - \uparrow \hat{7} - \downarrow \hat{6} - \hat{5} - \hat{4} - \hat{3}$

Figured bass:  $A\flat M: I$   $V^7/ii$   $ET$   $ET$   $II^7$

In yet another common embellishment of the basic formula, Baker precedes the concluding resolution of  $\downarrow \hat{6}$  to  $\hat{5}$  with a motion to  $\hat{3}$  and  $\hat{4}$ , where  $\hat{3}$  forms the  $\sharp 5$  and  $\hat{4}$  forms the chordal seventh of the dominant chord over which they appear, as shown in Example 5-52. Much like the resolution described in Examples 5-8 and 5-50, in this version of the formula, Baker resolves  $\hat{4}$  up by step, an ascending resolution facilitated by the inertia of the ascent from  $\hat{3}$  to  $\hat{4}$ . This particular embellishment seems to anticipate the arrival on the tonic, as  $\hat{3}$  forms the third of the tonic chord, while  $\hat{4}$  seems to function as a passing tone to  $\hat{5}$ .

<sup>56</sup> From the album *The Most Important Jazz Album of 1964/1965* (Baker [1964] 2003). Transcription: Appendix B, pp. 368–69.

Example 5-52: "There Is No Greater Love" (1982), first chorus, mm. 18–20.<sup>57</sup>

Example 5-52 shows a melodic line in G minor. The chord symbols above the staff are Gm7, A $\emptyset$ 7, D7(b9), and Gm7. The scale degree annotations above the staff are  $\hat{8}$  (over the first note),  $\downarrow\hat{7}$  (over the second note),  $\downarrow\hat{6}$  (over the third note), and  $\hat{5}$  (over the fourth note). The melodic line consists of the notes G4, F4, E4, D4, C4, B3, A3, G3. Below the staff, the chord symbols are Gm: i, EL, ii $\emptyset$ 7, V7, P, A, and i. The notes G4, F4, and E4 are marked with 'z' (accidental) and 'P' (pedal point).

Example 5-53 displays a similar excerpt, although  $\downarrow\hat{7}$  appears over the  $\flat$ VI<sup>7</sup> chord (a Gr<sup>♭</sup>). In either case,  $\downarrow\hat{7}$  functions as a passing tone, and like Example 5-52 (above), this presentation of the formula again includes an embellishing leap to  $\hat{5}$  over the i chord (between  $\hat{8}$  and  $\downarrow\hat{7}$ ).

Example 5-53: "You Don't Know What Love Is" (1956), solo, mm. 1–3.<sup>58</sup>

Example 5-53 shows a melodic line in F minor. The chord symbols above the staff are Fm7, D $\flat$ 7, C7(b9), and Fm7. The scale degree annotations above the staff are  $\hat{8}$  (over the first note),  $\downarrow\hat{7}$  (over the second note),  $\downarrow\hat{6}$  (over the third note), and  $\hat{5}$  (over the fourth note). The melodic line consists of the notes F4, E4, D4, C4, B $\flat$ 3, A $\flat$ 3, G3, F3. Below the staff, the chord symbols are Fm: i, EL,  $\flat$ VI<sup>7</sup>, V7, P, and i. The notes F4, E4, and D4 are marked with 'z' (accidental) and 'P' (pedal point). A triplet of notes (E4, D4, C4) is marked with a '3' above it.

This version of the formula also frequently appears in its parallel major key, as shown in Example 5-54. Despite the change in mode, Baker retains the pitch content, resulting in a modally-borrowed  $\flat\hat{3}$  (thus remaining the  $\sharp 5$  of the V<sup>7</sup> chord). The modally-borrowed  $\flat\hat{3}$  (in this case B $\flat$ ) is particularly agreeable over a back door

<sup>57</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 371–72.

<sup>58</sup> From the album *Conservatorio Cherubini* (Baker [1956] 2005). Transcription: Appendix B, p. 384.



progression, as the B $\flat$  was already introduced as the chordal seventh of the iv chord (although no iv chord happens to appear in this particular example). Due to the support that  $\flat\hat{7}$  receives in this harmonic setting, the figure (beginning on F $\sharp$ ) can also be described as a five-note cambiata.

Example 5-54: "Stella by Starlight" (1954), solo, mm. 7–9.<sup>59</sup>

CMaj7    F7                    GMaj7

$\hat{8}$  —————  $\flat\hat{7}$  —  $\flat\hat{6}$  —————  $\hat{5}$

$\flat\hat{3}$  —  $\hat{4}$  —  $\hat{5}$

GM: IV    EL                     $\flat$ VII<sup>7</sup>                    I

Example 5-55 displays a similar excerpt (although here the iv chord does appear as part of the back door progression). The resolution to  $\hat{5}$ , however, occurs over a iii chord, where it forms the third of the chord instead of the fifth.

Example 5-55: "Line for Lyons" (1954), second chorus, mm. 25–27.<sup>60</sup>

G6    Cm7    F7                    Bm7

$\hat{8}$  —  $\flat\hat{7}$  —  $\flat\hat{6}$  —————  $\hat{5}$

$\flat\hat{3}$  —  $\hat{4}$  —  $\hat{5}$

GM: I    iv                     $\flat$ VII                    iii

<sup>59</sup> From the album *Chet Baker Sextet* (Baker [1954] 2004). Transcription: Appendix B, p. 360.

<sup>60</sup> From the album *On The Road in L.A. & Boston* (Baker [1954] 2006). Transcription: Appendix B, pp. 324–25.

In its relative major version, the formula appears as  $\hat{6}-\hat{5}-\hat{4}-(\hat{1}-\hat{2})-\hat{3}$ . Most frequently, this occurs over a ii-V-I progression (as shown in Example 5-56), although the resolution to  $\hat{3}$  is also conducive to a resolution over a iii chord, where it would form the root.

Example 5-56: "Minor Yours"-alt. take (1956), second chorus, mm. 6-7.<sup>61</sup>

Example 5-57 presents two interesting variations on a truncated version of this formula. The excerpt displays the conclusion of Baker's improvisation on "Arbor Way," recorded approximately four months before his death. The Emaj<sup>7</sup> chord in the final measure, while major in quality, functions as a tritone substitution of the dominant—a function that Baker clarifies by delivering such a dominant-oriented formula. Unlike any of the previous examples of this particular version of the formula, Baker resolves  $\hat{4}$  to  $\hat{3}$  (instead of continuing up to  $\hat{5}$ ). As shown in the analysis, this results in an implied resolution of  $\flat\hat{6}$  to  $\hat{5}$ . By contrast, one could argue that Baker's more typical conclusion of this version of the formula on  $\hat{5}$  requires an implied resolution to  $\hat{3}$ . It is not surprising that Baker presents such a unique variation of this formula at such a late stage in his career, after years of exploring various methods of its implementation. It is also possible

<sup>61</sup> From the album *Playboys* (Baker [1956] 2008). Transcription: Appendix B, pp. 341–42.

that Baker preferred to conclude this improvisation by resolving the chordal seventh to  $\hat{3}$ , a more stable version of the formula's conclusion.

Example 5-57: "Arbor Way" (1988), second chorus, mm. 44–end.<sup>62</sup>

EMaj7 Eb6

$b\hat{7}$  —  $b\hat{6}$  —————  $(\hat{5})$

$b\hat{3}$  —  $\hat{4}$  —  $\sharp\hat{3}$

$E^bM: bII$  I

By uncovering the structures that underlie so much of Baker's playing, one can begin to explain the mystery of how he achieved such a unique level of freshness in his improvisations. As demonstrated by the preceding analyses, Baker frequently used three formulas,  $\hat{3}-\hat{4}-\sharp\hat{4}-\hat{5}$ ,  $\hat{8}-b\hat{7}-b\hat{6}-\hat{5}$ , and  $\hat{3}-b\hat{3}-\hat{2}-\hat{1}$ , throughout his career. To keep his vocabulary sounding fresh, he altered and embellished these formulas in a wide variety of ways and used them in a wide variety of harmonic contexts. Uncovering these formulas, and the ways in which Baker embellishes them, is critical to uncovering his improvisational vocabulary. Also critical to uncovering the hallmarks of Baker's style are the ways in which he masterfully weaves these formulas into his improvisation's voice leading (a topic that will be addressed in Chapters VI, VII, and VIII).

<sup>62</sup> From the DVD *Chet Baker in Italy* (Baker [1976 & 1988] N.D.). Transcription: Appendix B, pp. 296–99.

## Scales

A similarly exhaustive account of the scales used by Baker throughout his career would be neither practical nor desirable. After all, Baker used all of the standard scales and modes found in the music of his bebop and West Coast contemporaries. But two scales in particular—the blues and the pentatonic—stand out in his playing and appear frequently. As he does with his formulas, Baker embellishes these scales. He also combines them in interesting ways, and places them in carefully chosen formal sections.

### *The blues scale*

Baker was particularly fond of the blues scale, especially in minor keys, where it requires only one chromatic note ( $\hat{4}/\flat\hat{5}$ ). Baker often used the scale at either the beginning or end of phrases, where the harmonies remained firmly grounded in the tonic key. Example 5-58 displays an excerpt from the beginning of Baker's improvisation on "Minor Yours."<sup>63</sup> All of the chords are firmly grounded in C minor. The only chromatic note in the phrase, a  $G\flat$  in m. 26, provides the note needed to form a complete full C blues scale.

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<sup>63</sup> From the album *Playboys* (Baker [1956] 2008). Transcription: Appendix B, pp. 339–40.

Example 5-58: "Minor Yours" (1956), first chorus, mm. 24–27.

Chords: Cm7, D $\emptyset$ 7, G7(b9), Cm7

Chord progression: Cm: { i | i } ————— ii $\emptyset$ 7 V7 i

Example 5-59 displays another blues passage from the beginning of "Minor Yours."<sup>64</sup> With the conclusion on the tonic note (C) at the end of the phrase, Baker accommodates a smooth pivot to the relative major key of E $\flat$ , as the C forms the fifth of the Fm $^7$  chord (a chord that becomes the ii chord of the ii–V–I progression to E $\flat$  major). Despite facilitating a local key change, however, the majority of the blues scale remains over chords that are firmly grounded in the tonic key.

Example 5-59: "Minor Yours"-alt. take (1956), first chorus, mm. 1–4.

Chords: Cm7, D $\emptyset$ 7, G7(b9), Cm7, Fm7

Chord progression: Cm: { i | i } ————— ii $\emptyset$ 7 V7 i ————— E $\flat$ M: | iv | ii

Baker often used the blues scale in its parallel major key, most frequently during his solo's concluding measures, providing what some might have called features of his

<sup>64</sup> Ibid. Transcription: Appendix B, pp. 341–42.

cool style.<sup>65</sup> Example 5-60 displays the conclusion of his improvisation on "Gnid," a tune in F major.<sup>66</sup> Baker concludes his improvisation with an F blues lick.

Example 5-60: "Gnid" (1979), solo, mm. 31–end.<sup>67</sup>

C7    FMaj7    (Gm7 C7)    FMaj7

F blues

FM: V<sup>7</sup>    I    (ii V<sup>7</sup>)    I

### *The minor pentatonic scale*

Baker often omits the chromatic note ( $\#4/\flat5$ ) from the blues scale, producing only the minor pentatonic version instead. But his use of this scale mirrors his use of the blues scale. Both scales often appear at phrase beginnings and endings, often appear over chords firmly grounded in the tonic key, and often appear in their parallel major keys. In Example 5-61, Baker begins his fourth improvised chorus on "Summertime" with a phrase based on the D minor pentatonic scale. While the majority of the excerpt remains grounded within the tonic key, Baker concludes his phrase in a manner that smoothly arrives in the tonicized key of G minor in mm. 4–5.

<sup>65</sup> By placing the blues scale over V<sup>7</sup> chords, the scale's critical tones,  $\flat7$  and  $\flat3$ , form particularly effective chord tones—the #9 and  $\flat9$  of the chord, respectively.

<sup>66</sup> For other examples of concluding blues gestures in major keys, see the concluding measures of Baker's improvisations on "Line for Lyons" (Appendix B, p. 329, mm. 32–end), "On the Street Where You Live" (Appendix B, p. 350, mm. 63–end), and "There Will Never Be Another You" (Appendix B, p. 374, mm. 32–end). For a concluding blues gesture in minor, see the concluding measures of Baker's improvisation on "Softly, As In a Morning Sunrise" (Appendix B, p. 359, mm. 31–end).

<sup>67</sup> From the album *Someday My Prince Will Come* (Baker [1979] 2010). Transcription: Appendix B, pp. 310–11.

Example 5-61: "Summertime" (1955), fourth chorus, mm. 1–5.<sup>68</sup>

Dm7                    E $\emptyset$ 7    A7(b9)   Dm7                    A $\emptyset$ 7   D7(b9)   Gm7

D minor pent.

Dm: { $\dot{i}$  |  $\dot{i}$ }                     $\dot{ii}^{\emptyset 7}$      $V^7$      $\dot{i}$                      $\dot{ii}^{\emptyset 7}$      $V^7$      $\dot{i}$

iv

Like the blues scale, Baker often implements the minor pentatonic scale over its parallel major key, as shown in Example 5-62. Here, the scale appears at the end of the first A section, where the chords are firmly grounded in the tonic key.

Example 5-62: "Line for Lyons" (1954), first chorus, mm. 5–7.<sup>69</sup>

GMaj7            E7                    Am7    D7                    Bm7

G minor pent.

GM: { $I$  |  $I$ }                     $VI^7$              $ii$      $V^7$                      $iii$

Example 5-63 displays the conclusion of Baker's first improvised chorus on "I'll Remember April."<sup>70</sup> The excerpt transitions from chords that function in G minor to chords that ultimately function in G major, as shown by the Roman numeral analysis.

<sup>68</sup> From the album *Jazz in Paris* (Baker [1955] 2007). Transcription: Appendix B, pp. 366–67.

<sup>69</sup> From the album *On The Road in L.A. & Boston* (Baker [1954] 2006). Transcription: Appendix B, pp. 324–25.

<sup>70</sup> From the album *Jazz in Paris* (Baker [1955] 2007). Transcription: Appendix B, pp. 315–17.

But despite the modal shift, Baker freely uses the G minor pentatonic scale throughout the entire passage.

Example 5-63: "I'll Remember April" (1955), first chorus, mm. 40–45.

Chords: Gm6, A $\emptyset$ 7, D7, G minor pent.

GM: ii $\emptyset$ 7, V7, ii

Chords: B $\emptyset$ 7, E7, Am7

Baker often implements both the minor pentatonic and blues scales in succession. Example 5-64 displays one such excerpt, the conclusion of Baker's first improvised chorus on "Autumn Leaves."<sup>71</sup> Again, all of the chords are firmly rooted in the tonic key.

Example 5-64: "Autumn Leaves" (1974), first chorus, mm. 28–31.

Chords: G $\emptyset$ 7, F minor pent., C7(b9), F blues, Fm7

Fm: ii $\emptyset$ 7, i

Chords: V7, i

<sup>71</sup> From the album *She Was Too Good To Me* (Baker 1974). Transcription: Appendix B, pp. 300–02.



Example 5-65 displays a similar excerpt in which Baker follows the minor pentatonic scale with the blues scale, this time in a major key (G major). In this case, the excerpt features a back door progression (iv–♭VII) in m. 26, which is particularly conducive to the minor pentatonic scale because the B♭ and F♯ (the two non-diatonic pitches in the scale) form the chordal seventh of the Cm<sup>7</sup> chord and root of the F<sup>7</sup> chord respectively.

Example 5-65: "Line for Lyons" (1954), first chorus, mm. 25–30.<sup>72</sup>

Chord symbols for the first staff: G<sup>6</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>.  
 Chord symbols for the second staff: Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>.

Scale labels: G minor pent. (measures 26-30), G blues (measures 32-35).

Roman numeral analysis for the first staff: GM: I, iv, ♭VII, iii, VI<sup>7</sup>.  
 Roman numeral analysis for the second staff: ii, V<sup>7</sup>, iii, VI<sup>7</sup>, ii.

*The major pentatonic scale*

Baker also frequently used the major form of the pentatonic scale, again often at phrase beginnings and endings (over chords firmly rooted in the tonic key). In Example 5-66, the D♭ major pentatonic scale appears over the concluding cadence of his

<sup>72</sup> From the album *On The Road in L.A. & Boston* (Baker [1954] 2006). Transcription: Appendix B, pp. 324–25.

improvisation on "Candy."<sup>73</sup> The scale, which highlights  $\hat{6}$ , is particularly effective over the  $Iadd^6$  chord on which the phrase concludes.

Example 5-66: "Candy" (1985), solo, mm. 29–31.

Example 5-66 shows a melodic line in Eb major. The notation includes triplets and a  $D^b$  pentatonic scale over a  $D^b6$  chord. The chord progression is  $E^b m7$ ,  $A^b7$ , and  $D^b6$ . The scale degrees are labeled as  $D^b M: ii$ ,  $V^7$ , and  $I$ .

Example 5-67 displays the beginning of Baker's solo on "Isn't it Romantic."<sup>74</sup> Here again, the scale appears over chords firmly grounded in the tonic key.

Example 5-67: "Isn't it Romantic" (1986), solo, mm. 1–6.<sup>75</sup>

Example 5-67 shows two lines of a melodic line in Eb major. The first line has chords  $E^b6$ ,  $C7$ ,  $F m7$ ,  $B^b7$ ,  $E^b6$ , and  $C7$ . The second line has chords  $F m7$ ,  $B^b7$ ,  $E^b6$ ,  $C7$ ,  $F m7$ , and  $B^b7$ . The scale degrees are labeled as  $E^b M: \{ I, VI^7, ii, V^7, I, VI^7 \}$  and  $\{ ii, V^7, I, VI^7, ii, V^7 \}$ .

<sup>73</sup> From the DVD *Live in Sweden* (Baker [1985] 2006). Transcription: Appendix B, pp. 306–07.

<sup>74</sup> From the album *When Sunny Gets Blue* (Baker [1986] 1988). Transcription: Appendix B, p. 322.

<sup>75</sup> The figure spanning mm. 3–4 quotes mm. 3–4 of the Duke Ellington tune "Cotton Tail" (Hal Leonard 2007a, 90).

Example 5-68 displays an excerpt of Baker's improvisation on "Out of Nowhere" in which he incorporates the G pentatonic scale within a sixteenth-note pattern—a pattern that appears frequently in the second half of Baker's career.

Example 5-68: "Out of Nowhere" (1982), second chorus, mm. 21–22.<sup>76</sup>

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a whole rest. The second measure contains a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Above the staff, "GMaj7" is written above the first measure, and "G pent." is written above the second measure with a dashed line bracket underneath. Below the staff, "GM: I" is written.

When in a major key, Baker often places the major pentatonic and blues scale in succession, as shown in Example 5-69. In this case, the tonicization of the ii chord (via  $A^{\emptyset 7}$ - $D^{7(b9)}$ ) is particularly conducive to the blues scale, as the  $E\flat$  functions as the fifth of the  $A^{\emptyset 7}$  chord and the  $b9$  of the  $D^{7(b9)}$  chord (although in this case the  $E\flat$  appears over only the  $A^{\emptyset 7}$  chord).

Example 5-69: "Bye Bye Blackbird" (1964), first chorus, mm. 26–29.<sup>77</sup>

The musical notation shows a single staff in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The first measure contains a sixteenth-note pattern: F4, G4, A4, Bb4, A4, G4, F4, Eb4, F4, G4, A4, Bb4, A4, G4, F4. Above the staff, "FMaj7" and "F pent." are written above the first measure. The second measure contains a whole note chord, A4. Above it is "A $\emptyset$ 7". The third measure contains a sixteenth-note pattern: A4, Bb4, C5, Bb4, A4, G4, F4, Eb4, F4, G4, A4, Bb4, A4, G4, F4. Above it are "D7(b9)" and "F blues". The fourth measure contains a sixteenth-note pattern: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4. Above it is "Gm7". Below the staff, "FM: I" is written under the first measure. A bracket underneath the second, third, and fourth measures is labeled "ii". Under the second measure is "ii $\emptyset$ 7". Under the third measure is "V7". Under the fourth measure is "i". There are also "3" markings under the first and fourth measures.

<sup>76</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 351–52.

<sup>77</sup> From the DVD *Live in '64 & '79*. (Baker [1964] 2006). Transcription: Appendix B, pp. 303–04.

*The "blues/pentatonic hybrid scale"*

Throughout his career, Baker used the major pentatonic and blues scales with such frequency that they began to intermingle. In some cases, they simply appear side-by-side, as in Examples 5-64 and 69. In other cases, they seem to blend into a single scale, which can perhaps best be described as the "blues/pentatonic hybrid scale."<sup>78</sup> As shown by the dotted boxes in Example 5-70, the scale shares the root and fifth of the blues and pentatonic scales. The pentatonic scale contributes  $\hat{2}$  and  $\hat{6}$ , while the blues scale contributes  $b\hat{3}$ ,  $\hat{4}$ ,  $\#\hat{4}$ , and  $b\hat{7}$ , as shown by the arrows.

Example 5-70: The "blues/pentatonic hybrid scale."

The diagram illustrates the construction of the "blues/pentatonic hybrid scale" from the C pentatonic and C blues scales. It consists of three staves of music in treble clef. The top staff, labeled "C pentatonic scale", shows the notes C4, E4, G4, B4, and C5. The middle staff, labeled "hybrid scale", shows the notes C4, E4, F4, G4, A4, B4, and C5. The bottom staff, labeled "C blues scale", shows the notes C4, E4, F4, G4, A4, B4, and C5. Dotted boxes group the notes in each staff into two groups: C4-E4-G4 and B4-C5. Arrows point from the notes in the hybrid scale to the corresponding notes in the other two scales: arrows point from F4, A4, and B4 in the hybrid scale to F4, A4, and B4 in the C blues scale; arrows point from E4 and G4 in the hybrid scale to E4 and G4 in the C pentatonic scale.

Example 5-71 displays an excerpt in which the "blues/pentatonic hybrid" scale appears during the conclusion of the first A section of Baker's improvisation on "You're

<sup>78</sup> While these notes also happen to form the second mode of the B $\flat$  bebop major scale (see Levin 1995, 175), such a description does not capture the way in which the notes function.

Driving Me Crazy."<sup>79</sup> Like the pentatonic and blues scales, Baker often uses the hybrid scale over chords firmly rooted in the tonic key.

Example 5-71: "You're Driving Me Crazy" (1958), solo, mm. 7–8.

Example 5-71 shows a hybrid scale over four chords: Eb6, C7, Fm7, and Bb7. The scale is written in Eb major with a flat third. Roman numerals below the staff are EbM: { I / I, VI, ii, V7.

In Example 5-72, Baker presents the hybrid scale over chords first grounded in major, then in the parallel minor. Despite the modal shift, the scale easily remains unaltered, as the Bb, which forms a modally-borrowed third in G major, forms an unaltered third of the Gm<sup>7</sup> chord in m. 5, and the F<sup>♯</sup> forms the chordal seventh.

Example 5-72: "I'll Remember April" (1955), second chorus, mm. 1–8.<sup>80</sup>

Example 5-72 shows a hybrid scale over two systems of chords. The first system has GMaj7, G6, GMaj7, and G6. The second system has Gm7, Gm6, Gm7, and Gm6. Roman numerals below the staff are GM:I and Gm:i.

<sup>79</sup> From the album *Chet Baker Sings-It Could Happen To You* (Baker [1958] 1987). Transcription: Appendix B, p. 388.

<sup>80</sup> From the album *Jazz in Paris* (Baker [1955] 2007). Transcription: Appendix B, pp. 315–17.

While the excerpt in Example 5-72 (above) displays an opening phrase, Baker often also concludes his improvisations with the hybrid scale. In Example 5-73, Baker first delivers an E $\flat$  major pentatonic lick, then concludes his solo with the hybrid scale.

Example 5-73: "Look for the Silver Lining" (1988), third chorus, mm. 30–end.<sup>81</sup>

The musical notation shows a melodic line in E $\flat$  major. The first measure is annotated with E $\flat$ Maj7 and E $\flat$  pent. The second measure is annotated with F m7. The third measure is annotated with B $\flat$ 7. The fourth measure is annotated with E $\flat$ Maj7. A dashed line spans the second, third, and fourth measures, with the annotation E $\flat$  blues/pent. hybrid below it. Below the staff, the chord progression is indicated as E $\flat$ M: { I / I } ii V<sup>7</sup> I.

In the following example (Example 5-74), Baker moves from the G major pentatonic scale to the G blues scale before concluding his phrase with the hybrid. All three scales appear over chords firmly rooted in the tonic key.

<sup>81</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 334–36.

Example 5-74: "Line for Lyons" (1959), third chorus, mm. 3–8.<sup>82</sup>

The image shows two staves of musical notation in G major, 4/4 time. The first staff contains measures 3-8. Above the staff, chord symbols are placed: Bm7, E7, Am7, D7, GMaj7, and E7. A bracket labeled "G pent. scale" spans the first two measures, and another bracket labeled "G blues" spans the last four measures. Below the staff, Roman numerals are written: iii, VI, ii, V7, I, VI. A horizontal line is drawn below the Roman numerals, with the letter "I" centered under the first measure. The second staff contains measures 9-14. Above the staff, chord symbols are placed: Am7, D7, Bm7, E7, Am7, and D7. A bracket labeled "G blues/pent. hybrid" spans measures 9-13. Below the staff, Roman numerals are written: ii, V7, iii, VI, ii, V7. A horizontal line is drawn below the Roman numerals, with the letter "(I)" centered under the first measure.

While the two previous examples displayed excerpts in which Baker follows blues and pentatonic scales with the hybrid, Example 5-75 displays the opposite, as Baker plays the hybrid scale first, then concludes his phrase with the major pentatonic.<sup>83</sup> Here, the  $\downarrow\hat{7}-\downarrow\hat{6}-\hat{5}-\hat{4}-\hat{3}$  formula appears over a  $F^7-B\flat^6$  ( $V^7/IV-IV$ ) progression, where  $\hat{3}$  forms the root of the IV chord. Again, all of the chords that appear beneath the hybrid scale function within the tonic key.

<sup>82</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 326–28.

<sup>83</sup> This pentatonic figure loosely quotes the recurring motive in the tune "Things Ain't What They Used to Be" (Hal Leonard 2007c, 401).

Example 5-75: "My Heart Stood Still" (1958), mm. 11–16.<sup>84</sup>

F 7                      B $\flat$ 6                      E $\flat$ 7                      A m7                      D m7

Gm:  $\downarrow\hat{7}-\downarrow\hat{6}-\hat{5}-\hat{4}-\hat{3}$       F blues/pent. hybrid

(V<sup>7</sup>/IV)      FM: { IV                      bVII                      iii                      vi

Gm7      C7      F6                      F pent.

ii                      V<sup>7</sup>                      I

(I)

Baker also uses a similar hybrid scale in minor keys. But because a blues scale already contains the notes of the minor pentatonic, a hybrid scale in a minor key cannot borrow any additional notes from its pentatonic scale. Instead, the notes in this hybrid scale are borrowed from the parallel major pentatonic collection. Example 5-76 displays the concluding phrase of Baker's first A section on his solo on "Softly as in a Morning Sunrise."<sup>85</sup> The excerpt is in the clearly defined key of C minor. To the blues scale, Baker adds  $\hat{2}$ , a note borrowed from the C major pentatonic scale. Of course, one could consider  $\hat{2}$  as a note borrowed from the C minor scale.

<sup>84</sup> From the album *Chet Baker Sings-It Could Happen To You* (Baker [1958] 1987). Transcription: Appendix B, p. 343.

<sup>85</sup> From the DVD *Live in '64 & '79*. (Baker [1964] 2006). Transcription: Appendix B, pp. 357–59.



Example 5-76: "Softly as in a Morning Sunrise" (1979), first chorus, mm. 9–15.

Example 5-76 shows two staves of music in C minor. The first staff contains the notes:  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ . The second staff contains the notes:  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ . The bass line is in C minor and includes notes:  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ ,  $\hat{2}$ .

In Example 5-77, Baker ends a blues-scale-based phrase on  $\hat{4}\hat{6}$ , another note borrowed from the C-major pentatonic collection. By appearing over the tonic, Baker's placement of  $\hat{4}\hat{6}$  is particularly effective, as it would have conflicted with the  $A\flat$  (a chord tone) in the  $D\delta^7$  and  $G^{7(b9)}$  chords. Of course, one could also consider this a blues/Dorian mode hybrid scale, but because Baker often pairs  $\hat{4}\hat{6}$  with only the tonic (without  $\hat{7}$  between the two pitches), the  $\hat{1}-\hat{4}\hat{6}$  motive that results seems particularly reflective of the pentatonic scale.

Example 5-77: "Softly as in a Morning Sunrise" (1979), first chorus, mm. 24–27.

Example 5-77 shows a single staff of music in C minor. The notes are:  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ . The bass line is in C minor and includes notes:  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ ,  $\hat{4}\hat{6}$ .

Example 5-78 displays a passage in which Baker borrows both  $\hat{2}$  and  $\flat\hat{6}$  from the C major pentatonic collection, thus presenting a complete hybrid collection. Again,  $\flat\hat{6}$  appears over the tonic, and again, one might also consider this a blues/Dorian mode hybrid scale.

Example 5-78: "Softly as in a Morning Sunrise" (1979), second chorus, mm. 25–32.

The image shows two staves of musical notation in C major, 4/4 time. The first staff contains the following notes and chords: Cm7 (C-Bb-A-G), D $\emptyset$ 7 (D-F-A-C), G7(b9) (G-F-A-Bb), Cm7 (C-Bb-A-G), D $\emptyset$ 7 (D-F-A-C), and G7(b9) (G-F-A-Bb). Scale degree annotations include  $\hat{2}$  above the second measure,  $\flat\hat{6}$  above the fourth measure, and  $\hat{2}$  above the sixth measure. The second staff contains the following notes and chords: Cm7 (C-Bb-A-G), D $\emptyset$ 7 (D-F-A-C), G7(b9) (G-F-A-Bb), Cm7 (C-Bb-A-G), D $\emptyset$ 7 (D-F-A-C), and G7(b9) (G-F-A-Bb). Scale degree annotations include  $\hat{2}$  above the second measure,  $\flat\hat{6}$  above the fourth measure, and  $\hat{2}$  above the sixth measure. Below the first staff, the chord symbols are listed as Cm: {i, i}, ii $\emptyset$ 7, V7, i, ii $\emptyset$ 7, V7. Below the second staff, the chord symbols are listed as i, ii $\emptyset$ 7, V7, i, ii $\emptyset$ 7, V7.

As the preceding analyses demonstrated, Baker used the blues and pentatonic scales throughout his career, most frequently in opening and concluding phrases. Despite the fact that these scales often appear in similar harmonic contexts—over chords firmly grounded in the tonic—Baker nevertheless kept them sounding fresh. He achieved this by combining them in interesting ways and applying them in both their parallel and relative keys. And due to both the frequency with which they appear, and the prominent location in which he places them, these scales constitute an important part of Baker's vocabulary.

## Rhythmic vocabulary

Baker is well known for his long and fluid eighth-note lines. The following analyses, however, address two other rhythmic features frequently found in his improvisations, both of which can be described as a type of rhythmic vocabulary.

### *Sporadic-sounding rhythmic gestures*

Often Baker provides rhythmic contrast by inserting seemingly random rhythmic gestures into improvisations that would otherwise remain rhythmically predictable.

These gestures are particularly common in his improvisations from the 1950s.

The predictability of the rhythm that begins (quarter notes) and ends (eighth notes) the excerpt shown in Example 5-79 is broken up by the sporadic nature of the rhythm in the section shown in the dotted bracket. The passage features only the note C (a sort of tonic pedal) in the rhythmic figure.

Example 5-79: "Look for the Silver Lining" (1959), second chorus, 28–31.<sup>86</sup>

The musical notation shows a single staff in G major, 4/4 time. The first measure contains quarter notes G4, A4, B4, and C5. The second measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The third measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The fourth measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The fifth measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The sixth measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The seventh measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The eighth measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The ninth measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. The tenth measure contains eighth notes G4, A4, B4, and C5, followed by a dotted quarter note G4. A dotted bracket is placed above the second and third measures, indicating a sporadic rhythmic gesture.

The excerpt displayed in Example 5-80, while still relatively rhythmically sporadic, does have a certain motivic logic. As shown by the dotted brackets, a ♪

<sup>86</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 330–31.

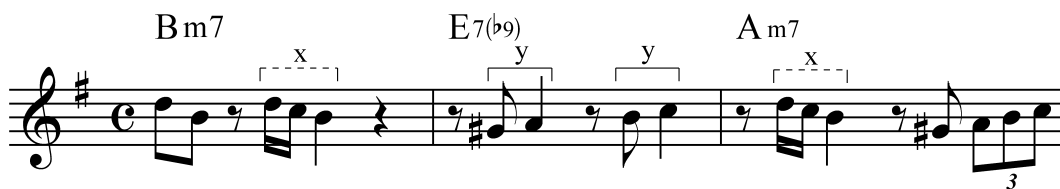
rhythmic pairing appears in each measure on either the "and" of beat 1 or the "and" of beat 3. But the hits on the "and" of beats 3 and 4 in m. 13 and the lone hit on beat 2 in m. 14 ensure the passage's relatively sporadic nature.

Example 5-80: "I'll Remember April" (1955), second chorus, mm. 12–14.<sup>87</sup>



Two similar motives appear in the excerpt displayed in Example 5-81, as shown by the brackets. The motive labeled "x" first appears on the "and" of beat 2, while two measures later it appears on the "and" of beat one. Likewise, the motive labeled "y" first appears on the "and" of beat 1 before being repeating (transposed up by third) on the "and" of beat 3. The rhythmic displacement of these motives, however, and the triplet figure that concludes the passage, all contribute to the sporadic nature of the passage.

Example 5-81: "Line for Lyons" (1954), second chorus, 19–21.<sup>88</sup>



<sup>87</sup> From the album *Jazz in Paris* (Baker [1955] 2007). Transcription: Appendix B, pp. 315–17.

<sup>88</sup> From the album *On The Road in L.A. & Boston* (Baker [1954] 2006). Transcription: Appendix B, pp. 324–25.

## Hemiola

While the preceding analyses addressed a rhythmic feature that Baker utilized primarily in the 50s, the following analyses address his use of hemiola, a rhythmic feature that appears in his improvisations throughout his career. In Example 5-82, a hemiola begins on the D $\flat$  in m. 17 and concludes on the A $\flat$  in m. 19. The quarter notes displayed above the excerpt show the implied meter, which, in this case, equals the quarter-note beats of the actual meter. The dotted quarter notes represent Baker's rhythmic groupings. Playing the four dotted quarter notes against the six-beat implied meter results in two sets of a 2:3 hemiola. The first three pitches of the hemiola, like the hemiola itself, straddle the barline between mm. 17 and 18, as the notes D $\flat$ , B $\flat$ , and G form both the fifth, third, and root of the G $\delta$ 7 chord and the  $\flat$ 9, seventh, and fifth of the C7( $\flat$ 9) chord.

Example 5-82: "Minor Yours" (1956), first chorus, mm. 17–19.<sup>89</sup>

Hemiola	$\frac{4}{6} = \frac{2}{3}$	
Implied meter	$\frac{4}{6} = \frac{2}{3}$	

Example 5-83 displays a similar hemiola in Baker's improvisation on "Arbor Way."<sup>90</sup> Again, the four dotted quarter notes against the six-beat implied meter result in

<sup>89</sup> From the album *Playboys* (Baker [1956] 2008). Transcription: Appendix B, pp. 339–40.

<sup>90</sup> From the DVD *Chet Baker in Italy* (Baker [1976 & 1988] N.D.). Transcription: Appendix B, pp. 296–99.

two sets of a 2:3 hemiola, and again the hemiola rhythmically straddles the barline.

Baker provides a particularly satisfying resolution of both pitch and rhythm by

concluding the hemiola on both a chord tone and a downbeat.

Example 5-83: "Arbor Way" (1988), first chorus, mm. 15-17.

Hemiola	$\frac{4}{6} = \frac{2}{3}$		.	.		.	.	
Implied meter	$\frac{4}{6} = \frac{2}{3}$		.	.	.	.	.	.

A<sup>b</sup>m7
D<sup>b</sup>7
E<sup>b</sup>6

Later in the same improvisation Baker presents a hemiola at the dotted eighth-note level via the three-note pattern A<sup>b</sup>-F<sup>#</sup>-G in sixteenth notes, as shown in Example 5-84. While the time span of the hemiola (in ♩ beats) is less than in the previous example, the ratio is the same (4:6=2:3), as Baker again breaks from the pattern after two complete cycles.

Example 5-84: "Arbor Way" (1988), first chorus, mm. 26-27.

Hemiola	$\frac{4}{6} = \frac{2}{3}$		.	.		.	.	
Implied meter	$\frac{4}{6} = \frac{2}{3}$		.	.	.	.	.	.

G Maj7
B<sup>b</sup>Maj7

A few measures later, Baker presents another hemiola at the dotted eighth-note level, this time continuing the pattern to create three groups of the hemiola (Example 5-85).

Example 5–85: "Arbor Way" (1988), second chorus, mm. 1–2.

Hemiola	$\frac{6}{9} = \frac{2}{3}$		♪	♪		♪	♪		♪	♪		
Implied meter	$\frac{6}{9} = \frac{2}{3}$		♪	♪	♪		♪	♪	♪		♪	♪

E $\flat$ 6 A $\flat$ m7

Example 5-86 displays another sixteenth-note hemiola, but this one is a result of a six-note repeated pattern (C–D–E–F–E–D). The four repetitions of this pattern (each of which occupy a dotted quarter note value) create a hemiola against the six quarter notes over which they appear.

Example 5-86: "Have You Met Miss Jones" (1965), first–second chorus, mm. 32–2.<sup>91</sup>

Hemiola	$\frac{4}{6} = \frac{2}{3}$		♪	♪		♪	♪		♪	♪		
Implied meter	$\frac{4}{6} = \frac{2}{3}$		♪	♪	♪		♪	♪	♪		♪	♪

G m7      C7      F6      F $\sharp$ o7

<sup>91</sup> From the album *Lonely Star* (Baker [1965] 2010). Transcription: Appendix B, pp. 312–14.

Baker's hemiolas also appear in larger rhythmic values. In Example 5-87, a pattern that repeats every three beats (at the dotted half note level) spans three full measures. The pattern is only slightly obscured by the lack of anticipation in its initial entrance, and by the half note that replaces the triplet figure at the conclusion of the excerpt. Despite these irregularities, the rhythmic grouping of the dotted half note seems clear, and produces two groups of a 2:3 hemiola. Baker further shapes the passage by changing the bottom note of each figure to accommodate the chord changes, creating a compound melody, as shown by the circled notes.

Example 5-87: "There Will Never Be Another You" (1982), third chorus, mm. 9–11.<sup>92</sup>

Hemiola	$\frac{4}{6} = \frac{2}{3}$		♩	♩		♩	♩	
Implied meter			♩	♩		♩	♩	


Example 5-88 displays a particularly striking passage that contains two hemiolas that work on two levels of structure. The surface-level hemiola is a result of a two-note pattern (beginning G–A<sup>b</sup>) that repeats within a triplet figure. When such a figure repeats three times, the result is a 6:4 (six eighth-note triplets against four eighth notes), or 3:2, ratio formed against the quarter-note beat, as shown at level b. An extra triplet separates the first hemiola from the second, which Baker transposes up by step. Another extra triplet separates the second hemiola from the third, which returns to the starting pitch over the G<sup>7(b9)</sup> chord. Baker continues the pattern over the final Cm<sup>7</sup> chord, resulting in


<sup>92</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 375–78.




an additional 3:2 hemiola. This particular pattern is quite effective harmonically, as the note A $\flat$  forms the Dorian note in the key of C minor.

Example 5-88: "Softly as in a Morning Sunrise" (1979), first chorus, mm. 29–31.<sup>93</sup>

a)  $\frac{4}{6} = \frac{2}{3}$  | 

b)  $\frac{3}{2}$  | 



The second level of hemiola is achieved by the grouping that results from the transposition of the figure (from G–A $\flat$  to A $\flat$ –B $\flat$ ). The first grouping (G–A $\flat$ ) occupies three beats, as does the second (A $\flat$ –B $\flat$ ). The G–A $\flat$  grouping that returns on beat 3 of m. 30 continues until the arrival on G on beat 3 of m. 31. If one considers the concluding quarter notes as part of the deeper-level rhythmic grouping, then the overall pattern forms a 4:6 (four dotted half notes against six half notes), or 2:3, deeper-level hemiola, as shown at level a.

<sup>93</sup> From the DVD *Live in '64 & '79*. (Baker [1964] 2006). Transcription: Appendix B, pp. 357–59.

## Other "Chetisms"

The following analyses address other miscellaneous features that appear frequently in Baker's improvisations. Some of these features are melodic, while others are timbral, but all appear frequently in Baker's improvisations, and are thus an important part of his improvisational vocabulary.

### *Linear intervallic patterns*

Baker's improvised lines often form compound melodies that produce linear intervallic patterns, creating another way in which Baker attains "the next pretty note," and fulfills clearly established expectations. Example 5-89 displays the conclusion of Baker's first improvised chorus on "Bye Bye Blackbird."<sup>94</sup> As shown by the voice-leading analysis that appears above the transcription, two distinct voices span the phrase. One voice, shown on the top staff with downward stems, begins on an octave-displaced A (the root of the Am<sup>7</sup> chord), moves through G (a chordal seventh), to F<sup>#</sup> (the third of the D<sup>7</sup> chord) on beat 3. The next measure begins with the F<sup>#</sup>'s resolution to G (the root of the Gm<sup>7</sup> chord), moves through F (a chordal seventh embellished with an unaccented appoggiatura D<sup>#</sup>), to E (the third of the C<sup>7</sup> chord) on beat 3. The reduction displays these notes, without their embellishments, as an alto voice that forms an 8–7–10 linear intervallic pattern. The soprano voice begins on an E (appearing as the middle note in the triplet arpeggio) that becomes an E<sup>b</sup> before resolving to D over the D<sup>7</sup> chord. The

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<sup>94</sup> From the DVD *Live in '64 & '79*. (Baker [1964] 2006). Transcription: Appendix B, pp. 303–04.

embellishing leap to B $\flat$  that follows anticipates the Gm $^7$  chord.<sup>95</sup> In the following measure, the D on the "and" of beat 1 becomes a D $\flat$  before resolving to C over the C $^7$  chord, forming a second linear intervallic pattern. While some of these pitches are displaced at the octave, the two voice-leading strands are nevertheless clear.

Example 5-89: "Bye Bye Blackbird" (1964), first–second choruses, mm. 31–1.

The image shows a musical score for Example 5-89, "Bye Bye Blackbird" (1964), first–second choruses, mm. 31–1. The score is written in G major, 4/4 time. It consists of two staves. The upper staff shows the original melody with two voice-leading strands. The lower staff shows a transcription with various markings: EL (embellishing leap), APP (anticipating), and a triplet. Below the transcription are chord reductions: Am $^7$ , D $^7$ , Gm $^7$ , C $^7$ , and FMaj $^7$ . Below the chord reductions are Roman numerals: FM: iii, VI $^7$ , ii, V $^7$ , and I. Above the transcription are intervallic patterns: 8—7—10 and 8—7—10, with notes 5, 9, 8 and 5, 9, 8 respectively.

Example 5-90 displays Baker's improvisation over these same measures in a recording from 1985.<sup>96</sup> Again, the reduction shown above the transcription displays two voice-leading strands, each of which produces a linear intervallic pattern. The soprano voice begins on G (the seventh of the Am $^7$  chord), moves to F on beat 3 (a note that begins as the third of the D $^7$  chord but becomes the seventh of the Gm $^7$  chord), before resolving to the E on the "and" of beat 3 (the third of the C $^7$  chord). The E belongs, however, on beat 3 in a strict 1:1 contrapuntal structure. This voice forms a 7–10 linear

<sup>95</sup> Baker often played notes over dominant chords that are clearly tonic-functioning. See, for instance, Example 5-79, "Look for the Silver Lining," m. 30.

<sup>96</sup> From the DVD *Live in Sweden* (Baker [1985] 2006). Transcription: Appendix B, p. 305.

intervallic pattern with the bass. The alto voice moves from the C that begins the arpeggiated triplet (the third of the Am<sup>7</sup> chord) to B $\flat$  (the third of the Gm<sup>7</sup> chord) before resolving to an implied A (the third of the FMaj<sup>7</sup> chord). As in the above excerpt, Baker again embellishes his linear intervallic pattern with two embellishing leaps and an unaccented appoggiatura (an embellishing leap to E, an unaccented appoggiatura A, and an embellishing leap to D).

Example 5-90: "Bye Bye Blackbird" (1985), first-second choruses, mm. 31–1.

The musical score for Example 5-90 shows two staves. The top staff is a treble clef with a C-clef on the first line, indicating a soprano or alto voice. It contains a melodic line with notes G4, A4, B $\flat$ 4, C5, B $\flat$ 4, A4, G4. Fingerings are indicated as 7, 10, 7, 10, 7, 10, 7, 10, 6. Slurs connect the notes in pairs: (7-10), (7-10), (7-10), (7-10), and (7-6). The bottom staff is a treble clef with a C-clef on the first line, indicating a bass line. It contains a bass line with notes G3, A3, B $\flat$ 3, C4, B $\flat$ 3, A3, G3. Fingerings are indicated as 10, 7, 10, 7, 10, 7, 10. Slurs connect the notes in pairs: (10-7), (10-7), (10-7), (10-7), and (10-7). Chords are indicated below the bass line: Am7, Dm7, Gm7, C7, FMaj7. Roman numerals are also present: FM: iii, vi, ii APP, V7, I. Embellishing leaps (EL) and appoggiatura (APP) are marked on the bass line.

While Baker often only lightly embellishes his linear intervallic patterns, in other cases, the voice leading emerges only after more extensive reduction. In Example 5-91, Baker embeds a 10–7 linear intervallic pattern in a long eighth-note line. Despite such heavy embellishment, Baker emphasizes the voice leading by placing each essential interval on a beat (with the exception of the G that begins the phrase, which follows an appoggiatura).



Baker would arrive on a particularly low pitch when it formed a consonance with its underlying chord, providing a well-supported low-register climax to his improvisations. In Example 5-93, the low F forms the fifth of the tonic chord.

Example 5-93: "On the Street Where You Live" (1959), solo, mm. 3–4.<sup>99</sup>

The musical notation for Example 5-93 is written on a single staff in treble clef with a key signature of two flats (B-flat major). The time signature is common time (C). Above the staff, the chords are labeled: B $\flat$ 6, C m7 F 7, and B $\flat$ 6. The melody consists of eighth notes. In the third measure, there is a triplet of eighth notes, with the lowest note being a low F (the fifth of the tonic chord). The melody continues with eighth notes and another triplet in the fourth measure.

Even in sixteenth-note passages, Baker often exploited the low register, and did so with remarkable clarity. As jazz trumpeter Evert Hekkema explained, "In the low end, [Chet] had incredibly clear articulation...even in fast passages Chet's lines could be followed note for note" (Valk 2000, 205). Example 5-94 displays one such sixteenth-note passage. In this case, Baker again extends the register to the instrument's lowest possible pitch.

Example 5-94: "Mean to Me" (1988), second chorus, mm. 9–11.<sup>100</sup>

The musical notation for Example 5-94 is written on a single staff in treble clef with a key signature of one flat (F major). The time signature is common time (C). Above the staff, the chords are labeled: F6, D7/F#, G m7, E7/G#, and F6/A. The melody consists of sixteenth notes. The first measure has a half rest followed by a sixteenth-note pickup. The second measure has a quarter rest followed by a sixteenth-note pickup. The melody continues with sixteenth-note runs throughout the three measures.

<sup>99</sup> From the album *Chet Baker Plays the Best of Lerner and Loewe* (Baker [1959] 1991b). Transcription: Appendix B, pp. 349–50.

<sup>100</sup> From the album *Baker's Holiday* (Baker 1965). Transcription: Appendix B, pp. 337–38.

*Scales in thirds*

Baker's descending stepwise passages often appear in thirds. As a clear pattern, this allows Baker to establish expectations that he can fulfill in satisfying ways. The excerpt displayed in Example 5-95 displays a C major scale that descends in thirds. If one considers the G<sup>7</sup> chord as spanning its entire measure, then each strong beat presents a chord tone embellished with an escape tone. The passage carries the dissonant chordal seventh that begins the excerpt to the concluding note E, a consonant chordal third.

Example 5-95: "Look for the Silver Lining" (1959), second chorus, mm. 14–17.<sup>101</sup>

The musical notation shows a descending C major scale in thirds on a treble clef staff in common time. The notes are G4, E4, C4, B3, G3, E3, C3, and B2. Above the staff, chord symbols are placed: D7, Em7, A7, Dm7, G7, and CMaj7. Above the notes, 'ET' (Escape Tone) is written above the G4, E4, C4, and G3 notes. Below the staff, Roman numerals are provided: CM:II<sup>7</sup>, iii, VI<sup>7</sup>, (V<sup>7</sup>) ii, V<sup>7</sup>, and I. A horizontal line connects the (V<sup>7</sup>) and V<sup>7</sup> numerals.

By contrast, Baker's E<sup>b</sup> major scale (in thirds) in Example 5-96 posits tensions on beats 1 and 3 over both the initial V<sup>7</sup> chord (m. 16) and the tonic (m. 17). By placing tensions on strong beats, Baker propels the passage forward to a satisfying arrival on the root of the second V<sup>7</sup> chord (m. 18).

<sup>101</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 330–31.

Example 5-96: "Look for the Silver Lining" (1988), second chorus, mm. 16–18.<sup>102</sup>

The musical notation for Example 5-96 is a single staff in treble clef, 3/4 time, with a key signature of two flats (B-flat major). The melody consists of a sequence of eighth notes. Above the staff, chord symbols and fingering numbers are provided: B<sup>b</sup>7 (11), E<sup>b</sup>Maj7 (9), F m7 (11), and B<sup>b</sup>7 (6, root). Below the staff, Roman numerals are given: E<sup>b</sup>M: V<sup>7</sup>, I, ii, and V<sup>7</sup>.

Baker also achieved impressive sixteenth-note runs through his use of diatonic scales in thirds. This is a particularly practical use of the pattern, as it slows distance traveled (intervallically) in a passage that contains many notes. The excerpt displayed in Example 5-97 presents one such passage in Baker's improvisation on "Arbor Way."<sup>103</sup> Here, the A<sup>b</sup> major scale, in thirds, appears in the local key of A<sup>b</sup> Major and descends a full octave.

Example 5-97: "Arbor Way" (1988), second chorus, mm. 12–14.

The musical notation for Example 5-97 is a single staff in treble clef, 3/4 time, with a key signature of two flats (A-flat major). The melody consists of a sequence of eighth notes. Above the staff, the chord symbol A<sup>b</sup>Maj7 is written.

Fourteen measures later, Baker alternates the descending A<sup>b</sup> major scale in thirds with stepwise ascending passages, all in sixteenth notes (as shown in Example 5-98). As a result, the overall passage ascends in chordal thirds, outlining the A<sup>b</sup>Maj<sup>7</sup> chord over

<sup>102</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 334–36.

<sup>103</sup> From the DVD *Chet Baker in Italy* (Baker [1976 & 1988] N.D.). Transcription: Appendix B, pp. 296–99.



which it appears by positing the chord tones on beats 2 and 4 of each measure, as shown by the beaming.

Example 5-98: "Arbor Way" (1988), second chorus, mm. 29–30.<sup>104</sup>



Baker's use of scales in thirds is of course not limited to diatonic collections. Example 5-99 displays a sixteenth-note passage that features the chromatic scale in thirds. By doing this, Baker further slows the passage's descent, allowing him to span only a perfect fourth despite such a rapid succession of notes (eleven notes total).

Example 5-99: "Have You Met Miss Jones" (1965), first chorus, m. 1.<sup>105</sup>



Example 5-100 displays a passage from Baker's improvisation on "Pent Up House."<sup>106</sup> While in this case the descending chromatic scale in thirds (shown by the

<sup>104</sup> Ibid.

<sup>105</sup> From the album *Baker's Holiday* (Baker 1965). Transcription: Appendix B, pp. 312–14.

<sup>106</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 353–54.

dotted bracket) appears as eighth notes, the faster tempo of the tune gives the passage a sixteenth-note-like feel.

Example 5-100: "Pent Up House" (1959), fourth chorus, mm. 8–9.



In some cases Baker seamlessly moves from one scale (in thirds) to another. The excerpt shown in Example 5-101 begins with a B $\flat$  altered scale, in thirds, over the B $\flat$ <sup>7(b9)</sup> chord, as shown by the dotted bracket labeled "x."<sup>107</sup> Baker switches to the chromatic scale, in thirds, from the D $\sharp$  on beat 3 in m. 32 through the E $\sharp$  on the "and" of beat 2 in m. 33, as shown by the dotted bracket labeled "y." He breaks the pattern with the leap to G on beat 3 of m. 33, yet provides motivic logic by retaining the double neighbor motive inherent in the chromatic scale (when played in thirds). The dotted brackets labeled "z" show the chromatic double-neighbor figures. The unusual tension on beat 1 of m. 33 (an E $\sharp$  over an E $\flat$ Maj<sup>7</sup> chord) works because it is a part of a scalar pattern. It also complements the passage's overall motion from the B $\flat$  in m. 32 to the B $\flat$  in m. 34 (both consonances).

<sup>107</sup> An altered scale is a combination of an octatonic and whole tone collection. A C altered scale is constructed as follows: C–D $\flat$ –E $\flat$ –E $\sharp$ –F $\sharp$ –G $\sharp$ –B $\flat$ –C.

Example 5-101: "Arbor Way" (1988), second chorus, mm. 32–34.<sup>108</sup>

The musical notation shows a melodic line in G-flat major. The first measure (32) is under the chord B $\flat$ 7(b9) and contains a triplet of eighth notes (F $\flat$ , G $\flat$ , A $\flat$ ) followed by a dotted quarter note (B $\flat$ ). The second measure (33) is under the chord E $\flat$ Maj7 and contains a quarter note (C $\flat$ ), a dotted quarter note (D $\flat$ ), a quarter note (E $\flat$ ), and a quarter note (F $\flat$ ). The third measure (34) contains a quarter note (G $\flat$ ), a quarter note (A $\flat$ ), a quarter note (B $\flat$ ), and a quarter note (C $\flat$ ). Fingerings are indicated: 'x' for the first measure, 'y' for the second, and 'z' for the third. Slurs and dotted brackets are used to group notes and highlight a chromatic passing tone (F $\sharp$ ) in the second measure.

*Stepwise approaches embellished with a chromatic passing tone*

Baker often embellishes stepwise approaches to chord tones with a chromatic passing tone in an interesting motivic manner. In Example 5-102a, Baker embellishes the motion from F (itself a passing tone) to G with the chromatic note F $\sharp$ , as shown by the dotted bracket. Baker further embellishes the ascent with a leap to A $\flat$ , a chromatic appoggiatura to G. In this case, the excerpt also includes Baker's  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  formula, and allows for a heightened expectation of the arrival on G.

Example 5-102a: "On Green Dolphin Street" (1966), third chorus, mm. 16–17.<sup>109</sup>

The musical notation shows a melodic line in C major. The first measure (16) is under the chord G7 and contains a triplet of eighth notes (C, D, E). The second measure (17) is under the chord C $\text{Maj}7$  and contains a quarter note (F), a dotted quarter note (F $\sharp$ ), a quarter note (G), and a quarter note (A $\flat$ ). The notation includes a dotted bracket under the F and F $\sharp$  notes, and a dashed line with a slur under the F $\sharp$  and G notes. The formula  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  is written above the notes. The word 'APP' is written below the A $\flat$  note. The key signature is C major (CM: V $^7$ ) and the time signature is common time (I).

<sup>108</sup> From the DVD *Chet Baker in Italy* (Baker [1976 & 1988] N.D.). Transcription: Appendix B, pp. 296–99.

<sup>109</sup> From the album *Live at Pueblo, Colorado* (Baker [1966] 1992). Transcription: Appendix B, pp. 344–46.

In Example 5-102b, Baker approaches G, the tonic, with a similar stepwise descent from A (an appoggiatura) that descends through the chromatic passing tone A $\flat$ . The leading tone that appears before the A is also preceded itself by the chromatic passing tone F $\sharp$ . This excerpt clearly depicts the reason that these chromatic passing tones are effective—the closer a pitch is to its goal, the greater the expectation for its resolution becomes.<sup>110</sup> Baker is maximizing these expectations and then delivering those resolutions.

Example 5-102b: "Pent Up House" (1959), second chorus, mm. 7–8.<sup>111</sup>

GMaj7

GM: I

The image shows a musical staff in G major (one sharp) with a common time signature. The melody consists of the following notes: G4, A4, B4, C5, D5, E5, F#5, G5, A4, G4. A dashed line above the staff indicates a phrase starting from the F#5 note and ending at the final G4 note. The label 'GMaj7' is positioned above the staff, and 'GM: I' is positioned below it.

In each of the previous examples, the approach from below came in the form of a passing tone, although in Example 5-102b the chromatically-altered note F $\sharp$  appears before the leading tone, while the approach from above came in the form of an appoggiatura (or in the case of Example 5-102b, a chromatically-embellished appoggiatura). In Example 5-102c (below), the B $\flat$ , an appoggiatura, again descends to its note of resolution A, while a chromatic passing tone again embellishes the stepwise ascent from G to A. But unlike the notes in the previous examples, the G is not a passing

<sup>110</sup> In his book, *Musical Forces: Motion, Metaphor, and Meaning in Music*, Steve Larson described this type of phenomenon as “melodic magnetism,” which he defines as “the tendency of an unstable note to move to the nearest stable pitch (a tendency that grows stronger the closer we get to a goal)” (Larson [Pending], 22).

<sup>111</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 353–54.

tone. It forms a chordal seventh, that, since it does not resolve down by step, could be considered an incomplete lower neighbor to A.

Example 5-102c: "On Green Dolphin Street" (1966), third chorus, mm. 8–9.<sup>112</sup>

E m7      A 7(b9)                  D m7

Dm: V7                                  i

*Stepwise descents embellished with leaps*

Baker often embellishes stepwise descents with leaps to lower chord tones. In Example 5-103, embellishing leaps to E and G decorate the continued stepwise descent from C to B.<sup>113</sup>

Example 5-103: "A Foggy Day" (1956), solo, m. 7.<sup>114</sup>

A m7

GM: ii                                  EL EL

<sup>112</sup> From the album *Live at Pueblo, Colorado* (Baker [1966] 1992). Transcription: Appendix B, pp. 344–46.

<sup>113</sup> This particular figure quotes the melody of the A section of "Honeysuckle Rose" (Hal Leonard 2007b, 167).

<sup>114</sup> From the album *Big Band* (Baker [1956] 1993). Transcription: Appendix B, p. 295.

In most cases, Baker continues this pattern downward by step, arriving on either the root of the ii chord or the fifth of the V<sup>7</sup> chord. The excerpt below (Example 5-104) displays an example of the latter.

Example 5-104: "Look for the Silver Lining" (1988), first chorus, mm. 29–30.<sup>115</sup>

Example 5-105 displays a similar passage in the local key of F major. In this case, the continued descent occurs within the ii chord, and appears in a sixteenth-note-like passage (in double-time feel).

Example 5-105: "Forgetful" (1980), solo, m. 29.<sup>116</sup>

While each of the preceding excerpts contained leaps to the chordal fifth and seventh of the ii chord, a similar figure also appears over other chords, and includes leaps

<sup>115</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 334–36.

<sup>116</sup> From the album *Chet Baker and the Boto Brazilian Quartet* (Baker [1980] 1999). Transcription: Appendix B, pp. 308–09.

to other chord tones. Example 5-106 displays several similar figures in a passage from Baker's improvisation on "I'll Remember April." Baker embellishes the descent from D to C with a leap to G that ascends to A. The continued motion to B also allows one to consider the A as a passing tone. Baker then embellishes the continued descent from B to A with a leap to D that ascends to E and F#. Again, the continued motion, this time to G (itself decorated with an embellishing leap to F#) allows one to consider both the E and initial F# as passing tones.

Example 5-106: "I'll Remember April" (1955), first chorus, mm. 34–35.<sup>117</sup>

The image shows a musical staff in G major (one sharp). The key signature is G major. The time signature is common time (C). The melody starts on D4, moves to C4, then leaps to G4, then ascends to A4, B4, and finally G4. Above the staff, the chords are labeled as G6 and GMaj7. Below the staff, the notes are annotated with fingerings: 'EL' (embellishing leap) and 'P' (passing tone). Slurs are placed over the notes to indicate phrasing: one slur covers D-C-G-A-B-G, and another covers A-B-A-G.

### *Alternate fingerings*

Baker used alternate fingerings in two ways. Example 5-107 displays an example of the first way in which Baker used alternate fingerings. By alternating between an open and third-valve fingering of the note E, Baker supplies rhythm to a sustained note. This effect is due to both the sound of the valve depressing, and the momentary interruption of the air that results.

<sup>117</sup> From the album *Jazz in Paris* (Baker [1955] 2007). Transcription: Appendix B, pp. 315–17.

Example 5-107: "There Will Never Be Another You" (1974), first chorus, mm. 27–28.<sup>118</sup>

F Maj7                  B $\emptyset$ 7                  E7(b9)

Baker uses this technique most often on the note E. In Example 5-108, however, he continues the rhythmic motive that appears on the E over the Dm<sup>7</sup> chord through the change in harmony by using an alternate fingering of the note F.

Example 5-108: "Arbor Way" (1988), second chorus, mm. 37–39.<sup>119</sup>

Dm7    /C                          B $\emptyset$ 7

Baker also used alternate fingerings for the notes A $\flat$ <sup>5</sup> (fingered with 1<sup>st</sup> valve instead of 2 and 3), A<sup>5</sup> (fingered with 2<sup>nd</sup> valve instead of 1 and 2), and B $\flat$ <sup>5</sup> (fingered open instead of 1<sup>st</sup> valve). These alternate fingerings appear on the transposed transcriptions (in the trumpet key) in Appendix B that were derived from video. Video footage of Baker from performances that span his entire career suggests that he always fingered these notes this way. Perhaps he did this for economical reasons (his method of

<sup>118</sup> From the album *Carnegie Hall Concert* (Baker 1974). Transcription: Appendix C, pp. 468–69.

<sup>119</sup> From the DVD *Chet Baker in Italy* (Baker [1976 & 1988] N.D.). Transcription: Appendix C, pp. 391–94.

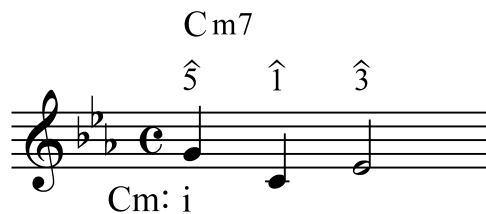


fingering uses as few valves as possible) or perhaps he preferred the intonation that these fingerings provided.

### *Concluding gestures*

Fully uncovering Baker's improvisational style requires an analysis of his phrase endings, as several similar concluding gestures appear in improvisations recorded throughout his career. Because Baker was particularly sensitive about fulfilling expectations, his concluding gestures often contain the notes of the tonic triad, thus providing resolution to all of the preceding voice-leading strands. Example 5-109 displays one of Baker's most common concluding gestures, which in its purest form appears over the tonic chord in a minor key.

Example 5-109: "There Will Never Be Another You" (1982), first chorus, m. 21.<sup>120</sup>



The figure can also be found in its relative major key, as shown in Example 5-110. In this context, however, the lowest note appears as  $\hat{6}$ , a less conclusive scale degree that implies a  $Iadd^6$  chord.

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<sup>120</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 375–78.

Example 5-110: "There Will Never Be Another You" (1982), second chorus, m. 27.<sup>121</sup>

Baker frequently employs this concluding gesture in its parallel major keys as well, as shown in Example 5-111 (C major instead of C minor). In such instances,  $\hat{3}$  appears in its diatonic form.

Example 5-111: "Look for the Silver Lining" (1959), second chorus, mm. 6–7.<sup>122</sup>

In an even more conclusive gesture, Baker often adds a leap to the tonic after arriving on  $\hat{5}$  at the end of a phrase. Example 5-112 displays the conclusion of Baker's first improvised chorus on "There Is No Greater Love."<sup>123</sup> The leap to the tonic provides complete tonal closure.

<sup>121</sup> Ibid.

<sup>122</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 330–31.

<sup>123</sup> From the album *Out of Nowhere* (Baker [1982] 1993). Transcription: Appendix B, pp. 371–72.

Example 5-112: "There Is No Greater Love" (1982), first chorus, mm. 30–31.

F7                      B $\flat$ 6  
 $\hat{5}$                        $\hat{1}$

B $\flat$ M:V<sup>7</sup>                      I

In Example 5-113, the gesture appears at the conclusion of Baker's improvisation on "Summertime."<sup>124</sup> Again, the leap from  $\hat{5}$  to  $\hat{1}$  provides complete tonal closure.

Example 5-113: "Summertime" (1955), fourth chorus, mm. 14–15.

A7( $\flat$ 9)                      Dm7  
 $\hat{5}$                        $\hat{1}$

Dm:V<sup>7</sup>                      i

In a similar gesture, Baker leaps from  $\hat{3}$  to  $\hat{1}$ , as shown in Example 5-114. Despite this variation, the result is the same—the leap to  $\hat{1}$  again provides complete tonal closure.

<sup>124</sup> From the album *Jazz in Paris* (Baker [1955] 2007). Transcription: Appendix B, pp. 366–67.

Example 5-114: "Bye Bye Blackbird" (1964), first-second chorus, mm. 32–1.<sup>125</sup>

C7

FM:V<sup>7</sup>

F Maj7

3̂ 1̂

Example 5-115 displays another common variation of this concluding gesture, where 3̂ fills in the leap from 3̂ to 1̂.

Example 5-115: "Look for the Silver Lining" (1959), first chorus, mm. 18–19.<sup>126</sup>

G7

CM:V<sup>7</sup>

C Maj7

3̂ 5̂ 1̂

In a pentatonic-based variation of this concluding gesture, Baker includes 6̂ before 1̂, a variation that is particularly fitting over Iadd<sup>6</sup> chords. In Example 5-116, however, Baker places this version of the formula over the tonic-functioning dominant chord on which the tune concludes (F<sup>7</sup>). This example contains another feature worthy of comment. In the penultimate measure of the excerpt, Baker places a figure that clearly reflects the tonic triad over a dominant-functioning chord (a  $\flat$ II tritone substitution). This method of harmonic superimposition, which could also be thought of as a form of

<sup>125</sup> From the DVD *Live in '64 & '79*. (Baker [1964] 2006). Transcription: Appendix B, pp. 303–04.

<sup>126</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 330–31.

harmonic anticipation, is frequent in Baker's improvisations. In fact, in Example 5-115 (above), the C that appears over the G<sup>7</sup> (V<sup>7</sup>) chord anticipates the arrival of the tonic.

Example 5-116: "Well You Needn't" (1988), second chorus, mm. 29–31.<sup>127</sup>

The musical notation for Example 5-116 shows a melodic line in F major. The first measure has a half note F4 and a quarter note G4, with the chord F7 above. The second measure has a quarter note A4, a quarter note Bb4, and a quarter note C5, with the chord Gb7 above. The third measure has a quarter note Bb4, a quarter note A4, and a quarter note G4, with the chord F7 above. The fourth measure has a quarter note F4, a quarter note G4, and a quarter note A4, with the chord F7 above. The fifth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4, with the chord F7 above. The sixth measure has a quarter note F4, a quarter note G4, and a quarter note A4, with the chord F7 above. The seventh measure has a quarter note Bb4, a quarter note A4, and a quarter note G4, with the chord F7 above. The eighth measure has a quarter note F4, a quarter note G4, and a quarter note A4, with the chord F7 above. The ninth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4, with the chord F7 above. The tenth measure has a quarter note F4, a quarter note G4, and a quarter note A4, with the chord F7 above. The notation includes figured bass symbols (3, 5, 6, 1) and a bracket labeled 'implied I'.

Example 5-117 displays a similar concluding passage. Despite the first note of the figure being placed an octave higher and a iii–vi progression appearing in place of the tonic, the gesture's similarity to Example 5-116 seems clear.

Example 5-117: "A Foggy Day" (1956), solo, mm. 30–31.<sup>128</sup>

The musical notation for Example 5-117 shows a melodic line in G major. The first measure has a half note G4 and a quarter note A4, with the chord D Ped. above. The second measure has a quarter note B4, a quarter note C5, and a quarter note D5, with the chord Bm7 above. The third measure has a quarter note C5, a quarter note D5, and a quarter note E5, with the chord Em7 above. The fourth measure has a quarter note D5, a quarter note C5, and a quarter note B4, with the chord Em7 above. The notation includes figured bass symbols (3, 5, 6, 1) and Roman numerals (V, iii, vi).

Baker was sensitive about the way in which his phrases concluded. When appropriate, he often punctuated his phrase endings by providing complete tonal closure.

While these concluding gestures could be considered nothing more than surface-level

<sup>127</sup> From the album *The Last Great Concert: My Favorite Songs vol. 1 & 2* (Baker [1988] 2004). Transcription: Appendix B, pp. 381–83.

<sup>128</sup> From the album *Big Band* (Baker [1956] 1993). Transcription: Appendix B, p. 295.

vocabulary, often their note content plays a deeper-level role, as each version of the gesture contains  $\hat{1}$  (and usually  $\hat{3}$  and  $\hat{5}$  as well). This allows for the literal fulfillment of the expectations created by all strands of the background voice leading, a central topic of the analyses in the chapters that follow.

### Combining vocabulary

The improvisational vocabulary described in this chapter appears frequently in Baker's improvisations throughout his career. In fact, many of his improvised phrases contain multiple occurrences. As the following analyses demonstrate, sometimes elements of his vocabulary appear one after another, even sharing notes, while other times they appear simultaneously, forming interesting and effective combinations.

Example 5-118 displays an excerpt in which Baker embellishes a descending harmonic minor formula with a leap to G (a chordal seventh) that ascends by step to A through the chromatic passing tone G $\sharp$ . This figure has a cambiata-like quality—a quality that becomes even clearer when the C $\sharp$  appears up an octave, as it often does.

Example 5-118: "On Green Dolphin Street" (1966), second chorus, mm. 8–9.<sup>129</sup>

The musical notation shows a melodic line in treble clef with a common time signature. The notes are: D4, C4, B3, A3, G3, F3, E3, D3. Above the notes are chordal annotations: Em7 above D4, A7(b9) above C4, and Dm7 above D3. Below the notes are scale degrees: ii above D4, V<sup>7</sup> above C4, and i above D3. A dashed line connects the G3 note to the D3 note, indicating a chromatic passing tone. A bracket is placed above the notes from A3 to D3.

<sup>129</sup> From the album *Live at Pueblo, Colorado* (Baker [1966] 1992). Transcription: Appendix B, pp. 344–46.

The excerpt displayed in Example 5-119 combines three features of Baker's improvisational vocabulary (each shown by a dotted bracket). An F pentatonic lick leads to the C on beat 3, which descends, by step, through B $\flat$ , to the A in the following measure. Baker embellishes the stepwise descent from C to B $\flat$  with leaps to C and F (implying a cadential  $\frac{6}{4}$  over the dominant pedal), and the stepwise descent from B $\flat$  to A with a leap to G that ascends, by step, through G $\sharp$ .

Example 5-119: "My Heart Stood Still" (1958), solo, mm. 31–32.<sup>130</sup>

The image shows a musical staff in treble clef with a key signature of one flat (F major). The notation includes a whole rest on the first beat, followed by a melodic line starting on C4. Above the staff, there are annotations: 'F6' above the first measure, 'F pent.' with a dotted bracket above the second measure, and 'C ped.' with a dotted line above the third measure. Below the staff, there are harmonic annotations: 'FM: I' below the first measure, and '(V $\frac{6}{4}$  5)' below the second measure, with a dotted bracket above the staff indicating the duration of the pedal point.

Baker begins the phrase shown in Example 5-120 with a scalar ascent to an F $\hat{4}$  that, while consonant with its supporting harmony, forms a global tension as  $\flat\hat{7}$  in the home key. Baker resolves  $\flat\hat{7}$  directly to  $\hat{5}$ , omitting the intermittent  $\flat\hat{6}$ . In m. 12, Baker inserts a  $\hat{3}-\hat{4}-\sharp\hat{4}-\hat{5}$  formula that begins on the passing tone B and arrives on D (the third of the Bm $^7$  chord) in m. 13. Despite the iii–VI $^7$  progression that appears in m. 13, Baker implies a tonic chord with a concluding gesture that leaps to G.

<sup>130</sup> From the album *Chet Baker Sings-It Could Happen To You* (Baker [1958] 1987). Transcription: Appendix B, p. 343.

Example 5-120: "Line for Lyons" (1954), first chorus, mm. 10–15.<sup>131</sup>

Chords: Cm7 F7 Bm7 E7 Am7 D7  
 Scale formulas:  $\flat\hat{7} - \hat{5}$   $\hat{3} - \hat{4} - \#\hat{4} - \hat{5}$

GM: iv  $\flat$ VII iii VI<sup>7</sup> ii V<sup>7</sup>  
 1 2 3

Chords: Bm7 E7 Am7 D7 G6  
 Scale formulas: iii VI<sup>7</sup> ii V<sup>7</sup> I  
 4 5 6

G minor pent. (or blues)

Example 5-121 displays mm. 9–17 (the second A section) of Baker's improvisation on "Mean to Me."<sup>132</sup> He begins with a  $\hat{3}-\hat{4}-\#\hat{4}-\hat{5}$  formula that connects the B in m. 9 to the D in m. 11, and constructs mm. 11 and 14–17 with only notes from the G major pentatonic scale. In mm. 12–13, he inserts an G blues/pentatonic hybrid scale. The section concludes with a rhythm created with an alternate fingering on the note E. To show the alternate fingering, this excerpt appears in the trumpet key.

<sup>131</sup> From the album *On The Road in L.A. & Boston* (Baker [1954] 2006). Transcription: Appendix B, pp. 324–25.

<sup>132</sup> From the album *Baker's Holiday* (Baker 1965). Transcription: Appendix C, pp. 432–33.



Example 5-121: "Mean to Me" (1965), first chorus, mm. 9–17.

Chord symbols for Example 5-121:

Staff 1 (mm. 9-12): G6, E7/G#, Am7, F#7/A#, G6/B, G7, C7, F7

Staff 2 (mm. 13-17): G6, E7, Am7, D7, G6, G7, CMaj7

Fingerings and markings:  $\hat{3}$ ,  $\hat{4}$ ,  $\#4$ ,  $\hat{5}$ , G pent., 3, 10, 11, 12, 13, 14, 15, 16, 17, 3 0 3 0 3 0 3 0

In Example 5-122, an  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}-\hat{4}-\hat{3}$  formula, decorated with an embellishing leap and two unaccented appoggiaturas, appears over a ii–V–I progression. The first appoggiatura creates a descending F major scale in thirds, while the second forms a descending chromatic scale in thirds, as shown by the solid brackets. Baker continues with the concluding gesture  $\hat{3}-\hat{5}-\hat{6}-\hat{1}$ . The two pieces of vocabulary share  $\hat{3}$ , as shown by the dotted brackets.

Example 5-122: "Bye Bye Blackbird" (1964), first chorus, mm. 24–25.<sup>133</sup>

Chord symbols for Example 5-122: Gm7, C7, FMaj7

Fingerings and markings:  $\hat{8}-\flat\hat{7}-\flat\hat{6}$ ,  $\hat{5}$ ,  $\hat{4}$ ,  $\hat{3}$ ,  $\hat{5}$ ,  $\hat{6}$ ,  $\hat{1}$ , EL, APP, APP

Harmonic analysis: FM: ii, V<sup>7</sup>, I

<sup>133</sup> From the DVD *Live in '64 & '79*. (Baker [1964] 2006). Transcription: Appendix B, pp. 303–04.

In Example 5-123, Baker inserts an  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula between two blues/pentatonic hybrid scale licks.

Example 5-123: "You're Driving Me Crazy" (1958), solo, mm. 30–end.<sup>134</sup>

$B\flat 7$        $E\flat 6$        $C 7$        $F m 7$        $B\flat 7$        $E\flat 6$   
 $E\flat$  blues/pent. hybrid       $E\flat$  blues/pent. hybrid  
 $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$        $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$

$E\flat M: \{ V^7, I, VI^7, ii, V^7, I \}$

In Example 5-124, a pentatonic lick leads to the prominent  $F^5$  in m. 5 that descends, by step, to the  $A^3$  in m. 9. This stepwise descent consists entirely of formulas, as shown by the dotted brackets. The first formula connects the F (the third of the  $Dm^7$  chord) in m. 5 to the C (the third of the  $Am^7$  chord) in m. 6, forming an  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula in an unusual harmonic setting. The second formula begins on the  $B\flat$  that immediately follows, which forms  $\hat{3}$  in the local key of G minor, and continues to  $\hat{2}$ , creating a truncated  $\hat{3}-\hat{2}$  version of the  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula that includes the characteristic embellishing leap to the leading tone (recall this version from Example 5-23, p. 100). With the return to the home key, the A in m. 7 becomes  $\hat{3}$ , and the descent continues with a  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula that arrives on F (the seventh of the  $Gm^7$  chord) in m. 8. Here the formula, which is following the guide-tone path, also includes  $F\sharp$ , the third of the  $D^7$  chord in m. 8. The phrase concludes with the descending harmonic minor ( $\hat{8}-\hat{7}-\flat\hat{6}-\hat{5}-\hat{4}-$

<sup>134</sup> From the album *Chet Baker Sings-It Could Happen To You* (Baker [1958] 1987). Transcription: Appendix B, p. 388.

3) formula in mm. 8–9. Beneath this five-measure descent are two additional voice-leading paths (as shown by the solid and dotted downward stems). All three voices converge at the phrase's conclusion.

Example 5-124: "Polka Dots and Moonbeams" (1958), solo, mm. 5–9.<sup>135</sup>

The musical score for Example 5-124 consists of two staves of music in 4/4 time, starting with a key signature of one flat (B-flat major). The first staff covers measures 5 and 6. Above the staff, the following chord symbols are indicated: Dm7, Bbm6/Db, Am7, D7(b9), and Gm:3. A formula FM: 8 — b7 — b6 — 5 is written above the first four measures, with a dotted line underneath. A 'Pent.' annotation is placed below the first measure, and 'm. 5' is below the second measure. The number '6' is placed below the end of the first staff. The second staff covers measures 7, 8, and 9. Above the staff, the following chord symbols are indicated: Gm7, C7, Am7, D7, Gm7, C7, and FMaj7. A formula FM: 3 — b3 — 2 — 1 is written above the first four measures of this staff, with a dotted line underneath. The number '7' is placed below the first measure, '8' below the second, and '9' below the third. The letters 'EL' are placed below the notes in measures 8 and 9.

Over the bridge of this improvisation (Example 5-125), Baker again effectively connects multiple pieces of his vocabulary. The tension note B, or  $\hat{2}$  (a tension against the tonic of the local key of A major), avoids its expected resolution to A ( $\hat{1}$ ) in mm. 19 and 21; in m. 19, Baker instead leaps to G $\sharp$  and descends, by step, to E $^3$  (the trumpet's lowest possible pitch); and in mm. 20–21, he leaps directly to E, this time an octave higher. Only in m. 23 does Baker finally resolve B ( $\hat{2}$ ) to A ( $\hat{1}$ ). With the modulation back to the home key, this A turns into  $\hat{3}$  of a  $\hat{3}$ – $\flat\hat{3}$ – $\hat{2}$ – $\hat{1}$  formula that leads into the first measure of the tune's final A section (m. 25).

<sup>135</sup> From the album *Chet Baker in New York* (Baker [1958] 1988). Transcription: Appendix B, pp. 355–56.

Example 5-125: "Polka Dots and Moonbeams" (1958), solo, mm. 17–25.

AMaj7 F#m7 Bm7 E7 AMaj7 F#m7  
 AM:  $\hat{2} \rightarrow \text{no } \hat{1}!$

Bm7 E7 AMaj7 F#m7  
 $\hat{2} \rightarrow \text{no } \hat{1}!$

Bm7 E7 AMaj7 D7  
 $\hat{2} \rightarrow \hat{1}$  FM:  $\hat{3}$

Gm7 C7 F#m7 FMaj7  
 $\hat{3} - \flat\hat{3} - \hat{2} - \hat{1}$

Measures 17, 18, 19, 20, 21, 22, 23, 24, 25 are indicated below the staff lines.

In Example 5-126, a  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula appears within a 10–7 linear intervallic pattern stretched out over four measures. While one might expect the A in the third measure, which forms a chordal seventh, to resolve to G# on beat 3 (a guide-tone line

Baker often follows in this situation), Baker instead rests. The result is an implied G#, as shown in the voice-leading analysis above the transcription.

Example 5-126: "Line for Lyons" (1959), first chorus, mm. 1–4.<sup>136</sup>

The musical score for Example 5-126 consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). Above the staff are pitch contour symbols:  $\hat{3}$  —  $\flat\hat{3}$  —  $\hat{2}$  —  $\hat{1}$ . The middle staff is a piano accompaniment in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features fingering numbers: 10, 7 — 10, 7 — 10, 7. The bottom staff is a harmonic analysis in treble clef with a key signature of one sharp (F#) and a common time signature (C). It shows chords: G6, Cm7, F7, Bm7, E7, Am7. Below the chords are Roman numerals: GM: I, iv,  $\flat$ VII, ii, VI<sup>7</sup>, ii. Voice-leading labels 'EL' are placed below the notes in measures 2, 3, and 4.

In Example 5-127, Baker's descending melodic minor formula continues to  $\hat{3}$ , a resolution that arrives on the melody's note in m. 17. Baker references the melody with leaps to  $A\flat$ , and in mm. 18–19, turns the motive (indicated by the dotted bracket) into a hemiola.

<sup>136</sup> From the album *Chet Baker in Milan* (Baker [1959] 1991a). Transcription: Appendix B, pp. 326–28.

Example 5-127: "That Old Feeling" (1956), solo, mm. 15–19.<sup>137</sup>

The musical score for Example 5-127 is presented in two staves. The first staff shows a melodic line in G-flat major (D-flat major) with harmonic analysis above and below. Above the staff, chords are labeled: G<sup>b</sup>m7, A<sup>b</sup>7, and D<sup>b</sup>6. Below the staff, Roman numerals are given: D<sup>b</sup>M: iv, V<sup>7</sup>, and I. Fingerings are indicated by numbers 1-5 above notes. The second staff shows a rhythmic pattern of eighth notes. Below this staff is a hemiola diagram showing the relationship between 4/6 and 2/3 time signatures, with notes grouped to illustrate the 2:3 ratio.

While Example 5-127 (above) displays an excerpt in which melodic vocabulary leads *into* a hemiola, Example 5-128 (below) displays an excerpt in which melodic vocabulary appears *within* a hemiola. Here, Baker concludes his improvisation on "This is Always" with a stunning six-note pattern (in thirty-second notes) constructed from the G pentatonic scale that forms four sets of a 2:3 hemiola.

<sup>137</sup> From the album *Chet Baker Sings* (Baker 1956). Transcription: Appendix B, p. 370.

Example 5-128: "This Is Always" (1976), solo, mm. 23–end.<sup>138</sup>

D ped. -----

Hemiola  $\frac{8}{2}$  | |

Implied meter  $\frac{12}{3}$  |

----- G6

### Conclusion

The preceding analyses uncovered Baker's improvisational vocabulary by examining five areas: 1) his method of resolving tensions, 2) his formulas, 3) his use of scales, 4) his rhythmic vocabulary, and 5) other "Chetisms." The analyses that addressed Baker's method of resolving tensions resulted in the broad conclusion that such resolutions played a critical role in the way in which he delivered—or did not deliver—on clearly established expectations. The analyses that addressed Baker's use of formulas, on the other hand, led to a narrower conclusion: three specific formulas appear in Baker's improvisations throughout his career. To keep these formulas fresh, Baker varied their embellishments and placed them in a wide variety of harmonic contexts. The analyses of

<sup>138</sup> From the DVD *Chet Baker in Italy* (Baker [1976 & 1988] N.D.). Transcription: Appendix B, pp. 379–80.

Baker's use of scales focused on two scales—the blues and pentatonic—each of which are found frequently in his improvisations in multiple settings and combinations. The section on Baker's rhythmic vocabulary addressed two rhythmic features that recur in Baker's improvisations. While his use of sporadic-sounding rhythmic gestures appears primarily in his playing in the 1950s, his use of hemiolas, based on a wide variety of durational values, appears throughout his career. The excerpts from the section titled "other Chetisms" addressed features, such as his use of range and alternate fingerings, that, while falling into a miscellaneous category, are nevertheless important features of Baker's improvisational vocabulary.

Jazz performers interested in absorbing Baker's vocabulary may find it useful to learn the excerpts in this chapter, in multiple keys, and implement them in all possible harmonic contexts. The goal of such an undertaking, however, is not only the ability to insert Baker-like "licks" over appropriate chords, but also to reinvent Baker's vocabulary through original embellishment that relates to surrounding material in a smooth and motivically coherent way.

Example 5-129 displays a hypothetical improvised phrase that demonstrates assimilation of Baker's vocabulary in a way that is original, smooth, and motivically connected. The phrase begins with an  $\hat{8}-\uparrow\hat{7}-\downarrow\hat{6}-\hat{5}-\hat{4}-\hat{3}$  formula (in the local key of A minor) that includes a lead-in (shown by the dotted bracket labeled "x") similar to the one found in Example 5-41 (p. 112). A chromatic scale in thirds (labeled "y") connects the C (the third of the  $A_m^7$  chord) to A (the root). The stepwise descent from A to  $F^\sharp$  is embellished with a leap to E that ascends through the chromatic passing tone  $E^\sharp$ , forming a particularly effective cambiata-like figure, shown by the dotted bracket labeled "z."



The phrase concludes with a  $\hat{3}-\flat\hat{3}-\hat{2}$  truncated formula embellished with an upper-neighbor figure similar to the one that began the excerpt (shown at  $x^2$ ), providing motivic continuity. The embellishing leap to the leading tone, with its resolution to  $\hat{6}$ , results in a satisfying stepwise descent (shown with downward stems) that appears within a 7–10 linear intervallic pattern. Of course, such phrases can be successfully improvised only after achieving "effortless mastery" of Baker's original improvisational vocabulary.<sup>139</sup>

Example 5-129: A hypothetical Baker-influenced improvised phrase.

The preceding analyses revealed much of Baker's improvisational vocabulary. And while these analyses should prove useful for those wishing to absorb this vocabulary into their own playing, the analyses only begin to reveal the true genius of Baker's craft. Baker's improvisations were exceptional, not only because of the way in which he implemented or embellished his vocabulary, but because of the way in which he wove this vocabulary into his improvised lines—he did so in a way that allowed his improvisations to unfold naturally. And, as the analyses in the following chapters will demonstrate, he achieves this by adhering to the principles of deeper-level voice leading.

<sup>139</sup> The term "effortless mastery" here is borrowed from Kenny Werner's (1996) book by the same title.

## CHAPTER VI

### "ON THE STREET WHERE YOU LIVE" (1959)

The jazz standard "On The Street Where You Live" originated in the 1956 musical "My Fair Lady" by Alan Jay Lerner and Frederick Loewe. Baker recorded the tune on his 1959 album *Chet Baker Plays the Best of Lerner and Loewe* (Baker [1959] 1991b). The album, recorded for Riverside Records, featured Herbie Mann (flute/tenor sax), Zoot Sims (tenor and alto sax), Pepper Adams (baritone sax), Bob Corwin (piano), Earl May (bass), and Clifford Jarvis (drums). While Baker does not demonstrate the technique that he implemented in his improvisations earlier in the decade, his ideas had clearly matured, and the result was a smooth, lyrical, yet inspired improvisation that represents what became a staple of Baker's style.<sup>1</sup>

The following analysis addresses Baker's performance of "On The Street Where You Live."<sup>2</sup> Reductive analysis will reveal the ways in which Baker embellishes the essential voice leading of the melody (the head) in his improvisation by employing both his improvisational vocabulary (as outlined in Chapter V) and motives from the head.

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<sup>1</sup> Oddly, reviews of this album were generally negative. Bill Coss of *Metronome* writes, "There are flashes here and there...but [Baker] is generally lackluster" (Coss 1959, 27). The album received only a two-and-a-half-star rating in *Down Beat* (due mainly to a "bad job of recording"). The reviewer concedes, however, that "Baker still plays well, as his long-lined lyricisms in this album so cogently point out" (DeMicheal 1959, 48). And while Baker had dropped significantly in the *Down Beat* polls by this time, he still placed eighth overall in 1959, finishing ahead of Lee Morgan, Clarke Terry, Louis Armstrong, and several other jazz trumpeters whose popularity were peaking at that time.

<sup>2</sup> Baker recorded "On the Street Where You Live" only once more in his career for the 1966 album *Hats Off* (Baker 1966), a mariachi album. *Down Beat* magazine gave that album a no-star rating. Baker later conceded that all of his mariachi albums were "outrageous" and "terrible" (Williams 1973, 26).

The chapter begins with a phrase-by-phrase reductive analysis of the head, followed by a similar analytical treatment of Baker's improvisation.

The form of "On the Street Where You Live" can best be described as an expanded AABA form, as each formal section is sixteen measures long instead of the typical eight. The lengthening of each A section is achieved (harmonically) with a half cadence in the eighth measure that is answered by an authentic cadence in the sixteenth. While Baker omits the verse (as is customary for a jazz performance of this tune), an eight-measure introduction takes its place. This introduction reappears as an interlude at the end of the head-in, and as a tag that concludes the performance.

Example 6-1 displays the schema of the performance. The piano rests during the head-in. Baker plays the melody on each A section, while Pepper Adams (on baritone sax) plays the melody on the bridge. The eight-measure interlude elides with the head-in by two measures, resulting in a sixty-two-measure form. Pepper Adams's solo follows Baker's, while Bob Corwin's piano solo, which lasts half a chorus, leads to the bridge, where the head returns. The tag elides with the head-out, again by two measures. The analysis to follow addresses the head-in and Baker's one-chorus improvisation, as indicated by the box.

Example 6-1: The schema of the performance.

Section	Intro	Head-in	Interlude	Improvisation	Improvisation	Improvisation	Head-out	Tag
Instrument	Trumpet	Trpt./Bari	Trumpet	Trumpet	Baritone Sax	Piano	Trpt./Bari	Trumpet
Length	8 measures	62 measures	8 measures	64 measures	64 measures	32 measures	30 measures	8 measures

Because the piano rests during the head-in, the bass can only imply the chords indicated in each figure, example, and the transcription (for the transcription, see

Appendix B, pp. 347–48). When the bass notes imply a chord that differs from those in subsequent choruses, the bass's implied chord appears in parentheses above the "idealized" chord changes (for a description of the process that produces "idealized" chord changes, see Chapter III, pp. 36–39).

Figure 6-1 (Appendix A, p. 259) displays a reduction of mm. 1–8 of the head, a section that remains firmly grounded on the tonic in mm. 1–5, and proceeds to a half cadence in m. 8. The falling fifths sequence (iii–vi–ii–V) spanning mm. 6–8 appears beamed at level b. Only the sequence's concluding bass note appears at level a. While the "idealized" chords in mm. 1–8 seem clearly established by the bass (and the piano in subsequent choruses), Adams's countermelody often seems conflicting. For example, his notes in m. 2 suggest  $[\text{Am}^7 \text{D}^7]$ , and his  $\text{D}^\flat$  in m. 6 anticipates the  $\text{G}^7$  chord of beat 3 (implying a tritone substitution). His notes in mm. 7–8, however, clearly reflect the indicated chords and form a pattern (C– $\text{B}^\flat$ –A, or  $\hat{2}$ – $\hat{1}$ – $\hat{7}$ ) that Baker implements repeatedly in his improvisation over these measures.

Baker's version of the melody differs very little from the original written version throughout the head. The melody's pickup notes ( $\text{B}^\flat$  and C) lead to the arrival on D ( $\hat{3}$ ) in m. 1. As analysis will reveal, this three-note motive, which returns in Baker's improvisation, forms a surface-level retrograde version of the head's background. The melody proceeds with a leap to G (an appoggiatura) in m. 1 and resolves to the F in m. 2. The diagonal line shows a correction to the F's alignment—the note is offset by the appoggiatura, and forms a consonance with the tonic in m. 1. Level b reflects this alignment and shows that two distinct voices span mm. 1–3. One voice moves from the D in m. 1, to an implied C in m. 2, which resolves to  $\text{B}^\flat$  in m. 3. The other voice begins

on F in m. 1 and moves through E $\flat$  on its way to the D in m. 3. As analysis will reveal, the soprano's third progression here predicts the fundamental line that spans both the entire A section (mm. 1–32) and the head.

The pickup notes to m. 5 repeat those that led into m. 1, but here the B $\flat$  plays a role in the subsequent compound melody. As shown at level b, a soprano voice moves from the D in m. 5 to an implied C in m. 7 that, unlike the implied C of m. 2, sustains through the following measure to accommodate the half cadence.<sup>3</sup> The alto voice spanning mm. 5–8 produces a fourth progression B $\flat$ –A–G–F. Level a displays further reduction of only the soprano voice, which forms a  $\hat{3}$ – $\hat{2}^{\parallel}$  interruption structure ( $\hat{3}$  appearing over the tonic and  $\hat{2}$  over the dominant).

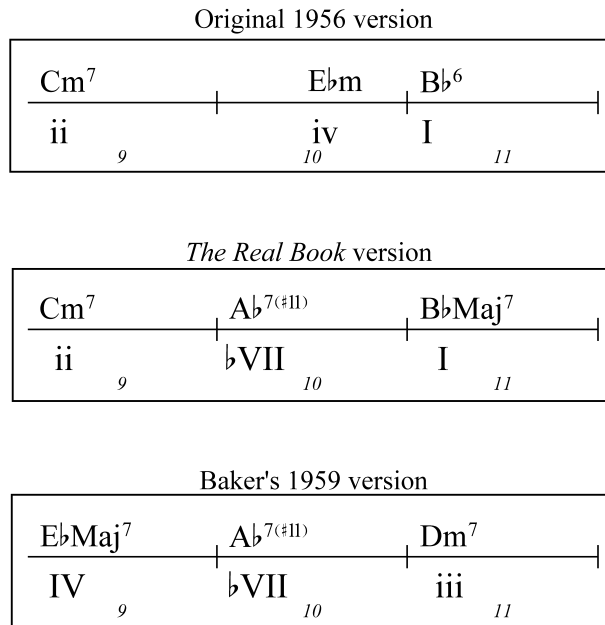
The harmonies played by Baker's rhythm section in mm. 9–11 differ from those of both the original vocal sheet music (Loewe, Frederick and Alan Jay Lerner 1956, 6–11), and those in *The Real Book* (Hal Leonard 2007c, 310–311).<sup>4</sup> Example 6-2 displays a comparison of these chord changes.

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<sup>3</sup> The C in m. 8 is not implied because it is articulated in the melody's pickup notes (C–D) to m. 9. While these pickup notes echo the pickup notes (B $\flat$ –C) that led into mm. 1 and 5 motivically, the C here has a different function than the B $\flat$ s—the C forms a consonance with its supporting harmony, while the earlier B $\flat$ s anticipated the harmony of their following measures.

<sup>4</sup> Herbie Mann was responsible for creating the charts for this album. It is unclear how specific those charts were, however, as there seem to be frequent surface-level harmonic disagreements among the players. In *Down Beat's* record review, Don DeMicheal points out that "the group is hampered by a rhythm section that fails to jell" (DeMicheal 1959, 48).

Example 6-2: A comparison of the chords in mm. 9–11.



The chord progression in the original 1956 version begins on a ii chord in m. 9 (Cm<sup>7</sup>) and moves to a iv chord in m. 10 (E♭m) that resolves to a I chord in m. 11 (B♭<sup>6</sup>), forming a modally-borrowed plagal-like cadence. In *The Real Book* version, a ♭VII chord (A♭<sup>7(♯11)</sup>) replaces the iv chord in m. 10.<sup>5</sup> Baker's rhythm section employs this substitution and replaces both the ii chord (Cm<sup>7</sup>) in m. 9 with a IV chord (E♭Maj<sup>7</sup>), and the I chord (B♭) in m. 11 with a iii chord (Dm<sup>7</sup>). As shown at level b in Figure 6-2, these

<sup>5</sup> In his article, "The Harmony of Early Bop: a Layered Approach," Steven Strunk (1979) lists ♭VII chords in his iv "substitution set" (p. 15). The substitution of the original 1956 version's iv chord in m. 10 with ♭VII provides a clear example supporting Strunk's interpretation. The analyses in this dissertation, however, often interpret ♭VII as a substitution for V<sup>7</sup> when the chord's dominant function seems clear. In his article "The Unique Role of ♭VII<sup>7</sup> in Bebop Harmony," Gary Potter (1989) addresses both possible interpretations, writing that "in certain contexts, ♭VII<sup>7</sup> seems to be functioning as a dominant" (p. 35). In addressing Strunk's interpretation, he writes, "While ♭VII does maintain the *linear* function of iv, it does not unequivocally maintain the *harmonic* function of iv, namely subdominant function" (p. 40).

substitutions create a falling fifths progression that leads from the E $\flat$  in m. 9 to the cadence on B $\flat$  in m. 15.<sup>6</sup>

From the D in m. 9 to the A in m. 14, the melody forms a 7–10 linear intervallic pattern with the bass. One might expect the A (the leading tone) in m. 14 to resolve to B $\flat$  in m. 15. Instead, downward momentum carries the melody to G (the chordal sixth). As shown at level a, this  $\hat{6}$  resolves to an implied  $\hat{5}$  in m. 16 (for a discussion of the tonic added sixth chord, and the required resolution of  $\hat{6}$  to an implied  $\hat{5}$ , see Chapter IV, pp. 44–52). The D in m. 12 is a soprano voice that reaches over the linear intervallic pattern's stepwise descent.

Level a shows that, while the D in m. 9 is both the melody's apex and the note that initiates the 7–10 linear intervallic pattern, it functions, on a deeper level, as a dissonant passing tone that connects the consonant notes E $\flat$  (m. 9) and C (m. 10)—notes that unfold within the  $\flat$ VII chord. The harmonic reduction at level a replaces the iii chord (Dm<sup>7</sup>) in m. 11 with the tonic (B $\flat$ ), a replacement that reflects the chords in both the original written version and *The Real Book*.<sup>7</sup> The replacement also illuminates the deeper-level function of mm. 11–15; they provide both the harmonic (V–I) and melodic

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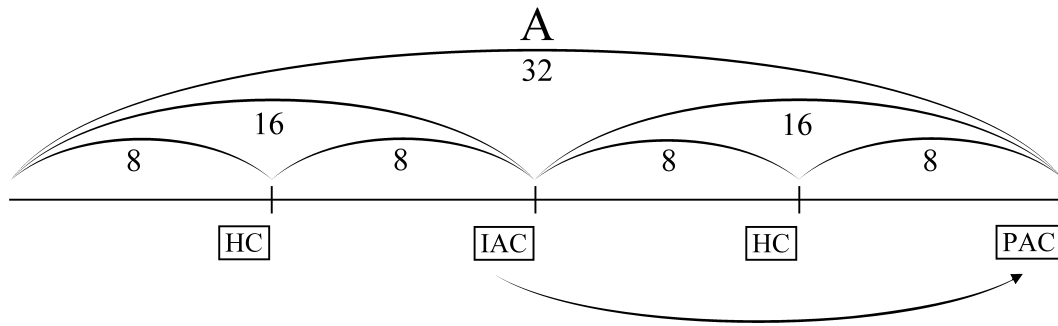
<sup>6</sup> Jazz musicians commonly implement chordal substitutions that result in falling fifths progressions. Henry Martin notes, "As mainstream jazz develops through 1950, the circle-of-fifths model becomes more generally applicable" (Martin 1988, 29).

<sup>7</sup> In his article, "Unraveling Schenker's Concept of Auxiliary Cadence," Poundie Burstein (2005) describes Schenker's concept of the auxiliary cadence as "a closed-off progression that begins with a non-tonic harmony" (p. 183). In *Free Composition*, Schenker lists mediant chords as one of the possible tonic substitutes (Schenker [1935] 1979).

( $\hat{3}$ - $\hat{2}$ - $\hat{1}$ ) answer to the interruption of mm. 1-8.<sup>8</sup> The finality of this answer is, of course, lessened by the omission of the notes C ( $\hat{2}$ ) in m. 14 and B $\flat$  ( $\hat{1}$ ) in m. 15 (both shown as implied tones at level a). The horizontal brackets at levels a and c show that the melodic gesture D-C-B $\flat$  in mm. 12-13 predicts the implied deeper-level third progression that spans mm. 11-15.

The formal structure of the entire A section (mm. 1-32) could be described as a double parallel period, as shown by Example 6-3.<sup>9</sup> Because the music of mm. 17-24 repeats that of mm. 1-8, it requires no further discussion. The melody of mm. 25-32, however, concludes differently than the melody of mm. 9-16.

Example 6-3: A formal diagram of the A section, mm. 1-32.



<sup>8</sup> In a section on harmonic archetypes in his article "On Implied Tones," William Rothstein (1991) addresses passages that employ both auxiliary cadences and LIPs. His analysis seems applicable to the reduction in Figure 6-2, levels a and b. He writes, "Because of their strong goal orientation...cadential progressions tend to act more powerfully as organizing forces than such contrapuntal patterns as LIPs. The goal of a LIP is generally determined by harmonic factors external to the LIP itself; more often than not, the LIP is ended before closure (a cadence) is achieved. By contrast, the goal of a cadential progression is part of the progression itself. Furthermore, a middleground cadential progression, unlike a middleground LIP, is usually coextensive with a musical phrase....In other words, harmonies that never appear in the continuo may need to be supplied mentally in order for a listener to make sense of certain progressions" (Rothstein 1991, 308). The word "continuo," of course, applies here to the implied B $\flat$  chord in m. 11, Figure 6-2, level a.

<sup>9</sup> The term "double period" seems preferable to "repeated period" because the section's first half concludes with an IAC, a weaker cadence than the PAC that follows, as shown by the arrow in Example 6-3.



Figure 6-3 displays a reduction of the head, mm. 25–32. The motion to C at the end of m. 30 allows the melody to break from its downward momentum, facilitating the arrival on B $\flat$  in m. 31. This results in a perfect authentic cadence that achieves complete tonal closure. In other words, unlike the third progression spanning mm. 11–15, this third progression materializes without implied tones.

The bridge of the head opens with a ii–V progression in G major (Am $^7$  | D $^7$ ) that resolves deceptively to E $\flat$  (E $\flat^6$ ) in m. 35. The chord's quality (major) changes to minor in m. 37 before moving to an Ab $^7$  ( $\flat$ VII) in m. 38 that also resolves deceptively (as a "back door" progression) to B $\flat$  in m. 39.<sup>10</sup> The harmonic reduction in Figure 6-4 shows that, on a deeper level, the Ab $^7$  ( $\flat$ VII) in m. 38 substitutes for an F $^7$  (V $^7$  chord), as shown at level a.<sup>11</sup> The melody (played by Adams) opens with a descending scale (D–C–B $\flat$ –A) that leads from the D in m. 33 to the A in m. 34. Level b shows these boundary pitches initiating a compound melody. The D moves to C in m. 35 and the A moves to G. With the soprano's return to C in m. 37, the alto's G moves to a G $\flat$  that, while implied in the head's voice leading, sounds in Baker's accompaniment (shown in the score at the bottom of Figure 6-4). In m. 38, the melody descends to a G that functions as an embellishing leap, anticipating the B $\flat^6$  chord in m. 39. The alto's implied G $\flat$  in mm. 37–38 moves to an implied F in m. 39, again a note that sounds in Baker's accompaniment. Level a retains only the soprano voice, which forms an overall melodic motion of D–C–B $\flat$ . The

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<sup>10</sup> In his book, *Hearin' the Changes*, Jerry Coker (1997) defines a "back door" progression as "a cell made up of ivm $^7$  and  $\flat$ VII $^7$  chords leading to I," adding, "Historically, it began as a  $\flat$ VII $^7$  only" (p. 23).

<sup>11</sup> Potter (1989) cites two jazz improvisation books (Baker 1983 and Benward and Wildman 1984), a jazz arranging book (Charlton and DeVries 1982), and a Hungarian theory text (Lendvai 1976, 51), all of which include  $\flat$ VII $^7$  as a V $^7$  substitute. Potter writes, "The most convincing examples of  $\flat$ VII $^7$  in a dominant [-substitution] role are those with ivm $^7$ – $\flat$ VII $^7$ –I patterns" (p. 45).

C that initially appears as the chordal sixth of the E $\flat$  chord in m. 35 becomes the fifth of the F $^7$  before it resolves to the B $\flat$  in m. 39.

The harmonies in mm. 41–44 begin with two presentations of the ii–V progression [E $^{\flat 7}$ |A $^{7(\flat 9)}$ ]. While the chord qualities reflect the key of D minor, the arrival on a D-major chord in m. 45 provides a Picardy-third-like effect, as shown in the harmonic analysis at level b in Figure 6-5. The D chord becomes minor in quality and is paired with G $^7$  to form a new ii–V progression (a "downstep modulation") that reflects C major but resolves to C minor in m. 47. The C-minor chord functions as a pivot chord—a i chord that becomes a ii chord in the home key of B $\flat$  major—that leads to the V chord (a half cadence) in m. 48. The beam at level a shows the deeper-level function of the chords spanning this section; they form a falling fifths progression that connects the E $\natural$  in m. 41 to the F in m. 48.<sup>12</sup>

The melody's descent from B $\flat$  in m. 41 to F $\sharp$  in m. 42 recalls the melody that began the previous section, transposed down a third. As shown at level c, the leap to E $\natural$  suggests a compound melody with a soprano voice that remains on A for the remainder of the section. As a result, the melody that spans the bridge (mm. 33–48) reduces to the notes D–C–B $\flat$ –A (as shown at level a in Figures 6-4 and 6-5), a deeper-level structure predicted by the descending scale of m. 33 (D–C–B $\flat$ –A), as shown by the horizontal brackets at levels a (Figures 6-4 and 6-5) and c (Figure 6-4).

The last A section (mm. 49–62) repeats the second A section (mm. 17–32), with only one notable difference; the return to the introductory material in m. 63 truncates the head by two measures and thwarts the head's concluding perfect authentic cadence.

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<sup>12</sup> The bass note G in m. 46 appears in parentheses because, while the bass outlines only Dm $^7$  here, the G is clearly articulated in subsequent choruses.

Example 6-4 (below) displays a transcription of mm. 57–67, which consists of the last eight measures of the head and the first four measures of the introductory material, which now functions as an interlude between the head-in and Baker's improvisation.

Example 6-4: A transcription of the head, mm. 57–67.

Figure 6-6 displays a Schenkerian graph of the head. The graph displays only the notes from level a in each strict-use graph (Figures 6-1 through 6-5). The final tonic, the arrival of which was thwarted by the interlude, appears in parentheses, allowing a  $\hat{3}-\hat{2}^{\parallel} \hat{3}-\hat{2}-\hat{1}$  *Urlinie* to materialize as the head's fundamental line. While predictions of the  $\hat{3}-\hat{2}-\hat{1}$  *Urlinie* began each A section, the horizontal bracket in Figure 6-6 shows that the  $\hat{3}-\hat{2}^{\parallel} \hat{3}-\hat{2}-\hat{1}$  interruption structure that occupies the first A section also predicts the deeper-level interruption structure that spans the entire head. Likewise, the interruption structure that spans the entire head is confirmed by the interruption structure that occupies the last A section.

As analysis will reveal, Baker's improvisation not only contains clear surface-level motivic connections to the head, but also clearly punctuates the head's deeper-level structure. Example 6-5 (below) displays a comparison between the head and Baker's

improvisation in mm. 1–4. The improvisation differs from the head in only three ways. First, Baker displaces several notes in his improvisation rhythmically. Second, he approaches the D ( $\hat{3}$ ) in m. 1 from above. Third, he includes leaps to B $\flat$  in m. 3 and F, the improvisation's nadir pitch, in mm. 3–4.<sup>13</sup>

Example 6-5: A comparison of the melody and Baker's improvisation, mm. 1–4.

Melody

B $\flat$ 6 Gm7 Cm7 F7 B $\flat$ 6

1 2 3 4

Baker's improvisation, first A section

1 2 3 4

Baker's placement of B $\flat$  on the downbeat of m. 3 punctuates the concluding note of the implied third progression that spans mm. 1–3, as shown in Figure 6-7, level b. Furthermore, the octave in which he places this B $\flat$  confirms the obligatory register of the third progression.<sup>14</sup> As analysis will reveal, this third progression functions in the same manner as the head's, this time predicting the deeper-level structure of both the entire A section and the background of the improvisation. Baker follows the F in m. 4 with a

<sup>13</sup> Baker places the F in m. 4 in the lower octave, a register that he became known for exploiting like no other jazz trumpeter. For more on this, see Chapter V, pp. 148–49.

<sup>14</sup> Schenker writes, "No matter how far the composing-out may depart from its basic register...it nevertheless retains an urge to return to that register. Such departure and return creates content, displays the instrument, and lends coherence to the whole" (Schenker [1935] 1979, 107).

passing tone that leads to A, itself embellished with an appoggiatura (B $\flat$ ), forming an inverted cambiata-like fragment, as shown by the circled notes.

Baker's pickup notes to m. 7 repeat the melody's pickup notes to m. 1 (transposed up an octave). The B $\flat$  in m. 6 forms an alto voice that becomes the seventh of the Cm<sup>7</sup> chord in m. 7 and resolves to the A in m. 8, as shown at level b. With the arrival on D<sup>5</sup>, Baker again presents a note of the essential voice leading in its obligatory register. In m. 7, an escape tone E $\flat$ , embellishing leap G, and anticipation A decorate a stepwise descent from the D in m. 7 to the A in m. 8—a stepwise descent that references the first two measures of the head's bridge (mm. 33–34), and the baritone sax line of mm. 7–8 (of the head). In this particular context, the notes D–C–B $\flat$ –A also form a melodic structure often found in Schenker's analyses. Example 6-6 displays a reproduction of one such analysis in *Free Composition* (Schenker [1935] 1979, Figure 34). Example b of this figure displays the same melodic pattern (transposed to C and metrically aligned) in the context of an interruption, reflecting the same background structure present in each A section of "On the Street Where You Live." Schenker writes,

The employment of the ascending leading tone, unattainable for the fundamental line in the fundamental structure, is made possible at the first level by the third-progression which departs from  $\hat{2}$ . It is clear that the ascending leading tone belongs to an inner voice (Schenker [1979] 1935, 45).

Example 6-6: Schenker, *Free Composition*, Fig. 34.

The image shows three variations of a melodic pattern, labeled a), b), and c). Each variation is written on a single staff with a treble clef. Variation a) shows a descending sequence of notes: D4, C4, B3, A3. Above the notes are Schenkerian analysis symbols:  $\hat{3}$  above D,  $\hat{2}$  above C, and  $\hat{1}$  above A. Variation b) shows the same sequence transposed to C: C4, B3, A3, G3. Above the notes are Schenkerian analysis symbols:  $\hat{3}$  above C,  $\hat{2}$  above B, and  $\hat{1}$  above A. Variation c) shows the sequence transposed to D: D4, C4, B3, A3. Above the notes are Schenkerian analysis symbols:  $\hat{3}$  above D,  $\hat{2}$  above C, and  $\hat{1}$  above A. The number 34 is written to the left of the first staff.

While Baker presents  $\hat{2}$  over the ii chord ( $Cm^7$ ) in m. 7, level a of Figure 6-7 displays the note's deeper-level alignment with the dominant in m. 8, revealing the same background structure as that of the head (Figure 6-1, level a).

Baker's opening gesture in the next phrase is remarkable. It contains a motivic link to the head's deeper-level structure, a unique presentation of his  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula, and a prediction of the overall melodic motion that occupies the entire section, all within a single scalar descent.

Figure 6-8 displays a reduction of mm. 9–16 of Baker's improvisation. The scalar descent that spans mm. 9–11 begins with the notes  $F-E\flat-E\flat$ , a chromatic segment that implies the F bebop scale. But with the arrival of the  $A\flat^{7(\#11)}$  ( $\flat VII$ ) chord in m. 10, Baker proceeds with the fifth mode of the  $A\flat$  Lydian dominant scale, the first three notes of which ( $E\flat-D-C$ ) recall the notes that span mm. 9–10 of the head.<sup>15</sup> The remaining notes of the scale ( $B\flat-A\flat-G\flat-F-E\flat-D$ ) present a version of Baker's  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula (shown by the dotted bracket on the score) borrowed from the parallel minor key ( $B\flat$  minor) and continues to  $\hat{3}$  (for another example of Baker implementing the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula over a  $\flat VII$  chord that continues to  $\hat{3}$ , see Chapter V, Example 5-49, p. 117). While many presentations of this formula appear in this harmonic context and include the continuation to  $\hat{3}$ , less common is the arrival of  $\hat{3}$  over a iii chord—it typically appears over the tonic. By placing a common  $\flat VII-I$  formula here, Baker hints at the deeper-level tonic function of the  $Dm^7$  chord in m. 11.

A middleground stepwise descent carries the D ( $\hat{3}$ ) in m. 11 to the F in m. 13, as shown at level a. Baker initiates this descent with a D-minor arpeggio that leads to the C

<sup>15</sup> A fifth mode of the Lydian dominant scale combines raised  $\hat{4}$  (from the Lydian mode) with lowered  $\hat{7}$  (from the Mixolydian mode) and begins on the fifth note as follows:  $\hat{5}-\hat{6}-\flat\hat{7}-\hat{1}-\hat{2}-\hat{3}-\sharp\hat{4}$ .

on beat 3 of m. 11, as shown at level c. A descending B $\flat$  arpeggio decorates the B $\flat$  that immediately follows, an arpeggiation that reinforces the deeper-level tonic function of m. 11. In m. 12, a descending B $\flat$ Maj<sup>7</sup> arpeggio embellishes the A on the downbeat, while an upper neighbor decorates the motion from A $\flat$  to G. With the arrival on F in m. 13, Baker inserts an interesting version of his truncated  $\hat{b}\hat{7}-\hat{b}\hat{6}-\hat{5}$  formula, shown with the dotted bracket on the score. The formula appears in its G-minor version (F $\sharp$ -E $\flat$ -D), which functions as  $\hat{5}-\hat{4}-\hat{3}$  when placed in its relative key of B $\flat$  major (as shown by the circled notes). The B $\flat$  and C that lead into the D on beat 3 form an embellishment frequently implemented by Baker (see Chapter V, Example 5-56, p. 121). With the presentation of the same formula used in mm. 10–11, but in a new harmonic context, Baker links the music of m. 13 to that of mm. 10–11 motivically. While his presentation of this formula in its relative major key and with this particular embellishment is not unusual, the formula's harmonic treatment is, causing atypical deeper-level note functions. The B $\flat$  ( $\hat{1}$ ) on beat 2 typically appears over the dominant chord as an embellishing leap that anticipates the arrival of the tonic in the following measure. Likewise, the resolution to  $\hat{3}$  typically occurs over the arrival on the tonic chord. Here, the B $\flat$  forms a chordal seventh with the ii chord, and the D forms a chordal ninth. As shown at level b, the D functions (along with the F in m. 14) not as a note of resolution, but as part of a double neighbor to E $\flat$ .

The essential voice leading of mm. 13–15 contains two voices. One voice begins on E $\flat$ , which forms the third of the Cm<sup>7</sup> chord in m. 13, becomes a chordal seventh of the F<sup>7</sup> chord in m. 14, and resolves to D in m. 15. The other voice begins on B $\flat$ , which forms the seventh of the Cm<sup>7</sup> chord in m. 13 and resolves to an A (the third of the F<sup>7</sup> chord) in

m. 14. Baker suspends the A over the tonic chord in m. 15.<sup>16</sup> Level a shows that the voice shown with upward stems at level b functions, on a deeper level, as an alto voice. By excluding  $\hat{2}$  and  $\hat{1}$  from his voice leading in mm. 14–15, Baker's improvisation, like the head, avoids complete tonal closure.

The horizontal brackets at levels a and c show that the surface-level descent from the E $\flat$  in m. 10 to the D in m. 11 predicts the deeper-level alto motion that carries that same E $\flat$  to the D in m. 15 (although the A $\flat$  and G $\flat$  in m. 10 appear unaltered as A $\natural$  and G $\natural$  in m. 12). In addition, the bracket at level b, m. 11, shows a premonition of the implied  $\hat{3}$ – $\hat{2}$ – $\hat{1}$  structure that spans mm. 11–15, a premonition similar to the one found in the head (Figure 6-2).

Baker's improvisation in mm. 17–24 (Figure 6-9) again clearly punctuates the deeper-level structure of the head. He begins the section with the notes B $\flat$ –D–F, a clear reference to the melody's pickup notes (minus the C passing tone). The voice leading spanning mm. 17–20, as shown at level b, also matches that of the head's. And like the voice leading of the head, the soprano voice's third progression here ( $\hat{3}$ – $\hat{2}$ – $\hat{1}$ ) predicts the deeper-level structure of mm. 17–32. Baker strengthens the appearance of this third progression by articulating  $\hat{2}$  twice—once on beat 4 in m. 17 and again at the end of m. 18 (recall that all other appearances of  $\hat{2}$  in this third progression have been implied)—and by placing  $\hat{2}$  and  $\hat{1}$  in their obligatory register. Baker even confirms the third progression by articulating D–C–B $\flat$  on the surface in mm. 18–19, as shown by the horizontal bracket at level c.

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<sup>16</sup> Baker does not resolve the A, a chordal seventh, down by step in m. 15, although level b displays the resolution with an implied tone G in m. 16.



Baker weaves two of his formulas into the voice leading in mm. 19–21. The first repeats the G-minor  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula (appearing as  $\hat{6}-\hat{5}-\hat{4}-\hat{3}$  in B $\flat$  major), as shown by the first dotted bracket on the score. This time, Baker places  $\hat{3}$  over the tonic in m. 20 (reflecting the bass's implied B $\flat$  chord here), although interestingly, as in the version presented in m. 13, here  $\hat{3}$  also forms a chordal ninth with the "idealized" Cm<sup>7</sup> chord. Baker again embellishes the formula with a leap to B $\flat$  and passing tone C, common embellishments that here function as they typically do. The resulting B $\flat$ -C-D figure, shown by the solid horizontal bracket on the score, also references the melody's pickup notes. As shown by the horizontal brackets at level b, the essential voice leading of the formula ( $\hat{5}-\hat{4}-\hat{3}$ ) confirms the alto's voice leading of mm. 17–20.

The second formula, spanning mm. 20–21, overlaps the first (they share the note D). Baker embellishes this formula ( $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$ ) with leaps to F and G, forming a compound melody (for another example of the  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula appearing in a compound melody, see Chapter V, Examples 5-25, p. 101). In m. 21, Baker characteristically resolves  $\hat{2}$  (a suspension) to  $\hat{1}$ , resulting in an embellished repetition of the third progression that spans mm. 17–19 (as shown at level a). The upper note of this embellished formula (G in m. 20) resolves to the F in m. 21, a voice-leading strand that, while not highlighted in the analysis of Figure 6-9, recalls the voice leading of Baker's improvisation in m. 5.

The sixteenth-note figure in m. 23 highlights the note C, which arrives on beat 3 as the lowest pitch in the line. The arpeggiation on beat 4 produces a B $\flat$  (a chordal seventh that resolves to an implied A in m. 24, as shown at level a), and a D (a chordal ninth embellished with an escape tone E $\flat$ , as shown at level c) that resolves to the C on the

downbeat of m. 24. The prominent arrival on C on the downbeat of m. 24, and its placement in its obligatory register, reinforces the deeper-level  $\hat{3}-\hat{2}^{\parallel}$  structure shared by the head.

As analysis will reveal, three prominent features of Baker's improvisation in mm. 25–32 (Figure 6-10) reflect the head's structure (Figure 6-3). First, as he does in the head, Baker begins this section with an unfolding of  $E\flat$  and C that includes the passing tone D. Second, both highlight a 7–10 linear intervallic pattern that leads to the cadence. Third, Baker's conclusion on  $B\flat$  in m. 31 provides complete tonal closure, answering the half cadence of the previous phrase.

The notes in m. 25 consist of three chord tones ( $E\flat$ , D, and G) and two passing tones (both F).  $E\flat$  remains a chord tone in m. 26, while the G moves to a  $G\flat$ , and the D (a chordal seventh) resolves to an implied C, as shown at level b. While the first three Fs in m. 26 form embellishments to these chord tones, the D and F on beat 4 of m. 26 anticipate the  $Dm^7$  chord in m. 27. To these voices Baker adds the note C (a chordal seventh) in m. 27, a note that resolves to  $B\flat$  in m. 28.

As shown by the dotted bracket on the score, the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula appears in m. 28. This time, the altered scale degrees appear with their unaltered counterparts, and again proceed through  $\hat{4}$  to  $\hat{3}$ . Because  $\hat{3}$  appears over the vi chord, it forms a consonance that perpetuates its deeper-level structural role.

Baker clearly articulates the essential voice leading (the notes of level b) in the second half of m. 28 through m. 29. He places the F and D on beats 3 and 4, the  $E\flat$  in

m. 29 on the downbeat, and the B $\flat$  of the same measure on beat 3. By immediately preceding the E $\flat$  in m. 29 with D and F, Baker confirms the same deeper-level voice leading convergence. The notes also recall the double-neighbor figure that led to E $\flat$  in m. 14. With the clear embellishment of the E $\flat$  and B $\flat$  in m. 30, Baker creates two voices that conclude the phrase. The soprano moves from E $\flat$  in m. 29 to a D in m. 30 that resolves directly to B $\flat$  in m. 31. The alto moves from B $\flat$  to an implied A that converges with the soprano on B $\flat$ , as shown at level b. The voice-leading analysis at level b shows that the alto voice (the one that begins on D in m. 25) spanning mm. 25–29 exhibits the same 7–10 linear intervallic pattern as the head.

Level a displays the deeper-level structure of mm. 25–32, a structure that matches the head's. While the soprano voice at level b presents  $\hat{3}$  over the dominant (V<sup>13</sup>), level a replaces the note with  $\hat{2}$  to show its true deeper-level function (for more on this, see Chapter IV, pp. 53–70). Two surface-level events reflect this structure. First, the embellished descent D–C–B $\flat$  in mm. 27–28 forms a premonition—the same premonition found in m. 11 of the improvisation and mm. 12–13 of the head. Second, with the addition of the upper-neighbor note C in m. 31, Baker hints at a confirmation. Here, Baker embellishes the approach to B $\flat$  with one of his commonly-used concluding gestures (see Chapter V, Examples 5-116 and 5-117, p. 164), as shown by the dotted bracket at level c.

Baker begins his improvisation over the bridge with a prominent D in m. 33, a clear reference to the head. As shown in Figure 6-11, level b, the leap to F $\sharp$  in m. 34 initiates a compound melody, and the alto voice's resolution to G in mm. 35 reflects the head's alto voice (see Figure 6-4, level b). The soprano note D that spans mm. 33–36

moves to  $D\flat$  with the change in harmony (from  $E\flat$  major to the  $E\flat$  minor) in m. 37, although Baker delays the articulation of this  $D\flat$  until m. 38. The  $D\flat$  resolves to C on beat 4 of m. 38. One might expect this C ( $\hat{2}$  over the dominant-functioning chord) to resolve to  $B\flat$  ( $\hat{1}$ ) in m. 39. Instead, after arriving on  $B\flat$ , Baker returns to C on beats 2 and 3 and decorates the C on beat 3 with an embellishing leap. As a result, this C assumes a more structural role in m. 39, while the  $B\flat$ s function as lower neighbors, as shown at level c.

Level b shows that the soprano voice spanning mm. 33–39 creates a stretched-out version of the  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula, as shown by the dotted bracket. The C ( $\hat{2}$ ) in m. 39 resolves to an implied  $B\flat$  ( $\hat{1}$ ) in m. 40. Perhaps not coincidentally, Baker begins his next phrase with  $\hat{1}$  ( $B\flat$ ), although it appears over the  $E^{97}$  chord in m. 41. (For an additional example of the  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula resolving to  $\hat{1}$  only after a change in harmony, see Chapter V, Example 5–21, p. 99. For an example of a  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula resolving to an implied  $\hat{1}$ , see Chapter V, Example 5-22, p. 99). On a deeper level, the  $D\flat$  functions as a passing tone that connects the D in m. 35 to the C in m. 38, as shown at level a.

While the essential voice leading in Baker's improvisation in mm. 41–45 reflects the head's, the concluding three measures of the bridge differ significantly. As shown in Figure 6-12, three voices span mm. 41–49 (the second half of the bridge). Level a shows that the soprano voice begins on a  $B\flat$  in mm. 41–42 that resolves to A in m. 43, a clear reference to the head. The A moves to  $A\flat$  in m. 46 (implying the tritone substitution of the  $G^7$ ), then to an implied G in m. 47 that continues to an F (the chordal seventh) that resolves to  $E\flat$  in m. 48. Another voice, shown as an alto voice at level a, begins on the G in m. 41, moves to F in m. 45, and joins the soprano voice's F in m. 47. The third voice,

shown as an alto voice at level b, begins on C<sup>#</sup> in m. 42 and moves to an E<sup>b</sup> in m. 44 before resolving to D in m. 45. The leap from the soprano's A to the alto's E<sup>b</sup> in mm. 43–44 provides another clear reference to the head. With the motion from D in m. 45 to D<sup>b</sup> in m. 46, Baker implies the truncated  $\hat{3}\rightarrow\hat{3}-\hat{2}$  formula (with  $\hat{2}$  implied in m. 47), as shown by the dotted bracket at level b. The passing tone D in m. 47 allows this voice to move to E<sup>b</sup> in m. 48, where it joins the soprano.

Baker's voice leading in m. 48 summarizes much of the essential voice leading in his improvisation over the bridge. The motion from D to D<sup>b</sup> in m. 48 presents a new soprano voice that reaches over the E<sup>b</sup> in that same measure. Had Baker resolved the D<sup>b</sup> to C in the next measure, he would have completed another truncated  $\hat{3}\rightarrow\hat{3}-\hat{2}$  formula, revisiting both the soprano voice of mm. 33–40 and the alto of mm. 45–47. In addition, the notes circled on the score in m. 48 revisit much of the soprano's voice leading spanning mm. 41–49 (the notes circled at level a).

Like Baker's first A section, his last A section begins with a lightly embellished version of the head, as shown by Example 6-7 (below). His improvisation differs from the head in the same three ways as before: he displaces several notes in his improvisation rhythmically; he approaches the initial  $\hat{3}$  from above; and he includes embellishing leaps to B<sup>b</sup> in m. 50 and F, the improvisation's nadir pitch in mm. 51–52. Figure 6-13, level b, shows that the voice leading of these measures again produces the third progression  $\hat{3}-\hat{2}-\hat{1}$ , which again predicts the voice leading that occupies the entire A section.

Example 6-7: A comparison of the head and Baker's improvisation, mm. 49–52.

Head

B $\flat$ 6   Gm7   Cm7 F7   B $\flat$ 6

Baker's improvisation, last A section

Example 6-8 (below) displays a comparison between Baker's improvisations over mm. 1–8 and 49–56, which contain only two notable differences. First, Baker places the ascending scale (in m. 53) later than he had earlier (in m. 4), although he again embellishes the scale with an inverted cambiata-like figure. Second, instead of referencing the head, as he did in m. 6, Baker presents another scalar passage in m. 54—an ascent of an octave through the F Mixolydian mode.

The material of mm. 55–56 repeats the material of mm. 7–8 exactly. While it is rare for Baker to repeat himself note for note, especially within the same improvisation, this pattern seems particularly effective, as it clearly reflects the phrase's deeper-level structure.

Example 6-8: A comparison of Baker's improvisation over mm. 1–8 and 49–56.

Baker's improvisation, first A section

The first A section consists of two staves of music in 4/4 time, key of B-flat major. The first staff contains measures 1 through 4. Measure 1 has a B-flat 6 chord. Measure 2 has a G minor 7 chord. Measure 3 has a C minor 7 chord. Measure 4 has an F 7 chord. The second staff contains measures 5 through 8. Measure 5 has a B-flat major 7 chord. Measure 6 has an E-flat 7 (sharp 11) chord. Measure 7 has a D minor 7 chord. Measure 8 has a G 7 chord. Chords for measures 7 and 8 are also labeled as C minor 7 and F 7 respectively. Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated below the notes.

Baker's improvisation, last A section

The last A section consists of two staves of music in 4/4 time, key of B-flat major. The first staff contains measures 49 through 52. Measure 49 has a B-flat 6 chord. Measure 50 has a G minor 7 chord. Measure 51 has a C minor 7 chord. Measure 52 has an F 7 chord. The second staff contains measures 53 through 56. Measure 53 has a B-flat major 7 chord. Measure 54 has an E-flat 7 (sharp 11) chord. Measure 55 has a D minor 7 chord. Measure 56 has a G 7 chord. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated below the notes.

Baker's concluding eight measures contain a clear presentation of the head's deeper-level structure while providing several motivic references to his improvisation. As shown in Figure 6-14, a descending arpeggiation of an  $E\flat\text{Maj}^7$  chord embellishes the  $E\flat$  in m. 57, a note that Baker places in the same register as the head's  $E\flat$ . And, like the head, this  $E\flat$  is followed by an ascending leap to D. Another leap to F after beat 4 embellishes the primary motion from the D (a chordal seventh), through  $D\flat$ , to C (the third of the  $A\flat^{7(\sharp 11)}$  chord) in m. 58. The notes not only reflect the head's voice leading here, but also present Baker's truncated  $\hat{3}-\flat\hat{3}-\hat{2}$  formula, shown by the dotted bracket at level b, in an interesting context—Baker typically places  $\flat\hat{3}$  over the V chord and  $\hat{2}$  over

the tonic, but here  $\flat\hat{3}$  appears as a passing tone and  $\hat{2}$  appears over an  $\flat\text{VII}$  chord. The harmonic treatment of this formula here, however, matches that implemented by Baker in the bridge (Figure 6-11). In fact, Baker continues the formula's descent to  $\hat{1}$  in m. 58, but the note functions as a lower neighbor, just as it did in m. 39.

With the leap from C in m. 58 to A in m. 59, Baker initiates a compound melody, the voices of which begin on C (a note that becomes a chordal seventh in m. 56) and A. Both pitches converge on the  $B\flat$  in m. 61, presenting a resolution of  $\hat{2}$  to  $\hat{1}$  over a change of harmony ( $\hat{1}$  now appears as a chordal seventh over  $\text{Cm}^7$ ). The D in m. 60 functions, on a deeper level as a new voice-leading strand, one that reaches over the previous soprano's resolution to  $B\flat$ , as shown at level b. While the reaching over of the D occurs during the head, Baker places the note an octave lower, recalling the note's register in m. 11 of his improvisation. The D moves to the  $D\flat$  in m. 62, while the  $B\flat$  in m. 61 resolves to A. By approaching his final cadence with D and  $D\flat$ , Baker references not only the stretched-out truncated  $\hat{3}-\flat\hat{3}-\hat{2}$  formula that spans the bridge, and the  $\hat{3}-\flat\hat{3}-(\hat{2})$  reaching over of m. 48, but also the  $\text{V}^{13}$  chord of m. 30. In other words, Baker combines two prominent deeper-level features of his improvisation into one concluding gesture.<sup>17</sup> Furthermore, because the gesture excludes  $\hat{2}$ , it also is a fitting conclusion to a deeper-level structure predicted by a third progression in which  $\hat{2}$  was also excluded. As shown by the dotted bracket at level c, the leap from the D at the end of m. 62 to F and  $B\flat$  in m. 63 also form one of Baker's frequently used concluding gestures (see Chapter V, Example 5-115, p. 163).

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<sup>17</sup> The  $D\flat$  in m. 62 is a modally-borrowed version of the D in m. 30. In his article, "The Harmony of Early Bop: a Layered Approach," Steve Strunk writes, "Although the major-derived  $\hat{3}$  is not used in minor context, minor-derived tensions ( $\flat\hat{3}$ ,  $\flat\hat{6}$ ,  $\flat\hat{7}$ ) are often used in major contexts" (Strunk, 1985 98).



Example 6-9 (below), displays the middleground structures in the final phrases of both Baker's improvisation and the head, which are strikingly similar. Both present a 7–10 linear intervallic pattern as their essential voice leading, and both contain a reaching over in the fourth measure that provides a new soprano voice. In fact, there are only two alterations that appear in the graph of the improvisation. First, a  $D\flat$  passing tone connects  $D-C$ , and second, the soprano voice presents  $\flat\hat{3}$  instead of  $\hat{2}$ .<sup>18</sup> These differences are, of course, alterations that are removed at the next structural level, resulting in identical graphs at level a in Figures 6-3 and 6-14.<sup>19</sup>

Example 6-9: A comparison of Figures 6-3 and 6-14, level b.

Graph of the head (Figure 6-3, level b)

Graph of the improvisation (Figure 6-13, level b)

<sup>18</sup> Jazz musicians often refer to a  $D\flat$  in this context as the "#5," not  $\flat 13$  of the  $F^7$  chord. The note's spelling, however, correctly indicates its melodic function.

<sup>19</sup> Referring to this exact context, Henry Martin writes, "The use of the melodic  $13^{\text{th}}$  over the structural dominant in resolution to the final  $\hat{1}$  is a common alteration of the standard Schenkerian  $\hat{2}/V$ -to- $\hat{1}/I$  structural cadence. The  $\hat{3}$ - $\hat{1}$  form is quite common, therefore, as is its blue form  $\flat\hat{3}$ - $\hat{1}$ , a special jazz- and blues-oriented structure" (Martin 1996, 28).

Baker concludes his improvisation with a descending B $\flat$  minor pentatonic scale (shown in a dotted bracket in Figure 6-14, level b), a bluesy conclusion that reflects a staple of Baker's style (for another example of a bluesy solo conclusion in a major key, see Chapter V, Example 5-60, p. 125). In doing so, Baker provides continuity with the bluesy third that preceded the tonic, and accentuates the stability of the tonic by placing B $\flat$  near the downbeats of both mm. 63 and 65. By placing the B $\flat$  in m. 63 in its obligatory register, Baker further highlights the deeper-level structure of both the head and his improvisation. And by placing the B $\flat$  in m. 65 an octave lower, Baker returns to the head's initial register.

Figure 6-15 displays a Schenkerian graph of Baker's improvisation. While the head's conclusion offered only an implied resolution to  $\hat{1}$  (see Figure 6-6), Baker delivers this note in his improvisation with clarity. It is perhaps ironic that Baker frequently delivers on basic structural expectations (in their obligatory register) in ways not articulated by the head. In this sense, Baker's improvisation is truer to the basic structure of the head than the head itself.<sup>20</sup>

Only one discrepancy between the Schenkerian graph of the head and improvisation seems noteworthy. In his improvisation on the bridge, Baker presents a descending sixth progression that arrives on E $\flat$  in m. 48, where a new voice (D–D $\flat$ ) reaches over (as shown in Figure 6-12). The Schenkerian graph (Figure 6-15) suggests that both the D and D $\flat$  ( $\hat{3}$  and  $\flat\hat{3}$ ), on a deeper level, substitute for  $\hat{2}$ . The voice leading in the head's bridge, by contrast, presents a  $\hat{2}$  over the dominant in m. 37 that moves

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<sup>20</sup> Henry Martin writes, "A jazz improvisation on a given piece may show how the soloist understands the background of that piece. This perspective suggests that a jazz solo, in the hands of a skilled improviser, may sometimes be read as a theoretical interpretation of the selected song" (Martin 2011a, 18).

through B $\flat$  on its way to A in m. 43—the same dominant-functioning pattern used by Baker in mm. 7–8 and 55–56 of his improvisation.

Despite the variation between the second half of each bridge, reductive analysis reveals striking similarities between the middleground and background voice-leading structures of the head and Baker's improvisation in nearly every phrase. Baker highlights this essential voice leading by punctuating structural pitches in critical locations, and in their obligatory registers, which clarifies both the structure of his improvisation and its deeper-level motivic connection to the head. Baker then weaves both his improvisational vocabulary and surface-level motives from the head into these voice-leading structures to create a lyrical, inspired, and motivically coherent improvisation.

## CHAPTER VII

### "ISN'T IT ROMANTIC" (1964)

Chet Baker recorded the jazz standard "Isn't It Romantic" several times during his career.<sup>1</sup> This particular version, recorded in Belgium in 1964, is available on the DVD *Chet Baker: Live in '64 & 79*.<sup>2</sup> Jacques Pelzer (flute), Rene Urtreger (piano), Luigi Trussardi (bass), and Franco Manzecchi (drums) accompany Baker. During this period of his career, Baker played exclusively on flugelhorn.<sup>3</sup>

Reviews of Baker's playing during this time were generally positive. *Down Beat* featured Baker on the cover of its July 30, 1964 issue, and in a review of one of Baker's 1965 albums, *Down Beat* hailed Baker for the "delicacy with which he interprets melody," describing his style as "most sensitive to the lyrical" (Nelson 1965, 27–8). Professional musicians were also praising Baker's strengths at this time. Bassist Michael Fleming noted that Baker "was playing a lot of long lines—long flurries of intricate, connected notes, very creative" (Gavin 2002, 203). Baker himself felt that his playing was "10 times better now" than in the early 50s (Gitler 1964, 24).

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<sup>1</sup> Baker also recorded "Isn't It Romantic" on the 1953 album *Chet Baker Quartet Featuring Russ Freeman* (Baker [1953] 1998), the 1954 album *On The Road - Live In LA & Boston* (Baker [1954] 2006), and the 1986 album *When Sunny Gets Blue* (Baker [1986] 1988).

<sup>2</sup> The DVD was released in 2006 by Reelin' in the Years Productions (Baker [1964/1979] 2006). While the recording is generally of high quality, the pitch is off by nearly a half step ("Isn't It Romantic" sounds closer to E major than to the performed key of E $\flat$ ).

<sup>3</sup> According to Baker, he began playing the flugelhorn after his trumpet was stolen from a kitchen in Chat Qui Pêche, a jazz club in Paris. Baker recounts this story in the liner notes for his 1964 album *Baby Breeze* (Baker [1964] 1999).

Baker's improvisation on "Isn't It Romantic" is an excellent representation of his playing during this period. This chapter presents a phrase-by-phrase analysis of this improvisation and concludes with an examination of the solo's long-range voice-leading structure, revealing the elegant way in which the improvisation unfolds on multiple levels. The analysis will demonstrate that Baker's improvisation is a goal-oriented process. The long-range voice-leading tendencies of his improvised lines create an expectation for resolution that he ultimately fulfills in a satisfying concluding phrase. Furthermore, Baker weaves his improvisational vocabulary into this voice leading structure while providing a motivic logic as he moves from phrase to phrase. Unlike the analysis of Baker's improvisation on "On the Street Where You Live" (Chapter VI), this chapter excludes a detailed analysis of the head for two reasons. First, Baker does not play melody on the head-in, and his performance of the head-out (see transcription, Appendix B, p. 321) concludes with a tag that interrupts the tune's normal conclusion. Second, with only a few exceptions, neither the motivic material nor the voice-leading paths in Baker's improvisation relate directly to the melody—his improvisation seems to stand on its own, with no profound connections to the tune.<sup>4</sup>

Example 7-1 displays the schema of the performance.<sup>5</sup> The eight-measure tag that concludes the performance elides with the head-out by four measures, creating an

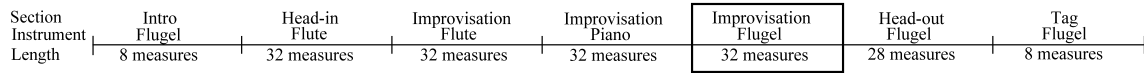
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<sup>4</sup> The one exception is the double-neighbor figure that begins the melody of "Isn't It Romantic." As analysis will reveal, this figure plays a critical role in Baker's improvisation.

<sup>5</sup> See Appendix B, pp. 320–21 for the transcriptions of Baker's improvisation and the head-out.

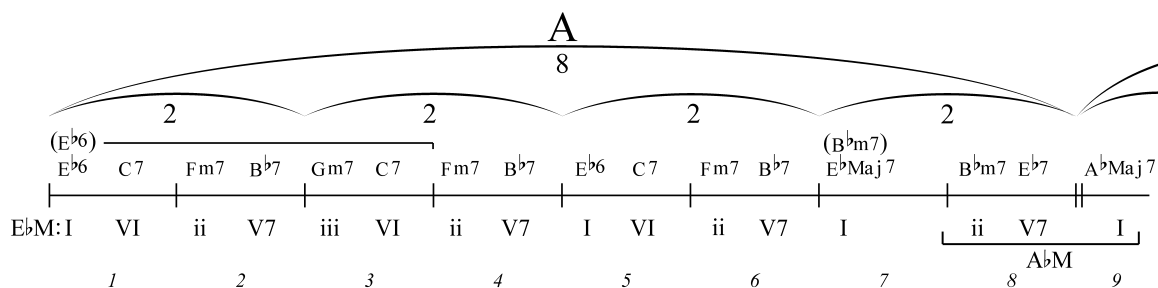
irregular (twenty-eight-measure) head-out. The box in Example 7-1 shows Baker's thirty-two-measure improvisation, which spans a single chorus (ABAC).<sup>6</sup>

Example 7-1: The schema of the performance.



The harmonies of mm. 1–9 (the first 'A' section) remain firmly grounded in the tonic key, modulating to the key of the subdominant only at the section's conclusion. Example 7-1 displays the chords in mm. 1–9 under a formal diagram of the phrase structure. In this chorus, the bass and piano remain primarily on Eb<sup>6</sup> (a tonic pedal) in mm. 1–3. A Bbm<sup>7</sup> chord appears in parentheses above the EbMaj<sup>7</sup> chord in m. 7 because the piano articulates a Bbm<sup>7</sup> chord in this measure, while the bass arrives on the tonic.<sup>7</sup> A ii–V–I to Ab major follows in mm. 8–9.

Example 7-2: A formal diagram of mm. 1–9.



<sup>6</sup> With the exception of a few live recordings in the early 1980s, Baker typically limited his improvisations to one or two choruses, and was critical of musicians who took extended solos. In a 1965 interview, he criticized John Coltrane, explaining that "45 minutes is a long time to be blowing; a lot of people get bugged" (Gitler 1964, 24).

<sup>7</sup> While both the melody and Baker's improvisation avoid notes that would commit the transcription to one chord or another in m. 7, the bass, like the piano, anticipates the Bbm<sup>7</sup> chord by playing a D<sup>b</sup> on beat 2.

Example 7-2 shows mm. 1–8 as an eight-measure phrase that divides into four two-measure sub-phrases. Baker articulates the 2+2+2+2 phrase structure with a hit in mm. 1, 3, 5, and 7, as well as in m. 9 (the downbeat of the next formal section). One might expect each hit to fall on or near the downbeat of each sub-phrase, which would align Baker's motivic rhythm with the two-measure sub-phrasing. Example 7-3a displays mm. 1–9 of Baker's improvisation with both his initial entrance and the music of mm. 3–5 rewritten so that each hit anticipates the downbeat of each two-measure sub-phrase. Example 7-3b displays an unaltered transcription of mm. 1–9. Baker delays his initial entrance by placing the first hit after the downbeat. He delays his second entrance by two beats, which produces a hit in m. 5 that anticipates beat 3 instead of beat 1. This creates a tension between Baker's motivic rhythm and the phrase rhythm on mm. 1–8 that Baker resolves in mm. 6–7 when he re-establishes agreement between the two by placing a hit that anticipates the downbeat in m. 7.

Example 7-3a: Measures 1–9, rewritten.

The musical notation for Example 7-3a is presented in two staves. The first staff contains measures 1 through 8, and the second staff contains measures 5 through 9. The key signature is B-flat major (two flats). The time signature is common time (C). Above the first staff, the following chords are indicated: Eb6, C7, Fm7, Bb7, Gm7, C7, Fm7, and Bb7. Above the second staff, the following chords are indicated: Eb6, C7, Fm7, Bb7, EbMaj7, Bbm7, Eb7, and AbMaj7. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests. Three circled numbers '1' with arrows pointing to specific notes indicate hits: one in measure 1 (on the downbeat), one in measure 3 (on the downbeat), and one in measure 5 (on the third beat). A triplet of eighth notes is shown in measure 9.

Example 7-3b: Measures 1–9.

With the exception of the first sub-phrase, each of Baker's two-measure sub-phrases concludes with the pattern  $\hat{4}-\hat{3}-\hat{2}-\hat{5}$ . In measures 4–5 and 6–7, this pattern appears in the home key of E $\flat$  major (as shown in Examples 7-4a and b).

Example 7-4a: Measures 4–5.

Example 7-4b: Measures 6–7.

Concluding any of these patterns on E $\flat$  ( $\hat{1}$ ) would provide a sense of tonal closure. Instead, Baker's return to  $\hat{5}$  thwarts this sense of closure, and propels the solo forward. In



mm. 8–9, the pattern appears in the key of A $\flat$  major, as shown in Example 7-4c. In m. 9, Baker finally delivers the note E $\flat$ ; however, because it coincides with the arrival of A $\flat$  major, the note functions as  $\hat{5}$ , providing melodic, but not tonal closure.

Example 7-4c: Measures 8–9.

Figure 7-1 (Appendix A, p. 274) displays a 'strict use' reduction of mm. 1–9, the first A section, which reveals the deeper-level voice leading that results from Baker's continued return to  $\hat{5}$ . The bottom staff displays the transcription of Baker's improvisation and the bass line. The chords in mm. 1–3 appear in parentheses because they do not reflect the bass line, which simply prolongs the tonic. The figured bass in mm. 1–3 at levels b and c indicate the bass line's resulting inversions. Unlike the bass line, however, Baker's improvisation in m. 2 reflects the chord changes (Fm $^7$ –B $\flat$  $^7$ ).

The top staff at level c displays the surface-level embellishments in Baker's improvisation. In m. 2, he arpeggiates from A $\flat$  (the third of the Fm $^7$  chord), to D (the third of the B $\flat$  $^7$  chord). The F (the fifth of the B $\flat$  $^7$  chord) functions as an embellishing leap, and the B $\flat$  at the end of m. 2 as an anticipation. The indicated embellishments in mm. 4–9 are as follows: an embellishing leap in m. 4, an embellishing leap filled in with a passing tone in m. 6, a passing tone in m. 7, an upper and lower neighbor in m. 8, and an anticipation to the E $\flat$  in m. 9.

The notes of mm. 1–3 form a compound melody, as shown by the stem directions at level c. A soprano voice, shown with upward stems, begins on G in m. 1, moves to A $\flat$  in m. 2, and arrives on B $\flat$  in m. 3. An alto voice, shown with downward stems, begins on E $\flat$  in m. 2, and moves to D, also in m. 2.

The alto voice's notes, and all embellishments displayed at level c, are removed at level b, a deeper level of structure. The bass at this level reduces to only tonic- and dominant-functioning chords. While level c displays the dominant chord in m. 8 as a V<sup>7</sup> in the local key of A $\flat$  major, level b displays it as a V<sup>7</sup>/IV in the home key of E $\flat$  major. Likewise, while the E $\flat$  in m. 9 functions as  $\hat{5}$  in the local key of A $\flat$  (as shown at level c), on a deeper level it functions as  $\hat{1}$  over a IV chord (as shown at level b). Level b also shows the alignment of the G and F in m. 5 to the dominant harmony of m. 4, an alignment suggested earlier in Example 7-3a.

Level a shows that the soprano's motion from  $\hat{3}$  to  $\hat{5}$  in mm. 1–3 forms an initial ascent to  $\hat{5}$ . A descending fifth progression with an implied resolution to E $\flat$  spans both mm. 1–5 and 5–7. Measures 7–9 also contain a descending fifth progression transposed to A $\flat$  major. Each fifth progression resolves to an implied tone that, at this level, functions as an inner voice. As further analysis will reveal, Baker's initial descending 5-line predicts the improvisation's *Urlinie*. But his avoidance of E $\flat$ —a note he delivers only after a key change—creates an expectation for closure that he will ultimately fulfill with poignancy.

Example 7-5a displays a harmonic analysis of mm. 8–13, the last measure of the A section and the beginning of the B section. The harmonies move through a falling fifths progression that tonicizes multiple keys. The phrase begins in m. 9 on the A $\flat$ Maj<sup>7</sup>

chord that has been tonicized with the ii–V–I progression of mm. 8–9. Measures 10–11 tonicize C minor with its own ii–V–i progression. The Cm<sup>7</sup> chord becomes the ii chord in a ii–V–i progression to B<sup>b</sup> minor, and the B<sup>b</sup>m<sup>7</sup> chord becomes the ii chord in a ii–V–i progression back to A<sup>b</sup> major, forming two consecutive downstep modulations.

Example 7-5a: A harmonic analysis of mm. 8–13.

Example 7-5b displays a harmonic analysis of mm. 12–17, the second half of the B section. The chords of mm. 13–16 repeat those of mm. 9–12, except in m. 16, where the B<sup>b</sup>m<sup>7</sup> chord changes to B<sup>b</sup>7 (a V<sup>7</sup>/IV chord) on beat 3, providing a direct modulation back to the home key of E<sup>b</sup> major.

Example 7-5b: A harmonic analysis of mm. 12–17.

Figure 7-2 displays a reduction of mm. 9–17, the B section. While the deeper-level voice leading in this section appears more active than in the previous eight measures, the analysis reveals that the long-range motion ultimately leads back to  $\hat{5}$ .

As shown at level c, Baker arpeggiates an  $E\flat$  major triad in mm. 9–12, seemingly ignoring the multiple tonicizations that span these measures.<sup>8</sup> In mm. 12–13, Baker follows these arpeggiations with a motive based on a blues/pentatonic hybrid scale, as shown by the dotted bracket (for similar examples of Baker's use of the blues/pentatonic hybrid scale, see Chapter V, Examples 5-70 through 5-75, pp. 131–35).

In order to show a clear 1:1 contrapuntal structure on each level in Figure 7-2, the bass reduction at level c includes only the roots of the dominant chords and the roots of the chords to which they resolve (the most structural notes). The Roman numerals at this level represent the local tonics, therefore, the  $E\flat$  in Baker's improvisation (mm. 9–12) is shown as  $\hat{5}$  in the key of  $A\flat$  major. The Roman numerals at level b represent the home key of  $E\flat$  major, and the  $E\flat$  in Baker's improvisation is shown as  $\hat{1}$ .

While the voice leading in mm. 9–13 remains on  $E\flat$ , two distinct voices emerge in mm. 14–17, as shown at level b. One voice, shown with upward stems, begins on D in m. 14, moves to C in m. 15,  $C\flat$  in m. 16, and resolves to  $B\flat$  in m. 17. The other voice, shown with downward stems, begins on G in mm. 14–15, moves to  $G\flat$  in m. 16, and resolves to an implied F in m. 17. Together, these voices form a compound melody consisting of two of Baker's formulas (a truncated  $\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula and a truncated  $\hat{3}-\flat\hat{3}-\hat{2}$  formula), as shown by the dotted brackets (for a similar example of the truncated  $\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula, see Chapter V, Example 5-29, p. 104; for a similar example of the

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<sup>8</sup> While the  $E\flat$  on beat 3 of m. 11 is not audible, Baker's attempt to play this note is clear on the video.

truncated  $\hat{3}-\flat\hat{3}-\hat{2}$  formula with an implied  $\hat{2}$ , see Chapter V, Example 5-19, p. 98). In this case,  $\hat{2}$  is implied in the second formula, although interestingly, Baker does deliver  $\hat{1}$  in the next phrase (up an octave), a delay in resolution similar to the formula shown in Chapter V, Example 5-21, p. 99.

Level a shows the soprano voice of mm. 9–17 as a descending stepwise motion from the  $E\flat$  in m. 9 to the  $B\flat$  in m. 17, and the bass as a motion from the subdominant in m. 9, to the submediant in m. 15, dominant in m. 16, and tonic in m. 17.

Figure 7-3 displays a reduction of mm. 17–25, the second A section. The bass ascends chromatically from the  $E\flat$  in m. 17 to the G in m. 19, implying a  $V\frac{6}{iii}$  ( $D^7/F\sharp$ ) in m. 18, as shown at level c. Baker, however, outlines  $B\flat^7$  in m. 18 by arpeggiating through G, the thirteenth of the  $B\flat^7$  chord. Thus, the improvisation's implied harmony conflicts with the  $V\frac{6}{iii}$  in the second half of m. 18 at level c. In m. 19, Baker leaps from C to F (the seventh of the  $Gm^7$  chord), which resolves to  $E\sharp$  (the third of the  $C^7$  chord). The  $E\sharp$  becomes  $E\flat$  (the seventh of the  $Fm^7$  chord) in m. 20, and resolves to D (the third of the  $B\flat^7$  chord). Together, these measures form a 7–10 linear intervallic pattern that spans mm. 19–20.

Level b displays the deeper-level harmonic function of mm. 17–19. The bass's chromatic ascent in mm. 17–19 functions as a motion from a root-position to first-inversion tonic triad. The voice leading in mm. 19–20 is shown as an unfolding of C and  $E\flat$  within the vi chord, and the D and  $C\flat$  within the  $V^7$ . Level b also shows that two primary voices span mm. 17–21. The soprano voice begins on  $B\flat$  in m. 17, moves to C, and then back to  $B\flat$  in m. 18, where the note sustains through m. 21. The alto voice begins on  $E\flat$  in m. 17, moves to D in m. 18, C in m. 19,  $C\flat$  in m. 20, and  $B\flat$  in m. 21,

where it joins the soprano voice. The voice leading continues, as a single voice, from B $\flat$  in m. 21, to A $\flat$  and G $\flat$  in m. 22, F and E $\flat$  in m. 23, D $\flat$  in m. 24, and C in m. 25.<sup>9</sup> Within this voice leading Baker's  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula appears in mm. 22–23, as shown by the dotted bracket. As he often does, Baker resolves  $\hat{2}$  (the chordal ninth) of this formula to  $\hat{1}$  (the root), although the rests in m. 23 obscure this resolution (for a similar example of the  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula, see Chapter V, Example 5-21).

Level a displays the motion from B $\flat$  in m. 21 to E $\flat$  in m. 23 as a fifth progression that confirms the soprano's motion from the B $\flat$  in m. 17, as shown by the dotted brackets. While the arrival on E $\flat$  in m. 23 occurs over a perfect authentic cadence, it is not conclusive. Baker propels the voice leading forward by delaying the E $\flat$  until after beat 3, separating the note from the F that falls on the downbeat of m. 23, then arpeggiating through the E $\flat$ <sup>7</sup> chord in mm. 23–24 (as shown at level c), preparing A $\flat$  major, the key of the next formal section.<sup>10</sup> As shown by the solid brackets at levels a and b, the initial motion from B $\flat$  in m. 17 to C in m. 18, predicts the deeper-level soprano motion from B $\flat$  in m. 17 to C in m. 25.

Figure 7-4 displays a reduction of mm. 25–29, the first four measures of the C section. Level a displays a stepwise ascent from the C in m. 25 to the E $\flat$  in m. 27, followed by a stepwise descent to the B $\flat$  in m. 29. Level b shows that the leap to C on the "and" of beat 4 in m. 26 initiates a compound melody that converges on the B $\flat$  in

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<sup>9</sup> Here an E $\flat$  (a consonance that forms the root of the V<sup>7</sup> chord) embellishes the D $\flat$  (the dissonant seventh of the V<sup>7</sup> chord) in m. 24. For more on this type of dissonance embellishing consonance, see (Larson 1997, 107).

<sup>10</sup> The E $\flat$  in m. 23 is preceded by F, and embellished by the lower neighbor D. This figure provides momentum for the E $\flat$ <sup>7</sup> arpeggiation in mm. 23–24. For more on this figure, see (Larson 1999b, 292–4).

m. 29. The alto's motion from the C in m. 27 to the B $\flat$  in m. 29 (as shown at level b) confirms the soprano's deeper-level motion from the C in m. 25 to the B $\flat$  in m. 29, and is confirmed by the surface-level motion from the C at the end of m. 28 to the B $\flat$  in m. 29 (as shown by the solid brackets at levels a, b, and c). Likewise, the soprano's motion from the E $\flat$  in m. 27 to the B $\flat$  in m. 29 (as shown at level b) is confirmed by the surface-level motion from the E $\flat$  in m. 28 to the B $\flat$  in m. 29 (as shown by the dotted brackets at levels b and c).

As shown at level c, two double-neighbor figures embellish the E $\flat$  that spans mm. 27–28. The return to E $\flat$  (only after the upper neighbor F in m. 28) breaks the pattern and initiates the stepwise descent in mm. 28–29. The bass, as shown in the transcription, substitutes a D $\flat$  for the G in m. 26 (a tritone substitution), and embellishes the F $\sharp$  in m. 28 with a leap to D on beat 4. The chord changes in parentheses reflect these notes.

A strong motivic connection links mm. 27–28 and mm. 29–31, as shown by Examples 7-6a and b (below). Both of these excerpts contain two double-neighbor figures. In m. 30, however, the second double-neighbor figure includes an embellishing leap from A $\natural$  to F, implying an F $^7$  chord (V/V). Because the embellishing leap gives the A $\natural$  a harmonic function, the A $\natural$  conflicts with A $\flat$ , the seventh of the B $\flat$  $^7$  chord. But due to its strong motivic connection to the double-neighbor figure in m. 27, its melodic logic overshadows this harmonic disagreement.

Example 7-6a: An analysis of mm. 27–28.

Example 7-6a shows a musical staff in G minor with a treble clef. The notes are G4, F4, E4, D4, C4, B3, A3, G3. Above the staff, the chord Cm7 is written above the G4 note, and Fm7 is written above the G3 note. Two 'DN' (descending neighbor) markings are placed above the staff, each spanning a descending fifth interval: one from G4 to C4 and another from F4 to B3. Measure numbers 27 and 28 are written below the staff.

Example 7-6b: An analysis of mm. 29–30.

Example 7-6b shows a musical staff in G minor with a treble clef. The notes are G4, F4, E4, D4, C4, B3, A3, G3. Above the staff, the chords Gm7, C7, Fm7, Bb7, and Eb6 are written. A 'DN' (descending neighbor) marking is placed above the staff, spanning from G4 to C4. An 'EL' (elision) marking is placed below the staff, spanning from B3 to A3. A bracket labeled '(F 7)' is placed above the staff, spanning from B3 to A3. Measure numbers 29, 30, and 31 are written below the staff.

Figure 7-5 displays a reduction of mm. 29–33 (1), the end of Baker's improvisation. The  $E\flat$  on the downbeat of m. 33 concludes the solo and fulfills the expectation for closure created by both the gestures that began the solo, and the deeper-level structure that spans the form. This note is also particularly effective as it elides with the first note of the head-out.

Level a displays a descending fifth progression spanning mm. 29–33 (1).  $\hat{5}$ ,  $\hat{4}$ , and  $\hat{3}$  form a 10–7 linear intervallic pattern over the iii–VI–ii–V–I progression in mm. 29–30, while  $\hat{2}$  and  $\hat{1}$  form a perfect authentic cadence over the ii–V–I progression in mm. 32–33 (1). Level b shows that, as a result of the double-neighbor figure that embellishes  $\hat{5}$  in m. 30,  $\hat{4}$  ( $A\flat$ ) becomes  $\#\hat{4}$  ( $A\sharp$ ), and resolves to  $B\flat$  in m. 31 instead of G. The return to this  $B\flat$  ( $\hat{5}$ ) in m. 31 delays the motion to G ( $\hat{3}$ ) until m. 32, as shown by the diagonal lines at level b.



Level c shows the first double-neighbor figure in m. 30 and the embellishing leap from A<sup>♯</sup> to F. The stem directions show that the C and A<sup>♯</sup> can be heard as two voices that converge on the B<sup>♭</sup> in m. 31. The passing tones (A<sup>♯</sup> and A<sup>♭</sup>) in m. 31 connect the B<sup>♭</sup> to the G in m. 32. Over the ii–V progression in m. 32, Baker plays a iii–VI–ii–V pattern. The Roman numerals and chord changes in parentheses reflect Baker's implied harmonies, and the stems show a compound melody spanning mm. 32–33 (1). The alto voice begins on an E<sup>♯</sup> in m. 31 that resolves to the F in m. 32, joining the soprano voice. Likewise, the D in m. 32 resolves to the E<sup>♭</sup> in m. 33 (1), where it again joins the soprano voice. The horizontal brackets show that the circled notes that span mm. 31–33 (1) confirm the expected deeper-level progression that spans mm. 29–33 (1).

Figure 7-6 displays a Schenkerian graph of the entire improvisation. The letters at the top of the graph indicate the tune's formal structure. The graph displays only the notes from level a in each strict-use graph (Figures 7-1 through 7-5). As shown through reductive analysis, each section of the improvisation ultimately reduces to  $\hat{6}$ , with the exception of the first four measures of the C section, which reduce to  $\hat{6}$ . On a deeper level, this note, which appears over the subdominant in m. 25, functions as a neighbor note to the B<sup>♭</sup>s in mm. 17 and 29. Thus, the fifth progression that spans mm. 29–33 (1) confirms the improvisation's fundamental line ( $\hat{6}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ ), as shown by the horizontal brackets. It is interesting that the surface-level confirmation in mm. 31–33 (1), shown in Figure 7-5, level c, also follows a motion to the upper neighbor note C in m. 30.

The fundamental structure  $\hat{6}-(\hat{6})-\hat{6}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$  is a common deeper-level structure in Schenker's analyses. Figure 7-7 displays a reproduction of Figure 32.6 in *Free Composition*. Like the background of Figure 7-6, the background of Figure 7-7 displays

a fifth progression with an upper neighbor that is supported by the subdominant, returns to  $\hat{5}$ , and proceeds with a stepwise descent to the tonic. Schenker's description of the neighbor note's function in this example further supports the priority given to the fifth progression spanning mm. 29–33 (1) in Figure 7-6. Schenker writes, "In the case of the neighboring note, no matter how it is structurally supported, greater importance is attached to the descending line which follows the return of the main note" (Schenker [1979] 1935, 43).

Baker's improvisation on "Isn't It Romantic" presents a deeper-level logic that stems from an orthodox *Urlinie* (a 5-line), as revealed in the Schenkerian graph. Removing surface-level embellishments, exposing compound melodic structures, and revealing motives and improvisational vocabulary that Baker weaves into this long-range voice-leading path illuminates the way in which this logic unfolds throughout the improvisation.

## CHAPTER VIII

### "STELLA BY STARLIGHT" (1987)

This chapter presents an analysis of Chet Baker's performance of "Stella by Starlight," recorded in Tokyo, Japan, on June 14, 1987. The analysis reveals that one of Baker's recurring formulas, the fourth progression  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$ , appears throughout this solo in a wide variety of harmonic contexts and on multiple structural levels, providing motivic coherence both within Baker's improvisation and between his improvisation and performance of the head. The chapter begins with a harmonic analysis of the relevant features of the head and continues with a phrase-by-phrase analysis of Baker's performance. The chapter concludes with a discussion of three Schenkerian graphs: one of Baker's version of the head, and one for each of his improvised choruses.<sup>1</sup>

"Stella by Starlight" is a well-known jazz standard. Victor Young wrote the original tune for the 1944 film "The Uninvited," but there are several notable differences between his original version and the one that has become known to jazz musicians. First, the original tune was in the key of G major, not the fake book key of B $\flat$ . Second, the original tune contained no lyrics. Third, the tune's original chord changes were greatly modified over the years. And fourth, the original tune contained no verse. Baker paid

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<sup>1</sup> The use of separate graphs to depict each improvised chorus was not meant to detract from the motivic continuity between the two, but was rather a result of the tonal closure that the form dictates. Henry Martin writes, "In jazz the background as a concept is best applied, usually, to a single strophe or chorus, since this is the smallest complete harmonic form. Moreover, it recalls the structure of the original composition (song) most closely" (Martin 1996, 31).

homage to the original version in that he never sang it, always played it in the original key, and never played the verse.<sup>2</sup>

Baker performed "Stella by Starlight" frequently throughout his career. The live performance analyzed in this chapter took place approximately one year before his death. The concert was released on two CDs, *Memories* (Baker 1987) and *Four* (Baker [1987] 1988), later combined as a two-disk set titled *Chet Baker in Tokyo* (Baker [1987] 1996). The concert is also available on the DVD *One Night In Tokyo* (Baker [1987] 2008). Harold Danko (piano), Hein Van De Geijn (bass), and John Engels (drums) accompany Baker. The concert is considered by many Chet Baker fans to be one of his finest. In the liner notes for *Chet Baker in Tokyo*, Francis Davis writes, "These two discs from Tokyo find Baker in peak form less than a year before his fatal fall from the window of an Amsterdam hotel room...Scattered throughout these two disks are numerous passages that (though bearing Baker's identifiable stamp) might be mistaken for those of trumpeters usually counted among Baker's superiors as craftsmen."<sup>3</sup> "Stella by Starlight" opened the performance. After playing the head-in, Baker took the first solo.

The form of "Stella by Starlight" can best be described as a 32-measure, ABCA' form, although it should be made clear that in this labeling, the bridge is considered the C section. Section A spans mm. 1–8, section B spans mm. 9–16, section C (the bridge) spans mm. 17–24, and section A' spans mm. 25–32. The analyses in this chapter will

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<sup>2</sup> Jazz musicians typically exclude the verse. In fact, like many tunes from this time period that became jazz standards, the verse is absent from its publication in *The Real Book* (Hal Leonard 2007a, 382).

<sup>3</sup> In his book, *Chet Baker: His Life and Music*, Jeroen de Valk (2000) describes this album as "the best album Chet ever made," adding that "he plays here with a synthesis of the strength of his early years and the depth of his late" (Valk 2000, 259).

focus on Baker's version of the head-in and his two-chorus improvisation, the sections of the performance indicated by the box in Example 8-1.<sup>4</sup>

Example 8-1: The schema of the performance.

Section Instrument	Head-in Trumpet	Improvisation Trumpet	Improvisation Piano	Improvisation Bass	Trading 8s Trpt./pno./drums	Head-out Trumpet	Trumpet Tag
Length	32 measures	64 measures (2 choruses)	96 measures (3 choruses)	64 measures (2 choruses)	64 measures (2 choruses)	32 measures	4 measures

Table 8-1 (below) compares the head's original chord changes to both those in *The Real Book* (transposed to G major) and those played by Baker's rhythm section.<sup>5</sup>

Table 8-1: A comparison of the original, *The Real Book's*, and Baker's chords.

Measure	Original chords (1944)		<i>The Real Book's</i> chords		Baker's rhythm section's chords	
mm. 1–2	C# <sup>o</sup>		C# <sup>o7</sup>	F# <sup>7(b9)</sup>	C# <sup>o7</sup>	F# <sup>7(b9)</sup>
mm. 3–4	D <sup>7</sup>	D+ <sup>7</sup> D <sup>7</sup>	Am <sup>7</sup>	D <sup>7</sup>	Am <sup>7</sup>	D <sup>7</sup>
m. 8	F <sup>9</sup>		F <sup>7</sup>		Cm <sup>7</sup>	F <sup>7</sup>
m. 10	Em		C# <sup>o7</sup>	F# <sup>7(b9)</sup>	C# <sup>o7</sup>	F# <sup>7(b9)</sup>
m. 12	Gm		Gm <sup>7</sup>	C <sup>7</sup>	Gm <sup>7</sup>	C <sup>7</sup>
m. 14	C# <sup>o</sup>		C# <sup>o7</sup>	F# <sup>7(b9)</sup>	Em <sup>7</sup>	(A <sup>7</sup> )
mm. 15–16	Am	B <sup>7</sup>	F# <sup>o7</sup>	B <sup>7(b9)</sup>	F# <sup>o7</sup>	B <sup>7(b9)</sup>
mm. 21–22	Cm		F <sup>7</sup>		(Cm <sup>7</sup> )	F <sup>7</sup>
mm. 25–26	C# <sup>o</sup>		C# <sup>o7</sup>	F# <sup>7(b9)</sup>	C# <sup>o7</sup>	F# <sup>7(b9)</sup>
mm. 27–28	Dm	E <sup>7</sup>	B <sup>o7</sup>	E <sup>7(b9)</sup>	B <sup>o7</sup>	E <sup>7(b9)</sup>
mm. 29–30	Cm	D <sup>7(#9)</sup> D <sup>7</sup>	A <sup>o7</sup>	D <sup>7(b9)</sup>	A <sup>o7</sup>	D <sup>7(b9)</sup>

The differences between the head's original chord changes and those in *The Real Book* are the result of two kinds of modifications. First, several iv chords are replaced with ii chords—in m. 15, the A minor triad becomes F#<sup>o7</sup>; in m. 27, the D minor triad

<sup>4</sup> See Appendix B, pp. 361–63 for the transcriptions of both the head-in and the two-chorus improvisation.

<sup>5</sup> Allen Forte discusses the original tune's chord changes and those in *The Real Book* in his article "The Real 'Stella' and the 'Real' 'Stella': A Response to 'Alternate Takes'" (Forte 2000).

becomes  $B^{\emptyset 7}$ ; and in m. 29, the C minor triad becomes  $A^{\emptyset 7}$ . Second, several independent chords become a ii or a V chord and are paired with their corresponding ii or V chord—in mm. 1–2, 14, and 25–26, the  $C^{\# \circ}$  triads become  $C^{\# \emptyset 7}$  chords and are paired with  $F^{\# 7(\flat 9)}$  chords; in mm. 3–4, the  $D^7$  is paired with  $A m^7$ ; in m. 12, the G minor triad becomes a  $G m^7$  and is paired with  $C^7$ ; and in mm. 15–16, the A minor triad becomes an  $F^{\# \emptyset 7}$  and is paired with  $B^{7(\flat 9)}$ .

The chords played by Baker's rhythm section differ from *The Real Book's* version in two ways: in m. 8 and mm. 21–22, the  $F^7$  chord (a V chord) is paired with a  $C m^7$  chord (its ii chord), and in m. 14,  $|E m^7 A^7|$  replaces  $|C^{\# \emptyset 7} F^{\# 7(\flat 9)}|$ .<sup>6</sup> The  $A^7$  chord appears in parentheses because, while the bass outlines it clearly (in fact, during the piano solo the bass pedals on A during both mm. 13 and 14), the piano either remains on  $E m^7$  or rests altogether. The  $C m^7$  chord in m. 21 appears in parentheses because in the first improvised chorus, the bass outlines only  $F^7$ .

Example 8-2 displays mm. 1–4 of the original tune (the 1944 version) above the lyrics that were added shortly after the release of the movie. The melody begins with the tonic as a pickup note that moves to the leading tone on the downbeat.<sup>7</sup> The leading tone, an  $F^{\#}$  that forms a chordal eleventh over the  $C^{\# \circ}$  triad, forms a dissonance with its supporting harmony, as it conflicts the chordal fifth G.

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<sup>6</sup> While these changes differ from *The Real Book's*, they can be heard on some well-known recordings, such as the 1964 Miles Davis performance on the album *The Complete Concert 1964: My Funny Valentine + Four and More* (Davis [1964] 1992).

<sup>7</sup> In her article, "'The Great Symphonic Theme:' Multiple Takes on 'Stella's' Scheme," Cynthia Folio (2000) examines the ways in which several motives from the melody, including the opening "do-ti" statement, can be found throughout the melody and improvisations by Charles Mingus, Miles Davis, Bud Powell, Rufus Reid, and Stan Getz.

Example 8-2: The original version of the tune, with lyrics, mm. 1–4.

Musical notation for Example 8-2. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of the following notes: G4 (quarter), F#4 (half), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The lyrics are: "The song \_\_\_\_\_ a rob - in sings \_\_\_\_\_". The lyrics are aligned with the notes: "The" under G, "song" under F#, "a" under E, "rob -" under D, "in" under C, and "sings" under B. Chords are indicated above the staff: G (above G), C#dim (above F#), D7 (above E), and D+7 (above D). Measure numbers 1, 2, 3, and 4 are written below the staff.

Example 8-3 displays *The Real Book* version of the head, mm. 1–4, transposed to G. Despite the changes in harmony, the melody's F# in m. 1 still functions as the chordal eleventh, now appearing over a C# $\emptyset$ 7 chord. But with the addition of the F#7(b9) chord in m. 2, the melody's F# can now be heard as an anticipation of the root of the V chord, a type of anticipation common in jazz. In fact, with the addition of the Am7 chord in the third measure, the melody's D has the same function, as a chordal eleventh of the ii chord that becomes the root of the V chord.

Example 8-3: *The Real Book* version of head, mm. 1–4, transposed to G.<sup>8</sup>

Musical notation for Example 8-3. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is identical to Example 8-2. Chords are indicated above the staff: C# $\emptyset$ 7 (above G), F#7(b9) (above F#), Am7 (above E), and D7 (above D). The notes F# and D are labeled as "11" and "root" respectively under the C# $\emptyset$ 7 and F#7(b9) chords. Measure numbers 1, 2, 3, and 4 are written below the staff.

Example 8-4 displays a reduction of *The Real Book* version of the head, mm. 1–4. The reduction suggests that the melody's prominent notes (G, F#, E, and D) are displaced. Each note appears one measure prior to the harmony that best supports it (the G, which functions as a pickup note on the surface, anticipates the fifth of the C# $\emptyset$ 7 chord in m. 1;

<sup>8</sup> All *Real Book* examples in the chapter are presented as they appear in the sixth edition of *The Real Book*, published by Hal Leonard (2007a).

the F# in m. 1, which appears over the C# $\emptyset$ 7 chord on the surface, anticipates the root of the F#7(b9) chord in m. 2; the E in m. 2, which appears over the F#7(b9) chord on the surface, anticipates the fifth of the Am7 chord in m. 3; and the D in m. 3, which appears over the Am7 chord on the surface, anticipates the root of the D7 chord in m. 4). As further analysis will reveal, this unaltered descending fourth progression forms the motivic basis for Baker's version of the head and his two-chorus improvisation.

Example 8-4: A reduction of *The Real Book* head, mm. 1–4.

Figure 8-1 (Appendix A, p. 280) displays a reduction of Baker's performance of the head, mm. 1–4. His version differs from the written versions (original and *Real Book*) when in m. 2 he omits the second F# and delays the E to the downbeat of m. 3, reversing the order of the E and G. Because Baker places the E on the downbeat of m. 3, no realignment to the Am7 chord is required at level c, as was required in the reduction of *The Real Book* version of the head (Example 8-4). Level b displays Baker's version of the head with all of the displacements "corrected," revealing the fourth progression  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  spanning mm. 1–4.



The harmonic reduction at level b in Figure 8-1 may seem unusual, as the V<sup>7</sup> chord (F<sup>#7(b9)</sup>) in m. 2 appears as an embellishment of the ii chord (C<sup>#ø7</sup>) in m. 1 (typically, ii chords are less structural than the V chords to which they move). However, the tune's original chord in m. 1 is a C<sup>#o</sup> triad (a vii<sup>o</sup>/V) that resolves directly to D<sup>7</sup> (a V<sup>7</sup>), which Figure 8-1 displays at level a.<sup>9</sup> Thus, level b displays *The Real Book's* reharmonization—a reharmonization that is an embellishment of the original tune's chords.<sup>10</sup> Of course, the reduction at level a might be preferable regardless of the original tune's chords, as both the phrase structure and the 5–8 linear intervallic pattern that spans mm. 1–4 support a reading that displays the first and last bass notes as points of stability.

While the first four measures present the fourth progression  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$ , Baker's version of the last eight measures (the A' section) provides an altered version of this fourth progression ( $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$ ). The comparison of *The Real Book* version of the last eight measures to the written version of the first eight measures allows for a clear examination of Baker's method of achieving this voice leading.

The last eight measures (the A' section) begin with the same melody as the first four measures (the A section), but they contain different harmonies in mm. 27–28 and conclude with different material. In the first four measures of the A section,  $\hat{5}$  appears over Am<sup>7</sup> and D<sup>7</sup> in mm. 3–4 and moves to  $\hat{6}$  over Dm<sup>7</sup> and G<sup>7</sup> in mm. 5–6, as shown in Example 8-5a (below). By contrast, in the A' section,  $\hat{5}$  appears over B<sup>ø7</sup> and E<sup>7(b9)</sup> in

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<sup>9</sup> In the original tune, of course, the D<sup>7</sup> (V<sup>7</sup>) arrives in m. 3, not in m. 4 as it does in the jazz standard.

<sup>10</sup> The indication of B minor at level b in Figure 8-1 is not meant to imply that the chords function in B minor. It is intended only as a labeling tool, as jazz musicians refer to all such progressions as "ii–V progressions," regardless of their global function.

mm. 27–28 and moves to  $\flat\hat{6}$  over  $A\emptyset^7$  and  $D^{7(\flat 9)}$  in mm. 29–30, as shown in Example 8-5b.

Example 8-5a: *The Real Book* version of the head, mm. 1–8.

Example 8-5a shows the first eight measures of the head in *The Real Book* version. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Chords are indicated above the notes:  $C\#\emptyset^7$ ,  $F\#\flat 9$ ,  $A m^7$ ,  $D^7$  in the first staff; and  $D m^7$ ,  $G^7$ ,  $C Maj^7$ ,  $F^7$  in the second staff. Fingerings 1, 2, 3, 4 are shown under the first staff, and 5, 6, 7, 8 are shown under the second staff.

Example 8-5b: *The Real Book* version of the head, mm. 24–32.

Example 8-5b shows measures 24 through 32 of the head in *The Real Book* version. The first staff contains measures 24 through 28, and the second staff contains measures 29 through 32. Chords are indicated above the notes:  $C\#\emptyset^7$ ,  $F\#\flat 9$ ,  $B\emptyset^7$ ,  $E^7\flat 9$  in the first staff; and  $A\emptyset^7$ ,  $D^7\flat 9$ ,  $G Maj^7$  in the second staff. Fingerings  $\hat{6}$  and  $\hat{5}$  are shown above the notes in measures 24 and 27.

Figure 8-2 displays a reduction of Baker's version of the A' section (mm. 24–32). He deviates from *The Real Book* version in two notable ways. First, he replaces the notes in m. 26 (E–F#–G) with a similar figure that ascends to A (F#–G–A). Second, while he articulates the D in m. 27, he quickly leaps to F $\sharp$ , a note entirely absent from the written melody. These two alterations prohibit the fourth progression ( $\hat{8}-\hat{7}-\hat{6}-\hat{5}$ ) from materializing in mm. 24–28. Instead, the essential voice leading in these measures begins on G in m. 24, moves to F# in mm. 25–26, and continues to F $\sharp$  in m. 27 before resolving to E in m. 28, as shown by the stemmed notes at level c.

Baker's presentation of the head in mm. 29–32 also differs from the written version in two notable ways, however, neither alters the melody's essential voice leading: first, in m. 30, he leaps to  $A\flat$ , the  $\flat 5$  of the  $D7^{(\flat 9)}$  chord, and second, he includes an escape tone ( $F\sharp$ ) after the downbeat in m. 31 before resolving to D. While  $F\sharp$  is an unusual note to sound over a  $GMaj7$  chord, the note really functions as the  $\sharp 9$  of the  $D7^{(\flat 9)}$  chord in the previous measure. This interpretation is strengthened by its motivic connection to the music of m. 28, which includes an escape tone to the  $\sharp 9$  of the  $E7^{(\flat 9)}$  chord that proceeds similarly. Example 8-6 (below) shows that, had Baker placed the  $E\flat$ ,  $F\sharp$ , and D that conclude the phrase in the same metric location as the  $F\sharp$ , G, and E in m. 28, their harmonic function would have been the same.

Example 8-6: A rewritten version of mm. 28–31.

The verticalization indicated at level b in Figure 8-2 includes a realignment of the G in m. 24 and  $F\sharp$  in mm. 25–26, just as they were realigned in the analysis of mm. 1–4. Additionally, the  $F\flat$ s in mm. 28 and 29 belongs with the bass notes on each downbeat, as does the D in m. 31. The surface-level embellishments are removed, and all of the note alignments "corrected" at level b.

While the chords spanning mm. 25–32 form a falling fifths progression that begins on  $\sharp iv^{\circ 7}$  (as shown at level a), the Roman numeral analysis at level b displays each ii–V pair according to the key in which they are labeled. One might anticipate the  $C\sharp^{\circ 7}$

and  $F\sharp^{7(b9)}$  chords spanning mm. 25–26 resolving to a B minor chord in m. 27. And while there is a B chord in m. 27, the chord's quality (half-diminished) allows it to function as a ii chord in a new ii–V progression. The same occurs in m. 29, where an  $A^{\emptyset 7}$  chord replaces the expected resolution to an A minor chord. This  $A^{\emptyset 7}$  chord again serves as a ii chord in a new ii–V progression in G minor, although the G chord to which this ii–V progression resolves in m. 31 is major in quality (a modally-borrowed tonic/Picardy third). While the Roman numeral labeling in mm. 29–31 is consistent with the labeling of the ii–V progressions that precede it, it is equally reasonable to hear the chords in mm. 29–30 functioning in G major (the home key), with the  $A^{\emptyset 7}$  and  $D^{7(b9)}$  chords being modally borrowed from G minor.

Level b displays mm. 25–32 as a 5–9–8 linear intervallic pattern with two implied tones. The first, a G in m. 25, delays the resolution to  $F\sharp$  by two beats. The second, a D in m. 30, appears two beats early, a placement suggested earlier in Example 8-6. At level a, the dissonant note in each 9–8 suspension is removed, resulting in a 5–8 linear intervallic pattern. Unlike the 5–8 linear intervallic pattern of mm. 1–4, this one stretches out over the entire eight measures. Also, if one considers the  $F\sharp$  in m. 26 and the E in m. 28 as passing tones, and the D in m. 30 as an anticipation, the fourth progression appears in its altered form ( $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$ ) as a deeper-level structure that spans Baker's concluding eight measures. This altered fourth progression, one of Baker's frequently used formulas, appears beneath the dotted bracket at level a.

While the altered fourth progression ( $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$ ) is absent from the melody in the B section, in the C section (the bridge), a clear compound melody includes an alto voice that forms  $\hat{6}-\flat\hat{6}-\hat{5}$ , a reference to the second couplet of this fourth progression. Figure

8-3 displays a reduction of Baker's version of the C section, mm. 17–24. Baker's version differs greatly from the written version (shown in Example 8-7, below).

Example 8-7: *The Real Book* version of the head, mm. 17–24.

In m. 18, Baker omits the re-articulated Cs and delays the motion to B until the downbeat of m. 19, where he adds an upper neighbor, as shown in Figure 8-3, level c. With the leap to E on beat 4, Baker completely omits the prominent D found in the written version in m. 19. Not only is that D the apex of the written melody, it is also a note typically considered the climax of the tune, set to the words "that great symphonic theme."<sup>11</sup> Baker sacrifices this climax in order to initiate a compound melody that continues to the end of the C section. The compound melody begins with the leap from B to E in m. 19, as shown at level b. In mm. 21–22, the soprano note B moves to A and the alto note E moves to E $\flat$ . In mm. 23–24, the alto's E $\flat$  moves to D and soprano's A moves to G.<sup>12</sup> Level a shows the soprano voice as a fourth progression that begins on C in

<sup>11</sup> Interestingly, Baker also omits this note from his version of the melody on the head-out (see the transcription, Appendix B, p. 365).

<sup>12</sup> In the analyses in his dissertation, *Levels Analysis of Jazz Tunes*, Glen Roger Davis (1990) suggests that the G at the end of m. 24 should be considered only a pickup note (not a note of resolution). While it is true that the G at the end of m. 24 is a pickup note, Davis offers no reason why it cannot *also* be considered a note of resolution.

m. 17, and concludes on G in m. 24, and the alto voice as E–E<sup>b</sup>–D, the notes that reference the fourth progression. This alto voice appears again in Baker's improvisation over the C section in his first improvised chorus.

As the following analyses reveal, Baker's improvisation, like his version of the head, features  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formulas that form prominent contrapuntal structures at deeper levels. And by embedding these formulas into his solo, he provides motivic coherence throughout the performance. Figure 8-4 displays mm. 1–9 of Baker's improvisation (the A section). While the harmonies in mm. 1–4 were thoroughly addressed in the preceding analysis, the harmonies that follow (mm. 5–9) require discussion here.

The chords in mm. 4–8 form a falling fifths sequence. The D<sup>7</sup> chord in m. 4 becomes a Dm<sup>7</sup> chord in m. 5 and continues as a ii–V–I progression to C major in m. 7. Likewise, in m. 8, the CMaj<sup>7</sup> chord becomes a Cm<sup>7</sup> (ii) chord and is paired with an F<sup>7</sup> (its V) chord that resolves to the tonic in m. 9. The resolution of F<sup>7</sup> (♭VII) to GMaj<sup>7</sup> (I) in mm. 8–9 forms one of the tune's several "back door progressions."

Baker begins his solo with a two-beat G pentatonic pickup (shown with the dotted bracket) that resolves to C<sup>#</sup>, the root of the C<sup>#</sup>ø<sup>7</sup> chord in m. 1. The solo continues in mm. 3–4 with another G pentatonic idea (also shown with a dotted bracket) that, in m. 4, seems to highlight the home key more than the chords over which it appears (for a similar example of Baker's use of the pentatonic scale, see Chapter V, Example 5-67, p. 129). The G in m. 4 is the apex of the solo and initiates the soprano voice of a compound melody, as shown at level b. This voice moves from the G in m. 4 to F<sup>#</sup> in m. 5, E in m. 7, E<sup>b</sup> in m. 8, and D in m. 9. Ironically, Baker places the G, a significant note structurally, in m. 4, over the *only* conflicting harmony in the phrase.

On a deeper level, the G belongs over the chords that precede m. 4. Level a shows that, if one aligns this G with the  $C\sharp^{o7}$  chord in m. 1, an implied  $F\sharp$  fills in the voice leading that spans mm. 1–9. The G descends to that implied  $F\sharp$ , the third of the  $V^7$  ( $D^7$ ) chord in m. 4, before moving to  $F\flat$  as the third of the ii ( $Dm^7$ ) chord in m. 5. The  $F\flat$  becomes the seventh of the  $V^7$  ( $G^7$ ) chord in m. 6 and resolves to  $E\flat$ , the third of the I ( $CMaj^7$ ) chord, in m. 7. The  $E\flat$  changes to  $E\flat$  in m. 8, becoming the seventh of the  $\flat VII$  chord before resolving to the D in m. 9. As a result, the notes spanning mm. 5–8 form a 10–7 linear intervallic pattern, and the overall motion from the G in m. 1 to the D in m. 9 features the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula. In order to accommodate the major-chord qualities in mm. 4 and 7, the descent includes resolutions to an unaltered  $\hat{7}$  in m. 4 (implied) and  $\hat{6}$  in m. 7. These pitches reflect the unaltered  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  fourth progression that begins the head, appear in the voice leading spanning mm. 25–32 of the previous phrase (Baker's version of the A' section of the head-in, Figure 8-2), and appear in the deeper-level structures of many of the phrases that follow.

A confirmation of the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  fourth progression that spans mm. 1–9 is present on the surface in mm. 7–9. Example 8-8 (below) displays a reduction of only these measures. The G on the "and" of beat 4 in m. 7 forms the fifth of both the  $CMaj^7$  and  $Cm^7$  chords, although level b shows that the pitch belongs with the  $Cm^7$  chord. Level b also shows a passing tone D that connects the third of the  $Cm^7$  chord to its root, and a D that anticipates the  $GMaj^7$  chord in m. 9. If one considers the  $E\flat$  as an embellishing leap to the G, then the notes  $G-F\flat-E\flat-D$ , or  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$ , confirm the voice leading that spans the A section, as shown at level a.

Example 8-8: The confirmation in mm. 7–9, first chorus.

The image displays three systems of musical notation for measures 7, 8, and 9.   
 System (a) features a piano reduction with a bracket labeled "Confirmation" spanning measures 8 and 9. Above the staff, scale degrees are indicated:  $\hat{8}$ ,  $\hat{b7}$ ,  $\hat{b6}$ , and  $\hat{5}$ .   
 System (b) shows a piano reduction with a bracket labeled "ii" over measure 7 and a bracket labeled "V7" over measure 8. Below the staff, the chords are identified as  $B\flat M$  and  $GM$ .   
 System (c) shows a piano reduction with chords  $CMaj7$ ,  $Cm7$ ,  $F7$ , and  $GMaj7$  indicated above the staff.   
 Measure numbers 7, 8, and 9 are printed at the bottom of the page.

While the confirmation may clearly sound near the surface in these measures, a reduction that considers the essential deeper-level voice leading, such as the reduction displayed in Figure 8-4, will give the  $E\flat$  on beat 2 of m. 8 more structural weight—it is the note to which the E in m. 7 moves, and it becomes the active chordal seventh of the  $F^7$  chord on beat 3. Therefore, one might prefer to consider the G at the end of m. 7 as an embellishing leap to the E of m. 6, and the  $F\sharp$  on beat 3 as an upper neighbor, as shown in Figure 8-4, level b. Despite the varying readings of mm. 7–9 that Figure 8-4 and Example 8-8 afford, the motivic connection provided by this confirmation seems clear.

Baker's performance of mm. 9–16 of the head-in did not include a reference to the  $\hat{8}-\hat{b7}-\hat{b6}-\hat{5}$  formula. However, as the reduction in Figure 8-5 demonstrates, the formula



does appear in mm. 11–13 of his improvisation. Harmonically, the phrase begins on the tonic in m. 9 before moving to B minor via a ii–V–i progression in mm. 10–11, as shown at level b. The ii–V progression that follows in m. 12 continues as another "back door progression" that resolves to D major in m. 13. A ii–V progression in D major in m. 14 continues with a ii–V progression in mm. 15–16 that tonicizes E minor, as shown by the Roman numeral analysis at level b. While the  $F\sharp^{\circ 7}$  in m. 15 functions as a ii chord in E minor (level b), it also functions as a iii chord in the key of D major, as shown at level a.

The Roman numerals at level a reflect the two most prominent key areas of mm. 9–16, G and D major. Baker begins his solo in this section with a G pentatonic idea (shown in the dotted bracket) in m. 9 that continues through the  $C\sharp$  in m. 10 to an E (a chordal seventh) that resolves to a D in m. 11. While this D momentarily functions as the third of a  $Bm^7$  chord, as shown at level b, it also initiates a descent that forms a  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula in D major, as shown by the dotted bracket at level a (for another example of the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula appearing over a back door progression, see Chapter V, Example 5-32).

As shown at level c, an ascending scale begins on an E in m. 14 (an alto voice) and arrives on B in m. 15. As shown at level b, this B functions as a passing tone that leads to C, the fifth of the  $F\sharp^{\circ 7}$ , chord in m. 15. Level c shows that Baker suspends the C in m. 16 before resolving to B, the root of the  $B^{7(\flat 9)}$  chord. After an escape tone ( $C\sharp$ ), the B resolves to A, the chordal seventh. Level a shows that the A in m. 16, which functions as  $\hat{2}$  in the home key of G major, recalls the A of m. 13 that functions as  $\hat{5}$  over the local tonic D. Level a also shows that the deeper-level voice leading of mm. 9–16 forms a fourth progression that descends from the D in m. 9 to the A in m. 16.

While one might anticipate the  $B^{7(b9)}$  chord in m. 16 resolving to an E minor chord, the E chord in m. 17 appears as an  $E+^7$  chord that tonicizes A minor, as shown by the harmonic analysis at level b in Figure 8-6. The  $F^7$  chord in mm. 21–22 functions as another "back door progression" that resolves the tonic in m. 23.

Baker's improvisation over these chords (the C section) contains a compound melody that includes a  $\hat{6}-\flat\hat{6}-\hat{5}$  voice-leading strand (a reference to the second couplet of the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  fourth progression). Baker arrives on the root of the  $E+^7$  chord on the downbeat of m. 17, but on beat 2, he moves to  $D\sharp$ . For the remainder of m. 17 and all of m. 18, he arpeggiates a  $D\sharp^{o7}$  chord that functions as a  $vii^{o7}/vi$ , as shown at level b. The passing tones B and D that connect A (the fifth of the  $D\sharp^{o7}$  chord) to C (the chordal seventh) create an octatonic scale fragment that spans beat 3 of m. 17 to the downbeat of m. 18. As shown at level a, the octave coupled  $D\sharp$  that prominently occupies mm. 17–18 functions, on a deeper level, as a lower neighbor to the Es on the downbeats of mm. 17 and 19.

While in mm. 19–20, one might hear the D and B that circle the C on beat 4 as a cambiata-like figure, level b of Figure 8-6 shows that the two pitches also imply a  $V^7/ii$  ( $E^7$ ), the basic functional harmony of mm. 17–18. Level a shows that the D functions as a passing tone that fills in an embellishing leap to C, while the B functions as an alto voice that moves to the A of mm. 20–21. As shown by the dotted bracket on the score, Baker decorates this voice leading with notes from the blues scale with the added note B—a note that functions as  $\hat{2}$  in the local key of A minor (for more on Baker's use of the blues scale in minor keys with added  $\hat{2}$ , see the text that accompanies Chapter V, Example 5-76, p. 136).

In this particular chorus, the bass moves directly to F in m. 21 (he does not imply a Cm<sup>7</sup> chord, as he does in other choruses). Baker, however, leaps to a B $\flat$  that, before resolving to A, moves to an embellishing leap G (filled in with the passing tone A), a pattern that suggests a Cm<sup>7</sup> (ii) chord, as shown at level c. Level b shows that, on a deeper level, the B $\flat$  also functions as an appoggiatura that resolves to A. The leap to E $\flat$  on the "and" of beat 4 connects the E of the previous measure to the D in m. 24. By placing the D of m. 24 after the rests of mm. 22–23, and directly before the next phrase, the note functions both as a note of resolution and as a point of departure for the music of mm. 25–32.

Level a shows the two voices that span mm. 17–24. The soprano voice begins on the E in m. 17, moves to E $\flat$  in m. 21, and resolves to the D in m. 24. Like the deeper-level voice leading in Baker's version of the head in mm. 17–24 (Figure 8-3), the deeper-level voice leading of his improvisation again features  $\hat{8}-\flat\hat{7}-\hat{5}$ , a reference to the second couplet of the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula.

Figure 8-7 displays a reduction of mm. 25–32, the last eight measures of Baker's first improvised chorus. Level a shows that, after removing all embellishments, two voices span the excerpt. The soprano voice begins on E in m. 25, moves to D in m. 27, descends through C to B in m. 28, then to an implied A in m. 29 that resolves to the G in m. 31. By concluding this improvised chorus on the tonic, Baker provides complete tonal closure, fulfilling the expectation established by this soprano voice's descent.<sup>13</sup> The alto voice begins on the implied G in mm. 25–26, moves to F $\sharp$  in mm. 27–28, E $\flat$  in mm. 29–30, and D in m. 31. This alto voice, shown by the dotted bracket, presents the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$

<sup>13</sup> For more on this particular concluding gesture (shown in the dotted bracket on the score), see Chapter V, Example 5-112.

formula within a 5–9 linear intervallic pattern that spans the eight-measure section.

While this section does not include the unaltered  $\hat{7}$  and  $\hat{6}$  that appeared in mm. 25–32 of the head, there remains a clear connection between the essential voice leading in both phrases.

Baker's second improvised chorus is more rhythmically active than his first, but reduction again reveals that  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formulas appear on multiple levels of structure, and in many cases, in the same location and context as they appeared earlier in his performance.

Baker's improvisation over the A section begins with a full presentation of the C# octatonic scale beginning on D#, as shown in Figure 8-8, level c. A C# octatonic scale may seem atypical over a C#<sup>ø7</sup> chord, but by playing this scale, one so closely associated with a C#<sup>o</sup> chord, Baker is able to reference the quality and function of the tune's original 1944 harmony.<sup>14</sup> Level c labels each non-chord tone in m. 1 as an incomplete lower neighbor, although one could also consider the F#, A, and C as passing tones. The ascent that led to the C# on the downbeat of m. 2 continues to the D in m. 3, a note that, like both the head and Baker's first improvised chorus, anticipates the D<sup>7</sup> chord of m. 4. With the leap to G on the "and" of beat 3, Baker returns not only to a chord tone that sounded on beat 3 of m. 1, but also to the melodic apex of his solo for a second time.

The F# that follows on beat 4 is an unusual note—perhaps it is simply a note that anticipates the D<sup>7</sup> chord in m. 4, functioning as the #9, or perhaps it is a lower neighbor to

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<sup>14</sup> Most jazz theory books that address chord-scale theory would likely pair the C#<sup>ø7</sup> chord (functioning locally as a ii chord) with the seventh mode of the relative major scale (C# Locrian) or the sixth mode of the melodic minor scale (C# Locrian #2). See, for example, Mark Levine's (1995) *Jazz Theory Book*, pp. 34 and 56, respectively.

F $\sharp$ , as shown at level c. Baker seems to correct the F $\flat$  with the F $\sharp$  in m. 4, creating an effect that seems to favor the latter reading.

After an embellishing leap to the D in m. 4, the essential voice leading continues to an F $\flat$  that forms the  $\sharp 9$  of the D $^7$  chord in m. 4 that becomes the third of the Dm $^7$  chord in m. 5. The embellishing leaps (A and C) in m. 5 lead the E, where a descending stepwise scale continues into m. 6, as shown by the dotted bracket (for excerpts of similarly embellished stepwise descents, see Chapter V, Examples 5-103–106, pp. 156–58). The embellishing leaps in m. 6 (A, C, and E) lead back to an E that quickly moves to E $\flat$  (the  $\sharp 5$  of the G $^7$  chord) that ultimately resolves to D, the ninth of the CMaj $^7$  chord in m. 7. An arpeggiation through the CMaj $^7$  chord connects the D on the downbeat of m. 7 to the D an octave lower on beat 3, as shown at level c. While this D, as the chordal ninth of the CMaj $^7$  chord, may be considered a relative point of stability, Baker continues his descent to C on beat 4, providing both further resolution and a complete  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$  formula (for similar examples of this formula, see Chapter V, p. 101, Examples 5-24 and 25). The leap to F $\flat$  on the "and" of beat 4 is followed by an embellished stepwise descent to E $\flat$  in m. 8.

Level b shows that two voices span mm. 1–9. The soprano voice, which contains the more relevant voice leading, begins on the G in m. 1 (a note that Baker rearticulates up an octave, as the apex pitch, in m. 3) and continues as a stepwise descent to F $\sharp$  in m. 4, F $\flat$  in m. 5, E and E $\flat$  in m. 6, and D to C in m. 7, where it momentarily joins the alto voice. The leap to the F $\flat$  in m. 8 initiates a new voice that reaches over the continuing alto. This new voice concludes with the stepwise descent from E $\flat$ , also in m. 8, to D in m. 9.

The D that concludes the soprano voice's descent, while on the "and" of beat 4 in m. 8 may be heard not as a note of resolution that anticipates the harmony of m. 9 (as the verticalization at level c suggests), but rather as an escape tone to the C on beat 4 of m. 8 (for a similar example of a  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula that continues to  $\hat{3}$ , see Chapter V, Example 5-47). The latter reading might certainly be preferable, unless one considers similar passages from other Baker improvisations. As demonstrated in Chapter V, Baker frequently returns to  $\hat{5}$  (in this case D) even after articulating  $\hat{4}$  as the chordal seventh of a  $V^7$  chord (see, for example, Chapter V, Example 5-8, p. 90), or the fifth of a  $\flat VII$  chord (see, for example, Chapter V, Example 5-50, p. 117). In fact, Baker plays an almost identical pattern fourteen measures later (in mm. 22–23) that does just this. Example 8-9 displays the two sections side by side.

Example 8-9: A comparison of mm. 8–9 and 22–23, second chorus.

The image shows two musical examples side-by-side, labeled 'a' and 'b' for each. The left example covers measures 8 and 9, and the right example covers measures 22 and 23. Both examples are in 2/4 time and G major. The soprano line (a) in both shows a descending line:  $\hat{8}$  (F#),  $\flat\hat{7}$  (E),  $\flat\hat{6}$  (D), and  $\hat{5}$  (C). In the left example, the piano accompaniment (b) has chords Cm7, F7, and GMaj7. In the right example, the piano accompaniment (b) has chords (Cm7), F7, and GMaj7. The right example also includes annotations 'ELs' and 'B?' above the piano line in measure 22.

In mm. 8–9, the D anticipates a note that is not present at the arrival on the  $GMaj^7$  chord. Instead, B appears on the downbeat, as shown at level b. In mm. 22–23, the opposite is true. The B is not present at the arrival of the  $GMaj^7$  chord, but the D is instead sustained through the arrival on the  $GMaj^7$  chord. Showing that both the

resolution to D and B in m. 9 (using implied tones when needed) accommodates the expectations that one intimately familiar with Baker's vocabulary might have, as he used both "resolutions" interchangeably.

Level a of Figure 8-8 displays the essential voice leading spanning mm. 1–9. While the notes in mm. 5–7 (F $\sharp$ , E, E $\flat$ , and D) function as  $\hat{4}$ ,  $\hat{3}$ ,  $\flat\hat{3}$ , and  $\hat{2}$  in the local key of C major, they also form, along with the G in m. 1 and F $\sharp$  in m. 4, the concluding notes in the voice-leading path  $\hat{8}-\hat{7}-\flat\hat{7}-\hat{6}-\flat\hat{6}-\hat{5}$  in G major, the same essential voice leading found in mm. 25–32 of the head (Figure 8-2, level a), mm. 1–9 of the first improvised chorus (Figure 8-4, level a), and mm. 25–32 of the first improvised chorus (Figure 8-7, level a, alto voice, minus the unaltered scale degrees). And the return to F $\sharp$  in m. 8, followed by E $\flat$  and D in mm. 8–9, allows the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula to materialize as a deeper-level structure that spans the entire eight-measure section, as shown by the dotted bracket at level a.

Several surface-level events confirm this deeper-level voice leading. Example 8-10a displays Figure 8-8 level c, mm. 6–7. The circled notes in Example 8-10a confirm the voice leading spanning mm. 1–7, as shown by the solid bracket in Figure 8-8, level a.

Example 8-10a: The confirmation in mm. 6–7, second chorus.

The image shows two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes G, F#, E, D, C, B, A, G. Above the notes are scale degrees:  $\hat{8}$ ,  $\hat{7}$ ,  $\flat\hat{7}$ ,  $\hat{6}$ ,  $\flat\hat{6}$ ,  $\hat{5}$ . A bracket labeled "Confirmation" spans from the  $\hat{8}$  to the  $\hat{5}$ . Below the notes are labels "ELs", "EL", and "A". The bottom staff is in treble clef with a key signature of one sharp. It shows chords: (Dm7 G7) over measures 6 and 7, and CMaj7 over measure 7. Measure numbers 6 and 7 are indicated below the staff.

Example 8-10b displays Figure 8-8 level c, mm. 7–9. The circled notes in this example confirm the voice leading spanning mm. 1–9, as shown by the dotted bracket in Figure 8-8, level a. Furthermore, if one isolates the second half of mm. 8–9, a confirmation within this confirmation emerges. The circled notes in Example 8-10c confirm both the voice leading of mm. 7–9 and the voice leading of mm. 1–9.

Example 8-10b: The confirmation in mm. 7–9, second chorus.

Musical score for Example 8-10b, showing voice leading and chord changes in measures 7–9. The score is in treble clef with a key signature of one sharp (F#). A dotted bracket labeled "Confirmation" spans measures 7, 8, and 9. Circled notes indicate voice leading connections. Chord changes are labeled below the staff: C Maj7 (measure 7), Cm7 (measure 8), F7 (measure 8), and G Maj7 (measure 9). Measure numbers 7, 8, and 9 are indicated below the staff. Annotations include "EL" above notes in measure 7, "ELs" above notes in measure 8, and "N" above a note in measure 8. A "P" is written below a note in measure 8. Scale degrees  $\hat{8}$ ,  $\hat{b7}$ ,  $\hat{b6}$ , and  $\hat{5}$  are written above notes in measures 7, 8, and 9 respectively.

Example 8-10c: The confirmation within the confirmation in mm. 8–9, second chorus.

Musical score for Example 8-10c, showing a confirmation within the confirmation in measures 8–9. The score is in treble clef with a key signature of one sharp (F#). A dotted bracket labeled "Confirmation" spans measures 8 and 9. Circled notes indicate voice leading connections. Chord changes are labeled above the staff: Cm7 (measure 7), F7 (measure 8), and G Maj7 (measure 9). Measure numbers 8 and 9 are indicated below the staff. Scale degrees  $\hat{8}$ ,  $\hat{b7}$ ,  $\hat{b6}$ , and  $\hat{5}$  are written above notes in measures 8 and 9 respectively.

Of course, because the  $E^b$  that sounds with the  $F^7$  chord on beat 3 is an active chordal seventh, the  $F^{\natural}$  that appears after beat 3 functions as an upper neighbor; therefore, as shown in the reduction in Figure 8-8, level c, the  $F^{\natural}$  is not a part of the essential voice leading in this measure. But the motivic connection that these notes provide is nevertheless apparent.



Baker begins his B section by leaping from B to D and F $\sharp$ , embellishing the basic third progression (B, A, G) that spans m. 9, as shown at level c in Figure 8-9. Level b shows this third progression as a B treated with an embellishing leap to G filled in with the passing tone A. Level a shows that, with the resolution of the A in m. 11 to the G on the downbeat of m. 12, the third progression (B–A–G) also spans mm. 9–12, as shown at level a. The solid horizontal brackets at levels a and b show that the third progression of m. 9 predicts the third progression of mm. 9–12.

Baker connects two pieces of common jazz vocabulary in a sixteenth-note line that spans mm. 11–12. The leap to A, the chordal seventh of the Bm<sup>7</sup> chord, in m. 10 breaks the stepwise ascending scale D, E, and F $\sharp$ . The G on the downbeat of m. 12 not only resolves this chordal seventh, but also fills in the gap that was left in the stepwise scale.<sup>15</sup> Example 8-11 (below) displays the "lick" that occupies m. 12 in its typical form.<sup>16</sup> Not only does Baker alter the pattern through rhythmic diminution, he also truncates the pattern by ending on B $\flat$ , the chordal seventh. As a result, the B $\flat$  is left unresolved until the A in m. 14.

Example 8-11: Measure 12's vocabulary in its typical form.



<sup>15</sup> For more on this concept, see Kent Williams's dissertation "Themes Composed by Jazz Musicians of the Bebop Era: A Study of Harmony, Rhythm, and Melody" (Williams 1982).

<sup>16</sup> In David Baker's book, *How to Play Bebop*, this lick appears as #4 on his list of "101 favorite bebop era ii–V<sup>7</sup> patterns" (Baker 1986, 2).

Level b shows that all but one of the notes that occupy mm. 14–16 are displaced, and appear well after the arrival of the harmonies that best support them. The A in m. 14 that resolves the B $\flat$  in m. 12 belongs with the DMaj<sup>7</sup> chord in m. 13; the C $\sharp$  that conflicts with the fifth of the F $\sharp$ <sup>ø7</sup> chord in m. 15 belongs with the A<sup>7</sup> chord in m. 14; and the C $\flat$  in m. 16 belongs with the F $\sharp$ <sup>ø7</sup> chord in m. 15.

The removal of all embellishments and the verticalization of all structural notes reveal a structure at level a that shares many characteristics with the deeper-level structure of Baker's improvisation over the B section of his first chorus (Figure 8-5). In both sections, an E in m. 10 resolves to a D in m. 11 that initiates the stepwise descent  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  in the local key of D major (as shown by the dotted bracket at level a). Also, Baker ends both sections with C $\flat$ , B, and A in mm. 15–16 (with the arrival on A in m. 16 restating a note that functions first as  $\hat{5}$  in m. 13 before becoming  $\hat{2}$  in the global key of G major). By resolving the chordal seventh A in this chorus to G $\sharp$ , the third of the E<sup>+7</sup> chord in m. 17, however, Baker leads into the bridge here in a way that he had not done in either the head or his first improvised chorus.

Baker's presentation of the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula (in the local key of D major) in mm. 11–13 of each improvised chorus provides one example of the fourth progression being implemented outside of the global key. A similar implementation occurs during Baker's first eight-measure solo when "trading eights" with the rhythm section near the end of the performance (for a transcription of the "trading eights" section, see Appendix B, p. 364). Example 8-12 displays mm. 4–8 of this passage. Here, the notes B $\flat$ , A $\flat$ , and G form a truncated  $\flat\hat{7}-\flat\hat{6}-\hat{5}$  version of the formula in the local key of C major (for a similar example of this truncated formula, see Chapter V, Example 5-29, p. 104). Baker's

line continues with an F<sup>b</sup>, E<sup>b</sup>, and D that, along with G, form a  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula in the home key of G major. Both versions of the formula appear in the dotted brackets below.

Example 8-12: Measures 4–8 of Baker's first solo while trading eights.

The image shows two staves of musical notation in G major. The first staff covers measures 4-5, with a Dm7 chord above measure 4 and a G7 chord above measure 5. A dotted bracket above measures 5-6 contains the formula C:  $\flat\hat{7}$   $\flat\hat{6}$ . The second staff covers measures 6-8, with a CMaj7 chord above measure 6, a Cm7 chord above measure 7, and an F7 chord above measure 8. A dotted bracket above measures 6-7 contains the formula  $\hat{5}$  → G:  $\hat{8}$   $\flat\hat{7}$   $\flat\hat{6}$ . A dotted bracket above measure 8 contains the formula  $\hat{5}$ . The final chord above measure 8 is GMaj7. A triplet of eighth notes is shown in measure 8.

Figure 8-10 displays a reduction of the bridge (mm. 17–24) of Baker's second improvised chorus. Baker's version of the head and his first improvised chorus in these measures contained only a reference to the second couplet of the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula. But, as voice-leading analysis reveals, his second improvised chorus contains a complete presentation of the formula in mm. 20–23.

In mm. 17–18, Baker outlines an E<sup>7(+9)</sup> chord, as shown at level b. By placing the B in m. 18 on a strong beat (beat 3), Baker eliminates the augmented quality of the chord, a quality really only utilized to accommodate the melody (of the head). In fact, like Baker, Van De Geijn's bass line treats B, not C, as a chord tone here. Baker begins m. 19 by resolving the D of m. 18 (a chordal seventh) to C, the third of the Am<sup>7</sup> chord. The notes B and D on beat 2 of m. 19 imply an E<sup>7</sup> (V<sup>7</sup>) chord, as shown at level c, and form a double neighbor to C, as shown at level b. The leaps to E and G embellish the stepwise descent from the C on beat 3 to the B on the "and" of beat 4 (for other examples of

stepwise descents embellished with similar leaps, see Chapter V, Examples 5-103–106). Level a shows that the resolution to A on the downbeat of m. 20 creates the third progression C–B–A in mm. 19–20.

Baker continues his stepwise descent to G on the downbeat of m. 20. Because he leaps away from this G (a chordal seventh), its resolution down by step is delayed until the arrival on F<sup>♯</sup> in m. 21. As shown at level c, an appoggiatura D leads to the E<sup>b</sup> on beat 2 of m. 21.<sup>17</sup> A passing tone F fills in an arpeggiation that carries the E<sup>b</sup> (the third of the Cm<sup>7</sup> chord) through G, B<sup>b</sup>, and D, the fifth, seventh, and ninth, respectively. Baker changes direction in m. 22, arpeggiating back to E<sup>b</sup>. As shown at level b, the embellishing leap to C decorates the resolution of this E<sup>b</sup> to the D in m. 23. Baker's concluding gesture, D–G, in m. 23 (shown by the dotted bracket) avoids a complete sense of closure with the embellishing leap to E<sup>♯</sup> on beat 3 (for a similar example minus the additional embellishing leap, see Chapter V, Example 5-112).

While the G in m. 20, which is the chordal seventh of the Am<sup>7</sup> chord, is unstable, it immediately precedes the third progression (F<sup>♯</sup>–E<sup>b</sup>–D) that spans mm. 21–23, and together these notes form the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula, as shown by the dotted bracket at level a.

Baker's concluding eight measures offer a remarkable summary of the essential voice leading that occupied much of his preceding two-chorus improvisation.<sup>18</sup> Figure 8-11 displays a reduction of these eight measures (mm. 25–32).

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<sup>17</sup> For more on the melodic figure in m. 21, see Steve Larson's article "Swing and Motive in Three Performances by Oscar Peterson" (Larson 1999b, 288–93).

<sup>18</sup> The excerpt also contains an  $\hat{8}-\uparrow\hat{7}-\downarrow\hat{6}-\hat{5}$  version of the formula, as shown by the dotted bracket in Figure 8-11, level c, m. 28. Here the formula appears in the local key of A minor (for a similar example of this version of the formula, see Chapter V, Example 5-41).

The phrase begins with the notes G (the third and final presentation of the melodic apex), F $\sharp$ , E, and D, which were the first four notes of the head. In fact, as in the head, an escape tone G embellishes the F $\sharp$ , as shown at level c. Similar escape tones embellish the E in m. 27, D in m. 29, and E $\flat$  in m. 30, providing motivic continuity throughout the excerpt. Level b shows that the F $\sharp$  in m. 25 functions as a passing tone that connects G to E. Likewise, the Es in mm. 27–28 function as passing tones that connect each F $\sharp$  to D, and the D in m. 29 functions as a passing tone that connects E $\flat$  to C.<sup>19</sup> Level b also shows an alto voice, formed by the excerpt's lower boundary pitches, that follows the guide tone path from the A in m. 27 to the F $\sharp$  in m. 30.

Level a displays the soprano voice of mm. 25–32 as a G in m. 25 that moves to F $\sharp$  in m. 27, E $\flat$  in m. 29, and D in m. 31, forming the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula within a 5–9 linear intervallic pattern (the same treatment of  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula found in Baker's performance of the head and his first improvised chorus in these same measures). The horizontal bracket at level c, mm. 25–26, displays the premonition of this voice leading (a diatonic version), while the dotted bracket in mm. 30–31 displays its confirmation.

Level a also displays a voice that begins on E in m. 25, moves to D in m. 27, C and B $\flat$  in m. 29, A in m. 30, and G in m. 32, where it joins the other two voices. A similar voice accompanied the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula in Baker's first improvised chorus, mm. 25–32 (shown as a soprano voice in Figure 8-7). While this voice appears in Figure 8-11 beneath the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula, on a deeper level, it functions as the structural soprano (from a Schenkerian perspective).

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<sup>19</sup> The E in m. 29, as the root of the E<sup>7(9)</sup> chord, may be heard as a note of resolution (the note to which the F $\sharp$  resolves). However, level b displays this note as a passing tone because of its strong motivic link to its surrounding measures, where its analogous notes are clearly passing tones.

Figure 8-12 displays a Schenkerian graph of Baker's second improvised chorus. The letters at the top of the graph indicate the head's formal sections. The graph displays only the notes from level a in each strict-use graph (Figures 8-1 through 8-11). The beams connecting the bass notes with upward stems indicate falling fifth progressions. While an  $F^7$  ( $bVII$ ) chord immediately precedes the tonic in m. 23, on a deeper level, that  $F^7$  is a "backdoor progression" that substitutes for  $D^7$  ( $V^7$ ). Therefore, a D appears in parentheses in the Schenkerian graph.

The formal divisions conflict with the background structure in two ways. First, the falling-fifths bass progression that spans the C section actually begins on the  $F\#$  at the end of the B section, two measures prior to the formal division. Second, the arrival on the tonic in m. 23 marks a point of stability that, incidentally, also arrives two measures prior to the formal division.<sup>20</sup>

The graph shows the *Urlinie* of Baker's second improvised chorus as a 5-line with an interruption that precedes the bridge. While the D major chord in m. 13 functions locally as a tonic (preceded by a  $C^7-DMaj^7$  "backdoor progression"), the chord functions in the background as the structural dominant (preceded by the predominant note C). And while the A ( $\hat{2}$ ) that concludes the B section appears over the bass note B on the surface, it really belongs with the dominant harmony.

With the arrival on the tonic in m. 23 comes the rearticulation of a  $\hat{5}$  that, after an upper neighbor E in m. 25, continues as  $\hat{4}-\flat\hat{3}-\hat{2}-\hat{1}$  to the perfect authentic cadence that formally concludes the solo. The fifth progression of mm. 31-32 confirms the *Urlinie* of the solo, as shown by the horizontal bracket. Baker allows the momentum of this descent

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<sup>20</sup> The arrival on the tonic at the end of a bridge is certainly an unusual feature in a jazz standard. In his article, "Peterson and the Art of Paraphrase," J. Kent Williams lists this as one of the tune's "exceptional" features (Williams 2000, 27).

to continue, however, beyond the G of m. 32, allowing for one last presentation of the fourth progression. Example 8-13 displays a reduction of mm. 32–33 (1), the end of Baker's solo. Baker embellishes G and F# with the escape tones A and G. The D# and F# on beat 3 tonicize the E on beat 4, and the D on the "and" of beat 4 completes the fourth progression, this time in its unaltered form. The arrival on C# in m. 33 (1) obscures the sense of closure from the arrival on the tonic in m. 32, allowing for momentum to carry the listener into the next solo (the piano solo).

Example 8-13: A reduction of the end of Baker's solo, mm. 32–33 (1).

Reductive analysis reveals many similarities between the backgrounds of Baker's first and second improvised choruses. Figure 8-13 displays a Schenkerian graph of the first improvised chorus. The A sections in both choruses contain the  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  formula, and deeper levels of both B sections are identical. While the C sections are markedly different, both conclude with a resolution of E $\flat$  to D, setting up the return to  $\hat{5}$  over the tonic in m. 23. The 5-line that spans the A' section in the first chorus differs from the

5-line that spans the A' section in the second chorus in two ways: first, the B $\flat$  that functions as a lowered  $\hat{3}$  in the second chorus appears unaltered in the first chorus, and second,  $\hat{2}$  appears as an implied tone in the first chorus. A more significant motivic connection, however, is the presence of the  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula that spans both A' sections (shown as an alto voice in Figures 8-12 and 13).

A Schenkerian graph of Baker's version of the melody (Figure 8-14) also reveals essential motivic connections with his two improvised choruses. Unlike the improvised choruses, a 3-line appears here as the *Urlinie*. Of course, this reading is speculative, as all of the pitches that conclude the A' section are implied. But  $\hat{3}$  appearing over the tonic in m. 9 instead of  $\hat{5}$ , and  $\hat{4}$  being absent prior to the restatement of  $\hat{3}$  at the end of the B section provides some support to this reading.<sup>21</sup> More relevant to this analysis, however, is the less abstract voice leading that appears as an alto voice beneath any supposed *Urlinie*. Like both improvised choruses, the A section presents a fourth progression (although it appears altered in both improvised choruses), and like both improvised choruses, the A' section that concludes Baker's version of the head contains a prominent  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  formula.

The altered fourth progression  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  is a prominent formula in Baker's improvisational vocabulary (as shown by the analyses in Chapter V) and is a prominent

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<sup>21</sup> Two authors have suggested a 5-line *Urlinie* in their analyses of "Stella by Starlight." Glen Roger Davis (1990) suggests that the 5-line begins on  $\hat{5}$  in m. 19 and that the A in mm. 23–24, not m. 16, should be considered  $\hat{2}$  of an interruption. His reading of the background ( $\hat{5}-\hat{4}-\hat{3}-\hat{2}$  ||  $\hat{1}$ ), however, is unorthodox in two ways. First, an interruption should proceed with a restatement of  $\hat{5}-\hat{4}-\hat{3}-\hat{2}$  before cadencing. Second, Davis places the concluding  $\hat{1}$  in m. 8 (after the repeat), forming what he calls a "circular" *Ursatz*. While the idea of a circular *Ursatz* is certainly interesting, it seems strange to employ such a structure in a tune like "Stella By Starlight," which concludes with an authentic cadence. While Cynthia Folio offers no specific analysis of the tune's *Ursatz*, she hints at a preference for a 5-line reading when discussing the frequency of occurrence for each of the tune's pitches. She writes, "The winner, by far, is [ $\hat{5}$ ], which also serves as the primary tone for the song (in a Schenkerian sense)" (Folio 2000, 7). It is interesting to note, however, that Baker omits this pitch from m. 19 in his version of the melody.



feature in this performance of "Stella by Starlight." In fact, the formula appears in nearly every section of this performance in a wide variety of contexts and on multiple structural levels. The head's initial statement of the unaltered fourth progression  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  predicts what becomes the performance's primary motivic feature.

Baker presents the  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  formula in this performance in four ways: (1) as a surface-level event that functions entirely in G major, such as the confirmations in mm. 8–9 of each improvised chorus; (2) as a deeper-level structure that, while functioning overall in G major, appears over harmonies borrowed from other keys, such as the fourth progressions that span mm. 25–32 of each chorus; (3) as the notes G, F $\sharp$ , E $\flat$ , and D that do not all function as  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  in the local key, such as mm. 5–7 of each improvised chorus; and (4) as  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  that, in the local key, are not G, F $\sharp$ , E $\flat$ , and D, such as mm. 11–13 of each improvised chorus. It is not surprising, given the myriad ways Baker implements this recurring formula (as shown in Chapter V), that he would explore such diverse methods of its delivery.

To re-enforce the motivic coherence that this fourth progression contributes, Baker frequently confirms deeper-level fourth progressions on the surface. In the last section of his improvisation, in fact, he elegantly summarizes his performance of both the head-in and two-chorus improvisation by again predicting the deeper-level fourth progression with the same unaltered  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  that begins the melody; then, after presenting the altered fourth progression within a 5–9 linear intervallic pattern that spans the entire eight-measure section, he confirms that deeper-level structure on the surface. Baker also confirms the improvisation's *Urlinie* (a 5-line) to provide a satisfying conclusion to a motivically cohesive improvisation.

## CHAPTER IX

### CONCLUSION

Baker's long-time girlfriend, Ruth Young, once explained, "You gotta realize, Chet was not that intelligent. He did not know what he was doing, on that level, *ever*. He just did it" (Gavin 2002, 18). Jazz pianist Jimmy Rowles referred to Baker as simply a "natural genius" (Gavin 2002, 219). Baker demonstrated his abilities as a "natural genius" by allowing his improvisations to unfold through natural principles of voice leading and motivic coherence. He did not achieve this ability through years of formal training or rigorous practice; quite the opposite—he was guided only by his ear and intuition.<sup>1</sup>

While Baker's music gained widespread recognition, very little of it could be described as innovative. When asked in a 1979 interview if he subscribed to the "old ideals," he replied, very matter-of-factly, "certainly" (Baker [1964/1979] 2006). And while he occasionally played original compositions, his passion for old standards never wavered. In a 1964 interview, Baker explained, "I think there's still a lot to be said within the framework of the standard tunes and standard progressions" (Gitler, 1964, 24).<sup>2</sup> Perhaps not surprisingly, he loathed free jazz, which he considered noise "without soul" (Korall, 1964, 6). Innovation was never his goal.

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<sup>1</sup> Evert Hekkema, a jazz trumpeter with whom Baker lived in the mid-1980s, noted, "I never once saw him practice. He wouldn't even warm up before a concert. In that sense, he was downright lazy. When he went on tour he gradually got into shape simply because he performed regularly. But otherwise he did nothing" (Valk 2000, 201).

<sup>2</sup> In a 1964 interview, Baker criticizes John Coltrane, claiming that Coltrane "has probably played the changes in every way they could be played but, unfortunately, his head seems to have overruled his heart" (Korall, 1964, 6).

Baker's ideals seem to echo Schenker's, who wrote, "The masters achieved variety and newness without seeking fundamentally new principles of coherence" (Schenker [1935] 1979, 160). It is perhaps not surprising that the application of orthodox Schenkerian theory would prove useful when applied to Baker's music, as Baker clearly adhered to Schenker's fundamental principles of voice leading and coherence (within a jazz setting). While Schenker may not have approved of the surface-level features that jazz harmony permits, he certainly would have conceded the powerful role that deeper-level voice leading played in Baker's most successful improvisations. Schenker writes,

The principles of *voice-leading*, organically anchored, remain the same...even when they undergo transformations. In the motto of my work is embodied, *Semper idem sed non eodem modo* ('always the same, but not in the same way'). Nothing new is to be expected, yet this need not surprise us when we see that even in technology, which today stands in the forefront of all thought and activity, nothing truly new appears: we witness only further transformations (Schenker [1935] 1979, 6).

The analyses in Chapters VI, VII, and VIII uncovered much of *why* Baker's improvisations work so well—he implements excellent vocabulary while adhering to traditional principles of voice leading. A certain level of mystery, however, ultimately remains: where did this creativity come from, and *how* did Baker tap into it so effortlessly? Gerry Mulligan once professed, "I believe Chet was a kind of freak talent. There's no figuring out...where he learned what he knew" (Tomkins 1987, 17). Schenker sums it up best: "I would not presume to say how inspiration comes upon the genius...the ultimate secrets will always remain inaccessible to us" (Schenker [1935]

1979, 9).<sup>3</sup> This statement should not, however, discourage the attempt to uncover the features that resulted from such mystical inspiration. Doing so was, after all, the purpose of this study.

As demonstrated in Chapter V, much of the recurring material that comprised Baker's improvisations (referred to in this dissertation as improvisational vocabulary) appeared in his improvisations throughout his career. Central to his vocabulary were three formulas that Baker embellished in a wide variety of ways and placed in a wide variety of harmonic contexts. Despite frequent repetition, his alterations allowed these structures to sound fresh and inspired.

The examination of Baker's method of implementing and embellishing these structures should prove useful to performers seeking to assimilate Baker's vocabulary for use in their own improvisations. But the examination of these formulas also allows for observations to be made about the way in which Baker's vocabulary adheres to deeper-level voice-leading principles. It is perhaps not a coincidence that each of his most frequently-used formulas ( $\hat{3}-\hat{4}-\#4-\hat{5}$ ,  $\hat{3}-\flat\hat{3}-\hat{2}-\hat{1}$ , and  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$ ) connects notes within the tonic, or, fundamental triad ( $\hat{8}-\hat{5}-\hat{3}-\hat{1}$ ). And of course, Baker's ability to embellish these formulas so successfully tells us much about his unique abilities as an artist. Schenker writes, "It is clear that the thorough study of such art of embellishment must necessarily give insight into the art of improvisation" (Schenker [1935] 1979, 97).

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<sup>3</sup> Jazz musicians who played with Baker noticed that he never forced his ideas, instead allowing them to flow naturally. Russ Freeman explains, "Most guys, if they run out of ideas, will start playing a whole lot of notes, hoping that some will make sense. Chettie did the opposite. If he got to a point where he didn't know what to play, he stood there for ten or twelve or sixteen bars without playing a note. He would look very serious, as though he was waiting for the message to come" (Gavin 2002, 45).

Despite the thorough overview of Baker's improvisational vocabulary that occupied Chapter V, and the usefulness that comes from examining a large number of excerpts from many different improvisations, such an overview does not fully reveal the brilliant ways in which Baker implements this vocabulary, or the reason his improvisations work well as whole entities. As Russ Freeman explains, "[Baker's] improvisations were not simply a bunch of licks; they were small compositions. Sometimes he was in such dazzling form that it embarrassed me" (Valk 2000, 54). Unlocking part of the mystery as to how Baker achieved such dazzling "compositions" requires more than simply cataloguing his licks or embellishments, which has been the focus of previous studies on Chet Baker.<sup>4</sup> As Schenker observes, "There is no doubt that the great composers—in contrast to performers and listeners—experienced even their most extended works not as a sum total of measures or pages, but as entities which could be heard and perceived as a whole" (Schenker [1935] 1979, xxiii). Through Schenkerian analysis, this study demonstrated that Baker achieved coherence by playing improvisations that, while containing a clear motivic logic from phrase to phrase, deliver on clearly established long-range voice-leading expectations.<sup>5</sup>

Every tonal jazz standard contains voice leading inherent in its harmonic structure, and Baker created successful improvisations by weaving his ideas into these

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<sup>4</sup> See, for example, Todd Kelly's dissertation "Chet Baker: A Study of His Improvisational Style" (Kelly 1999), "Chet Baker's Role in the 'Piano-less Quartet' of Gerry Mulligan" by Charles Quinn Jr. (1996), "A Performance Analysis of Selected Works for Trumpet by Chet Baker" by trumpeter Michael David Moore (1999), "Chet Baker: A Study of his Improvisational Style, 1952–1959" by trumpeter Kenneth Todd Kelly (1999), and "Chet Baker: The Importance of His Late Recording Career Through Transcriptions of 'There Will Never Be Another You'" by Elliot Deutsch (2008).

<sup>5</sup> In his book, *Analyzing Jazz—A Schenkerian Approach*, Steve Larson writes, "Many studies have indicated the importance of 'formulas' in jazz...The mere identification of such formulas in the musical surface is inadequate for deeper artistic understanding—a deeper understanding requires a theory of levels such as Schenker's" (Larson 2009, 106).

pre-determined voice-leading paths. In some cases, the essential voice leading of his improvisation matches that of the head, while in other cases the improvisation may utilize a different voice-leading path. In either case, Schenkerian analysis reveals the role that these structures play in shaping an improvisation.

The analysis of Baker's solo on "On the Street Where You Live" (Chapter VI) demonstrated that he presented the essential voice leading of the head in both the middle and background structures in his improvisation. Reductive analysis revealed this relationship and allowed for the examination of the ways in which Baker wove both his improvisational vocabulary and motives from the head into these structures. In this case, the backgrounds of both the melody of the head and the improvisation formed an orthodox Schenkerian *Urlinie*, a 3-line, that played an important role in shaping Baker's improvisation. By placing the notes of this *Urlinie* in their expected location ( $\hat{3}$  appears over the tonic on the downbeat of the first measure of his improvisation, while  $\hat{1}$  appears over the tonic of the concluding cadence), Baker not only references the head (those notes appearing in the same location in the head), but he also clarifies the structure of his improvisation: an opening phrase that invites continuation, and a concluding phrase that punctuates the finality of the form. By placing  $\flat\hat{3}$  over the penultimate measure, Baker replaces the historically-expected  $\hat{2}$  with a note that creates an altered  $V^{13}$  (the  $\flat\hat{3}$  creates what jazz musicians consider the #5 of the V chord), a particularly effective substitution. But, as illustrated in Chapter IV, this replacement does not detract from the deeper-level connection that this improvisation has to either the head's background structure or a traditional *Urlinie*—it is simply a first-level substitution commonly found in jazz.

The analysis of Baker's improvisation on "Isn't It Romantic" (Chapter VII) revealed a background structure (a 5-line) that Baker punctuates with equal clarity. In this case, however, the essential voice leading of Baker's improvisation has very little in common with the voice-leading paths utilized by the melody (the head). Perhaps a reduction of the melody would reveal an abstract 5-line, but making a connection between the two seems impractical: other than the fact that they both conclude on the tonic, they share few structural points. It seems more useful, instead, to conclude that Baker weaves his ideas through a voice-leading path inherent in the head's harmonic progression, and that this voice-leading path, which ultimately reduces to a 5-line, plays a critical role in unifying his improvisation.

Baker's improvisation on "Stella by Starlight," the topic of Chapter VIII, presents a different type of deeper-level motivic coherence. The altered descending fourth progression  $\hat{8}-\flat\hat{7}-\flat\hat{6}-\hat{5}$  (also one of Baker's formulas) appears as a deeper-level structure throughout his two-chorus improvisation, and this motive also appears as a deeper-level structure in his presentation of the melody in both the head-in and head-out. In this case, while his version of the head and his improvisation share deeper-level structures, neither clearly articulates a complete orthodox Schenkerian background. This should not lead to the conclusion, however, that such backgrounds are irrelevant, or that they play no critical role in the head's or solo's organic coherence. In fact, Baker concludes both of his improvised choruses on the tonic, and he includes an orthodox 5-line as a voice-leading strand that accompanies the descending fourth progression in each concluding phrase. Schenker writes, "No matter what upper voices, structural divisions, form, and the like the middleground or foreground may bring, nothing can contradict the basic indivisibility

of the fundamental line. This is the greatest possible triumph of coherence in music" (Schenker [1935] 1979, 12). In this case, however, Baker emphasizes another deeper-level voice-leading path that appears, as an alto voice, beneath an abstract *Urlinie*.

Despite the variations in focus, each reductive analysis revealed that deeper-level voice-leading structures play a critical role in shaping Baker's improvisations, and in each case, surface-level events point to these structures. Premonitions of the prominent deeper-level structures appear at the beginning of these three improvisations. Unlike his improvisation on "Stella by Starlight," which contains an unaltered premonition of a deeper-level alto voice, Baker begins his improvisations on "On the Street Where You Live" and "Isn't It Romantic" with a premonition of an orthodox *Urlinie*, a phenomenon that Schenker addresses. He writes, "Quite apart from its expansion of content, the linear progression which departs from the first tone of the fundamental line exerts a special charm: the deceptive effect of a fundamental line" (Schenker [1935] 1979, 45). Baker then confirms each deeper-level structure—whether an orthodox *Urlinie* or deeper-level alto voice—in his improvisation's concluding phrase. This provides not only a sense of tonal closure, but also a particularly satisfying motivic coherence: the voice leading of the entire improvisation seems to culminate in one elegant summary.

As this study has demonstrated, Baker's craft can be explained through both an examination of his improvisational vocabulary and reductive analyses that reveal the way in which he weaves this vocabulary into a tune's essential voice leading. This approach reveals the important role that motivic coherence plays in shaping Baker's improvisations.



Chet Baker crafted improvisations that were brilliant, not only because of the vocabulary they contain, or the inflection with which he presented his ideas, but also because he instinctively adhered to the tradition of organic coherence. This tradition, firmly grounded in the principles of voice leading, paved the way for remarkable improvisations worthy of appreciation and continued study. In his autobiography, *As Though I Had Wings*, Chet Baker wrote, "Probably less than 2 percent of the public can really hear. When I say hear, I mean follow a horn player through his ideas, and be able to understand those ideas in relation to the changes" (Baker 1997, 29). Schenker probably would have concurred with Baker's assessment of "the public." Schenker similarly wrote, "In the foreground, coherence lies behind the tones, as in speech, the coherence of thought lies behind the words. Consequently, one can understand that the layman is unable to hear such coherence in music" (Schenker [1935] 1979, 6). It is perhaps, then, the role of the analyst to reveal that coherence.

APPENDIX A  
FIGURES

Figure 3-1: A "strict-use" reduction of "America," mm. 1–6.

The figure displays a musical score for the first six measures of the song "America." It is organized into three systems (a, b, and c) and includes a fourth system for lyrics and chord reductions.

- System a:** Piano accompaniment. The right hand features a triplet of eighth notes in the first measure, followed by a half note in the second measure, and a quarter note in the third measure. The left hand plays a simple bass line. Roman numerals I, V, and I are indicated below the bass line.
- System b:** Vocal line. It shows the melody with phrasing slurs. The first measure is labeled "initial ascent" and includes a piano (P) dynamic marking. The second measure is also marked with P. The final three measures are grouped under a slur labeled "Confirmation".
- System c:** Lyrics and chord reductions. The lyrics are: "My Coun - try 'tis of thee, sweet land of li - ber - ty, of thee I sing." The lyrics are aligned with the notes in system b. Below the lyrics are two rows of chord reductions:
  - Row 1: CM:I vi ii<sup>6</sup> V I vi ii<sup>6</sup> I<sub>4</sub><sup>6</sup> vii<sup>o7</sup>/vi vi ii<sup>6</sup> V<sub>3</sub><sup>2</sup> I
  - Row 2: C Am Dm/F G C Am Dm/F C/G G<sup>#o7</sup> Am Dm/F C/G G7 C
- System 4:** A single staff at the bottom showing the vocal line with lyrics and measure numbers 1 through 6.

Figure 6-1: A reduction of the head, mm. 1–8.

The musical score is presented in four systems, labeled a, b, c, and a chord reduction system.

- System a:** Shows a vocal line with a triplet of eighth notes in the first measure, followed by a fermata over the last two measures. The bass line has a whole note chord in the first measure and a V7 chord in the eighth measure.
- System b:** Shows a vocal line with a 'Premonition' section (measures 1-3) marked '3rd prg.' and an 'ET' section (measures 6-8). The bass line has a BbM: I chord in measure 1, an I chord in measure 4, and iii, vi, ii, V7 chords in measures 6-8.
- System c:** Shows piano accompaniment with a 'Background (retrograde)' section. Dynamics include EL P, APP, P, and P. The bass line has a Bb6 chord in measure 1, Gm7, Cm7, F7, and Bb6 chords in measures 2-3, and (Bb6 Cm7), (Cm7 F7), BbMaj7, Eb7(#1), Dm7, G7, Cm7, and F7 chords in measures 4-8.
- Chord Reduction System:** Shows the chord progression for each measure: Bb6, Gm7, Cm7, F7, Bb6, (Bb6 Cm7), (Cm7 F7), BbMaj7, Eb7(#1), Dm7, G7, Cm7, and F7.

Figure 6-2: A reduction of the head, mm. 9–16.

The musical score is divided into four systems, labeled a, b, c, and d.

- System a:** Vocal line. It features a phrasing slur over measures 9-10 and another phrasing slur over measures 11-13. An accent 'P' is placed over the first note of the second phrasing slur. Above the staff, a bracket groups measures 11-13 with the numbers 3, 2, and 1 above it, indicating a triplet of eighth notes.
- System b:** Guitar line. It shows fret numbers 7, 10, 7, 10, 7, 10, and 6. Chord symbols below the staff are IV,  $\flat$ VII, iii, vi, ii,  $V^7$ , I, and  $V^7$ . The word "rch over" is written above the staff between measures 11 and 12.
- System c:** Piano accompaniment. It includes articulation marks: "A" (accents) over notes in measures 9, 11, and 13; "SUS" (sustained) over notes in measure 10; and "N" (accents) over notes in measures 10, 12, and 14. A "Premonition" bracket is placed over measures 12 and 13.
- System d:** Piano accompaniment. Chord symbols are placed above the staff:  $E\flat$ Maj7,  $A\flat 7(\sharp 11)$ ,  $Dm7$ ,  $G7$ ,  $Cm7$ ,  $(Cm7 F7)$ ,  $B\flat 6$ ,  $(B\circ 7)$ , and  $G7$ . The final measure (16) has  $Cm7$  and  $F7$  symbols. Fingerings 8<sup>th</sup>, 3, and 3 are indicated below the staff.

Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are printed at the bottom of the page.

Figure 6-3: A reduction of the head, mm. 25–32.

The figure shows a piano reduction of a musical passage from measures 25 to 32. It is organized into three systems (a, b, and c) and includes chord reductions.

- System a:** Shows the piano's upper register. A slur covers measures 25-26 with a piano (*p*) dynamic marking. A bracket above measures 27-29 indicates a triplet of eighth notes (marked  $\hat{3}$ ) and a pair of eighth notes (marked  $\hat{2}$ ), with a final eighth note (marked  $\hat{1}$ ) in measure 30.
- System b:** Shows the piano's lower register. Fingerings 7-10 are indicated for the right hand in measures 25-26 and 27-28. A slur covers measures 27-29 with a *rech over* marking. Chord reductions (IV,  $\flat$ VII, iii, vi, ii, V<sup>7</sup>, I) are shown below the staff.
- System c:** Shows the piano's middle register. Articulation markings (A, SUS, N, A, Premonition, P, N, P) are placed above the notes. A slur covers measures 27-29.
- Chord Reductions:** A separate staff at the bottom lists the chords for each measure: EbMaj7 (m. 25), Ab7(#11) (m. 26), Dm7 (m. 27), G7 (m. 28), Cm7 (m. 29), F7 (m. 30), B $\flat$ 6 (m. 31), Cm7F7 (m. 31), and B $\flat$ 6 (m. 32).

Figure 6-4: A reduction of the head, mm. 33–40.

The musical score consists of four systems, labeled a, b, c, and d, spanning measures 33 to 40.

- System a:** Vocal line. Treble clef. Fingerings 6 and 5 are indicated for the first two notes of the phrase.
- System b:** Vocal line. Treble clef. Notes EL and a chromatic line are present. Harmonic analysis below: GM: ii, V<sup>7</sup>, E<sup>b</sup>M: I, B<sup>b</sup>M: iv, I, bVII.
- System c:** Vocal line. Treble clef. Markings include 'Premonition' and 'PTs' (Pitch Bending Techniques) over several notes.
- System d:** Piano accompaniment. Treble and bass clefs. Chords: Am7 (Pepper (8vb) - Chet), D7, E<sup>b</sup>6, E<sup>b</sup>m6, A<sup>b</sup>7, B<sup>b</sup>6. Measure numbers 33-40 are indicated at the bottom.

Figure 6-5: A reduction of the head, mm. 41–48.

The musical score is presented in three systems, labeled a, b, and c. System a shows the vocal line with a long melisma over measures 41-48. System b shows the vocal line with a melisma over measures 41-48 and a final melisma (ELs) at the end. System c shows the piano accompaniment with various chords and performance markings.

**System a:** Chord reductions:  $\#iv^{\circ 7}$ , VII, iii, vi, ii,  $V^7$ .

**System b:** Chord reductions:  $Dm: ii^{\circ 7}$ ,  $V^7$ , I,  $CM: ii$ ,  $V^7$ ,  $BbM: | ii$ ,  $V^7$ . Performance marking: ELs.

**System c:** Chord reductions:  $E^{\circ 7}$ ,  $A7(b9)$ ,  $E^{\circ 7}$ ,  $A7(b9)$ ,  $DMaj7$ ,  $Dm7$ ,  $G7$ ,  $Cm7$ ,  $F7$ . Performance markings: PTs, p, N, N.

Measures 41 through 48 are indicated at the bottom of the score.



Figure 6-6: A Schenkerian graph of the head.

The figure displays a Schenkerian graph of the head of a musical piece, consisting of two staves: a treble clef staff for the melody and a bass clef staff for the harmony. The piece is in a key with two flats (B-flat and E-flat).

**Melodic Structure:**

- Section A (measures 1-9):** A three-measure phrase starting with a  $\hat{3}$  (third) and ending with a  $\hat{2}$  (second).
- Section A' (measures 17-25):** A three-measure phrase starting with a  $\hat{3}$  and ending with a  $\hat{2}$ .
- Section B (measures 33-37):** A five-measure phrase starting with a  $\hat{3}$  and ending with a  $\hat{2}$ .
- Section A' (measures 49-57):** A nine-measure phrase starting with a  $\hat{3}$  and ending with a  $\hat{1}$  (first).

**Harmonic Structure:**

- Section A (measures 1-9):** I, V<sup>7</sup>, I, V<sup>7</sup>, I, I, V<sup>7</sup>.
- Section A' (measures 17-25):** I, V<sup>7</sup>, I, I, V<sup>7</sup>.
- Section B (measures 33-37):** I, V<sup>7</sup>, I, V<sup>7</sup>.
- Section A' (measures 49-57):** I, V<sup>7</sup>, I, V<sup>7</sup>, I.

**Structural Annotations:**

- Premonition:** A bracketed section from measure 1 to 37, encompassing sections A, A', and B.
- Confirmation:** A bracketed section from measure 49 to 57, encompassing the final A' section.
- Figural Motifs:**  $\hat{3}$  and  $\hat{2}$  are marked above the melodic lines. A  $\hat{1}$  is marked above the final note of the second A' section.
- Intervallic Detail:** A slur connects notes 6 and 5 in the bass staff, with a line pointing to the  $\hat{2}$  in the melodic line above.
- Other Markings:** "(n.n.)" is written below a note in measure 37. A double bar line (||) is placed between measures 37 and 49.

Figure 6-7: A reduction of Baker's improvisation, mm. 1–8.

The musical score is presented in four systems, labeled a, b, c, and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

- System a:** Shows the first and last notes of the piece. The first note is a half note G2 (marked with a 3 above it), and the last note is a half note G2 (marked with a 2 above it). The chord progression is I (B-flat) and V7 (F7).
- System b:** Contains the main melodic line. It features a "Premonition" section (measures 1-3) and a "Melody, mm. 33-34" section (measures 7-8). Annotations include "3rd prg." and "4th prg." with slurs. The chord progression is I (B-flat), I (B-flat), iii (D-flat), vi (F), ii (G-flat), and V7 (F7).
- System c:** Shows the improvisation with various techniques marked: APP (Articulation), EL (Embouchure/Lip), P (Piano), and ET (Embouchure/Tongue). The notes are connected by slurs and ties.
- Piano Accompaniment:** Provides harmonic support with chords: B<sup>b</sup>6, Gm7, Cm7, F7, B<sup>b</sup>6, (Cm7 F7 B<sup>b</sup>6), Cm7 F7, B<sup>b</sup>Maj7 Eb7(#11), Dm7 G7, C m7, and F7. It also includes "Melody pickups" in measures 6 and 7.

The measure numbers 1 through 8 are indicated at the bottom of the piano accompaniment system.

Figure 6-8: A reduction of Baker's improvisation, mm. 9–16.

The musical score is organized into four systems, labeled a, b, c, and d, spanning measures 9 to 16.

- System a:** Piano accompaniment. It features a treble and bass clef. A bracket above measures 10-12 is labeled with  $\hat{3}$ ,  $\hat{2}$ , and  $\hat{1}$ . Chords are indicated below the staff: (I), V<sup>7</sup>, and I.
- System b:** Saxophone improvisation. It includes notes with slurs and ornaments labeled N, P, DN, EL, and SUS. Chords below the staff are IV,  $\flat$ VII, iii, vi, ii, V<sup>7</sup>, and I.
- System c:** Saxophone improvisation with ornaments. It shows notes with slurs and ornaments labeled P, PTs, ELs, N, APP, and EL. A "Premonition" bracket is placed under measures 10-11.
- System d:** Piano accompaniment with chords and triplets. Chords are EbMaj7, A $\flat$ 7(#11), Dm7, G7, Cm7, (Cm7 F7), F7, B $\flat$ 6, G7, Cm7, and F7. Triplet markings (3) are present over notes in measures 10, 11, 12, and 13.

Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are printed at the bottom of the page.

Figure 6-9: A reduction of Baker's improvisation, mm. 17–24.

The musical score is organized into four systems, labeled a, b, c, and a bottom system. System a shows a grand staff with a 3-measure triplet in the treble clef and a 2-measure phrase in the bass clef, with Roman numerals I and V<sup>7</sup> below. System b features a grand staff with a 'Premonition' bracket over measures 17-18 and a 'Confirmation' bracket over measures 19-20. It includes performance markings 'EL p' and 'APP'. System c continues the grand staff with various markings: 'ELs', 'APP', 'PTs', 'EL P', 'SUS', and 'ET'. Roman numerals I, iii, vi, ii, and V<sup>7</sup> are placed below the staff. The bottom system contains chord symbols: B<sup>b</sup>6 (B<sup>o</sup>7), Gm7, Cm7, F7, B<sup>b</sup>6, (B<sup>b</sup> Cm7 F7), B<sup>b</sup>Maj7, E<sup>b</sup>7(#1), Dm7, G7, Cm7, and F7. A 'Melody pickups' marking is present in measure 19. Measure numbers 17 through 24 are indicated at the bottom.

Figure 6-10: A reduction of Baker's improvisation, mm. 25–32.

The musical score is organized into four systems, labeled a, b, c, and d, spanning measures 25 to 32.

- System a:** Features a vocal line with a phrasing slur over measures 25-26 and a dynamic marking 'p'. A bracket above measures 27-32 indicates a phrase with accents  $\hat{3}$ ,  $\hat{2}$ , and  $\hat{1}$ . Chord symbols (I),  $V^7$ , and I are placed below the staff.
- System b:** Shows piano accompaniment with chord symbols: IV,  $bVII$ , iii, vi, ii,  $V^{13}$ , and I. Fingering numbers (7, 10) are indicated for the left hand.
- System c:** Contains piano accompaniment with articulation markings (P, ET, N, EL, PTs, ELs) and phrasing slurs labeled 'Premonition' and 'Confirmation'.
- System d:** Displays piano accompaniment with chord symbols:  $E^bMaj7$ ,  $A^b7(\#1)$ ,  $Dm7$ ,  $G7$ ,  $Cm7$ ,  $(Cm7 F7)$ ,  $F7$ ,  $F7$ ,  $B^b6$ ,  $Cm7 F7$ , and  $B^b6$ . Fingering numbers (3, 8,  $b7$ ,  $b6$ , 5) are also present.

Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are printed at the bottom of the score.

Figure 6-11: A reduction of Baker's improvisation, mm. 33–40.

The musical score is organized into four systems, labeled a, b, c, and d, spanning measures 33 to 40.

- System a:** Shows the vocal line in treble and bass clefs. A slur covers measures 33-34, and another slur covers measures 35-36. A 'P' (piano) dynamic marking is present above the first note of measure 35.
- System b:** Shows the vocal line with harmonic analysis. Roman numerals are placed below the staff: GM:ii, V<sup>7</sup>, E<sup>b</sup>M: I, I, B<sup>b</sup>M: iv, bVII, I, V<sup>7</sup>, I. Above the staff, there are markings for triplets (3), a flat triplet (b3), a doublet (2), and a suspension (SUS).
- System c:** Shows the piano accompaniment with improvisation techniques. Labels include PTs (Pitch Bending Techniques), EL (Embouchure Lip), and A (Air). Slurs and lines connect notes across measures, indicating phrasing and articulation.
- System d:** Shows the piano accompaniment with chord analysis. Chords are labeled below the staff: Am7, D7, E<sup>b</sup>6, E<sup>b</sup>m6, A<sup>b</sup>7, B<sup>b</sup>6, and (Cm7 F7 B<sup>b</sup>6).

Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are indicated at the bottom of the score.

Figure 6-12: A reduction of Baker's improvisation, mm. 41–49.

The musical score is divided into three systems, labeled a, b, and c. System a shows the upper staves with a melodic line and a bass line. System b shows the middle staves with a melodic line and a bass line. System c shows the lower staves with a melodic line and a bass line. The score includes various musical notations such as slurs, accents, and dynamic markings. Chord reductions are provided below the staves.

**System a:**

- Chord reductions:  $\#iv^{\flat 7}$ , VII, iii, vi, ii,  $V^{13}$  —  $\flat^{13}$ , I
- Annotations: reh over,  $\hat{3}$ ,  $\flat\hat{3}$ ,  $\hat{2}$

**System b:**

- Chord reductions: Dm:  $ii^{\flat 7}$ ,  $V^7$ , I, CM: ii,  $V^7$ , BbM:  $ii$ ,  $V^7$ , I
- Annotations: p

**System c:**

- Annotations: APP, P, P, P, P, N, A, N, N, p, ELs, ELs
- Chord reductions:  $E\emptyset^7$ ,  $A7(\flat 9)$ ,  $E\emptyset^7$ ,  $A7(\flat 9)$ , (Dm7, D $\flat$ 7), DMaj7, Dm7, G7, Cm7, F7, B $\flat$ 6

Measure numbers 41 through 49 are indicated at the bottom of the score.

Figure 6-13: A reduction of Baker's improvisation, mm. 49–56.

The musical score consists of four staves labeled a, b, c, and d. Staff a shows a vocal line with a triplet of eighth notes in measure 49, a fermata over measures 50-55, and a final note in measure 56. Staff b shows piano accompaniment with 'Premonition' and '3rd prg.' markings. Staff c shows piano accompaniment with 'APP', 'A', 'EL', 'PTs', and 'ET' markings. Staff d shows piano accompaniment with chord symbols and a melodic line. Measure numbers 49-56 are indicated at the bottom.

Chord symbols: B<sup>b</sup>6, Gm7, Cm7, F7, B<sup>b</sup>6, (B<sup>b</sup>6 F7) Cm7 F7, B<sup>b</sup>Maj7, E<sup>b</sup>7(#1), Dm7, G7, Cm7, F7.



Figure 6-14: A reduction of Baker's improvisation, mm. 57–65.

The musical score is organized into four systems, labeled a, b, c, and a chord reduction system.

- System a:** Piano (P) part. It features a melodic line in the treble clef and a bass line in the bass clef. A triplet of eighth notes is marked in measure 58. Above the staff, there are markings for triplet (3), dyad (2), and single (1).
- System b:** Bass (B) part. It shows a bass line with fingerings (7, 10, 7, 10, 7, 10, 8) and a 'rch over' marking. Chord symbols below the staff include IV,  $\flat$ VII, iii, vi, ii,  $V^{\flat 3}$ , and I.
- System c:** Saxophone (S) part. It contains a saxophone line with various articulations: 'ELs', 'EL', 'N', 'PTs', 'A', 'ET', 'APP', and 'N A'.
- Chord Reduction System:** A series of chords:  $E\flat$ Maj7,  $A^{\flat 7}(\#11)$ , Dm7, G7, Cm7, F7,  $B\flat 6$ , G7, Cm7, F7,  $B\flat 6$ .

Measure numbers 57, 58, 59, 60, 61, 62, 63, 64, and 65 are indicated at the bottom of the score.

Figure 6-15: A Schenkerian graph of Baker's improvisation.

The figure displays a Schenkerian graph of Baker's improvisation, consisting of a musical score with Schenkerian symbols and chord progressions.

**Measure Numbers and Section Labels:**

- m. 1: Section A
- m. 9: Section A'
- m. 17-25: Section A'
- m. 33-37: Section B
- m. 48: Section A'
- m. 49-57: Section A'

**Schenkerian Symbols:**

- Section A (m. 1-9):  $\hat{3}$
- Section A' (m. 17-25):  $\hat{3}$   $\hat{2}$  ||  $\hat{3}$   $\hat{2}$   $\hat{1}$   $\hat{3}$   $\hat{2}$  ||  $\hat{3}$   $\hat{2}$   $\hat{1}$  (n.n.)
- Section B (m. 33-37):  $\hat{2}$  (with a dashed line extending to m. 48)
- Section A' (m. 48):  $\hat{2}$  ||
- Section A' (m. 49-57):  $\hat{3}$   $\hat{2}$  ||  $\hat{3}$   $\hat{2}$   $\hat{1}$

**Annotations:**

- Premonition:** A bracketed section above the first A' section (m. 17-25).
- Confirmation:** A bracketed section above the final A' section (m. 49-57).
- 6th prg.:** A bracketed section in the treble clef staff, m. 37-48.
- rch over:** A bracketed section in the treble clef staff, m. 48-49.
- 8-7-5:** A bracketed section in the bass clef staff, m. 37-48.

**Chord Progressions:**

- Section A (m. 1-9): I V<sup>7</sup>
- Section A' (m. 17-25): I V<sup>7</sup> I I V<sup>7</sup>
- Section B (m. 33-37): I V<sup>7</sup> I V<sup>7</sup>
- Section A' (m. 48): I V<sup>7</sup>
- Section A' (m. 49-57): I V<sup>7</sup> I V<sup>7</sup> I

Figure 7-1: A reduction of mm. 1–9, the A section.

**System a:** initial ascent, Premonition, 5 prg., 5 prg., 5 prg., IV

**System b:** ET,  $\hat{5}$   
 EbM: I<sub>3</sub><sup>5</sup> — 4 — 3 — V<sup>7</sup> I V<sup>7</sup> I V<sup>7</sup>/IV IV

**System c:** EL, A, EL, EL, P, N,  $\hat{5}$   
 EbM: I<sub>3</sub><sup>5</sup> — 3 — 4 — 3 — ii V<sup>7</sup> I V<sup>7</sup>/ii ii V<sup>7</sup> I AbM: ii V<sup>7</sup> I

**Chord Reduction System:**  
 Eb6 (C7 Fm7 Bb7 Gm7 C7) Fm7 Bb7 Eb6 C7 Fm7 Bb7 (Bbm7) EbMaj7 Bbm7 Eb7 AbMaj7

1 2 3 4 5 6 7 8 9

Figure 7-2: A reduction of mm. 9–17, the B section.

The musical score is organized into four systems, labeled a, b, c, and piano accompaniment. System a shows the vocal line with notes and rests. System b shows the vocal line with notes and rests, including a dashed line indicating a breath mark. System c shows the vocal line with notes and rests, including a dashed line indicating a breath mark. The piano accompaniment system shows the piano part with notes and rests. Chord symbols are provided below the vocal lines and above the piano accompaniment line. Measure numbers 9 through 17 are indicated at the bottom of the piano accompaniment system.

**System a:** Chord symbols: IV, V<sup>7</sup>/vi, vi, V<sup>7</sup>, I.

**System b:** Chord symbols: E<sup>b</sup>M: IV, V<sup>7</sup>/IV, IV, V<sup>7</sup>/vi, vi, V<sup>7</sup>/V, V<sup>7</sup>, I. Additional markings:  $\hat{1}$ ,  $\hat{3}$ ,  $\hat{b}7$ ,  $\hat{b}6$ ,  $\hat{5}$ .

**System c:** Chord symbols: A<sup>b</sup>M: I, Cm: V<sup>7</sup>, B<sup>b</sup>m:  $\begin{matrix} i \\ ii \end{matrix}$ , A<sup>b</sup>M:  $\begin{matrix} i \\ ii \end{matrix}$ , V<sup>7</sup>, I, Cm: ii<sup>ø7</sup>, V<sup>7</sup>, B<sup>b</sup>m:  $\begin{matrix} i \\ ii \end{matrix}$ , V<sup>7</sup>, i, E<sup>b</sup>M: V<sub>5</sub><sup>6</sup>, I. Additional markings:  $\hat{5}$ , EL, ELs, DN, ET.

**Piano Accompaniment:** Chord symbols: A<sup>b</sup>Maj7, D<sup>ø7</sup>, G7, Cm7, F7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>Maj7, D<sup>ø7</sup>, G<sub>7,3</sub>, Cm7, F7, B<sup>b</sup>m7, B<sup>b</sup>7, E<sup>b</sup>6.

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16, 17.

Figure 7-3: A reduction of mm. 17–25, the second A section.

The musical score is divided into four systems, labeled a, b, and c. System a shows the piano part with a 4th and 5th pedal point (prg.). System b shows the guitar part with a premonition and various chord voicings. System c shows the cello/contrabass part with various techniques like EL, APP, and ET, and a detailed chord reduction below.

**Chord Reduction:**

$I$	$V^7/ii$	$ii$	$V^7/iii$	$iii$	$VI$	$ii$	$V^7$	$I$	$ii$	$V^7$	$i$	$A^bM: ii$	$V^7$	$I$	
$E^b6$	$C7$	$Fm7$	$B^b7$	$Gm7$	$C7$	$Fm7$	$B^b7$	$E^b6$	$C7$	$Fm7$	$B^b7$	$(B^bm7)$ $E^bMaj7$	$B^bm7$	$E^b7$	$A^bMaj7$

Figure 7-4: A reduction of mm. 25–29, the first 4 measures of the C section.

The musical score is presented in four systems, labeled a, b, c, and d. The key signature is B-flat major (two flats) and the time signature is 4/4. Measure numbers 25, 26, 27, 28, and 29 are indicated at the bottom of the score.

**System a:** Vocal line. The melody is marked "4th prg." (fourth phrase). It begins with a half note G4 in measure 25, followed by quarter notes A4, Bb4, and C5 in measures 26, 27, and 28 respectively. A fermata is placed over the final note in measure 29.

**System b:** Piano accompaniment. The bass line consists of half notes G2, Bb2, and C3 in measures 25, 26, and 27, followed by quarter notes D3, E3, and F3 in measures 28 and 29. The treble line has quarter notes G4, A4, Bb4, and C5 in measures 25, 26, 27, and 28, followed by a half note G4 in measure 29. A dashed box labeled "Confirmation" spans measures 27, 28, and 29.

**System c:** Piano accompaniment. The bass line has half notes G2, Bb2, and C3 in measures 25, 26, and 27, followed by quarter notes D3, E3, and F3 in measures 28 and 29. The treble line has quarter notes G4, A4, Bb4, and C5 in measures 25, 26, 27, and 28, followed by a half note G4 in measure 29. Annotations "DN" (down-bow) are above the notes in measures 27 and 28, and "N" (no bow) is above the note in measure 29. A dashed box labeled "Confirmation" spans measures 27, 28, and 29.

**System d:** Piano accompaniment. Chord symbols are placed below the bass line: AbMaj7 (measure 25), Dø7 (measure 26), (Db7) G7 (measure 27), Cm7 (measure 27), Fm7 (measure 28), (D7) F#°7 (measure 28), and Gm7 (measure 29).

Figure 7-5: A reduction of mm. 29–33 (1), the end of the solo.

The musical score is divided into four systems, labeled a, b, c, and piano accompaniment. The key signature is two flats (B-flat major), and the time signature is 4/4. Measure numbers 29, 30, 31, 32, and 33 (1) are indicated at the bottom of the score.

**System a:** Features guitar-specific notation including fret numbers (10, 7, 10, 7, 10, 10, 8, 10, 8) and Roman numerals (iii, VI, ii, V7, I, (ii), V7, I). Above the staff, a sequence of numbers (5, 4, 3, 2, 1) is shown with arrows pointing to specific notes.

**System b:** Includes Roman numerals (iii, VI, ii, V7, I, VI, ii, V7, I) and a 'DN' (down-bow) marking.

**System c:** Includes Roman numerals (iii, VI, ii, V7, I, VI, ii, V7, I) and a 'Confirmation' marking.

**Piano Accompaniment:** Shows chord names (Gm7, C7, Fm7, Bb7, Eb6, C7) and a triplet marking in measure 30.

Figure 7-6: A Schenkerian graph of the background.

A Schenkerian graph of the background for a musical piece. The graph shows the relationship between the foreground (musical notation) and the background (harmonic structure). The foreground consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The background is represented by a series of chords and intervals. The graph is divided into sections A, B, A, and C, with measures 1, 9, 17, 25, 29, and 33 marked. A 'Confirmation' section is indicated between measures 29 and 33. The graph shows the progression of the background from I to IV to V7 to I, and then back to I. The graph also shows the relationship between the foreground and the background, with labels such as '4th prg.', '5th prg.', and 'Confirmation'.

Figure 7-7: Schenker, *Free Composition*, Fig. 32.6.

A Schenkerian graph of the background for a musical piece. The graph shows the relationship between the foreground (musical notation) and the background (harmonic structure). The foreground consists of a single staff with a melodic line. The background is represented by a series of chords and intervals. The graph is divided into sections A, B, A, A, A, A, A, and A, with measures 6, 10, 11, 12, 13, 14, 15, and 16 marked. The graph shows the progression of the background from I to IV to V to I, and then back to I. The graph also shows the relationship between the foreground and the background, with labels such as '(n.n.)', 'IV', 'V', and 'I'.



Figure 8-1: A reduction of Baker's version of the head, mm. 1-4.

Figure 8-1 is a musical score reduction for the first four measures of Baker's version of the head. It is organized into four systems, labeled a, b, c, and a piano reduction.

- System a:** Shows the melodic line in both treble and bass clefs. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- System b:** Shows the bass line with fingerings (5, 8, 5, 8) and chord symbols. The notes are: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Chord symbols are  $ii^{\circ 7}$  (Bm),  $V^7$ ,  $ii$  (GM), and  $V^7$ . Figured bass symbols are  $\hat{8}$ ,  $\hat{7}$ ,  $\hat{6}$ , and  $\hat{5}$ .
- System c:** Shows a melodic line with an 'ET' annotation. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The 'ET' annotation is placed above the B4 note in the third measure.
- Piano Reduction:** Shows the harmonic accompaniment. The chords are  $C\#^{\circ 7}$ ,  $F\#7(b9)$ ,  $A m7$ , and  $D7$ . The notes are: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Fingerings are indicated as 1, 2, 3, 3, 4.

Figure 8-2: A reduction of Baker's version of the head, mm. 24–32.

The musical score is organized into three systems, labeled 'a', 'b', and 'c' on the left. System 'a' features a treble and bass staff with a melodic line in the treble and a bass line in the bass. Above the treble staff, a dashed line indicates a melodic phrase with notes  $\hat{8}$ ,  $\flat\hat{7}$ ,  $\flat\hat{6}$ , and  $\hat{5}$ . Below the staff, guitar chord symbols are provided:  $GM: \#iv^{\circ 7}$ ,  $VII^7$ ,  $iii^{\circ 7}$ ,  $VI^7$ ,  $ii^{\circ 7}$ ,  $V^7$ , and  $I$ . System 'b' also has treble and bass staves. The treble staff contains notes with fingerings 5, 9, 8, 5, 9, 8, 5. Below the staff, guitar chord symbols are:  $ii^{\circ 7}$ ,  $V^7$ ,  $Bm$ ,  $ii^{\circ 7}$ ,  $V^7$ ,  $Am$ ,  $ii^{\circ 7}$ ,  $V^7$ ,  $Gm$ , and  $I$ . System 'c' consists of treble and bass staves. The treble staff includes guitar-specific notations: 'P EL', 'EL', 'ET', 'EL', and 'ET'. Below the staff, guitar chord symbols are:  $GMaj7$ ,  $C\#^{\circ 7}$ ,  $F\#7(\flat 9)$ ,  $B^{\circ 7}$ ,  $E7(\flat 9)$ ,  $A^{\circ 7}$ ,  $D7(\flat 9)$ , and  $GMaj7$ . The bottom of the score shows measure numbers from 24 to 32.

Figure 8-3: A reduction of Baker's version of the head, mm. 17–24.

The musical score is organized into three systems, labeled a, b, and c, spanning measures 17 to 24.

- System a:** Features a guitar part with a treble clef and a key signature of one sharp (F#). It includes a 'SUS' (sustained) marking above the staff in measure 23. Fret numbers are indicated: 9 and 5 in measure 18; 10 and 7 in measure 20; 9 and 5 in measure 22; and 8 in measure 23. Chord symbols below the staff are GM:V+7/ii, ii, bVII, and I.
- System b:** Shows a guitar part with a bass clef. It includes a 'V+7' marking in measure 17, 'Am' in measure 18, 'i3' and '6/4' in measure 19, 'ii' and 'V7' in measure 20, 'BbM' in measure 21, 'I6/4' and '5/3' and '6/4' in measure 22, and 'GM' in measure 23. An 'EL' (elegant) marking is present in measure 23.
- System c:** Contains a piano accompaniment with a treble clef. It includes 'E+7' in measure 17, 'Am7' in measure 18, '(Cm7 F7)' in measure 20, 'F7' in measure 21, and 'GMaj7' in measure 22. Performance markings include 'N' (natural) in measure 18, 'APP' (appoggiatura) in measure 20, and 'P' (piano) in measure 23. Trills are marked with '3' in measures 19 and 22.

Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are printed at the bottom of the score.

Figure 8-4: A reduction of Baker's first improvised chorus, mm. 1–9.

The musical score is organized into three systems (a, b, and c) and includes guitar and piano parts. The key signature is one sharp (F#).

**System a:** Features a guitar part with a treble clef and a bass clef. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the staff are fingering numbers: 8, (7), b7, 6, b6, 5. The bass clef staff contains a bass line with notes G2, G2, G2, G2, G2, G2, G2. Chord annotations below the staff are: GM: vii°/V, V7, CM:ii, V7, GM:IV, bVII, I.

**System b:** Features a guitar part with a treble clef and a bass clef. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the staff are fingering numbers: 10, 7, 10, 7, 5. The bass clef staff contains a bass line with notes G2, G2, G2, G2, G2, G2, G2. Chord annotations below the staff are: ii°7, Bm, V7, ii, GM, V7, ii, CM, I, ii, BbM, V7, I, GM.

**System c:** Features a piano part with a treble clef and a bass clef. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the staff are fingering numbers: EL, N, EL, EL, EL, ET, N, P, A. The bass clef staff contains a bass line with notes G2, G2, G2, G2, G2, G2, G2. Chord annotations below the staff are: C#°7, F#7(b9), Am7, D7, Dm7, G7, CMaj7, Cm7, F7, GMaj7.

Measure numbers 1 through 9 are indicated at the bottom of the score.

Figure 8-5: A reduction of Baker's first improvised chorus, mm. 9–16.

The musical score is organized into three systems, labeled a, b, and c, spanning measures 9 to 16.

**System a:** Features a treble and bass clef staff. Above the treble staff, there are fingering numbers: 5, 8, b7, b6, 5, 4, 3, 2. Chord symbols below the staff include GM:I, DM:|iii|vi, bVII, I, iii, and GM:|VI|V7/vi. An arrow points from DM:|iii|vi to bVII.

**System b:** Features a treble and bass clef staff. Above the treble staff, there are markings: EL, EL, SUS, P. Chord symbols below the staff include GM (i-6), Bm (iiø7 V7 i-6), FM (ii V7), DM (i3-6 ii V7), and Em (iiø7 V7).

**System c:** Features a treble and bass clef staff. Above the treble staff, there are markings: EL, SUS, A, N, PTs, SUS, ET, EL. Chord symbols below the staff include GMaj7, C#ø7, F#7(b9), Bm7, Gm7, C7, DMaj7, Em7 (A7), F#ø7, and B7(b9). Measure 14 contains a triplet of eighth notes.

Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are indicated at the bottom of the page.

Figure 8-6: A reduction of Baker's first improvised chorus, mm. 17–24.

The musical score is organized into four systems, labeled a, b, c, and piano accompaniment. System a shows the upper voice with notes and rests, including a slur over measures 17-19 and a fermata over measure 24. System b shows the lower voice with notes and rests, including slurs and dynamic markings like 'ELs' and 'APP'. System c shows a melodic line with notes and rests, including slurs and dynamic markings like 'P' and 'EL'. The piano accompaniment system shows the harmonic support with chords and rhythmic patterns, including slurs and dynamic markings like 'P' and '3'.

Chord symbols and other markings are as follows:

- System a:  $\hat{6}$ ,  $\hat{b6}$ ,  $\hat{5}$ ; GM:  $V^7/ii$ ,  $ii$ ,  $\flat VII$ ,  $I$
- System b:  $(vii^{o7}/vi)$ ,  $(V^7/ii)$ ,  $\flat VII$ ,  $I_4^6$ ,  $5_3$
- System c:  $Am$ ,  $(ii)$ ,  $E+7$ ,  $Am7$ ,  $F7$ ,  $GMaj7$

Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are indicated at the bottom of the score.

Figure 8-7: A reduction of Baker's first improvised chorus, mm. 25–32.

The musical score is divided into three systems, labeled a, b, and c, spanning measures 25 to 32.

**System a:** Shows guitar chords and fingerings. The chords are:  $\text{GM: } \#iv^{\circ 7}$ ,  $\text{VII}^7$ ,  $\text{iii}^{\circ 7}$ ,  $\text{VI}^7$ ,  $\text{ii}^{\circ 7}$ ,  $\text{V}^7$ , and  $\text{I}$ . Fingerings are indicated by numbers 1-5 on the strings.

**System b:** Shows melodic lines with articulation marks (APP, EL) and guitar chords:  $\text{ii}^{\circ 7}$ ,  $\text{Bm}$ ,  $\text{V}^7$ ,  $\text{ii}^{\circ 7}$ ,  $\text{Am}$ ,  $\text{V}^7$ ,  $\text{ii}^{\circ 7}$ ,  $\text{V}^7$ , and  $\text{Gm}$ . A triplet of 3/8 notes is shown in measure 26.

**System c:** Shows melodic lines with articulation marks (N, APP, A) and guitar chords:  $\text{C}\#^{\circ 7}$ ,  $\text{F}\#7(\text{b}9)$ ,  $\text{B}^{\circ 7}$ ,  $\text{E}7(\text{b}9)$ ,  $\text{A}^{\circ 7}$ ,  $\text{D}7(\text{b}9)$ , and  $\text{GMaj}^7$ . A triplet of 3/8 notes is shown in measure 27.

Figure 8-8: A reduction of Baker's second improvised chorus, mm. 1–9.

The musical score is organized into four systems:

- System a:** Shows the harmonic structure. The top staff contains scale degrees:  $\hat{8}$ ,  $\hat{7}$ ,  $\flat\hat{7}$ ,  $\hat{6}$ ,  $\flat\hat{6}$ ,  $\hat{5}$ ,  $\flat\hat{7}$ ,  $\flat\hat{6}$ ,  $\hat{5}$ . Chords are indicated below: GM: vii<sup>o</sup>/V, V<sup>7</sup>, CM:ii, V<sup>7</sup>, GM:IV,  $\flat$ VII, I. A "rch. over" marking is present above the final notes.
- System b:** Shows the melodic line with articulation marks: EL, EL, PTs, EL, p. Chords below: ii<sup>o</sup>7, V<sup>7</sup>, ii, GM, V<sup>7</sup>, ii, CM, V<sup>7</sup>, I, ii, V<sup>7</sup>, B $\flat$ M, GM.
- System c:** Shows the bass line with articulation marks: HWHWHWH, PT, A, EL, EL, A, EL, EL, N. Chords below: C $\sharp$ 7, F $\sharp$ 7( $\flat$ 9), Am7, D7, Dm7, (Dm7 G7), G7, CMaj7, Cm7, F7, GMaj7.
- Piano Accompaniment:** Shows the rhythmic accompaniment with chords and triplets. Measures 1-9 are numbered at the bottom.



Figure 8-9: A reduction of Baker's second improvised chorus, mm. 9–17.

**System a:** Main melody and bass line. Chord symbols: GM: I, DM:  $\begin{matrix} \text{iii} \\ \text{vi} \end{matrix}$  →  $\flat\text{VII}$ , I, iii, GM:  $\begin{matrix} \text{VI} \\ \text{V}^7/\text{vi} \end{matrix}$ . Interval markings:  $\hat{5}$ ,  $\hat{8}$ ,  $\hat{b}\hat{7}$ ,  $\hat{b}\hat{6}$ ,  $\hat{5}$ ,  $\hat{2}$ .

**System b:** Melody with 'Premonition' marking. Chord symbols: GM, Bm, FM, DM, Em. Interval markings:  $\text{I}_3^5$ ,  $\text{ii}^{\flat 7}$ ,  $\text{V}^7$ ,  $\text{i}$ ,  $\text{ii}$ ,  $\text{V}^7$ ,  $\text{I}_4^6$ ,  $\text{ii}$ ,  $\text{V}^7$ ,  $\text{ii}^{\flat 7}$ ,  $\text{V}^7$ .

**System c:** Melody with 'ELs' and 'PTs' markings.

**Chord Reduction System:** GMaj7, C# $\flat$ 7, F#7(b9), Bm7, Gm7, C7, DMaj7, Em7 (A7), F# $\flat$ 7, B7(b9), E+7.

Measures: 9, 10, 11, 12, 13, 14, 15, 16, 17.

Figure 8-10: A reduction of Baker's second improvised chorus, mm. 17–24.

The musical score is organized into three systems, labeled a, b, and c, spanning measures 17 to 24.

- System a:** Features a melodic line in the treble clef and a bass line in the bass clef. Above the treble staff, a dashed line indicates a sequence of notes with fingerings:  $\hat{8}$ ,  $\flat\hat{7}$ ,  $\flat\hat{6}$ , and  $\hat{5}$ . Chord symbols below the bass staff are GM: V<sup>7</sup>/ii, ii,  $\flat$ VII, and I.
- System b:** Contains a melodic line with slurs and notes labeled EL, DN, and ELs. Below the bass staff, there are fingering diagrams for V<sup>7</sup>, Am, B $\flat$ M, and GM.
- System c:** Shows a melodic line with notes labeled N, P, EL, ELs, and Pts, and dynamics like P and APP. Chord symbols below include E+7, Am7, (C m7 F7), F7, and G Maj7. A triplet of eighth notes is marked with a '3' in measure 20.

Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are printed at the bottom of the page.

Figure 8-11: A reduction of Baker's second improvised chorus, mm. 25–32.

The musical score is presented in three systems, labeled a, b, and c.

**System a:** Grand Staff (Treble and Bass clefs). It features figured bass notation above the treble staff and Roman numeral chord symbols below the bass staff. The figures are:  $\hat{8}$ ,  $\flat\hat{7}$ ,  $\flat\hat{6}$ , and  $\hat{5}$ . The Roman numerals are: GM:  $\#iv^{\flat 7}$ , VII<sup>7</sup>,  $iii^{\flat 7}$ , VI<sup>7</sup>,  $ii^{\flat 7}$ , V<sup>7</sup>, and I. Fingerings are indicated with numbers 5, 7, 9, and 10. A "5th prg." (5th page) reference is shown at the end of the system.

**System b:** Grand Staff. It includes piano dynamics (p) and chord names: Bm, Am, and Gm. The chord symbols  $ii^{\flat 7}$  and V<sup>7</sup> are also present. The system concludes with a 3/4 time signature change.

**System c:** Grand Staff. It features articulation and phrasing labels: "Premonition" (covering measures 25-27) and "Confirmation" (covering measures 29-31). Specific articulation marks include ET, P, PTs, A, and ELs. The chord symbols below the staff are: C $\#$ 7, F $\#$ (b9), B $\flat$ 7, E7(b9), A $\flat$ 7, D7(b9), and GMaj7. Measure numbers 25 through 32 are indicated at the bottom of the system.

Figure 8-12: A Schenkerian graph of Baker's second improvised chorus.

A
B
C
A'

m. 1
9
17
23
25
31

I
V<sup>7</sup>
I
II
V<sup>7</sup>
I

Figure 8-13: A Schenkerian graph of Baker's first improvised chorus.

A
B
C
A'

m. 1
9
17
23
25
31

Figure 8-14: A Schenkerian graph of Baker's version of the melody.

The image displays a Schenkerian graph of a melody in G major, consisting of two staves: a treble clef staff (melody) and a bass clef staff (bass line). The notation includes various Schenkerian annotations:

- Section A:** Measures 1-8. The treble staff begins with a 4th partial measure (4th prg.). A box labeled  $\hat{3}$  covers measures 9-16, and a box labeled  $\hat{2}$  covers measures 17-22. A dashed line connects the end of section A to the beginning of section B.
- Section B:** Measures 9-16. A box labeled  $\hat{3}$  covers measures 9-16. Below the bass staff, a box labeled  $I$  covers measures 9-16, and a box labeled  $V^7$  covers measures 17-22.
- Section C:** Measures 17-22. A box labeled  $\hat{2}$  covers measures 17-22. Below the bass staff, a box labeled  $I$  covers measures 17-22.
- Section A':** Measures 23-31. A box labeled  $\hat{3}$  covers measures 23-30, and a box labeled  $\hat{2}$  covers measures 31-36. Below the bass staff, a box labeled  $I$  covers measures 23-30, a box labeled  $II$  covers measures 31-36, a box labeled  $V^7$  covers measures 37-42, and a box labeled  $I$  covers measures 43-48.

Handwritten annotations include the numbers 8, 5, 9, 5, 5, 9, 5, 9, 5, 9, 5, and 31, which likely represent fingerings or specific notes. The treble staff also includes a "4th prg." annotation at the beginning.

APPENDIX B  
TRANSCRIPTIONS AT CONCERT PITCH

CHET BAKER'S SOLO ON:  
**A FOGGY DAY**  
 FROM THE ALBUM *BIG BAND* (1956)

BREAK -----

1  $G\Delta7$   $Bb7$   $A-7$   $D7$

5  $G\Delta7$   $Bb7$   $A-7$   $D7$

9  $G\Delta7$   $D-7$   $G7$   $C\Delta7$   $F7$

13  $G\Delta7$   $B-7$   $E7(b9)$   $A-7$   $D7$

17  $G\Delta7$   $Bb7$   $A-7$   $D7$

21  $G\Delta7$   $Bb7$   $A-7$   $D7$

25  $D-7$   $G7$   $C\Delta7$   $F7$

29  $D$  PED. -----  $G\Delta7$   $A-7$   $D7$



CHET BAKER'S SOLO ON:  
**ARBOR WAY**  
FROM THE DVD CHET BAKER IN ITALY (1988)

The musical score is written in treble clef with a key signature of three flats (B-flat major/C minor) and a 4/4 time signature. It consists of eight staves of music, each with a measure number and a chord symbol above it. The notes are written in a style characteristic of Chet Baker's playing, often using slurs and ties. The chord symbols are: Eb6, Ab-7, AΔ7, A-6, Ab7, GΔ7, BbΔ7, AbΔ7, Ab-7, Db7, Eb6, Ab-7, AΔ7, A-6, Ab7, GΔ7, BbΔ7, A7, and AbΔ7. The score includes various musical notations such as slurs, ties, and triplets.

CHET BAKER'S SOLO ON "ARBOR WAY" (1988), PG. 2

30  $C\flat/D\flat$   $B\flat7$

33  $E\flat\Delta7$   $D-7/G$   $G7(b9)$

37  $C-7$   $/B\flat$   $A\Delta7$   $D7(b9)$

41  $D\flat\Delta7$   $C-7$   $A7$   $A\flat\Delta7$   $E\Delta7$

2ND CHORUS

$E\flat6$   $A\flat-7$

4  $A\Delta7$

7  $A-6$   $A\flat7$

9  $G\Delta7$

CHET BAKER'S SOLO ON "ARBOR WAY" (1988), PG. 3

11  $B\flat\Delta 7$   $A\flat\Delta 7$

Musical staff 11-13: Treble clef, key signature of two flats (Bb, Eb). Staff 11 starts with a double bar line and a key signature change to two flats. It contains eighth-note patterns. Chords  $B\flat\Delta 7$  and  $A\flat\Delta 7$  are written above the staff.

14  $A\flat-7$   $D\flat 7$

Musical staff 14-16: Treble clef, key signature of two flats. Staff 14 contains eighth-note patterns. Chords  $A\flat-7$  and  $D\flat 7$  are written above the staff.

17  $E\flat 6$   $A\flat-7$

Musical staff 17-19: Treble clef, key signature of two flats. Staff 17 contains eighth-note patterns. Chords  $E\flat 6$  and  $A\flat-7$  are written above the staff.

20  $A\Delta 7$   $A-6$

Musical staff 20-23: Treble clef, key signature of two flats. Staff 20 contains eighth-note patterns with triplets. Chords  $A\Delta 7$  and  $A-6$  are written above the staff.

24  $A\flat 7$   $G\Delta 7$

Musical staff 24-26: Treble clef, key signature of two flats. Staff 24 contains eighth-note patterns. Chords  $A\flat 7$  and  $G\Delta 7$  are written above the staff.

27  $B\flat\Delta 7$   $A 7$   $A\flat\Delta 7$

Musical staff 27-29: Treble clef, key signature of two flats. Staff 27 contains eighth-note patterns. Chords  $B\flat\Delta 7$ ,  $A 7$ , and  $A\flat\Delta 7$  are written above the staff.

30  $C\flat/D\flat$   $B\flat 7$

Musical staff 30-32: Treble clef, key signature of two flats. Staff 30 contains eighth-note patterns. Chords  $C\flat/D\flat$  and  $B\flat 7$  are written above the staff.

33  $E\flat\Delta 7$   $D-7/G$

Musical staff 33-35: Treble clef, key signature of two flats. Staff 33 contains eighth-note patterns. Chords  $E\flat\Delta 7$  and  $D-7/G$  are written above the staff.

CHET BAKER'S SOLO ON "ARBOR WAY" (1988), PG. 4

36 **G7(b9)** **C-7** **/B $\flat$**

39 **A $\Delta$ 7** **D7(b9)** **D $\flat$  $\Delta$ 7**

42 **C-7** **A7** **A $\flat$  $\Delta$ 7** **E $\Delta$ 7** **E $\flat$ 6**

CHET BAKER'S SOLO ON:  
**AUTUMN LEAVES**

FROM THE ALBUM *SHE WAS TOO GOOD TO ME* (1974)

The musical score is written in treble clef with a key signature of three flats (B-flat major / D-flat minor) and a 4/4 time signature. It consists of eight staves of music, each with a measure number and a set of chords above it. The chords are: Bb-7, Eb7, AbΔ7, DbΔ7 (measures 1-4); GΔ7, C7(b9), F-7 (measures 5-8); Bb-7, Eb7, AbΔ7, DbΔ7 (measures 9-12); GΔ7, C7(b9), F-7 (measures 13-16); GΔ7, C7(b9), F-7 (measures 17-20); Bb-7, Eb7, AbΔ7, DbΔ7 (measures 21-24); GΔ7, C7(b9), F-7, Bb7, Eb-7, Ab7 (measures 25-28); GΔ7, C7(b9), F-7, CPED. (measures 29-32). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance markings like 'x' and '3' (triplets).

CHET BAKER'S SOLO ON "AUTUMN LEAVES" (1974), PG. 2

CPED. -----

33

36

2ND CHORUS

1

B $\flat$ -7 Eb7 Ab $\Delta$ 7 Db $\Delta$ 7

5

G $\Delta$ 7 C7(b9) F-7

9

B $\flat$ -7 Eb7 Ab $\Delta$ 7 Db $\Delta$ 7

13

G $\Delta$ 7 C7(b9) F-7

17

G $\Delta$ 7 C7(b9) F-7

21

B $\flat$ -7 Eb7 Ab $\Delta$ 7 Db $\Delta$ 7



CHET BAKER'S SOLO ON:  
**BYE BYE BLACKBIRD**  
 FROM THE DVD LIVE IN '64 & '79 (1964)

SOLO BREAK -----

1 **F#7**

5 **A-7** **Ab7** **G-7** **C7**

9 **G-** **G-(#7)** **G-7** **G-6**

13 **G-7** **C7** **F6** **G-7** **C7**

17 **F7** **A#7** **D7**

21 **G-7** **Bb-7** **Eb7** **G-7** **C7**

25 **F#7** **A#7** **D7(b9)**

29 **G-7** **C7** **A-7** **D7** **G-7** **C7**



CHET BAKER'S SOLO ON "BYE BYE BLACKBIRD" (1964), PG. 2

2ND CHORUS

1 **FΔ7**

5 **A-7** **A♭o7** **G-7** **C7**

9 **G-** **G-(Δ7)** **G-7** **G-6**

13 **G-7** **C7** **F6** **G-7** **C7**

17 **F7** **A♭7** **D7**

21 **G-7** **B♭-7** **E♭7** **G-7** **C7**

25 **FΔ7** **A♭7** **D7(b9)**

29 **G-7** **C7** **FΔ7** **D7** **G-7** **C7**

CHET BAKER'S SOLO ON:  
**BYE BYE BLACKBIRD**  
 FROM THE DVD *LIVE IN SWEDEN (1985)*

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of nine staves of music, each with a measure number at the beginning. Chord symbols are placed above the notes, and triplet markings (a '3' over a group of notes) are used throughout. The chords and their positions are as follows:

- Staff 1: Measure 1 (FΔ7), Measure 2 (triplet), Measure 3 (triplet), Measure 4 (triplet).
- Staff 2: Measure 5 (A-7), Measure 6 (AbΔ7), Measure 7 (G-7), Measure 8 (C7).
- Staff 3: Measure 9 (G-), Measure 10 (G-(Δ7)), Measure 11 (G-7), Measure 12 (G-6), Measure 13 (triplet).
- Staff 4: Measure 13 (G-7), Measure 14 (C7), Measure 15 (F6), Measure 16 (D7), Measure 17 (G-7), Measure 18 (C7).
- Staff 5: Measure 17 (FΔ7), Measure 18 (BΔ7), Measure 19 (E7), Measure 20 (AΔ7), Measure 21 (D7(b9)).
- Staff 6: Measure 21 (G-7), Measure 22 (Bb-7), Measure 23 (Eb7), Measure 24 (triplet).
- Staff 7: Measure 25 (FΔ7), Measure 26 (triplet), Measure 27 (G-7), Measure 28 (C7), Measure 29 (A-7), Measure 30 (D7(b9)).
- Staff 8: Measure 29 (G-7), Measure 30 (C7), Measure 31 (A-7), Measure 32 (F6), Measure 33 (D-7), Measure 34 (G-7), Measure 35 (C7), Measure 36 (FΔ7).

CHET BAKER'S SOLO ON:

# CANDY

FROM THE ALBUM *LIVE IN SWEDEN (1985)*

Musical score for Chet Baker's solo on "Candy". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody features several triplet markings. Chord changes are indicated above the staff.

Chord changes and measures:

- Measures 1-4: G $\phi$ 7, F $\sharp$ -7, F-7, E $\phi$ 7
- Measures 5-8: E $\flat$ -7, A $\flat$ 7, D $\flat$ 6, A $\flat$ -7, D $\flat$ 7
- Measures 9-12: G $\phi$ 7, F $\sharp$ -7, F-7, E $\phi$ 7
- Measures 13-15: E $\flat$ -7, A $\flat$ 7, D $\flat$ 6
- Measures 16-18: C-7, F7
- Measures 19-20: F-7, B $\flat$ 7
- Measures 21-23: B $\flat$ -7, E $\flat$ 7, E $\flat$ -7
- Measures 24-27: A $\flat$ 7, D $\flat$ 7, G $\phi$ 7, F $\sharp$ -7, F-7

CHET BAKER'S SOLO ON "CANDY" (1985), PG. 2

28  $E^{\flat}o7$   $E^{\flat}b-7$   $A^{\flat}b7$   $D^{\flat}b6$

32  $A^{\flat}b-7$   $D^{\flat}b7$   $G^{\flat}\emptyset7$

CHET BAKER'S SOLO ON:

# FORGETFUL

FROM THE ALBUM CHET BAKER AND THE BOTO BRASILIAN QUARTET (1980)

The musical score is written in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. It consists of eight staves of music, each with a measure number and a set of chords. The chords are: C6, A-7, D-7, G7, C6, A-7, D-7, G7, G-7, 6, C7, FΔ7, 8, F-7, Bb7, 11, CΔ7, /B, A-7, /G, F#Δ7, 14, B7(b9), E-7, A7, D-7, G7, 17, G-7, C7, FΔ7, 20, A-7.

3 C6 A-7 D-7 G7

3 C6 A-7 D-7 G7 G-7

6 C7 FΔ7

8 F-7 Bb7

11 CΔ7 /B A-7 /G F#Δ7

14 B7(b9) E-7 A7 D-7 G7

17 G-7 C7 FΔ7

20 A-7

CHET BAKER'S SOLO ON "FORGETFUL" (1980), PG. 2

22 **D7** **D-7** **G7**

25 **C6** **A-7** **D-7** **G7** **C6** **A-7**

28 **D-7** **G7** **G-7**

30 **C7** **F#7**

32 **F-7** **Bb7** **C6** **A-7** **D-7** **G7**

35 **C6** **Eb7** **Ab7** **Db7**

CHET BAKER'S SOLO ON:

# GNID

FROM THE ALBUM *SOMEDAY MY PRINCE WILL COME* (1979)

Musical score for Chet Baker's solo on "GNID". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is presented in a single staff across eight lines of music. Chord symbols are placed above the staff to indicate the harmonic structure. Measure numbers 5, 8, 11, 14, 17, 20, and 23 are marked at the beginning of their respective lines. The score includes various chord types such as FΔ7, Eb7, A-7, D7(b9), G-7, C7, Bb-7, AbΔ7, F7, and A7. Trills and triplets are indicated with '3' and a bracket over the notes.

Chord symbols: FΔ7 Eb7 FΔ7 Eb7 FΔ7 G-7 AΔ7 D7(b9) 3

5 G-7 Eb7 A-7 3 D7(b9) G-7

8 G-7 C7 FΔ7 Eb7 FΔ7 Eb7 3

11 FΔ7 G-7 AΔ7 D7(b9) G-7 Eb7

14 A-7 D7(b9) G-7 C7 FΔ7 3

17 Bb-7 Eb7 AbΔ7 F7 Bb-7 Eb7 3

20 AbΔ7 D-7 G-7 CΔ7 A7

23 D-7 G-7 G-7 C7

CHET BAKER'S SOLO ON "GNID" (1979), PG. 2

25 F $\Delta$ 7 E $\flat$ 7 F $\Delta$ 7 E $\flat$ 7

27 F $\Delta$ 7 G-7 A $\phi$ 7 D7(b9)

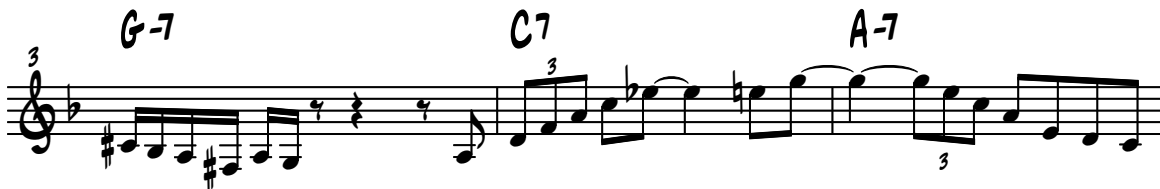
29 G-7 E $\flat$ 7 A-7 D7(b9)

31 G-7 C7 F $\Delta$ 7 (G-7 C7) F $\Delta$ 7



CHET BAKER SELECTED LICKS ON:  
**HAVE YOU MET MISS JONES**  
 FROM THE ALBUM *LONELY STAR* (1965)

BREAK -----



CHET BAKER'S SOLO ON "HAVE YOU MET MISS JONES" (1965) PG. 2

21  $D\Delta 7$   $A\flat 7$   $D\flat 7$   $G\flat\Delta 7$   $G-7$   $C7$

$F6$   $F\#\circ 7$   $G-7$

25

28  $C7$   $A-7$   $D7(\flat 9)$   $G-7$   $C7$

31  $F6$   $G-7$   $C7$

2ND CHORUS

1  $F6$   $F\#\circ 7$

3  $G-7$   $C7$

5  $A-7$   $D-7$   $G-7$   $C7$

9  $F6$   $F\#\circ 7$   $G-7$   $C7$

CHET BAKER'S SOLO ON "HAVE YOU MET MISS JONES" (1965) PG. 3

13 **F6** **C-7** **F7**

17 **B $\flat$  $\Delta$ 7** **A $\flat$ -7** **D $\flat$ 7** **G $\flat$  $\Delta$ 7** **E-7** **A7**

21 **D $\Delta$ 7** **A $\flat$ -7** **D $\flat$ 7** **G $\flat$  $\Delta$ 7** **G-7** **C7**

25 **F6** **F $\sharp$ 07** **G-7** **C7**

29 **A-7** **D7(b9)** **G-7** **C7** **F6**

32 **G-7** **C7** **F6**

CHET BAKER'S SOLO ON:  
**I'LL REMEMBER APRIL**  
 FROM THE ALBUM *CHET BAKER IN PARIS* (1955)

SOLO BREAK -----

A short melodic phrase in G major, starting on a whole rest followed by a quarter note G, then eighth notes A, B, C, D, E, F#, G, and ending with a quarter note G.

1 **G $\Delta$ 7** **G $\flat$ 6** **G $\Delta$ 7** **G $\flat$ 6**

Musical notation for measures 1-4 in G major. Measure 1: G4 quarter, B4 quarter, D5 quarter. Measure 2: A4 quarter, B4 quarter, C5 quarter. Measure 3: B4 quarter, A4 quarter, G4 quarter. Measure 4: F#4 quarter, E4 quarter, D4 quarter.

5 **G-7** **G-6** **G-7** **G-6**

Musical notation for measures 5-8. Measure 5: D4 quarter, C4 quarter, B3 quarter. Measure 6: A3 quarter, G3 quarter, F#3 quarter. Measure 7: E4 quarter, D4 quarter, C4 quarter. Measure 8: B3 quarter, A3 quarter, G3 quarter.

9 **A $\Delta$ 7** **D7** **B $\Delta$ 7** **E7**

Musical notation for measures 9-12. Measure 9: F#4 quarter, E4 quarter, D4 quarter. Measure 10: C4 quarter, B3 quarter, A3 quarter. Measure 11: G3 quarter, F#3 quarter, E4 quarter. Measure 12: D4 quarter, C4 quarter, B3 quarter.

13 **A-7** **D7** **G $\Delta$ 7** **G-7(b9)**

Musical notation for measures 13-16. Measure 13: F#4 quarter, E4 quarter, D4 quarter. Measure 14: C4 quarter, B3 quarter, A3 quarter. Measure 15: G3 quarter, F#3 quarter, E4 quarter. Measure 16: D4 quarter, C4 quarter, B3 quarter.

17 **C-7** **F7** **B $\flat$  $\Delta$ 7** **D-7** **G-7(b9)**

Musical notation for measures 17-20. Measure 17: B3 quarter, A3 quarter, G3 quarter. Measure 18: F#3 quarter, E4 quarter, D4 quarter. Measure 19: C4 quarter, B3 quarter, A3 quarter. Measure 20: G3 quarter, F#3 quarter, E4 quarter.

21 **C-7** **F7** **B $\flat$  $\Delta$ 7** **B $\flat$ 6**

Musical notation for measures 21-24. Measure 21: B3 quarter, A3 quarter, G3 quarter. Measure 22: F#3 quarter, E4 quarter, D4 quarter. Measure 23: C4 quarter, B3 quarter, A3 quarter. Measure 24: G3 quarter, F#3 quarter, E4 quarter.

25 **A-7** **D7** **G $\Delta$ 7** **G $\flat$ 6**

Musical notation for measures 25-28. Measure 25: F#4 quarter, E4 quarter, D4 quarter. Measure 26: C4 quarter, B3 quarter, A3 quarter. Measure 27: G3 quarter, F#3 quarter, E4 quarter. Measure 28: D4 quarter, C4 quarter, B3 quarter.

CHET BAKER'S SOLO ON "I'LL REMEMBER APRIL" (1955), PG. 2

29 **F#-7** **B7** **EΔ7** **A-7** **D7**

33 **GΔ7** **G6** **GΔ7** **G6**

37 **G-7** **G-6** **G-7** **G-6**

41 **AΔ7** **D7** **BΔ7** **E7**

45 **A-7** **D7** **GΔ7** **A-7** **D7**

2ND CHORUS

1 **GΔ7** **G6** **GΔ7** **G6**

5 **G-7** **G-6** **G-7** **G-6**

9 **AΔ7** **D7** **BΔ7** **E7**

CHET BAKER'S SOLO ON "I'LL REMEMBER APRIL" (1955), PG. 3

13 A-7 D7 GΔ7 G7(b9)

17 C-7 F7 BbΔ7 D-7 G7(b9)

21 C-7 F7 BbΔ7 Bb6

25 A-7 D7 GΔ7 G6

29 F#-7 B7 EΔ7 A-7 D7

33 GΔ7 G6 GΔ7 G6

37 G-7 G-6 G-7 G-6

41 AΔ7 D7 BΔ7 E7

45 A-7 D7 GΔ7 A-7 D7 GΔ7

CHET BAKER'S SOLO ON:

# IN YOUR OWN SWEET WAY

FROM THE ALBUM *SOMEDAY MY PRINCE WILL COME* (1979)

A $\flat$ 7 D7(b9) G-7 C7 C-7 F7 B $\flat\flat$  E $\flat$ 7

5 A $\flat$ -7 D $\flat$ 7 G $\flat$ 7 C $\flat$ 7 C $\flat$ 7 F7(b9) B $\flat$ 7

9 A $\flat$ 7 D7(b9) G-7 C7 C-7 F7 B $\flat\flat$  E $\flat$ 7

13 A $\flat$ -7 D $\flat$ 7 G $\flat$ 7 C $\flat$ 7 C $\flat$ 7 F7(b9) B $\flat$ 7

17 E-7 A7 D7 A7 B-7 E-7 A7 D7

21 D-7 G7 C7 E $\flat$ -7 A $\flat$ 7 D-7 G7

25 A $\flat$ 7 D7(b9) G-7 C7 C-7 F7 B $\flat\flat$  E $\flat$ 7

29 A $\flat$ -7 D $\flat$ 7 G $\flat$ 7 C $\flat$ 7 C $\flat$ 7 F7(b9) B $\flat$ 7

CHET BAKER'S SOLO ON "IN YOUR OWN SWEET WAY" (1979), PG. 2

2ND CHORUS

1  $A\phi 7$   $D7(b9)$   $G-7$   $C7$   $C-7$   $F7$   $Bb6$   $Eb\Delta 7$

5  $Ab-7$   $Db7$   $Gb\Delta 7$   $Cb\Delta 7$   $C\phi 7$   $F7(b9)$   $Bb\Delta 7$

9  $A\phi 7$   $D7(b9)$   $G-7$   $C7$   $C-7$   $F7$   $Bb6$   $Eb\Delta 7$

13  $Ab-7$   $Db7$   $Gb\Delta 7$   $Cb\Delta 7$   $C\phi 7$   $F7(b9)$   $Bb\Delta 7$

17  $E-7$   $A7$   $D\Delta 7$   $B-7$   $E-7$   $A7$   $D\Delta 7$

21  $D-7$   $G7$   $C\Delta 7$   $Eb-7$   $Ab7$   $D-7$   $G7$

25  $A\phi 7$   $D7(b9)$   $G-7$   $C7$   $C-7$   $F7$   $Bb6$   $Eb\Delta 7$

29  $Ab-7$   $Db7$   $Gb\Delta 7$   $Cb\Delta 7$   $C\phi 7$   $F7(b9)$   $Bb\Delta 7$



CHET BAKER'S SOLO ON:  
**ISN'T IT ROMANTIC**

FROM THE DVD LIVE IN '64 & '79 (1964)

$E_b6$  (C7 F-7 B $\flat$ 7 G-7 C7) F-7 B $\flat$ 7

$E_b6$  C7 F-7 B $\flat$ 7 (B $\flat$ -7) E $\flat$ 7 B $\flat$ -7 E $\flat$ 7

$A_b\Delta 7$  D $\flat$ 7 G7 C-7 F7 B $\flat$ -7 E $\flat$ 7

$A_b\Delta 7$  D $\flat$ 7 G7 C-7 F7 B $\flat$ -7 B $\flat$ 7

$E_b6$  C7 F-7 B $\flat$ 7 G-7 C7 F-7 B $\flat$ 7

$E_b6$  C7 F-7 B $\flat$ 7 (B $\flat$ -7) E $\flat$ 7 B $\flat$ -7 E $\flat$ 7

$A_b\Delta 7$  D $\flat$ 7 (D $\flat$ 7) G7 C-7 F-7 (D7) F $\sharp$ 7

$G-7$  C7 F-7 B $\flat$ 7 E $\flat$ 6 C7 F-7 B $\flat$ 7 E $\flat$ 6

# HEAD-OUT ISN'T IT ROMANTIC

FROM THE DVD LIVE IN '64 & '79 (1964)

$E_b^b$  C7 F-7 B $b$ 7 G-7 C7 F-7 B $b$ 7  
 $E_b^b$  C7 F-7 B $b$ 7 ( $B_b$ -7  $E_b^b$ 7)  $E_b^b$ 7 B $b$ -7  $E_b^b$ 7  
 $A_b^b$ 7  $D^b$ 7 G7 C-7 F7 ( $B^b$ ) B $b$ -7  $E_b^b$ 7  
 $A_b^b$ 7  $D^b$ 7 G7 C-7 F7 B $b$ -7 B $b$ 7  
 $E_b^b$  C7 F-7 B $b$ 7 G-7 C7 F-7 B $b$ 7  
 $E_b^b$  C7 F-7 B $b$ 7  $E_b^b$ 7 B $b$ -7  $E_b^b$ 7  
 $A_b^b$ 7  $D^b$ 7 G7 C-7 F-7 F $\#$ 7  
 $G$ -7/ $B_b$  F $\#$ -7/ $A$  F-7/ $A_b$   $G$ -7/ $B_b$  F $\#$ -7/ $A$  F-7/ $A_b$   
 $G$ -7/ $B_b$  F $\#$ -7/ $A$  F-7/ $A_b$  A7  $E_b^b$ / $B_b$

CHET BAKER'S SOLO ON:  
**ISN'T IT ROMANTIC**  
 FROM THE ALBUM *WHEN SUNNY GETS BLUE* (1986)

Eb6 C7 F-7 Bb7 Eb6 C7 F-7 Bb7  


5 Eb6 C7 F-7 Bb7 Eb6 Bb-7 Eb7  


9 AbΔ7 Dø7 G7 C-7 F7 Bb-7 Eb7  


13 AbΔ7 Dø7 G7 C-7 F7 Bb-7 Bb7  


17 Eb6 C7 F-7 Bb7 Eb6 C7 F-7 Bb7  


21 Eb6 C7 F-7 Bb7 Eb6 Bb-7 Eb7  


25 AbΔ7 Dø7 G7 C-7 /Bb Aø7 Ab7  


29 G-7 C7 F-7 Bb7 Eb6 C7 F-7 Bb7  


CHET BAKER'S SOLO ON:

# IT COULD HAPPEN TO YOU

FROM THE ALBUM CHET BAKER SINGS IT COULD HAPPEN TO YOU (1958)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music, each with a starting measure number in the bottom left corner. Chord symbols are placed above the notes. Trills and triplets are indicated with 'tr' and '3' respectively.

**Staff 1 (Measures 1-4):** Starts at measure 1. Chords: G6, Bø7, E7(b9), A-7, F#7. Includes a triplet in measure 2.

**Staff 2 (Measures 5-8):** Starts at measure 5. Chords: G6, CΔ7, Bø7, E7. Includes a triplet in measure 6.

**Staff 3 (Measures 9-12):** Starts at measure 9. Chords: A-7, C-(Δ7), G6, A-7, B-7.

**Staff 4 (Measures 13-16):** Starts at measure 13. Chords: E-7, A7, A-7, D7, G6. Includes a triplet in measure 15.

CHET BAKER'S SOLO ON:  
**LINE FOR LYONS**

FROM THE ALBUM *ON THE ROAD IN L.A. & BOSTON* (1954)

G<sup>6</sup>
C-7
F7
B-7
E7
A-7
D7

5 G<sup>Δ7</sup> E7 A-7 D7 B-7 E7 A-7 D7

9 G<sup>6</sup> C-7 F7 B-7 E7 A-7 D7

13 B-7 E7 A-7 D7 G<sup>6</sup> G7

17 C<sup>Δ7</sup> C<sup>#o7</sup> F<sup>#7(b9)</sup> B-7 E7<sup>(b9)</sup>

21 A-7 D7<sup>(b9)</sup> (G<sup>6</sup> B-7) (G<sup>#o7</sup> E7) A-7 D7

25 G<sup>6</sup> C-7 F7 B-7 E7 A-7 D7

29 B-7 E7 A-7 D7 G<sup>6</sup> E-7 A-7 D7

CHET BAKER'S SOLO ON "LINE FOR LYONS" (1954), PG. 2

2ND CHORUS

1  $G^6$   $C-7$   $F7$   $B-7$   $E7$   $A-7$   $D7$

5  $G\Delta7$   $E7$   $A-7$   $D7$   $B-7$   $E7$   $A-7$   $D7$

9  $G^6$   $C-7$   $F7$   $B-7$   $E7$   $A-7$   $D7$  ( $B\flat7$ )

13  $B-7$  ( $B\flat7$ )  $E7$   $A-7$   $D7$   $G^6$   $G7$

17  $C\Delta7$   $C\sharp\phi7$   $F\sharp7(b9)$   $B-7$   $E7(b9)$

21  $A-7$   $D7(b9)$   $B-7$   $E7$   $A-7$   $D7$

25  $G^6$   $C-7$   $F7$   $B-7$   $E7$   $A-7$   $D7$

29  $B-7$   $E7$   $A-7$   $D7$  ( $B-7$   $B\flat7$ )  $G^6$   $E-7$   $A-7$   $D7$   $G^6$

CHET BAKER'S SOLO ON:  
**LINE FOR LYONS**  
 FROM THE ALBUM *CHET BAKER IN MILAN* (1959)

G<sup>6</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>  
 5 G<sup>Δ7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>  
 9 G<sup>6</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>  
 13 B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup>  
 17 C<sup>Δ7</sup> C<sup>#67</sup> F<sup>#7(b9)</sup> B<sup>-7</sup> E<sup>7(b9)</sup>  
 21 A<sup>-7</sup> D<sup>7(b9)</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>  
 25 G<sup>6</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>  
 29 B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>-7</sup> A<sup>-7</sup> D<sup>7</sup>

CHET BAKER'S SOLO ON "LINE FOR LYONS" (1959) PG. 2

2ND CHORUS

1 **G6** **C-7** **F7** **B-7** **E7** **A-7** **D7**

5 **GΔ7** **E7** **A-7** **D7** **(G6)** **B-7** **E7** **A-7** **D7**

9 **G6** **C-7** **F7** **B-7** **E7** **A-7** **D7**

13 **G6** **E7** **A-7** **D7** **G6** **G7**

17 **CΔ7** **C#7** **F#7(b9)** **B-7** **E7(b9)**

21 **A-7** **D7(b9)** **B-7** **E7** **A-7** **D7**

25 **G6** **C-7** **F7** **B-7** **E7** **A-7** **D7**

29 **B-7** **E7** **A-7** **D7** **G6** **E-7** **A-7** **D7**



CHET BAKER'S SOLO ON "LINE FOR LYONS" (1959) PG. 3

3RD CHORUS

1 **G6** **C-7** **F7** **B-7** **E7** **A-7** **D7**

5 **GΔ7** **E7** **A-7** **D7** **B-7** **E7** **A-7** **D7**

9 **G6** **C-7** **F7** **B-7** **E7** **A-7** **D7**

13 **G6** **E7** **A-7** **D7** **G6** **G7**

17 **CΔ7** **C#7** **F#7(b9)** **B-7** **E7(b9)**

21 **A-7** **D7(b9)** **B-7** **E7** **A-7** **D7**

25 **G6** **C-7** **F7** **B-7** **E7** **A-7** **D7**

29 **B-7** **E7** **A-7** **D7** **G6** **E-7** **A-7** **D7** **G6**

CHET BAKER'S SOLO ON:  
**LINE FOR LYONS**  
 FROM THE ALBUM *CARNEGIE HALL CONCERT* (1974)

**Staff 1:** G<sup>6</sup> C-7 F7 B-7 E7 A-7 D7  
**Staff 2:** 5 G<sup>Δ7</sup> E7 A-7 D7 G<sup>6</sup> E7 A-7 D7  
**Staff 3:** 9 G<sup>6</sup> C-7 F7 B-7 E7 A-7 D7  
**Staff 4:** 13 G<sup>Δ7</sup> E7 A-7 D7 G<sup>6</sup> G7  
**Staff 5:** 17 C<sup>Δ7</sup> C<sup>#7</sup> F<sup>#7(b9)</sup> B-7 E7(b9)  
**Staff 6:** 21 A-7 D7(b9) B-7 E7 A-7 D7  
**Staff 7:** 25 G<sup>6</sup> C-7 F7 B-7 E7 A-7 D7  
**Staff 8:** 29 G<sup>Δ7</sup> E7 A-7 D7 G<sup>6</sup> E-7 A-7 D7

CHET BAKER'S SOLO ON:  
**LOOK FOR THE SILVER LINING**

FROM THE ALBUM *CHET BAKER IN MILAN* (1959)

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music, each with a measure number and a set of chords above it. The chords are: CΔ7, D-7, G7, CΔ7, D-7, G7 (measures 1-4); E-7, (A-7), D-7, G7, CΔ7, E-7, A7(b9) (measures 5-6); D-7, G7, E-7 (measures 7-8); A-7, D7, E-7, A7, D-7, G7 (measures 9-12); CΔ7, D-7, G7, CΔ7, D-7, G7 (measures 13-16); G-7, C7, FΔ7 (measures 17-19); D7, EΔ7, A7(b9) (measures 20-22); D-7, G7, CΔ7, D-7, G7 (measures 23-26).

CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1959), PG. 2

2ND CHORUS

1 C $\Delta$ 7 D-7 G7 C $\Delta$ 7 D-7 G7

5 C $\Delta$ 7 D-7 G7 C $\Delta$ 7 E-7 A7(b9)

9 D-7 G7 E-7

13 A-7 D7 E-7 A7 D-7 G7

17 C $\Delta$ 7 D-7 G7 C $\Delta$ 7 D-7 G7

21 G-7 C7 F $\Delta$ 7

25 D7 E $\flat$ 7 A7(b9)

29 D-7 G7 C $\Delta$ 7 D-7 G7 C $\Delta$ 7

CHET BAKER'S SOLO ON:  
**LOOK FOR THE SILVER LINING**

FROM THE ALBUM *CHET BAKER SINGS AGAIN* (1985)

The image shows a musical score for a solo on the song "Look for the Silver Lining". The score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is presented in a single staff across eight lines of music. Above the staff, various chords are indicated for each measure or group of measures. The chords are: EbΔ7, F-7, Bb7, EbΔ7, F-7, Bb7 (measures 1-6); EbΔ7, AbΔ7, G-7, C7(b9) (measures 7-10); F-7, Bb7, EbΔ7, Dø7, G7(b9) (measures 11-14); C-7, F7, F-7, Bb7 (measures 15-18); EbΔ7, F-7, Bb7, EbΔ7, F-7, Bb7 (measures 19-24); Bb-7, Eb7, AbΔ7 (measures 25-28); F7, F#o7, G-7, C7(b9) (measures 29-32); F-7, Bb7, EbΔ7, F-7, Bb7 (measures 33-36). The score ends with a double bar line at the end of the eighth line.

CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1985), PG. 2

TRADING 8S

Handwritten musical notation for the first staff. The key signature is B-flat major (two flats). The staff contains six measures of music. Above the staff, the following chords are written: E $\flat$ 7, F-7, B $\flat$ 7, E $\flat$ 7, F-7, B $\flat$ 7. The notation includes quarter notes, eighth notes, and a half note with a fermata.

Handwritten musical notation for the second staff. The key signature is B-flat major. The staff contains four measures of music. Above the staff, the following chords are written: E $\flat$ 7, A $\flat$ 7, G-7, C7(b9). The notation includes a quarter rest, a dotted quarter note, a half note, a triplet of eighth notes, and a quarter note with a flat.

CHET BAKER'S SOLO ON:  
**LOOK FOR THE SILVER LINING**

FROM THE ALBUM *THE LAST GREAT CONCERT: MY FAVORITE SONGS* (1988)

Chord progression for the first staff:  $E_b\Delta 7$   $F-7$   $B_b7$   $E_b\Delta 7$   $F-7$   $B_b7$

Chord progression for the second staff:  $E_b\Delta 7$   $A_b\Delta 7$   $G-7$   $C7(b9)$

Chord progression for the third staff:  $F-7$   $B_b7$   $G-7$   $C-7$

Chord progression for the fourth staff:  $F7$   $F-7$   $B_b7$

Chord progression for the fifth staff:  $E_b\Delta 7$   $F-7$   $B_b7$   $E_b\Delta 7$   $F-7$   $B_b7$

Chord progression for the sixth staff:  $B_b-7$   $E_b7$   $A_b\Delta 7$   $G_b7$

Chord progression for the seventh staff:  $F7$   $F\#o7$   $G-7$   $C7(b9)$

Chord progression for the eighth staff:  $F-7$   $B_b7$   $E_b\Delta 7$

CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1988), PG. 2

1 2ND CHORUS 4

BAND INTERLUDE

5 EbΔ7 AbΔ7 G-7 C7(b9)

9 F-7 Bb7 G-7 C-7

13 F7 Bb7

17 EbΔ7 F-7 Bb7 EbΔ7 F-7 Bb7

21 Bb7 Eb7 AbΔ7

24 Gb7 F7 F#o7 G-7 C7(b9)

29 F-7 Bb7 EbΔ7



CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1988), PG. 3

1 3RD CHORUS 8

BAND INTERLUDE

9 F-7 B $\flat$ 7 G-7 C-7

13 (C-7 F7) F7 F-7 B $\flat$ 7

17 E $\flat$  $\Delta$ 7 7 F7

BAND INTERLUDE

26 F $\sharp$ o7 G-7 C7(b9) F-7

30 B $\flat$ 7 E $\flat$  $\Delta$ 7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7



CHET BAKER'S SOLO ON "MEAN TO ME" (1965), PG. 2

29 F6 D7 G-7 C7 F6 C PED. (G-7 C7)

2ND CHORUS

1 F6 D7/F# G-7 E7/G# F6/A F7 Bb7 Eb7

5 F6 D7 G-7 C7 F6 D7

8 G-7 C7 F6 D7/F#

10 G-7 E7/G# F6/A F7

12 Bb7 Eb7 F6 D7

14 G-7 C7 F6 F7

CHET BAKER'S SOLO ON:  
**MINOR YOURS**  
 FROM THE ALBUM PICTURE OF HEATH (1956)

4-BAR INTERLUDE

C-7 D $\phi$ 7 G7(b9) C-7 F-7 B $\flat$ 7

SOLO

5 E $\flat$  $\Delta$ 7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D $\phi$ 7 G7(b9)

9 C-7 D $\phi$ 7 G7(b9) C-7 F-7 B $\flat$ 7

13 E $\flat$  $\Delta$ 7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7

17 G $\phi$ 7 C7(b9) F-7

21 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D $\phi$ 7 G7(b9)

25 C-7 D $\phi$ 7 G7(b9) C-7 F-7 B $\flat$ 7

29 E $\flat$  $\Delta$ 7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D $\phi$ 7 G7(b9)

CHET BAKER'S SOLO ON "MINOR YOURS" (1956), PG. 2

2ND CHORUS

1 C-7 D $\phi$ 7 G7(b9) C-7 F-7 B $\flat$ 7

5 E $\flat$  $\Delta$ 7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D $\phi$ 7 G7(b9)

9 C-7 D $\phi$ 7 G7(b9) C-7 F-7 B $\flat$ 7

13 E $\flat$  $\Delta$ 7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7

17 G $\phi$ 7 C7(b9) F-7

21 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D $\phi$ 7 G7(b9)

25 C-7 D $\phi$ 7 G7(b9) C-7 F-7 B $\flat$ 7

29 E $\flat$  $\Delta$ 7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D $\phi$ 7 G7(b9)

CHET BAKER'S SOLO ON:  
**MINOR YOURS-ALT. TAKE**  
 FROM THE ALBUM *PLAYBOYS* (1956)

Chord changes for the first staff: C-7, D $\phi$ 7, G-7(b9), C-7, F-7, B $\flat$ 7

Chord changes for the second staff: E $\flat$  $\Delta$ 7, C7, F-7, B $\flat$ 7, E $\flat$  $\Delta$ 7, D $\phi$ 7, G-7(b9)

Chord changes for the third staff: C-7, D $\phi$ 7, G-7(b9), C-7, F-7, B $\flat$ 7

Chord changes for the fourth staff: E $\flat$  $\Delta$ 7, C7, F-7, B $\flat$ 7, E $\flat$  $\Delta$ 7

Chord changes for the fifth staff: G $\phi$ 7, C7(b9), F-7

Chord changes for the sixth staff: F-7, B $\flat$ 7, E $\flat$  $\Delta$ 7, D $\phi$ 7, G-7(b9)

Chord changes for the seventh staff: C-7, D $\phi$ 7, G-7(b9), C-7, F-7, B $\flat$ 7

Chord changes for the eighth staff: E $\flat$  $\Delta$ 7, C7, F-7, B $\flat$ 7, E $\flat$  $\Delta$ 7, D $\phi$ 7, G-7(b9)

CHET BAKER'S SOLO ON "MINOR YOURS"-ALT. TAKE (1956), PG. 2

2ND CHORUS

1 C-7 Dø7 G7(b9) C-7 F-7 B<sub>b</sub>7

5 E<sub>b</sub>Δ7 C7 F-7 B<sub>b</sub>7 E<sub>b</sub>Δ7 Dø7 G7(b9)

9 C-7 Dø7 G7(b9) C-7 F-7 B<sub>b</sub>7

13 E<sub>b</sub>Δ7 C7 F-7 E<sub>b</sub>Δ7

17 Gø7 C7(b9) F-7

21 F-7 B<sub>b</sub>7 E<sub>b</sub>Δ7 Dø7 G7(b9)

25 C-7 Dø7 G7(b9) C-7 F-7 B<sub>b</sub>7

29 E<sub>b</sub>Δ7 C7 F-7 B<sub>b</sub>7 E<sub>b</sub>Δ7 Dø7 G7(b9) C-7

CHET BAKER'S SOLO ON:

# MY HEART STOOD STILL

FROM THE ALBUM CHET BAKER SINGS IT COULD HAPPEN TO YOU (1958)

**Staff 1:** F<sup>b</sup> D-7 G-7 C7 F<sup>Δ</sup>7 F7 B<sup>b</sup>6 E<sup>b</sup>7

**Staff 2:** 5 A-7 D-7 G-7 C7 F<sup>Δ</sup>7 D-7 G-7 C7

**Staff 3:** 9 F<sup>b</sup> D-7 G-7 C7 F<sup>Δ</sup>7 F7 B<sup>b</sup>6 E<sup>b</sup>7

**Staff 4:** 13 A-7 D-7 G-7 C7 F<sup>b</sup>

**Staff 5:** 17 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7

**Staff 6:** 21 E<sup>b</sup>-7 A<sup>b</sup>7 G-7(b9) A<sup>b</sup>-7 D<sup>b</sup>7 G-7 C7

**Staff 7:** 25 F<sup>b</sup> D-7 G-7 C7 F<sup>Δ</sup>7 F7 B<sup>b</sup>6 E<sup>b</sup>7

**Staff 8:** 29 A-7 D-7 G-7 C7 F<sup>b</sup> C PED. ----- F<sup>b</sup>



CHET BAKER'S SOLO ON:  
**ON GREEN DOLPHIN STREET**

FROM THE ALBUM *LIVE AT PUEBLO COLORADO* (1966)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music, each with handwritten chord symbols above it. The notes are primarily eighth and quarter notes, with some triplet markings. The chord progression is as follows:

- Staff 1: CΔ7, C-7
- Staff 2: 5 D7, D♭Δ7, CΔ7, E-7, A7(b9)
- Staff 3: 9 D-7, G7 (CRACK), CΔ7, G-7, C7
- Staff 4: 13 F-7, B♭7, E♭Δ7, D-7, G7
- Staff 5: 17 CΔ7, C-7
- Staff 6: 21 D7, D♭Δ7, CΔ7, E-7, A7(b9)
- Staff 7: 25 D-7, /C, B♭7, E7(b9), A-7, /G, F♯♭7, B7(b9)
- Staff 8: 29 E-7, A7, D-7, G7, E-7, A7, D-7, G7

CHET BAKER'S SOLO ON "ON GREEN DOLPHIN STREET" (1966), PG. 2

2ND CHORUS

1 C $\Delta$ 7 C-7

5 D7 D $\flat$  $\Delta$ 7 C $\Delta$ 7 E-7 A7(b9)

9 D-7 G7 C $\Delta$ 7 G-7 C7

13 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D-7 G7

17 C $\Delta$ 7 C-7

21 D7 D $\flat$  $\Delta$ 7 C $\Delta$ 7 E-7 A7(b9)

25 D-7 /C B $\flat$ 7 E7(b9) A-7 /G F $\sharp$  $\Delta$ 7 B7(b9)

29 E-7 A7 D-7 G7 E-7 A7 D-7 G7

CHET BAKER'S SOLO ON "ON GREEN DOLPHIN STREET" (1966), PG. 3

3RD CHORUS

1 C $\Delta$ 7 C-7

5 D7 D $\flat$  $\Delta$ 7 C $\Delta$ 7 E-7 A7(b9)

9 D-7 G7 C $\Delta$ 7 G-7 C7

13 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D-7 G7

17 C $\Delta$ 7 C-7

21 D7 D $\flat$  $\Delta$ 7 C $\Delta$ 7 E-7 A7(b9)

25 D-7 /C B $\flat$ 7 E7(b9) A-7 /G F $\sharp$ °7 B7(b9)

29 E-7 A7 D-7 G7 E-7 A7 D-7 G7 C $\Delta$ 7

HEAD-IN

# ON THE STREET WHERE YOU LIVE

FROM THE ALBUM CHET BAKER PLAYS THE BEST OF LERNER AND LOEWE (1959)

Handwritten guitar chords for the piece "On the Street Where You Live". The score is written on a treble clef staff with a key signature of two flats (Bb and Eb). The music is in 4/4 time. The chords are as follows:

- 1-4: Bb6 G-7 C-7 F7 Bb6 (Bb6 C-7 F7) (C-7 F7)
- 5-8: Bb67 Eb7(#11) D-7 G7 C-7 F7
- 9-12: Eb67 Ab7(#11) D-7 G7
- 13-16: C-7 (C-7 F7) F7 (Bb67) Bb6 G7 C-7 F7
- 17-20: Bb6 G-7 C-7 F7 Bb6 (Bb6 C-7 F7) (C-7 F7)
- 21-24: Bb67 Eb7(#11) D-7 G7 C-7 F7
- 25-28: Eb67 Ab7(#11) D-7 G7
- 29-32: C-7 F7 Bb6 C-7 F7 Bb6

HEAD: "ON THE STREET WHERE YOU LIVE" (1959), PG. 2

PEPPER (BVB)

33 A-7 D7 Eb6

CHET

37 Eb-6 Ab7 Bb6

41 Eø7 A7(b9) Eø7 A7(b9)

45 DΔ7 D-7 G7 C-7 F7

49 Bb6 G-7 C-7 F7 Bb6 C-7 F7

53 BbΔ7 Eb7(#11) D-7 G7 C-7 F7 EbΔ7

58 Ab7(#11) D-7 G7 C-7 F7

63 Bb6 A+7 Ab6

1. F7(#5) 2. F7(#5)

CHET BAKER'S SOLO ON:

# ON THE STREET WHERE YOU LIVE

FROM THE ALBUM CHET BAKER PLAYS THE BEST OF LERNER AND LOEWE (1959)

Musical score for Chet Baker's solo on "On the Street Where You Live". The score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of eight staves of music, each with handwritten chord notations above the notes. The chords are: (C-7 F7 Bb6), Bb6 G-7 C-7 F7 Bb6 C-7 F7, Bb67 Eb7(#11) D-7 G7 C-7 F7, Eb67 Ab7(#11) D-7 G7 C-7 F7, C-7 F7 Bb6 G7 C-7 F7, Bb6 G-7 C-7 F7 Bb6 Bb6 C-7 F7, Bb67 Eb7(#11) D-7 G7 C-7 F7, Eb67 Ab7(#11) (LAY BACK) D-7 G7 C-7 F7, C-7 F7 Bb6 C-7 F7 Bb6. The score includes various musical notations such as slurs, accents, and triplets.

CHET BAKER'S SOLO ON "ON THE STREET WHERE YOU LIVE" (1959), PG. 2

33 A-7 D7 Eb6

37 Eb-6 Ab7 Bb6 (C-7 F7 Bb6)

41 Eø7 A7(b9) Eø7 A7(b9)

45 (D-7 DΔ7) (Db7) D-7 G7 C-7 F7

49 Bb6 G-7 C-7 F7 Bb6 (Bb6 F7) (C-7 F7)

53 BbΔ7 Eb7(#11) D-7 G7 C-7 F7

57 EbΔ7 Ab7(#11) (LAY BACK) D-7 G7

61 C-7 F7 Bb6 G7 C-7 F7 Bb6

CHET BAKER'S SOLO ON:  
**OUT OF NOWHERE**  
 FROM THE ALBUM *OUT OF NOWHERE* (1982)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff begins with a G major triad (G-D-F#) and contains three triplet eighth notes. The second staff starts at measure 5 with a G major triad (G-D-F#) and features a B7 chord. The third staff starts at measure 9 with an A7 chord, followed by Bø7, E7, and A7. The fourth staff starts at measure 13 with an Eb7 chord, followed by A7 and D7. The fifth staff starts at measure 17 with a G major triad (G-D-F#), followed by Bb7 and Eb7. The sixth staff starts at measure 21 with a G major triad (G-D-F#), followed by B7 and E7. The seventh staff starts at measure 25 with an A7 chord, followed by Bø7, E7, A7, and F7(#11). The eighth staff starts at measure 29 with a B7 chord, followed by Bbø7, A7, D7, G6, A7, and D7.



CHET BAKER'S SOLO ON "OUT OF NOWHERE" (1982), PG. 2

2ND CHORUS

1 **GΔ7** **Bb-7** **Eb7**

5 **GΔ7** **B-7** **E7**

9 **A-7** **Bø7** **E7** **A-7**

13 **Eb7** **A-7** **D7**

17 **GΔ7** **Bb-7** **Eb7**

21 **GΔ7** **B-7** **E7**

25 **A-7** **Bø7** **E7** **A-7** **F7**

29 **B-7** **Bbø7** **A-7** **D7** **G6** **A-7** **D7**

CHET BAKER'S SOLO ON:  
**PENT UP HOUSE**  
FROM THE ALBUM *CHET BAKER IN MILAN* (1959)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two main sections: a first chorus and a second chorus. The first chorus spans measures 1 through 13, and the second chorus spans measures 14 through 27. Chord symbols are placed above the staff to indicate the harmonic structure. The first chorus begins with A-7, D7, and GΔ7. The second chorus begins with D-7, G7, CΔ7, and F7. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

1 A-7 D7 GΔ7

5 A-7 D7 GΔ7

9 D-7 G7 CΔ7 F7

13 B-7 E-7 A-7 D7 GΔ7

2ND CHORUS

1 A-7 D7 GΔ7

5 A-7 D7 GΔ7

9 D-7 G7 CΔ7 F7

13 B-7 E-7 A-7 D7 GΔ7

CHET BAKER'S SOLO ON "PENT UP HOUSE" (1959), PG. 2

3RD CHORUS

1 A-7 D7 GΔ7



5 A-7 D7 GΔ7



9 D-7 G7 CΔ7 F7



13 B-7 E-7 A-7 D7 GΔ7



4TH CHORUS

1 A-7 D7 GΔ7



5 A-7 D7 GΔ7



9 D-7 G7 CΔ7 F7



13 B-7 E-7 A-7 D7 GΔ7 B-7 E7 A-7



CHET BAKER'S SOLO ON:  
**POLKA DOTS AND MOONBEAMS**  
 FROM THE ALBUM CHET BAKER IN NEW YORK (1958)

F#7 D-7 G-7 C7 F#7 D-7  
 4 Bb7 A7(b9) D-7 Bb-6/Db A-7 D7(b9)  
 7 G-7 C7 A-7 D7 G-7 C7  
 9 F#7 D-7 G-7 C7  
 11 F#7 D-7 Bb7 A7(b9)  
 13 D-7 Bb-6/Db  
 14 A-7 D7(b9)  
 15 G-7 C7

CHET BAKER'S SOLO ON "POLKA DOTS AND MOONBEAMS" (1958), PG. 2

16 F $\Delta$ 7 B $\Delta$ 7 E7(b9) A $\Delta$ 7 F $\sharp$ -7 B-7 E7

Musical staff 16-18: Treble clef, key signature of one flat. Measure 16 starts with a whole rest. Measure 17 contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). Measure 18 contains a triplet of eighth notes (C5, B4, A4) followed by a quarter note (G4).

19 A $\Delta$ 7 F $\sharp$ -7 B-7 E7 A $\Delta$ 7 F $\sharp$ -7

Musical staff 19-21: Treble clef. Measure 19 starts with a quarter note (F4), followed by a quarter rest, then a quarter note (G4). Measure 20 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4). Measure 21 contains a quarter note (F4), followed by a quarter rest, then a quarter note (G4).

22 B-7 E7 A $\Delta$ 7 D7 G-7 C7

Musical staff 22-24: Treble clef. Measure 22 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4). Measure 23 contains a quarter note (F4), followed by a quarter rest, then a quarter note (G4). Measure 24 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4).

25 F $\Delta$ 7 D-7 G-7 C7

Musical staff 25-27: Treble clef. Measure 25 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4). Measure 26 contains a quarter note (F4), followed by a quarter rest, then a quarter note (G4). Measure 27 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4).

27 F $\Delta$ 7 D-7 B $\flat$ 7 A7(b9)

Musical staff 27-29: Treble clef. Measure 27 contains a quarter note (F4), followed by a quarter rest, then a quarter note (G4). Measure 28 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4). Measure 29 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4).

29 D-7 B $\flat$ -6/D $\flat$  A-7 D7(b9)

Musical staff 29-31: Treble clef. Measure 29 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4). Measure 30 contains a quarter note (F4), followed by a quarter rest, then a quarter note (G4). Measure 31 contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4).

31 G-7 C7 A-7 D7 G-7 C7 F $\Delta$ 7

Musical staff 31-33: Treble clef. Measure 31 contains a quarter note (G4), followed by a quarter rest, then a quarter note (A4). Measure 32 contains a triplet of eighth notes (B4, A4, G4) followed by a quarter note (F4). Measure 33 contains a quarter note (G4), followed by a quarter rest, then a quarter note (A4).

CHET BAKER'S SOLO ON:  
**SOFTLY, AS IN A MORNING SUNRISE**

FROM THE DVD CHET BAKER LIVE IN '64 AND '79 (1979)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The piece consists of eight staves of music, each with specific chord markings above the notes. The chords are: C-7, Dø7, G-7(b9), C-7, Dø7, G-7(b9), Ebbø7, Eø7, F-7, Bb7, F#ø7, Dø7/G, and G-7(b9). The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line at the end of the eighth staff.

CHET BAKER'S SOLO ON "SOFTLY, AS IN A MORNING SUNRISE" (1979), PG. 2

29 C-7 D $\phi$ 7 G-7(b9) C-7 D $\phi$ 7 G-7(b9)

2ND CHORUS  
C-7 D $\phi$ 7 G-7(b9) C-7 D $\phi$ 7 G-7(b9)

5 C-7 D $\phi$ 7 G-7(b9) C-7 D $\phi$ 7 G-7(b9)

9 C-7 D $\phi$ 7 G-7(b9) C-7 D $\phi$ 7 G-7(b9)

13 C-7 D $\phi$ 7 G-7(b9) C-7 F-7 B $\flat$ 7

17 E $\flat$  $\Delta$ 7 E $\phi$ 7

21 F-7 F $\sharp$  $\circ$ 7 D $\phi$ 7/G G-7(b9)

25 C-7 D $\phi$ 7 G-7(b9) C-7 D $\phi$ 7 G-7(b9)

29 C-7 D $\phi$ 7 G-7(b9) C-7 D $\phi$ 7 G-7(b9)

CHET BAKER'S SOLO ON "SOFTLY, AS IN A MORNING SUNRISE" (1979), PG. 3

3RD CHORUS

1 **C-7** **D $\phi$ 7** **G-7(b9)** **C-7** **D $\phi$ 7** **G-7(b9)**

5 **C-7** **D $\phi$ 7** **G-7(b9)** **C-7** **D $\phi$ 7** **G-7(b9)**

9 **C-7** **D $\phi$ 7** **G-7(b9)** **C-7** **D $\phi$ 7** **G-7(b9)**

13 **C-7** **D $\phi$ 7** **G-7(b9)** **C-7** **F-7** **Bb7**

17 **E $\flat$ 7** **E $\phi$ 7**

21 **F-7** **F $\sharp$ 7** **D $\phi$ 7/G** **G-7(b9)**

25 **C-7** **D $\phi$ 7** **G-7(b9)** **C-7** **D $\phi$ 7** **G-7(b9)**

29 **C-7** **D $\phi$ 7** **G-7(b9)** **C-7** **D $\phi$ 7** **G-7(b9)**



CHET BAKER'S SOLO ON  
**STELLA BY STARLIGHT**  
 RECORDED ON THE ALBUM CHET BAKER SEXTET (1954)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music, each with handwritten chord symbols above it. The notes are primarily eighth and quarter notes, with some rests and ties. The chord symbols are: C#ø7, F#7(b9), A-7, D7, D-7, G7, CΔ7, F7, GΔ7, C#ø7, F#7(b9), B-7, G-7, C7, DΔ7, E-7, A7, F#ø7, B7(b9), E+7, A-7, F7, GΔ7, C#ø7, F#7(b9), Bø7, E7(b9), Aø7, D7(b9), GΔ7, and C#ø7.

HEAD-IN

# STELLA BY STARLIGHT

FROM THE ALBUM CHET BAKER IN TOKYO (1987)

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The second staff continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The third staff features a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The fourth staff has a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The fifth staff begins with a quarter note A3, followed by a quarter note G3, and then a quarter note F#3. The sixth staff has a quarter note E3, followed by a quarter note D3, and then a quarter note C3. The seventh staff continues with a quarter note B2, followed by a quarter note A2, and then a quarter note G2. The eighth staff concludes the piece with a quarter note F#2, followed by a quarter note E2, and then a quarter note D2.

Chord voicings and other markings are as follows:

- Staff 1: C#°7, F#7(b9), A-7, D7
- Staff 2: D-7, G7, CΔ7, C-7, F7
- Staff 3: GΔ7, C#°7, F#7(b9), B-7, G-7, C7
- Staff 4: DΔ7, E-7, A7, F#°7, B7(b9)
- Staff 5: E+7, A-7
- Staff 6: (C-7, F7), GΔ7
- Staff 7: C#°7, F#7(b9), B°7, E7(b9)
- Staff 8: A°7, D7(b9), GΔ7

CHET BAKER'S SOLO ON  
**STELLA BY STARLIGHT**  
 FROM THE ALBUM CHET BAKER IN TOKYO (1987)

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, each with specific chord markings and performance instructions. The chords are: C#ø7, F#7(b9), A-7, D7, D-7, G7, CΔ7, C-7, F7, GΔ7, C#ø7, F#7(b9), B-7, G-7, C7, DΔ7, E-7 (A7), F#ø7, B7(b9), E+7, A-7, F7, GΔ7, C#ø7, F#7(b9), Bø7, E7(b9), Aø7, D7(b9), and GΔ7. Performance instructions include 'LAY BACK' with a dashed line and various triplet markings (indicated by a '3' over a group of notes).

CHET BAKER'S SOLO ON "STELLA BY STARLIGHT" (1987), PG. 2

2ND CHORUS

1  $C\#\emptyset7$   $F\#7(b9)$   $A-7$   $D7$

5  $D-7$   $(D-7$   $G7)$   $G7$   $C\Delta7$   $C-7$   $F7$

9  $G\Delta7$   $C\#\emptyset7$   $F\#7(b9)$   $B-7$   $G-7$   $C7$

13  $D\Delta7$   $E-7$   $(A7)$   $F\#\emptyset7$   $B7(b9)$

17  $E+7$   $A-7$

21  $(C-7)$   $F7)$   $F7$   $G\Delta7$   $C\#\emptyset7$

26  $F\#7(b9)$   $B\emptyset7$   $E7(b9)$   $A\emptyset7$

30  $D7(b9)$   $G\Delta7$   $C\#\emptyset7$

# STELLA BY STARLIGHT

FROM THE ALBUM CHET BAKER IN TOKYO (1987)

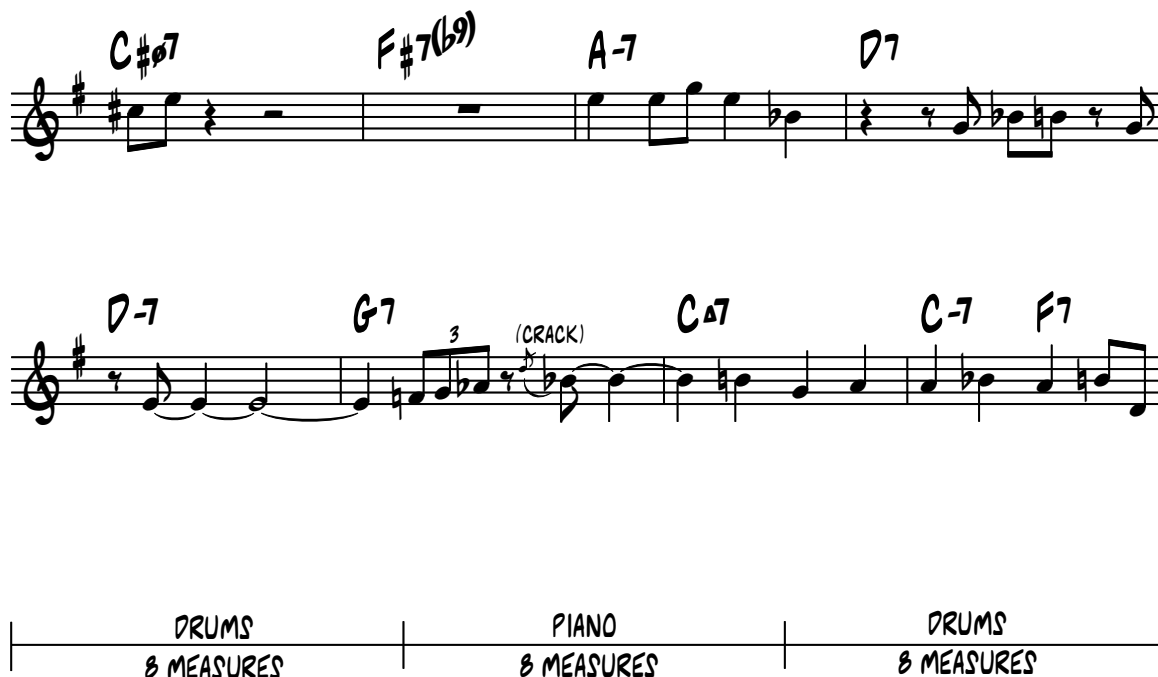
TRADING 8S

C#7 F#7(b9) A-7 D7



DRUMS 8 MEASURES PIANO 8 MEASURES DRUMS 8 MEASURES

C#7 F#7(b9) A-7 D7



DRUMS 8 MEASURES PIANO 8 MEASURES DRUMS 8 MEASURES



CHET BAKER'S SOLO ON:  
**SUMMERTIME**  
 FROM THE CD *JAZZ IN PARIS* (1955)

D-7 E $\phi$ 7 A7(b9) D-7 A $\phi$ 7 D7(b9)

5 G-7 B $\flat$ 7 E $\phi$ 7 A7(b9)

9 D-7 E $\phi$ 7 A7(b9) D-7 G-7 C7

13 F $\Delta$ 7 E $\phi$ 7 A7(b9) D-7 E $\phi$ 7 A7(b9)

2ND CHORUS

1 D-7 E $\phi$ 7 A7(b9) D-7 A $\phi$ 7 D7(b9)

5 G-7 B $\flat$ 7 E $\phi$ 7 A7(b9)

9 D-7 (B $\flat$ 7) E $\phi$ 7 A7(b9) D-7 G-7 C7

13 F $\Delta$ 7 E $\phi$ 7 A7(b9) D-7 E $\phi$ 7 A7(b9)

CHET BAKER'S SOLO ON "SUMMERTIME" (1955) PG. 2

3RD CHORUS

Musical notation for the 3rd chorus, consisting of four staves of music in G major. The first staff starts at measure 1 with a D-7 chord. The second staff starts at measure 5 with G-7, Bb7, Eø7, and A7(b9) chords. The third staff starts at measure 9 with D-7, Eø7, A7(b9), D-7, G-7, and C7 chords. The fourth staff starts at measure 13 with F#7, Eø7, A7(b9), D-7, Eø7, and A7(b9) chords.

-PIANO AND BASS SOLOS-

4TH CHORUS

Musical notation for the 4th chorus, consisting of four staves of music in G major. The first staff starts at measure 1 with a D-7 chord. The second staff starts at measure 5 with G-7, Bb7, Eø7, and A7(b9) chords. The third staff starts at measure 9 with D-7, Eø7, A7(b9), D-7, G-7, and C7 chords. The fourth staff starts at measure 13 with F#7, Eø7, A7(b9), D-7, Eø7, and A7(b9) chords.



CHET BAKER'S SOLO ON:  
**TADD'S DELIGHT**

FROM THE ALBUM *THE MOST IMPORTANT ALBUM OF 1964/65* (1964)

The musical score is written in treble clef with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. It consists of eight staves of music, each with a measure number at the beginning and a series of chord changes above the staff. The chords are: Bb7, Bb-7, Eb7, Ab7, F7, Bb7, Bb-7, Eb7, Eb-7, Ab7, Dbb7, Gb7(#11), Ab7, F7, Bb7, Eb7, C-7, F7, Bb7, Bb-7, Eb7, Ab7, F7, Bb7, Bb-7, Eb7, Eb-7, Ab7, Dbb7, Gb7(#11), Ab7, Dbb7, C-7, F7, Bb7, Bb-7, Eb7, Ab7, F7. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings (indicated by a '3' over a group of notes).

CHET BAKER'S SOLO ON "TADD'S DELIGHT" (1964), PG. 2

2ND CHORUS

1  $B\flat 7$   $B\flat 7$   $E\flat 7$   $A\flat 7$   $F 7$

5  $B\flat 7$   $B\flat 7$   $E\flat 7$   $E\flat 7$   $A\flat 7$

9  $D\flat 7$   $G\flat 7(\#11)$   $A\flat 7$   $F 7$

13  $B\flat 7$   $E\flat 7$   $C-7$   $F 7$

17  $B\flat 7$   $B\flat 7$   $E\flat 7$   $A\flat 7$   $F 7$

21  $B\flat 7$   $B\flat 7$   $E\flat 7$   $E\flat 7$   $A\flat 7$

25  $D\flat 7$   $G\flat 7(\#11)$   $A\flat 7$   $D\flat 7$   $C-7$   $F 7$

29  $B\flat 7$   $B\flat 7$   $E\flat 7$   $A\flat 7$   $F 7$   $B\flat 7$

CHET BAKER'S SOLO ON:  
**THAT OLD FEELING**  
FROM THE ALBUM *CHET BAKER SINGS* (1956)

The musical score is written in treble clef with a key signature of three flats (B-flat major) and a common time signature. It consists of six staves of music, each with a measure number and a chord symbol above it. The chords are: D<sup>b</sup>6 (measures 1-4), F<sup>ø</sup>7 (measures 5-8), B<sup>b</sup>7(b<sup>9</sup>) (measures 9-12), E<sup>b</sup>-7 (measures 13-16), G<sup>b</sup>-7 (measures 17-20), and A<sup>b</sup>7 (measures 21-24). The melody features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets in measures 9, 13, and 21. A fermata is placed over the final note of the piece in measure 24.

CHET BAKER'S SOLO ON:  
**THERE IS NO GREATER LOVE**

FROM THE ALBUM *OUT OF NOWHERE* (1982)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of eight staves of music, each with a measure number at the beginning and a series of chords written above the staff. The chords are: Bb7, Eb7, Ab7, G7 (measures 1-4); C7, C-7, F7 (measures 5-8); Bb7, Eb7, Ab7, G7 (measures 9-12); C7, C-7, F7, Bb6 (measures 13-16); A7, D7(b9), G-7, A7, D7(b9), G-7 (measures 17-20); A7, D7(b9), G-7, C7, C-7, F7 (measures 21-24); Bb7, Eb7, Ab7, G7 (measures 25-28); C7, C-7, F7, Bb6 (measures 29-32). The notation includes various rhythmic values, rests, and triplet markings.

CHET BAKER'S SOLO ON "THERE IS NO GREATER LOVE" (1982), PG. 2

2ND CHORUS

1  $B\flat\Delta 7$   $E\flat 7$  LAY BACK  $A\flat 7$   $G 7$

5  $C 7$  3 0 3 0 3 0 3 0 3 0  $C-7$   $F 7$

9  $B\flat\Delta 7$   $E\flat 7$   $A\flat 7$   $G 7$

13  $C 7$   $C-7$   $F 7$   $B\flat 6$

17  $A\flat 7$   $D 7(\flat 9)$   $G-7$   $A\flat 7$   $D 7(\flat 9)$   $G-7$

21  $A\flat 7$   $D 7(\flat 9)$   $G-7$   $C 7$   $F 7$

25  $B\flat\Delta 7$   $E\flat 7$   $A\flat 7$   $G 7$

29  $C 7$   $C-7$   $F 7$   $B\flat 6$   $C-7$   $F 7$

$B\flat\Delta 7$

CHET BAKER'S SOLO ON:  
**THERE WILL NEVER BE ANOTHER YOU**  
 FROM THE ALBUM *CARNEGIE HALL CONCERT* (1974)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of eight staves of music. Above the staves, various chords are indicated in handwritten notation. The chords are: EbΔ7, Dø7, G7(b9), C-7, Bb-7, Eb7, AbΔ7, Db7, EbΔ7, C-7, F7, F-7, Bb7, EbΔ7, Dø7, G7(b9), C-7, Bb-7, Eb7, AbΔ7, Db7, EbΔ7, Aø7, D7(b9), EbΔ7, Ab7, G-7, C7, F-7, Bb7, EbΔ7, Bb7.

Measure numbers 5, 9, 13, 17, 21, 25, and 29 are marked at the beginning of their respective staves. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings (indicated by a '3' over a group of notes).

CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1974), PG. 2

2ND CHORUS

1  $E_b\Delta 7$   $D\phi 7$   $G7(b9)$

5  $C-7$   $Bb-7$   $E_b7$

9  $A_b\Delta 7$   $D_b7$   $E_b\Delta 7$   $C-7$

13  $F7$   $F-7$   $Bb7$

17  $E_b\Delta 7$   $D\phi 7$   $G7(b9)$

21  $C-7$   $Bb-7$   $E_b7$   $A_b\Delta 7$

26  $D_b7$   $E_b\Delta 7$   $A\phi 7$   $D7(b9)$   $E_b\Delta 7$   $A_b7$

30  $G-7$   $C7$   $F-7$   $Bb7$   $E_b\Delta 7$   $Bb7$   $E_b\Delta 7$

CHET BAKER'S SOLO ON:  
**THERE WILL NEVER BE ANOTHER YOU**

FROM THE ALBUM *OUT OF NOWHERE* (1982)

1ST CHORUS (2ND HALF)

Musical notation for the 1st Chorus (2nd Half) in G-flat major (three flats). The key signature is G-flat major (three flats). The notation is in 4/4 time and consists of four staves of music. The first staff starts with a whole rest followed by a quarter note G-flat, a quarter note A-flat, and a quarter note B-flat. The second staff starts with a whole rest, followed by a quarter note C, a quarter note D-flat, and a quarter note E-flat. The third staff starts with a whole rest, followed by a quarter note F, a quarter note G, and a quarter note A. The fourth staff starts with a whole rest, followed by a quarter note B-flat, a quarter note C, and a quarter note D. The notation includes various chords and melodic lines with triplets.

Chords: EbΔ7, Dø7, G-7(b9), C-7, Bb-7, Eb7, AbΔ7, Db7, EbΔ7, Aø7, D7(b9), EbΔ7, Ab7, G-7, C7, F-7, Bb7, EbΔ7, Bb7

2ND CHORUS

Musical notation for the 2nd Chorus in G-flat major (three flats). The key signature is G-flat major (three flats). The notation is in 4/4 time and consists of four staves of music. The first staff starts with a whole rest followed by a quarter note G-flat, a quarter note A-flat, and a quarter note B-flat. The second staff starts with a whole rest, followed by a quarter note C, a quarter note D-flat, and a quarter note E-flat. The third staff starts with a whole rest, followed by a quarter note F, a quarter note G, and a quarter note A. The fourth staff starts with a whole rest, followed by a quarter note B-flat, a quarter note C, and a quarter note D. The notation includes various chords and melodic lines with triplets.

Chords: EbΔ7, Dø7, G-7(b9), C-7, Bb-7, Eb7, AbΔ7, Db7, EbΔ7, F7, F-7, Bb7



CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1982), PG. 2

17 Eb $\Delta$ 7 D $\phi$ 7 G7(b9)

21 C-7 Bb-7 Eb7

25 Ab $\Delta$ 7 D $\phi$ 7 Eb $\Delta$ 7 A $\phi$ 7 D7(b9)

29 Eb $\Delta$ 7 Ab7 G-7 C7 F-7 Bb7 Eb $\Delta$ 7 Bb7

3RD CHORUS

1 Eb $\Delta$ 7 D $\phi$ 7 G7(b9)

5 C-7 Bb-7 Eb7

9 Ab $\Delta$ 7 D $\phi$ 7 Eb $\Delta$ 7

13 F7 F-7 Bb7

CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1982), PG. 3

17  $E_{b\Delta 7}$   $D_{\flat 7}$   $G-7(b^9)$

21  $C-7$   $B_{\flat-7}$   $E_{b7}$

25  $A_{b\Delta 7}$   $D_{\flat 7}$   $E_{b\Delta 7}$   $A_{\flat 7}$   $D7(b^9)$

29  $E_{b\Delta 7}$   $A_{\flat 7}$   $G-7$   $C7$   $F-7$   $B_{\flat 7}$   $E_{b\Delta 7}$   $B_{\flat 7}$

4TH CHORUS

1  $E_{b\Delta 7}$   $D_{\flat 7}$   $G-7(b^9)$

5  $C-7$   $B_{\flat-7}$   $E_{b7}$

9  $A_{b\Delta 7}$   $D_{\flat 7}$   $E_{b\Delta 7}$

13  $F7$   $F-7$   $B_{\flat 7}$

CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1982), PG. 4

17  $E_b\Delta 7$   $D\phi 7$   $G-7(b9)$

21  $C-7$   $B_b-7$   $E_b7$

25  $A_b\Delta 7$   $D_b7$   $E_b\Delta 7$   $A\phi 7$   $D7(b9)$

29  $G-7$   $C7$   $F-7$   $B_b7$   $E_b\Delta 7$   $B_b7$

CHET BAKER'S SOLO ON:  
**THIS IS ALWAYS**  
 FROM THE DVD CHET BAKER IN ITALY (1976)

G6 A-7 B-7 E7 A-7

4 C#-7 F#7 B-7 E7 A-7 D7

7 A-7 F7 E7

8 (CONT.) Eb7 D7 G6 A-7

10 B-7 E7 A-7 (CRACK)

12 C#-7 F#7 B-7 E7 A-7 D7 G6

16 F7 E7

CHET BAKER'S SOLO ON "THIS IS ALWAYS" (1976), PG. 2

17 **A-7** <sup>9</sup>

18 **C-7** <sup>3</sup> **F7** <sup>3</sup> **G6** **A-7** <sup>3</sup>

20 **B-7** <sup>3</sup> **E7** **A-7** <sup>3</sup> **D7** <sup>3</sup>

23 **D PED**

24 **G6**

CHET BAKER'S SOLO ON:  
**WELL YOU NEEDN'T**

FROM THE ALBUM *THE LAST GREAT CONCERT: MY FAVORITE SONGS* (1988)

Musical score for Chet Baker's solo on "Well You Needn't". The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is presented in a single staff across eight lines of music. Chord symbols are placed above the staff to indicate the harmonic structure. The chords are: F7, Gb7, F7, Gb7 (line 1); F7, Gb7, F7, G-7 C7 (line 2); F7, Gb7, F7, Gb7 (line 3); F7, Gb7, F7 (line 4); G7, Ab7 (line 5); A7 Bb7 B7 Bb7 A7 Ab7 G7 Gb7 (line 6); F7, Gb7, F7, Gb7 (line 7); F7, Gb7, F7, Gb7 (line 8). Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective lines.

CHET BAKER'S SOLO ON "WELL YOU NEEDN'T" (1988), PG. 2

2ND CHORUS

1 F7 G<sup>b</sup>7 F7 G<sup>b</sup>7

5 F7 G<sup>b</sup>7 F7 G<sup>-</sup>7 C7

9 F7 G<sup>b</sup>7 F7 G<sup>b</sup>7

13 F7 G<sup>b</sup>7 F7

17 G7 A<sup>b</sup>7

21 A7 B<sup>b</sup>7 B7 B<sup>b</sup>7 A7 A<sup>b</sup>7 G7 G<sup>b</sup>7

25 F7 G<sup>b</sup>7 F7 G<sup>b</sup>7

29 F7 G<sup>b</sup>7 F7 G<sup>b</sup>7

CHET BAKER'S SOLO ON "WELL YOU NEEDN'T" (1988), PG. 3

1 3RD CHORUS 16

BAND INTERLUDE

17 G7 Ab7

21 A7 Bb7 B7 Bb7 A7 Ab7

24 G7 Gb7 F7 Gb7 F7

28 Gb7 F7 Gb7 F7 Gb7



CHET BAKER'S SOLO ON:  
**YOU DON'T KNOW WHAT LOVE IS**  
 FROM THE ALBUM *CONSERVATORIO CHERUBINI* (1956)

(G $\phi$ 7 C7(b9))

F-7 D $\flat$ 7 C7(b9) F-7

4 D $\flat$ 7 G $\phi$ 7 C7(b9) F-7 A $\flat$ 7

7 D $\flat$ 7 G $\phi$ 7 C7(b9) F-7

10 D $\flat$ 7 C7(b9) F-7 D $\flat$ 7

13 G $\phi$ 7 C7(b9) F-7 A $\flat$ 7 D $\flat$ 7 C7(b9) F-6

CHET BAKER'S SOLO ON:  
**YOU'D BE SO NICE TO COME HOME TO**

FROM THE ALBUM *AS TIME GOES BY* (1986)

F-7
G $\phi$ 7
C7(b9)
F-7

5
Eb-7
Ab7
Db $\Delta$ 7

9
G $\phi$ 7
C7(b9)
G $\phi$ 7
C7(b9)
F-7

13
D $\phi$ 7
G-7(b9)
G $\phi$ 7
C7(b9)

17
F-7
G $\phi$ 7
C7(b9)
F-7

21
Eb-7
Ab7
Db $\Delta$ 7

25
D $\phi$ 7
Ab $\Delta$ 7/Eb
E $\phi$ 7
F-7

29
Bb7
Bb-7
Eb7
Ab $\Delta$ 7
G $\phi$ 7
C7(b9)

33
F-7
G $\phi$ 7
C7(b9)

CHET BAKER'S SOLO ON:  
**YOU'D BE SO NICE TO COME HOME TO**

FROM THE DVD LIVE IN TOKYO (1987)

Musical score for Chet Baker's solo on "You'd Be So Nice to Come Home to". The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is presented in a single staff across eight lines of music. Chord symbols are written above the staff, and measure numbers are indicated at the beginning of each line.

Chord symbols: G-7, Aø7, D7(b9), G-7, F-7, Bb7, EbΔ7, Aø7, D7(b9), Aø7, D7(b9), G-7, Eø7, A7(b9), Aø7, D7(b9), G-7, Aø7, D7(b9), G-7, F-7, Bb7, EbΔ7, Eø7, BbΔ7/F, F#ø7, G-7, C-7, F7, BbΔ7, Aø7, D7(b9).

CHET BAKER'S SOLO ON "YOU'D BE SO NICE TO COME HOME TO" (1987), PG. 2

2ND CHORUS

1 **G-7** **A $\phi$ 7** **D7(b9)** **G-7**

5 **F-7** **B $\flat$ 7** **E $\flat$  $\Delta$ 7**

9 **A $\phi$ 7** **D7(b9)** **A $\phi$ 7** **D7(b9)** **G-7**

13 **E $\phi$ 7** **A7(b9)** **A $\phi$ 7** **D7(b9)**

17 **G-7** **A $\phi$ 7** **D7(b9)** **G-7**

21 **F-7** **B $\flat$ 7** **E $\flat$  $\Delta$ 7**

25 **E $\phi$ 7** **B $\flat$  $\Delta$ 7/F** **F $\sharp$  $\phi$ 7** **G-7**

29 **C-7** **F7** **B $\flat$  $\Delta$ 7** **A $\phi$ 7** **D7(b9)** **G-7**

CHET BAKER'S SOLO ON:  
**YOU'RE DRIVING ME CRAZY**  
 FROM THE ALBUM *IT COULD HAPPEN TO YOU* (1958)

Chord progression and measure markers for the score:

- Staff 1:  $E\flat 6$  (measures 1-4),  $F-7$  (measures 5-8),  $G\phi 7$   $C7$  (measures 9-12)
- Staff 2:  $F7$  (measures 13-14),  $F-7$   $B\flat 7$   $E\flat 6$   $C7$  (measures 15-18),  $F-7$   $B\flat 7$  (measures 19-22)
- Staff 3:  $E\flat 6$  (measures 23-24),  $G\phi 7$   $C7$   $F-7$   $C7$  (measures 25-28)
- Staff 4:  $F7$  (measures 29-30),  $F-7$   $B\flat 7$   $E\flat 6$  (measures 31-34),  $D7$  (measures 35-36)
- Staff 5:  $G\Delta 7$   $E7$   $A-7$   $D7$   $B-7$   $E7$   $A-7$   $D7$  (measures 37-44)
- Staff 6:  $G\Delta 7$   $E7$   $A-7$   $D7$   $G\Delta 7$   $C7(b9)$   $F-7$   $B\flat 7$  (measures 45-52)
- Staff 7:  $E\flat 6$  (measures 53-54),  $F-7$   $G-7$   $C7$  (measures 55-58)
- Staff 8:  $F7$  (measures 59-60),  $F-7$   $B\flat 7$   $E\flat 6$   $C7$   $F-7$   $B\flat 7$   $E\flat 6$  (measures 61-68)

APPENDIX C

TRANSCRIPTIONS TRANSPOSED FOR B $\flat$  TRUMPET

CHET BAKER'S SOLO ON:  
**A FOGGY DAY**  
 FROM THE ALBUM *BIG BAND* (1956)

BREAK-----

1  $A\Delta7$   $C7$   $B-7$   $E7$

5  $A\Delta7$   $C7$   $B-7$   $E7$

9  $A\Delta7$   $E-7$   $A7$   $D\Delta7$   $G7$

13  $A\Delta7$   $C\#-7$   $F\#7(b9)$   $B-7$   $E7$

17  $A\Delta7$   $C7$   $B-7$   $E7$

21  $A\Delta7$   $C7$   $B-7$   $E7$

25  $E-7$   $A7$   $D\Delta7$   $G7$

29  $EPED.$   $A\Delta7$   $B-7$   $E7$

CHET BAKER'S SOLO ON:  
**ARBOR WAY**  
FROM THE DVD CHET BAKER IN ITALY (1988)

Musical score for Chet Baker's solo on "Arbor Way". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of eight staves of music, each with specific chord markings and fingering indications.

Chord markings and fingering:

- Staff 1: F6, Bb-7
- Staff 2: BΔ7, B-6, Bb7
- Staff 3: AΔ7, CΔ7
- Staff 4: BbΔ7, Bb-7, Eb7
- Staff 5: F6, Bb-7
- Staff 6: BΔ7, B-6
- Staff 7: Bb7, AΔ7
- Staff 8: CΔ7, B7, BbΔ7

Fingering (3) is indicated for several notes throughout the piece.



CHET BAKER'S SOLO ON "ARBOR WAY" (1988), PG. 2

30  $D\flat/E\flat$  C7

33 F#7 E-7/A A7(b9)

37 D-7 /C B#7 E7(b9)

41 E#b7 D-7 B7 B#7 F#7

2ND CHORUS

1 F6 Bb-7

4 B#7

7 B-6 Bb7

9 A#7

CHET BAKER'S SOLO ON "ARBOR WAY" (1988), PG. 3

11 **CΔ7** **B<sub>b</sub>Δ7**

14 **B<sub>b</sub>-7** **E<sub>b</sub>7**

17 **F6** **B<sub>b</sub>-7**

20 **BΔ7** **B-6**

24 **B<sub>b</sub>7** **AΔ7**

27 **CΔ7** **B7** **B<sub>b</sub>Δ7**

30 **D<sub>b</sub>/E<sub>b</sub>** **C7**

33 **FΔ7** **E-7/A**

CHET BAKER'S SOLO ON "ARBOR WAY" (1988), PG. 4

36 **A7(b9)** **D-7** **/C**

39 **B $\flat$ 7** **E7(b9)** **E $\flat$ 7**

42 **D-7** **B7** **B $\flat$ 7** **F# $\Delta$ 7** **F6**

CHET BAKER'S SOLO ON:  
**AUTUMN LEAVES**

FROM THE ALBUM *SHE WAS TOO GOOD TO ME* (1974)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music, each with a measure number and a set of chords written above the staff. The chords are: C-7, F7, BbΔ7, EbΔ7 (measures 1-4); AΔ7, D7(b9), G-7 (measures 5-8); C-7, F7, BbΔ7, EbΔ7 (measures 9-12); AΔ7, D7(b9), G-7 (measures 13-16); AΔ7, D7(b9), G-7 (measures 17-20); C-7, F7, BbΔ7, EbΔ7 (measures 21-24); AΔ7, D7(b9), G-7, C7, F-7, Bb7 (measures 25-28); AΔ7, D7(b9), G-7, D PED. (measures 29-32). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance markings like 'x' and a star symbol.

CHET BAKER'S SOLO ON "AUTUMN LEAVES" (1974), PG. 2

33 *D PED.*

36

2ND CHORUS  
1 *C-7 F7 BbΔ7 EbΔ7*

5 *AΔ7 D7(b9) G-7*

9 *C-7 F7 BbΔ7 EbΔ7*

13 *AΔ7 D7(b9) G-7*

17 *AΔ7 D7(b9) G-7*

21 *C-7 F7 BbΔ7 EbΔ7*

CHET BAKER'S SOLO ON "AUTUMN LEAVES" (1974), PG. 3

25  $A\phi 7$  (LAY BACK)  $D7(b9)$   $G-7$   $C7$   $F-7$   $B\flat 7$

29  $A\phi 7$   $D7(b9)$   $G-7$

33  $D$  PED. -----

37 -----

CHET BAKER'S SOLO ON:  
**BYE BYE BLACKBIRD**  
 FROM THE DVD LIVE IN '64 & '79 (1964)

SOLO BREAK -----

1 *G $\Delta$ 7*

5 *B-7* *B $\flat$ 7* *A-7* *D7*

9 *A-* *A-( $\Delta$ 7)* *A-7* *A-6*

13 *A-7* *D7* *G $\flat$*  *A-7* *D7*

17 *G7* *B $\phi$ 7* *E7*

21 *A-7* *C-7* *F7* *A-7* *D7*

25 *G $\Delta$ 7* *B $\phi$ 7* *E7( $\flat$ 9)*

29 *A-7* *D7* *B-7* *E7* *A-7* *D7*

CHET BAKER'S SOLO ON "BYE BYE BLACKBIRD" (1964), PG. 2

2ND CHORUS

1 **G $\Delta$ 7**

5 **B-7** **B $\flat$ o7** **A-7** **D7**

9 **A-** **A-( $\Delta$ 7)** **A-7** **A-6**

13 **A-7** **D7** **G6** **A-7** **D7**

17 **G7** **B $\flat$ 7** **E7**

21 **A-7** **C-7** **F7** **A-7** **D7**

25 **G $\Delta$ 7** **B $\flat$ 7** **E7(b9)**

29 **A-7** **D7** **G $\Delta$ 7** **E7** **A-7** **D7**



CHET BAKER'S SOLO ON:  
**BYE BYE BLACKBIRD**  
 FROM THE DVD *LIVE IN SWEDEN (1985)*

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music, each with a measure number at the beginning. Chord symbols are placed above the notes, and triplet markings are used throughout. The notes are as follows:

- Staff 1 (Measures 1-4): GΔ7, 3, 3, 3
- Staff 2 (Measures 5-8): B-7, Bb7, A-7, D7
- Staff 3 (Measures 9-12): A-, A-(Δ7), A-7, A-6, 3
- Staff 4 (Measures 13-16): A-7, D7, G6, E7, A-7, D7
- Staff 5 (Measures 17-20): GΔ7, C#7, F#7, Bb7, E7(b9)
- Staff 6 (Measures 21-24): A-7, C-7, F7, 3, 3
- Staff 7 (Measures 25-28): GΔ7, A-7, D7, B-7, E7(b9)
- Staff 8 (Measures 29-32): A-7, D7, (B-7), G6, E-7, A-7, D7, GΔ7, 3

CHET BAKER'S SOLO ON:

# CANDY

FROM THE ALBUM CHET BAKER TRIO: LIVE IN SWEDEN (1985)

Musical score for Chet Baker's solo on "Candy". The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is characterized by triplet patterns and chromatic movement. The following table summarizes the chord changes and measure numbers for each line of the score:

Line	Measure Range	Chords
1	1-4	A $\phi$ 7, G $\sharp$ -7, G-7, F $\sharp$ o7
2	5-8	F-7, B $\flat$ 7, E $\flat$ 6, B $\flat$ -7, E $\flat$ 7
3	9-12	A $\phi$ 7, G $\sharp$ -7, G-7, F $\sharp$ o7
4	13-15	F-7, B $\flat$ 7, E $\flat$ 6
5	16-18	D-7, G7
6	19-20	G-7, C7
7	21-23	C-7, F7, F-7
8	24-26	B $\flat$ 7, E $\flat$ 7, A $\phi$ 7, G $\sharp$ -7, G-7

CHET BAKER'S SOLO ON "CANDY" (1985), PG. 2

28  $F\#o7$   $F-7$   $Bb7$   $Eb6$

32  $Bb-7$   $Eb7$   $A\emptyset7$

CHET BAKER'S SOLO ON:  
**FORGETFUL**

FROM THE ALBUM *CHET BAKER AND THE BOTO BRASILIAN QUARTET* (1980)

Musical score for Chet Baker's solo on "Forgetful". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of 20 measures, divided into eight lines of music. Chord symbols are written above the notes, and various musical notations such as slurs, ties, and triplets are used throughout. The chords and their positions are: Line 1 (measures 1-2): D6, B-7, E-7, A7; Line 2 (measures 3-4): D6, B-7, E-7, A7, A-7; Line 3 (measures 5-6): D7, GΔ7; Line 4 (measures 7-8): G-7, C7; Line 5 (measures 9-10): DΔ7, /C#, B-7, /A, G#Δ7; Line 6 (measures 11-12): C#7(b9), F#-7, B7, E-7, A7; Line 7 (measures 13-14): A-7, D7, GΔ7; Line 8 (measures 15-16): B-7.

CHET BAKER'S SOLO ON "FORGETFUL" (1980), PG. 2

22 E7 E-7 A7

25 D6 B-7 E-7 A7 D6 B-7

28 E-7 A7 A-7 6

30 D7 GΔ7

32 G-7 C7 D6 B-7 E-7 A7

35 D6 F7 Bb7 Eb7

CHET BAKER'S SOLO ON:

# GNID

FROM THE ALBUM *SOMEDAY MY PRINCE WILL COME* (1979)

G $\Delta$ 7 F7 G $\Delta$ 7 F7 G $\Delta$ 7 A-7 B $\phi$ 7 E7(b9)  


5 A-7 F7 B-7 E7(b9) A7  


8 A-7 D7 G $\Delta$ 7 F7 G $\Delta$ 7 F7  


11 G $\Delta$ 7 A-7 B $\phi$ 7 E7(b9) A-7 F7  


14 B-7 E7(b9) A7 D7 G $\Delta$ 7  


17 C-7 F7 B $\flat$  $\Delta$ 7 G7 C-7 F7  


20 B $\flat$  $\Delta$ 7 E-7 A7 D $\Delta$ 7 B7  


23 E-7 A7 A-7 D7  


CHET BAKER'S SOLO ON "GNID" (1979), PG. 2

25 G $\Delta$ 7 F7 G $\Delta$ 7 F7

27 G $\Delta$ 7 A-7 B $\flat$ 7 E7(b9)

29 A-7 F7 B-7 E7(b9)

31 A-7 D7 G $\Delta$ 7 (A-7 D7) G $\Delta$ 7

CHET BAKER SELECTED LICKS ON:  
**HAVE YOU MET MISS JONES**  
 FROM THE ALBUM *LONELY STAR* (1965)

BREAK -----

1 **G6** **G#o7**

3 **A-7** **D7** **B-7**

6 **E-7** **A-7** **D7**

9 **G6** **G#o7** **A-7**

12 **D7** **G6**

15 **D-7** **G7** **CΔ7**

18 **Bb-7** **Eb7** **Abo7** **F#-7** **B7**



CHET BAKER'S SOLO ON "HAVE YOU MET MISS JONES" (1965) PG. 2

21  $E\Delta 7$   $B\flat-7$   $E\flat 7$   $A\flat\Delta 7$   $A-7$   $D7$

$G6$   $G\#\circ 7$   $A-7$

28  $D7$   $B-7$   $E7(b9)$   $A-7$   $D7$

31  $G6$   $A-7$   $D7$

2ND CHORUS

1  $G6$   $G\#\circ 7$

3  $A-7$   $D7$

5  $B-7$   $E-7$   $A-7$   $D7$

9  $G6$   $G\#\circ 7$   $A-7$   $D7$

CHET BAKER'S SOLO ON "HAVE YOU MET MISS JONES" (1965) PG. 3

13 G6 D-7 G7

17 CΔ7 Bb-7 Eb7 AbΔ7 F#-7 B7

21 EΔ7 Bb-7 Eb7 AbΔ7 A-7 D7

25 G6 G#o7 A-7 D7

29 B-7 E7(b9) A-7 D7 G6

32 A-7 D7 G6

CHET BAKER'S SOLO ON:  
**I'LL REMEMBER APRIL**  
 FROM THE ALBUM *CHET BAKER IN PARIS* (1955)

SOLO BREAK



CHET BAKER'S SOLO ON "I'LL REMEMBER APRIL" (1955), PG. 2

29  $G\#-7$   $C\#7$   $F\#\Delta7$   $B-7$   $E7$

33  $A\Delta7$   $A6$   $A\Delta7$   $A6$

37  $A-7$   $A-6$   $A-7$   $A-6$

41  $B\phi7$   $E7$   $C\#\phi7$   $F\#7$

45  $B-7$   $E7$   $A\Delta7$   $B-7$   $E7$

2ND CHORUS

1  $A\Delta7$   $A6$   $A\Delta7$   $A6$

5  $A-7$   $A-6$   $A-7$   $A-6$

9  $B\phi7$   $E7$   $C\#\phi7$   $F\#7$

CHET BAKER'S SOLO ON "I'LL REMEMBER APRIL" (1955), PG. 3

13 **B-7** **E7** **A $\Delta$ 7** **A7(b9)**

Musical staff 13-16: Treble clef, key signature of three sharps (F#, C#, G#). Measure 13 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 14 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 15 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 16 has a whole rest.

17 **D-7** **G7** **C $\Delta$ 7** **E-7** **A7(b9)**

Musical staff 17-20: Treble clef, key signature of three sharps. Measure 17 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 18 has a triplet of eighth notes G#4, A4, B4, followed by quarter notes G#4, A4, B4, and A4. Measure 19 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 20 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

21 **D-7** **G7** **C $\Delta$ 7** **C6**

Musical staff 21-24: Treble clef, key signature of three sharps. Measure 21 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 22 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 23 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 24 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

25 **B-7** **E7** **A $\Delta$ 7** **A6**

Musical staff 25-28: Treble clef, key signature of three sharps. Measure 25 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 26 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 27 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 28 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

29 **G#-7** **C#7** **F# $\Delta$ 7** **B-7** **E7**

Musical staff 29-32: Treble clef, key signature of three sharps. Measure 29 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 30 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 31 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 32 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

33 **A $\Delta$ 7** **A6** **A $\Delta$ 7** **A6**

Musical staff 33-36: Treble clef, key signature of three sharps. Measure 33 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 34 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 35 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 36 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

37 **A-7** **A-6** **A-7** **A-6**

Musical staff 37-40: Treble clef, key signature of three sharps. Measure 37 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 38 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 39 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 40 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

41 **B $\phi$ 7** **E7** **C# $\phi$ 7** **F#7**

Musical staff 41-44: Treble clef, key signature of three sharps. Measure 41 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 42 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 43 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 44 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

45 **B-7** **E7** **A $\Delta$ 7** **B-7** **E7** **A $\Delta$ 7**

Musical staff 45-48: Treble clef, key signature of three sharps. Measure 45 starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 46 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 47 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4. Measure 48 has a quarter rest, followed by quarter notes G#4, A4, B4, and A4.

CHET BAKER'S SOLO ON:

# IN YOUR OWN SWEET WAY

FROM THE ALBUM *SOMEDAY MY PRINCE WILL COME* (1979)

Musical score for Chet Baker's solo on "In Your Own Sweet Way". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music, each with a measure number and a set of chords written above the staff. The chords are: Bø7, E7(b9), A-7, D7, D-7, G7, C6, FΔ7 (measures 1-8); Bb-7, Eb7, AbΔ7, DbΔ7, Dø7, G7(b9), CΔ7 (measures 9-16); Bø7, E7(b9), A-7, D7, D-7, G7, C6, FΔ7 (measures 17-24); Bb-7, Eb7, AbΔ7, DbΔ7, Dø7, G7(b9), CΔ7 (measures 25-32); F#-7, B7, EΔ7, C#-7, F#-7, B7, EΔ7 (measures 33-40); E-7, A7, DΔ7, F-7, Bb7, E-7, A7 (measures 41-48); Bø7, E7(b9), A-7, D7, D-7, G7, C6, FΔ7 (measures 49-56); Bb-7, Eb7, AbΔ7, DbΔ7, Dø7, G7(b9), CΔ7 (measures 57-64). The score includes various musical notations such as eighth notes, quarter notes, and rests, with some measures containing triplets.

CHET BAKER'S SOLO ON "IN YOUR OWN SWEET WAY" (1979), PG. 2

2ND CHORUS

1  $B\flat 7$   $E7(b9)$   $A-7$   $D7$   $D-7$   $G7$   $C6$   $F\Delta 7$

5  $B\flat-7$   $E\flat 7$   $A\flat\Delta 7$   $D\flat\Delta 7$   $D\phi 7$   $G7(b9)$   $C\Delta 7$

9  $B\phi 7$   $E7(b9)$   $A-7$   $D7$   $D-7$   $G7$   $C6$   $F\Delta 7$

13  $B\flat-7$   $E\flat 7$   $A\flat\Delta 7$   $D\flat\Delta 7$   $D\phi 7$   $G7(b9)$   $C\Delta 7$

17  $F\sharp-7$   $B7$   $E\Delta 7$   $C\sharp-7$   $F\sharp-7$   $B7$   $E\Delta 7$

21  $E-7$   $A7$   $D\Delta 7$   $F-7$   $B\flat 7$   $E-7$   $A7$

25  $B\phi 7$   $E7(b9)$   $A-7$   $D7$   $D-7$   $G7$   $C6$   $F\Delta 7$

29  $B\flat-7$   $E\flat 7$   $A\flat\Delta 7$   $D\flat\Delta 7$   $D\phi 7$   $G7(b9)$   $C\Delta 7$

CHET BAKER'S SOLO ON:  
**ISN'T IT ROMANTIC**

FROM THE DVD LIVE IN '64 & '79 (1964)

F6 (D7 G-7 C7 A-7 D7) G-7 C7

5 F6 D7 G-7 C7 (C-7) FΔ7 C-7 F7

9 BbΔ7 EΔ7 A7 D-7 G7 C-7 F7

13 BbΔ7 EΔ7 A7 D-7 G7 C-7 C7

17 F6 D7 G-7 C7 A-7 D7 G-7 C7

21 F6 D7 G-7 C7 (C-7) FΔ7 C-7 F7

25 BbΔ7 EΔ7 (Eb7) A7 D-7 G-7 (E7) G#o7

29 A-7 D7 G-7 C7 F6 D7 G-7 C7 F6



HEAD-OUT  
**ISN'T IT ROMANTIC**  
 FROM THE DVD LIVE IN '64 & '79 (1964)

F<sup>b</sup> D7 G-7 C7 A-7 D7 G-7 C7  
 5 F<sup>b</sup> D7 G-7 C7 (C-7 F<sup>b</sup>) (D<sup>b</sup>7) G7 C-7 F7  
 9 B<sup>b</sup>Δ7 E<sup>b</sup>7 A7 D-7 G7 C-7 F7  
 13 B<sup>b</sup>Δ7 E<sup>b</sup>7 A7 D-7 G7 C-7 C7  
 17 F<sup>b</sup> D7 G-7 C7 A-7 D7 G-7 C7  
 21 F<sup>b</sup> D7 G-7 C7 F<sup>b</sup>Δ7 C-7 F7  
 25 B<sup>b</sup>Δ7 E<sup>b</sup>7 A7 D-7 G-7 G<sup>#</sup>Δ7  
 29 A-7/C A<sup>b</sup>-7/C<sup>b</sup> G-7/B<sup>b</sup> A-7/C A<sup>b</sup>-7/C<sup>b</sup> G-7/B<sup>b</sup>  
 33 A-7/C A<sup>b</sup>-7/C<sup>b</sup> G-7/B<sup>b</sup> B7 F<sup>b</sup>/C

CHET BAKER'S SOLO ON:  
**ISN'T IT ROMANTIC**  
 FROM THE ALBUM *WHEN SUNNY GETS BLUE* (1986)

F<sup>b</sup>7
D7
G-7
C7
F<sup>b</sup>7
D7
G-7
C7

F<sup>b</sup>7
D7
G-7
C7
F<sup>b</sup>7
C-7
F7

B<sup>b</sup>Δ7
E<sup>o</sup>7
A7
D-7
G7
C-7
F7

B<sup>b</sup>Δ7
E<sup>o</sup>7
A7
D-7
G7
C-7
C7

F<sup>b</sup>7
D7
G-7
C7
F<sup>b</sup>7
D7
G-7
C7

F<sup>b</sup>7
D7
G-7
C7
F<sup>b</sup>7
C-7
F7

B<sup>b</sup>Δ7
E<sup>o</sup>7
A7
D-7 / C
B<sup>o</sup>7
B<sup>b</sup>7

A-7
D7
G-7
C7
F<sup>b</sup>7
D7
G-7
C7

CHET BAKER'S SOLO ON:

# IT COULD HAPPEN TO YOU

FROM THE ALBUM CHET BAKER SINGS IT COULD HAPPEN TO YOU (1958)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of four staves of music, each with a measure number (3, 5, 9, 13) and a bass line indicator (8) below the staff. The notes are primarily eighth and quarter notes, with some triplet markings. Chord symbols are placed above the staff to indicate the harmonic structure.

Staff 1 (Measures 3-4):  
Measures 3-4: A6, C#ø7, F#7(b9), B-7, G#7

Staff 2 (Measures 5-6):  
Measures 5-6: A6, DΔ7, C#ø7, F#7

Staff 3 (Measures 9-10):  
Measures 9-10: B-7, D-(Δ7), A6, B-7, C#-7

Staff 4 (Measures 13-14):  
Measures 13-14: F#-7, B7, B-7, E7, A6

CHET BAKER'S SOLO ON:  
**LINE FOR LYONS**

FROM THE ALBUM *ON THE ROAD IN L.A. & BOSTON* (1954)

A<sup>6</sup>
D-7
G7
C#-7
F#7
B-7
E7

A<sup>Δ</sup>7
F#7
B-7
E7
C#-7
F#7
B-7
E7

A<sup>6</sup>
D-7
G7
C#-7
F#7
B-7
E7

C#-7
F#7
B-7
E7
A<sup>6</sup>
A7

D<sup>Δ</sup>7
D#<sup>6</sup>7
G#7(b9)
C#-7
F#7(b9)

B-7
E7(b9)
(A<sup>6</sup> C#-7)
(A#<sup>6</sup>7 F#7)
B-7
E7

A<sup>6</sup>
D-7
G7
C#-7
F#7
B-7
E7

C#-7
F#7
B-7
E7
A<sup>6</sup>
F#-7
B-7
E7

CHET BAKER'S SOLO ON "LINE FOR LYONS" (1954), PG. 2

2ND CHORUS

1  $A^6$   $D-7$   $G7$   $C\#-7$   $F\#7$   $B-7$   $E7$

5  $A\#7$   $F\#7$   $B-7$   $E7$   $C\#-7$   $F\#7$   $B-7$   $E7$

9  $A^6$   $D-7$   $G7$   $C\#-7$   $F\#7$   $B-7$   $E7$  ( $C7$ )

13  $C\#-7$  ( $C7$ )  $F\#7$   $B-7$   $E7$   $A^6$   $A7$

17  $D\#7$   $D\#67$   $G\#7(b9)$   $C\#-7$   $F\#7(b9)$

21  $B-7$   $E7(b9)$   $C\#-7$   $F\#7$   $B-7$   $E7$

25  $A^6$   $D-7$   $G7$   $C\#-7$   $F\#7$   $B-7$   $E7$

29  $C\#-7$   $F\#7$   $B-7$   $E7$  ( $C\#-7$   $C7$ )  $A^6$   $F\#7$   $B-7$   $E7$   $A^6$

CHET BAKER'S SOLO ON:  
**LINE FOR LYONS**  
 FROM THE ALBUM *CHET BAKER IN MILAN* (1959)

A6 D-7 G7 C#-7 F#7 B-7 E7  
 5 AΔ7 F#7 B-7 E7 C#-7 F#7 B-7 E7  
 9 A6 D-7 G7 C#-7 F#7 B-7 E7  
 13 C#-7 F#7 B-7 E7 A6 A7  
 17 DΔ7 D#67 G#7(b9) C#-7 F#7(b9)  
 21 B-7 E7(b9) C#-7 F#7 B-7 E7  
 25 A6 D-7 G7 C#-7 F#7 B-7 E7  
 29 C#-7 F#7 B-7 E7 A6 F#-7 B-7 E7

CHET BAKER'S SOLO ON "LINE FOR LYONS" (1959) PG. 2

2ND CHORUS

1 **A6** **D-7** **G7** **C#-7** **F#7** **B-7** **E7**

5 **AΔ7** **F#7** **B-7** **E7** **(A6)** **C#-7** **F#7** **B-7** **E7**

9 **A6** **D-7** **G7** **C#-7** **F#7** **B-7** **E7**

13 **A6** **F#7** **B-7** **E7** **A6** **A7**

17 **DΔ7** **D#Δ7** **G#7(b9)** **C#-7** **F#7(b9)**

21 **B-7** **E7(b9)** **C#-7** **F#7** **B-7** **E7**

25 **A6** **D-7** **G7** **C#-7** **F#7** **B-7** **E7**

29 **C#-7** **F#7** **B-7** **E7** **A6** **F#7** **B-7** **E7**

CHET BAKER'S SOLO ON "LINE FOR LYONS" (1959) PG. 3

3RD CHORUS

1 **A6** **D-7** **G7** **C#-7** **F#7** **B-7** **E7**

5 **AΔ7** **F#7** **B-7** **E7** **C#-7** **F#7** **B-7** **E7**

9 **A6** **D-7** **G7** **C#-7** **F#7** **B-7** **E7**

13 **A6** **F#7** **B-7** **E7** **A6** **A7**

17 **DΔ7** **D#Δ7** **G#7(b9)** **C#-7** **F#7(b9)**

21 **B-7** **E7(b9)** **C#-7** **F#7** **B-7** **E7**

25 **A6** **D-7** **G7** **C#-7** **F#7** **B-7** **E7**

29 **C#-7** **F#7** **B-7** **E7** **A6** **F#-7** **B-7** **E7** **A6**



CHET BAKER'S SOLO ON:  
**LINE FOR LYONS**  
 FROM THE ALBUM *CARNEGIE HALL CONCERT* (1974)

**Staff 1:** A<sup>6</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>#-7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup>  
**Staff 2:** A<sup>Δ7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>6</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup>  
**Staff 3:** A<sup>6</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>#-7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup>  
**Staff 4:** A<sup>Δ7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>6</sup> A<sup>7</sup>  
**Staff 5:** D<sup>Δ7</sup> D<sup>#Δ7</sup> G<sup>#7(b9)</sup> C<sup>#-7</sup> F<sup>#7(b9)</sup>  
**Staff 6:** B<sup>-7</sup> E<sup>7(b9)</sup> C<sup>#-7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup>  
**Staff 7:** A<sup>6</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>#-7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup>  
**Staff 8:** A<sup>Δ7</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>6</sup> F<sup>#-7</sup> B<sup>-7</sup> E<sup>7</sup>

CHET BAKER'S SOLO ON:  
**LOOK FOR THE SILVER LINING**

FROM THE ALBUM *CHET BAKER IN MILAN* (1959)

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music, each with a measure number and a set of chords above it. The chords are: DΔ7, E-7, A7, DΔ7, E-7, A7 (measures 1-4); F#-7, (B-7), E-7, A7, DΔ7, F#-7, B7(b9) (measures 5-6); E-7, A7, F#-7 (measures 7-8); B-7, E7, F#-7, B7, E-7, A7 (measures 9-12); DΔ7, E-7, A7, DΔ7, E-7, A7 (measures 13-16); A-7, D7, GΔ7 (measures 17-19); E7, F#Δ7, B7(b9) (measures 20-22); E-7, A7, DΔ7, E-7, A7 (measures 23-26). Measure 12 contains a triplet of eighth notes. Measure 19 contains a triplet of eighth notes. Measure 26 ends with a double bar line.

CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1959), PG. 2

2ND CHORUS

1  $D\Delta7$   $E-7$   $A7$   $D\Delta7$   $E-7$   $A7$

5  $D\Delta7$   $E-7$   $A7$   $D\Delta7$   $F\#\Delta7$   $B7(b9)$

9  $E-7$   $A7$   $F\#\Delta7$

13  $B-7$   $E7$   $F\#\Delta7$   $B7$   $E-7$   $A7$

17  $D\Delta7$   $E-7$   $A7$   $D\Delta7$   $E-7$   $A7$

21  $A-7$   $D7$   $G\Delta7$

25  $E7$   $F\#\Delta7$   $B7(b9)$

29  $E-7$   $A7$   $D\Delta7$   $E-7$   $A7$   $D\Delta7$

CHET BAKER'S SOLO ON:  
**LOOK FOR THE SILVER LINING**

FROM THE ALBUM *CHET BAKER SINGS AGAIN* (1985)

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of eight staves of music, each with a measure number and a set of chords written above it. The chords are: Staff 1 (measures 1-4): FΔ7, G-7 C7, FΔ7, G-7 C7; Staff 2 (measures 5-8): FΔ7, BbΔ7, A-7, D7(b9); Staff 3 (measures 9-12): G-7, C7, FΔ7, EΔ7, A7(b9); Staff 4 (measures 13-16): D-7, G7, G-7, C7; Staff 5 (measures 17-20): FΔ7, G-7 C7, FΔ7, G-7 C7; Staff 6 (measures 21-24): C-7, F7, BbΔ7; Staff 7 (measures 25-28): G7, G#o7, A-7, D7(b9); Staff 8 (measures 29-32): G-7, C7, FΔ7, G-7 C7.

CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1985), PG. 2

TRADING 8S

Handwritten musical notation for Chet Baker's solo on "Look for the Silver Lining". The notation is written on two staves in G major, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. Chord symbols are written above the notes.

Staff 1 (Measures 1-4):  
Measure 1: F $\Delta$ 7  
Measure 2: G-7 C7  
Measure 3: F $\Delta$ 7  
Measure 4: G-7 C7

Staff 2 (Measures 5-8):  
Measure 5: F $\Delta$ 7  
Measure 6: B $\flat$  $\Delta$ 7  
Measure 7: A-7  
Measure 8: D7(b9)

Additional markings: A measure rest in measure 5, a slur over measures 6-7, and a triplet '3' under the first three notes of measure 7.

CHET BAKER'S SOLO ON:  
**LOOK FOR THE SILVER LINING**

FROM THE ALBUM *THE LAST GREAT CONCERT: MY FAVORITE SONGS* (1988)

Chord progressions for the first staff: FΔ7, G-7, C7, FΔ7, G-7, C7.

Chord progressions for the second staff: FΔ7, B♭Δ7, A-7, D7(b9).

Chord progressions for the third staff: G-7, C7, A-7, D-7.

Chord progressions for the fourth staff: G7, G-7, C7.

Chord progressions for the fifth staff: FΔ7, G-7, C7, FΔ7, G-7, C7.

Chord progressions for the sixth staff: C-7, F7, B♭Δ7, A♭7.

Chord progressions for the seventh staff: G7, G#o7, A-7, D7(b9).

Chord progressions for the eighth staff: G-7, C7, FΔ7.

CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1988), PG. 2

1 2ND CHORUS 4

BAND INTERLUDE

5 F $\Delta$ 7 B $\flat$  $\Delta$ 7 A-7 D7(b9)

9 G-7 C7 A-7 D-7

13 G7 G-7 C7

17 F $\Delta$ 7 G-7 C7 F $\Delta$ 7 G-7 C7

21 C-7 F7 B $\flat$  $\Delta$ 7

24 A $\flat$ 7 G7 G $\sharp$ o7 A-7 D7(b9)

29 G-7 C7 F $\Delta$ 7

CHET BAKER'S SOLO ON "LOOK FOR THE SILVER LINING" (1988), PG. 3

1 3RD CHORUS 8

BAND INTERLUDE

Detailed description: A single musical staff in treble clef with a key signature of one flat (Bb). The staff contains a solid horizontal line from measure 1 to measure 8, indicating a band interlude. Above the staff, the text '3RD CHORUS' is written above measure 1, and the number '8' is written above measure 8.

9 G-7 C7 A-7 D-7

Detailed description: A musical staff in treble clef with a key signature of one flat. Measures 9-12 contain a melodic line. Chord changes are indicated above the staff: G-7 above measure 9, C7 above measure 10, A-7 above measure 11, and D-7 above measure 12.

13 (D-7 G7) G-7 C7

Detailed description: A musical staff in treble clef with a key signature of one flat. Measures 13-16 contain a melodic line. Chord changes are indicated above the staff: (D-7 G7) above measure 13, G-7 above measure 14, and C7 above measure 16. Triplet markings (the number 3) are present above the notes in measures 15 and 16.

17 FΔ7 G-7

BAND INTERLUDE

Detailed description: A musical staff in treble clef with a key signature of one flat. Measures 17-25 contain a melodic line. Chord changes are indicated above the staff: FΔ7 above measure 17 and G-7 above measure 25. A solid horizontal line is drawn from measure 18 to measure 24, with the number '7' written above it, indicating a band interlude.

26 G#o7 A-7 D7(b9) G-7

Detailed description: A musical staff in treble clef with a key signature of one flat. Measures 26-29 contain a melodic line. Chord changes are indicated above the staff: G#o7 above measure 26, A-7 above measure 27, D7(b9) above measure 28, and G-7 above measure 29.

30 C7 FΔ7 G-7 C7 FΔ7

Detailed description: A musical staff in treble clef with a key signature of one flat. Measures 30-33 contain a melodic line. Chord changes are indicated above the staff: C7 above measure 30, FΔ7 above measure 31, G-7 above measure 32, C7 above measure 33, and FΔ7 above measure 34.



CHET BAKER'S SOLO ON:  
**MEAN TO ME**  
 FROM THE ALBUM *BAKER'S HOLIDAY* (1965)

SOLO BREAK



1 **G6 E7/G# A-7 F#7/A# G6/B G7 C7 F7**

5 **G6 E7 A-7 D7 G6 E7 A-7 D7**

9 **G6 E7/G# A-7 F#7/A# G6/B G7 C7 F7**

13 **G6 E7 A-7 D7 G6 G7**

17 **C#7 A-7 D-7 G7 C#7 F7 E7(b9)**

21 **A-7 F7 E7 A7 A-7 D7**

25 **G6 E7/G# A-7 F#7/A# G6/B G7 C7 F7**

CHET BAKER'S SOLO ON "MEAN TO ME" (1965), PG. 2

29  $G^6$   $E^7$   $A-7$   $D^7$   $G^6$   $D$  PED. (A-7 D7)

2ND CHORUS

1  $G^6$   $E^7/G^\#$   $A-7$   $F^\#7/A^\#$   $G^6/B$   $G^7$   $C^7$   $F^7$

5  $G^6$   $E^7$   $A-7$   $D^7$   $G^6$   $E^7$

8  $A-7$   $D^7$   $G^6$   $E^7/G^\#$

10  $A-7$   $F^\#7/A^\#$   $G^6/B$   $G^7$

12  $C^7$   $F^7$   $G^6$   $E^7$

14  $A-7$   $D^7$   $G^6$   $G^7$

CHET BAKER'S SOLO ON:  
**MINOR YOURS**  
 FROM THE ALBUM *PICTURE OF HEATH* (1956)

4-BAR INTERLUDE

**SOLO**

5 **F $\Delta$ 7** **D7** **G-7** **C7** **F $\Delta$ 7** **E $\phi$ 7** **A7(b9)**

9 **D-7** **E $\phi$ 7** **A7(b9)** **D-7** **G-7** **C7**

13 **F $\Delta$ 7** **D7** **G-7** **C7** **F $\Delta$ 7**

17 **A $\phi$ 7** **D7(b9)** **G-7**

21 **G-7** **C7** **F $\Delta$ 7** **E $\phi$ 7** **A7(b9)**

25 **D-7** **E $\phi$ 7** **A7(b9)** **D-7** **G-7** **C7**

29 **F $\Delta$ 7** **D7** **G-7** **C7** **F $\Delta$ 7** **E $\phi$ 7** **A7(b9)**

CHET BAKER'S SOLO ON "MINOR YOURS" (1956), PG. 2

2ND CHORUS

1  $D-7$   $E\phi7$   $A7(b9)$   $D-7$   $G-7$   $C7$

5  $F\Delta7$   $D7$   $G-7$   $C7$   $F\Delta7$   $E\phi7$   $A7(b9)$

9  $D-7$   $E\phi7$   $A7(b9)$   $D-7$   $G-7$   $C7$

13  $F\Delta7$   $D7$   $G-7$   $C7$   $F\Delta7$

17  $A\phi7$   $D7(b9)$   $G-7$

21  $G-7$   $C7$   $F\Delta7$   $E\phi7$   $A7(b9)$

25  $D-7$   $E\phi7$   $A7(b9)$   $D-7$   $G-7$   $C7$

29  $F\Delta7$   $D7$   $G-7$   $C7$   $F\Delta7$   $E\phi7$   $A7(b9)$

CHET BAKER'S SOLO ON:  
**MINOR YOURS-ALT. TAKE**  
 FROM THE ALBUM *PLAYBOYS* (1956)

D-7                      E $\phi$ 7 A7(b9) D-7                      G-7 C7

5 F $\Delta$ 7 D7                      G-7 C7                      F $\Delta$ 7                      E $\phi$ 7 A7(b9)

9 D-7                      E $\phi$ 7 A7(b9) D-7                      G-7 C7

13 F $\Delta$ 7 D7                      G-7 C7                      F $\Delta$ 7

17 A $\phi$ 7                      D7(b9)                      G-7

21 G-7                      C7                      F $\Delta$ 7                      E $\phi$ 7 A7(b9)

25 D-7                      E $\phi$ 7 A7(b9) D-7                      G-7 C7

29 F $\Delta$ 7 D7                      G-7 C7                      F $\Delta$ 7                      E $\phi$ 7 A7(b9)

CHET BAKER'S SOLO ON "MINOR YOURS"-ALT. TAKE (1956), PG. 2

2ND CHORUS

1  $D-7$   $E\phi 7$   $A7(b9)$   $D-7$   $G-7$   $C7$

5  $F\Delta 7$   $D7$   $G-7$   $C7$   $F\Delta 7$   $E\phi 7$   $A7(b9)$

9  $D-7$   $E\phi 7$   $A7(b9)$   $D-7$   $G-7$   $C7$

13  $F\Delta 7$   $D7$   $G-7$   $F\Delta 7$

17  $A\phi 7$   $D7(b9)$   $G-7$

21  $G-7$   $C7$   $F\Delta 7$   $E\phi 7$   $A7(b9)$

25  $D-7$   $E\phi 7$   $A7(b9)$   $D-7$   $G-7$   $C7$

29  $F\Delta 7$   $D7$   $G-7$   $C6$   $F\Delta 7$   $E\phi 7$   $A7(b9)$   $D-7$

CHET BAKER'S SOLO ON:

# MY HEART STOOD STILL

FROM THE ALBUM CHET BAKER SINGS IT COULD HAPPEN TO YOU (1958)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. Above each staff are chord symbols. The notes are written in a style characteristic of Chet Baker's phrasing, often using slurs and ties. The score includes various musical notations such as rests, beams, and a triplet in the fourth staff.

Chord symbols above the staves:

- Staff 1: G6 E-7 A-7 D7 GΔ7 G7 C6 F7
- Staff 2: B-7 E-7 A-7 D7 GΔ7 E-7 A-7 D7
- Staff 3: G6 E-7 A-7 D7 GΔ7 G7 C6 F7
- Staff 4: B-7 E-7 A-7 D7 G6
- Staff 5: G-7 C7 FΔ7
- Staff 6: F-7 Bb7 A7(b9) Bb7 Eb7 A-7 D7
- Staff 7: G6 E-7 A-7 D7 GΔ7 G7 C6 F7
- Staff 8: B-7 E-7 A-7 D7 G6 D PED. ----- G6

CHET BAKER'S SOLO ON:  
**ON GREEN DOLPHIN STREET**

FROM THE ALBUM *LIVE AT PUEBLO COLORADO* (1966)

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of eight staves of music, each with handwritten chord symbols above it. The notes are primarily eighth and quarter notes, with some triplet markings. The chord progression is as follows:

- Staff 1:  $D\Delta 7$  (measures 1-4)
- Staff 2:  $E7$  (m. 5),  $E_b\Delta 7$  (m. 6),  $D\Delta 7$  (m. 7),  $F\#\Delta 7$  (m. 8),  $B7(b9)$  (m. 9)
- Staff 3:  $E-7$  (m. 10),  $A7$  (m. 11), (CRACK) (m. 12),  $D\Delta 7$  (m. 13),  $A-7$  (m. 14),  $D7$  (m. 15)
- Staff 4:  $G-7$  (m. 16),  $C7$  (m. 17),  $F\Delta 7$  (m. 18),  $E-7$  (m. 19),  $A7$  (m. 20)
- Staff 5:  $D\Delta 7$  (m. 21),  $D-7$  (m. 22)
- Staff 6:  $E7$  (m. 23),  $E_b\Delta 7$  (m. 24),  $D\Delta 7$  (m. 25),  $F\#\Delta 7$  (m. 26),  $B7(b9)$  (m. 27)
- Staff 7:  $E-7$  (m. 28),  $/D$  (m. 29),  $C\#\Delta 7$  (m. 30),  $F\#\Delta 7(b9)$  (m. 31),  $B-7$  (m. 32),  $/A$  (m. 33),  $G\#\Delta 7$  (m. 34),  $C\#\Delta 7(b9)$  (m. 35)
- Staff 8:  $F\#\Delta 7$  (m. 36),  $B7$  (m. 37),  $E-7$  (m. 38),  $A7$  (m. 39),  $F\#\Delta 7$  (m. 40),  $B7$  (m. 41),  $E-7$  (m. 42),  $A7$  (m. 43)



CHET BAKER'S SOLO ON "ON GREEN DOLPHIN STREET" (1966), PG. 2

2ND CHORUS

Handwritten chord changes for the 2nd chorus:

- 1: D $\Delta$ 7
- 5: E7, E $\flat$  $\Delta$ 7, D $\Delta$ 7, F $\sharp$ -7, B7(b9)
- 9: E-7, A7, D $\Delta$ 7, A-7 (triple), D7
- 13: G-7, C7, F $\Delta$ 7 (triple), E-7, A7
- 17: D $\Delta$ 7, D-7
- 21: E7, E $\flat$  $\Delta$ 7, D $\Delta$ 7, F $\sharp$ -7, B7(b9)
- 25: E-7, /D, C $\sharp$  $\Delta$ 7, F $\sharp$ 7(b9), B-7, /A, G $\sharp$  $\Delta$ 7, C $\sharp$ 7(b9)
- 29: F $\sharp$ -7, B7, E-7, A7, F $\sharp$ -7, B7, E-7, A7

CHET BAKER'S SOLO ON "ON GREEN DOLPHIN STREET" (1966), PG. 3

3RD CHORUS

1  $D\Delta7$   $D-7$

5  $E7$   $E_b\Delta7$   $D\Delta7$   $F\#-7$   $B7(b9)$

9  $E-7$   $A7$   $D\Delta7$   $A-7$   $D7$

13  $G-7$   $C7$   $F\Delta7$   $E-7_3$   $A7$

17  $D\Delta7$   $D-7$

21  $E7$   $E_b\Delta7$   $D\Delta7$   $F\#-7$   $B7(b9)$

25  $E-7$   $/D$   $C\#\emptyset7$   $F\#7(b9)$   $B-7$   $/A$   $G\#\emptyset7$   $C\#7(b9)$

29  $F\#-7$   $B7$   $E-7$   $A7$   $F\#-7$   $B7$   $E-7$   $A7$   $D\Delta7$

HEAD-IN

# ON THE STREET WHERE YOU LIVE

FROM THE ALBUM CHET BAKER PLAYS THE BEST OF LERNER AND LOEWE (1959)

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a C6 chord and a melodic line. The second staff starts at measure 5 with a C#7 chord. The third staff starts at measure 9 with an F#7 chord. The fourth staff starts at measure 13 with a D-7 chord. The fifth staff starts at measure 17 with a C6 chord. The sixth staff starts at measure 21 with a C#7 chord. The seventh staff starts at measure 25 with an F#7 chord. The eighth staff starts at measure 29 with a D-7 chord. Chords are indicated by letters and accidentals above the staff. Some chords are grouped in parentheses above the staff. The melodic line consists of eighth and quarter notes, with some rests.

Chords: C6, A-7, D-7, G7, C6, (C6 D-7 G7), D-7 G7, C#7, F7(#11), E-7, A7, D-7, G7, F#7, Bb7(#11), E-7, A7, D-7, G7, (D-7 G7), G7, C6, (C#7), A7, D-7, G7, C6, A-7, D-7, G7, C6, (C6 D-7 G7), D-7 G7, C#7, F7(#11), E-7, A7, D-7, G7, F#7, Bb7(#11), E-7, A7, D-7, G7, D-7, G7, C6, D-7 G7, C6

HEAD: "ON THE STREET WHERE YOU LIVE" (1959), PG. 2

PEPPER (BVB) 33

CHET

B-7 E7 F6

37 F-6 Bb7 C6

41 F#o7 B7(b9) F#o7 B7(b9)

45 EΔ7 E-7 A7 D-7 G7

49 C6 A-7 D-7 G7 C6 D-7 G7

53 CΔ7 F7(#11) E-7 A7 D-7 G7 FΔ7

58 Bb7(#11) E-7 A7 D-7 G7

63 C6 B+7 Bb6

1. G7(#5) 2. G7(#5)

CHET BAKER'S SOLO ON:

# ON THE STREET WHERE YOU LIVE

FROM THE ALBUM CHET BAKER PLAYS THE BEST OF LERNER AND LOEWE (1959)

Musical score for Chet Baker's solo on "On the Street Where You Live". The score is written in treble clef with a 4/4 time signature. It consists of eight staves of music, each with handwritten chord notations above the notes. The chords are: C6, A-7, D-7, G7, C6, (D-7 G7 C6), D-7, G7, C#7, F7(#11), E-7, A7, D-7, G7, F#7, Bb7(#11), E-7, A7, D-7, G7, (D-7 G7), C6, A7, D-7, G7, C6, A7, D-7, G7, (C#o7), D-7, G7, C6, (C6 G7), D-7, G7, C#7, F7(#11), E-7, A7, D-7, G7, F#7, Bb7(#11) (LAY BACK), E-7, A7, (D-7 G7), D-7, G7, C6, D-7, G7, C6.

CHET BAKER'S SOLO ON "ON THE STREET WHERE YOU LIVE" (1959), PG. 2

33 B-7 E7 F6

Musical staff 33-36: Treble clef, 4/4 time. Measure 33: B-7, quarter rest, quarter note G. Measure 34: E7, quarter note G, quarter note A. Measure 35: F6, quarter note G, quarter note A, eighth note B, eighth note A. Measure 36: quarter note G, quarter note A, eighth note B, eighth note A.

37 F-6 Bb7 C6 (D-7 G7 C6)

Musical staff 37-40: Treble clef, 4/4 time. Measure 37: F-6, quarter rest, quarter note G. Measure 38: Bb7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 39: C6, quarter note G, quarter note A, eighth note B, eighth note A. Measure 40: quarter rest.

41 F#o7 B7(b9) F#o7 B7(b9)

Musical staff 41-44: Treble clef, 4/4 time. Measure 41: F#o7, quarter rest, quarter note G, eighth note A, eighth note B. Measure 42: B7(b9), quarter note G, quarter note A, eighth note B, eighth note A. Measure 43: F#o7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 44: B7(b9), quarter note G, quarter note A, eighth note B, eighth note A.

45 (E-7 E#7) Eb7 A7 D-7 G7

Musical staff 45-48: Treble clef, 4/4 time. Measure 45: (E-7 E#7), quarter note G, quarter note A, eighth note B, eighth note A. Measure 46: Eb7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 47: A7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 48: D-7, quarter note G, quarter note A, eighth note B, eighth note A.

49 C6 A-7 D-7 G7 C6 (C6 G7) D-7 G7

Musical staff 49-52: Treble clef, 4/4 time. Measure 49: C6, quarter note G, quarter note A, eighth note B, eighth note A. Measure 50: A-7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 51: D-7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 52: G7, quarter note G, quarter note A, eighth note B, eighth note A.

53 C#7 F7(#11) E-7 A7 D-7 G7

Musical staff 53-56: Treble clef, 4/4 time. Measure 53: C#7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 54: F7(#11), quarter note G, quarter note A, eighth note B, eighth note A. Measure 55: E-7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 56: A7, quarter note G, quarter note A, eighth note B, eighth note A.

57 F#7 Bb7(#11) (LAY BACK) E-7 A7

Musical staff 57-60: Treble clef, 4/4 time. Measure 57: F#7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 58: Bb7(#11), quarter note G, quarter note A, eighth note B, eighth note A. Measure 59: (LAY BACK) E-7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 60: A7, quarter note G, quarter note A, eighth note B, eighth note A.

61 D-7 G7 C6 A7 D-7 G7 C6

Musical staff 61-64: Treble clef, 4/4 time. Measure 61: D-7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 62: G7, quarter note G, quarter note A, eighth note B, eighth note A. Measure 63: C6, quarter note G, quarter note A, eighth note B, eighth note A. Measure 64: A7, quarter note G, quarter note A, eighth note B, eighth note A.

CHET BAKER'S SOLO ON:  
**OUT OF NOWHERE**  
 FROM THE ALBUM *OUT OF NOWHERE* (1982)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of nine staves of music, each with a measure number at the beginning and a set of chords above it. The chords are: AΔ7, C-7, F7 (measures 1-3); AΔ7, C#-7, F#7 (measures 5-7); B-7, C#Δ7, F#7, B-7 (measures 9-11); F7, B-7, E7 (measures 13-15); AΔ7, C-7, F7 (measures 17-19); AΔ7, C#-7, F#7 (measures 21-23); B-7, C#Δ7, F#7, B-7, G-7(#11) (measures 25-27); C#-7, CΔ7, B-7, E7, A6, B-7, E7 (measures 29-35). The score includes various musical notations such as eighth notes, quarter notes, and triplets.

CHET BAKER'S SOLO ON "OUT OF NOWHERE" (1982), PG. 2

2ND CHORUS

1 **A $\Delta$ 7** **C-7** **F7**

5 **A $\Delta$ 7** **C#-7** **F#7**

9 **B-7** **C#o7** **F#7** **B-7**

13 **F7** **B-7** **E7**

17 **A $\Delta$ 7** **C-7** **F7**

21 **A $\Delta$ 7** **C#-7** **F#7**

25 **B-7** **C#o7** **F#7** **B-7** **G7**

29 **C#-7** **Co7** **B-7** **E7** **A $\flat$**  **B-7** **E7**



CHET BAKER'S SOLO ON:  
**PENT UP HOUSE**  
 FROM THE ALBUM *CHET BAKER IN MILAN* (1959)

Chord progression for the first chorus (measures 1-8):

- Measures 1-2: B-7
- Measures 3-4: E7
- Measures 5-8: AΔ7

Chord progression for the second chorus (measures 9-12):

- Measures 9-10: E-7
- Measures 11-12: A7

Chord progression for the third chorus (measures 13-16):

- Measures 13-14: C#-7
- Measures 15-16: F#-7

Chord progression for the fourth chorus (measures 17-20):

- Measures 17-18: B-7
- Measures 19-20: E7

Chord progression for the fifth chorus (measures 21-24):

- Measures 21-22: E-7
- Measures 23-24: A7

Chord progression for the sixth chorus (measures 25-28):

- Measures 25-26: DΔ7
- Measures 27-28: G7

Chord progression for the seventh chorus (measures 29-32):

- Measures 29-30: C#-7
- Measures 31-32: F#-7

Chord progression for the eighth chorus (measures 33-36):

- Measures 33-34: B-7
- Measures 35-36: E7

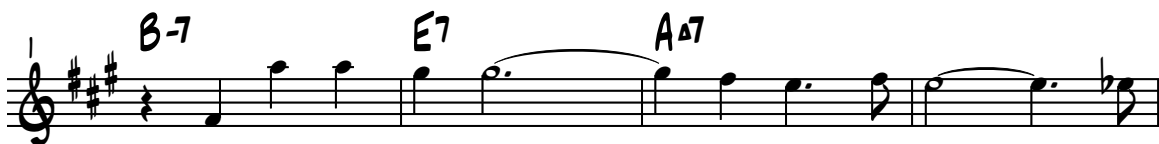
Chord progression for the ninth chorus (measures 37-40):

- Measures 37-38: AΔ7

CHET BAKER'S SOLO ON "PENT UP HOUSE" (1959), PG. 2

3RD CHORUS

1 B-7 E7 AΔ7



5 B-7 E7 AΔ7



9 E-7 A7 DΔ7 G7



13 C#-7 F#-7 B-7 E7 AΔ7



4TH CHORUS

1 B-7 E7 AΔ7



5 B-7 E7 AΔ7



9 E-7 A7 DΔ7 G7



13 C#-7 F#-7 B-7 E7 AΔ7 C#-7 F#7 B-7



CHET BAKER'S SOLO ON:  
**POLKA DOTS AND MOONBEAMS**  
 FROM THE ALBUM *CHET BAKER IN NEW YORK* (1958)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of nine staves of music, each with chord symbols written above the notes. The chords are: GΔ7, E-7, A-7, D7, GΔ7, E-7 (Staff 1); C7, B7(b9), E-7, C-6/Eb, B-7, E7(b9) (Staff 2); A-7, D7, B-7, E7, A-7, D7 (Staff 3); GΔ7, E-7, A-7, D7 (Staff 4); GΔ7, E-7, C7, B7(b9) (Staff 5); E-7, C-6/Eb (Staff 6); B-7, E7(b9) (Staff 7); A-7, D7 (Staff 8); and A-7, D7 (Staff 9). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and triplet markings (indicated by a '3' over the notes).

CHET BAKER'S SOLO ON "POLKA DOTS AND MOONBEAMS" (1958), PG. 2

16  $G\Delta 7$   $C\#\ominus 7$   $F\# 7(b9)$   $B\Delta 7$   $G\#\ominus 7$   $C\#\ominus 7$   $F\# 7$

19  $B\Delta 7$   $G\#\ominus 7$   $C\#\ominus 7$   $F\# 7$   $B\Delta 7$   $G\#\ominus 7$

22  $C\#\ominus 7$   $F\# 7$   $B\Delta 7$   $E 7$   $A\ominus 7$   $D 7$

25  $G\Delta 7$   $E\ominus 7$   $A\ominus 7$   $D 7$

27  $G\Delta 7$   $E\ominus 7$   $C 7$   $B 7(b9)$

29  $E\ominus 7$   $C\ominus 6/E\flat$   $B\ominus 7$   $E 7(b9)$

31  $A\ominus 7$   $D 7$   $B\ominus 7$   $E 7$   $A\ominus 7$   $D 7$   $G\Delta 7$

CHET BAKER'S SOLO ON:  
**SOFTLY, AS IN A MORNING SUNRISE**

FROM THE DVD CHET BAKER LIVE IN '64 AND '79 (1979)

D-7 E $\flat$ 7 A7(b9) D-7 E $\flat$ 7 A7(b9)

5 D-7 E $\flat$ 7 A7(b9) D-7 E $\flat$ 7 A7(b9)

9 D-7 E $\flat$ 7 A7(b9) D-7 E $\flat$ 7 A7(b9)

13 D-7 E $\flat$ 7 A7(b9) D-7 G-7 C7

17 F $\Delta$ 7 F $\sharp$ 07

20 G-7

22 G $\sharp$ 07 E $\flat$ 7/A A7(b9)

25 D-7 E $\flat$ 7 A7(b9) D-7 E $\flat$ 7 A7(b9)

CHET BAKER'S SOLO ON "SOFTLY, AS IN A MORNING SUNRISE" (1979), PG. 2

29 D-7 Eø7 A7(b9) D-7 Eø7 A7(b9)

2ND CHORUS

1 D-7 Eø7 A7(b9) D-7 Eø7 A7(b9)

5 D-7 Eø7 A7(b9) D-7 Eø7 A7(b9)

9 D-7 Eø7 A7(b9) D-7 Eø7 A7(b9)

13 D-7 Eø7 A7(b9) D-7 G-7 C7

17 FΔ7 F#ø7

21 G-7 G#ø7 Eø7/A A7(b9)

25 D-7 Eø7 A7(b9) D-7 Eø7 A7(b9)

29 D-7 Eø7 A7(b9) D-7 Eø7 A7(b9)

CHET BAKER'S SOLO ON "SOFTLY, AS IN A MORNING SUNRISE" (1979), PG. 3

3RD CHORUS

1 *D-7* *E $\phi$ 7* *A7(b9)* *D-7* *E $\phi$ 7* *A7(b9)*

5 *D-7* *E $\phi$ 7* *A7(b9)* *D-7* *E $\phi$ 7* *A7(b9)*

9 *D-7* *E $\phi$ 7* *A7(b9)* *D-7* *E $\phi$ 7* *A7(b9)*

13 *D-7* *E $\phi$ 7* *A7(b9)* *D-7* *G-7* *C7*

17 *F $\Delta$ 7* *F# $\phi$ 7*

21 *G-7* *G# $\phi$ 7* *E $\phi$ 7/A* *A7(b9)*

25 *D-7* *E $\phi$ 7* *A7(b9)* *D-7* *E $\phi$ 7* *A7(b9)*

29 *D-7* *E $\phi$ 7* *A7(b9)* *D-7* *E $\phi$ 7* *A7(b9)*

CHET BAKER'S SOLO ON  
**STELLA BY STARLIGHT**  
 RECORDED ON THE ALBUM CHET BAKER SEXTET (1954)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of eight staves of music, each with handwritten chord symbols above the notes. The notes are primarily eighth and quarter notes, with some rests and ties. The chord symbols are: D#ø7, G#7(b9), B-7, E7, E-7, A7, DΔ7, G7, AΔ7, D#ø7, G#7(b9), C#-7, A-7, D7, EΔ7, F#-7, B7, G#ø7, C#7(b9), F#+7, B-7, G7, AΔ7, D#ø7, G#7(b9), C#ø7, F#7(b9), Bø7, E7(b9), AΔ7, and D#ø7.



HEAD-IN

# STELLA BY STARLIGHT

FROM THE ALBUM CHET BAKER IN TOKYO (1987)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music, each with a measure number at the beginning. Chords are indicated above the notes. Triplets are marked with a '3' over the notes.

Staff 1: Measure 1. Chords: D#ø7, G#7(b9), B-7, E7.

Staff 2: Measure 5. Chords: E-7, A7, DΔ7, D-7, G7.

Staff 3: Measure 9. Chords: AΔ7, D#ø7, G#7(b9), C#-7, A-7, D7.

Staff 4: Measure 13. Chords: EΔ7, F#-7, B7, G#ø7, C#7(b9).

Staff 5: Measure 17. Chords: F#+7, B-7.

Staff 6: Measure 21. Chords: (D-7, G7), AΔ7.

Staff 7: Measure 25. Chords: D#ø7, G#7(b9), C#ø7, F#7(b9).

Staff 8: Measure 29. Chords: Bø7, E7(b9), AΔ7.

CHET BAKER'S SOLO ON  
**STELLA BY STARLIGHT**  
 FROM THE ALBUM CHET BAKER IN TOKYO (1987)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music, each with specific chord markings and performance instructions. The chords are: D#ø7, G#7(b9), B-7, E7, E-7, A7, DΔ7, D-7, G7, AΔ7, D#ø7, G#7(b9), C#-7, A-7, D7, EΔ7, F#-7(B7), G#ø7, C#7(b9), F#+7, B-7, G7, AΔ7, D#ø7, G#7(b9), C#ø7, F#7(b9), Bø7, E7(b9), and AΔ7. Performance instructions include 'LAY BACK' and various triplet markings (indicated by a '3' over a group of notes).

CHET BAKER'S SOLO ON "STELLA BY STARLIGHT" (1987), PG. 2

2ND CHORUS

1  $D\#\dim 7$   $G\#7(b9)$   $B-7$   $E7$

5  $E-7$   $(E-7 A7)$   $A7$   $D\dim 7$   $D-7$   $G7$

9  $A\dim 7$   $D\#\dim 7$   $G\#7(b9)$   $C\#-7$   $A-7$   $D7$

13  $E\dim 7$   $F\#\dim 7$   $(B7)$   $G\#\dim 7$   $C\#7(b9)$

17  $F\#+7$   $B-7$

21  $(D-7 G7)$   $G7$   $A7$   $D\#\dim 7$

26  $G\#7(b9)$   $C\#\dim 7$   $F\#7(b9)$   $B\dim 7$

30  $E7(b9)$   $A\dim 7$   $D\#\dim 7$

# STELLA BY STARLIGHT

FROM THE ALBUM CHET BAKER IN TOKYO (1987)

TRADING 8S

DRUMS 8 MEASURES | PIANO 8 MEASURES | DRUMS 8 MEASURES

DRUMS 8 MEASURES | PIANO 8 MEASURES | DRUMS 8 MEASURES

HEAD-OUT

# STELLA BY STARLIGHT

FROM THE ALBUM CHET BAKER IN TOKYO (1987)

Chord progression for the first staff: D# $\emptyset$ 7, G#7(b9), B-7, E7. A triplet of eighth notes is marked with a '3' above it.

Chord progression for the second staff: E-7, A7, D $\Delta$ 7, D-7, G7. A triplet of eighth notes is marked with a '3' above it. The instruction "LAY BACK" is written above the staff.

Chord progression for the third staff: A $\Delta$ 7, D# $\emptyset$ 7, G#7(b9), C#-7, A-7, D7. A triplet of eighth notes is marked with a '3' above it.

Chord progression for the fourth staff: E $\Delta$ 7, F#-7, B7, G# $\emptyset$ 7, C#7(b9). A triplet of eighth notes is marked with a '3' above it.

Chord progression for the fifth staff: F#+7, B-7.

Chord progression for the sixth staff: G7, A $\Delta$ 7. A triplet of eighth notes is marked with a '3' above it.

Chord progression for the seventh staff: D# $\emptyset$ 7, G#7(b9), C# $\emptyset$ 7, F#7(b9).

Chord progression for the eighth staff: B $\emptyset$ 7, E7(b9), C# $\emptyset$ 7, F#7(b9).

Chord progression for the ninth staff: B-7, E7, A $\Delta$ 7.

CHET BAKER'S SOLO ON:  
**SUMMERTIME**  
 FROM THE CD *JAZZ IN PARIS* (1955)

E-7 F#ø7 B7(b9) E-7 Bø7 E7(b9)

5 A-7 C7 F#ø7 B7(b9)

9 E-7 F#ø7 B7(b9) E-7 A-7 D7

13 Gø7 F#ø7 B7(b9) E-7 F#ø7 B7(b9)

2ND CHORUS

1 E-7 F#ø7 B7(b9) E-7 Bø7 E7(b9)

5 A-7 C7 F#ø7 B7(b9)

9 E-7 (C7) F#ø7 B7(b9) E-7 A-7 D7

13 Gø7 F#ø7 B7(b9) E-7 F#ø7 B7(b9)

CHET BAKER'S SOLO ON "SUMMERTIME" (1955) PG. 2

3RD CHORUS

Musical notation for the 3rd chorus, consisting of four staves of music in G major. The notes are: 1. E4, 2. F#4, 3. G4, 4. A4, 5. B4, 6. A4, 7. G4, 8. F#4, 9. E4, 10. D4, 11. C4, 12. B3, 13. A3, 14. G3, 15. F#3, 16. E3, 17. D3, 18. C3, 19. B2, 20. A2, 21. G2, 22. F#2, 23. E2, 24. D2, 25. C2, 26. B1, 27. A1, 28. G1, 29. F#1, 30. E1, 31. D1, 32. C1, 33. B0, 34. A0, 35. G0, 36. F#0, 37. E0, 38. D0, 39. C0, 40. B-1, 41. A-1, 42. G-1, 43. F#-1, 44. E-1, 45. D-1, 46. C-1, 47. B-2, 48. A-2, 49. G-2, 50. F#-2, 51. E-2, 52. D-2, 53. C-2, 54. B-3, 55. A-3, 56. G-3, 57. F#-3, 58. E-3, 59. D-3, 60. C-3, 61. B-4, 62. A-4, 63. G-4, 64. F#-4, 65. E-4, 66. D-4, 67. C-4, 68. B-5, 69. A-5, 70. G-5, 71. F#-5, 72. E-5, 73. D-5, 74. C-5, 75. B-6, 76. A-6, 77. G-6, 78. F#-6, 79. E-6, 80. D-6, 81. C-6, 82. B-7, 83. A-7, 84. G-7, 85. F#-7, 86. E-7, 87. D-7, 88. C-7, 89. B-8, 90. A-8, 91. G-8, 92. F#-8, 93. E-8, 94. D-8, 95. C-8, 96. B-9, 97. A-9, 98. G-9, 99. F#-9, 100. E-9, 101. D-9, 102. C-9, 103. B-10, 104. A-10, 105. G-10, 106. F#-10, 107. E-10, 108. D-10, 109. C-10, 110. B-11, 111. A-11, 112. G-11, 113. F#-11, 114. E-11, 115. D-11, 116. C-11, 117. B-12, 118. A-12, 119. G-12, 120. F#-12, 121. E-12, 122. D-12, 123. C-12, 124. B-13, 125. A-13, 126. G-13, 127. F#-13, 128. E-13, 129. D-13, 130. C-13, 131. B-14, 132. A-14, 133. G-14, 134. F#-14, 135. E-14, 136. D-14, 137. C-14, 138. B-15, 139. A-15, 140. G-15, 141. F#-15, 142. E-15, 143. D-15, 144. C-15, 145. B-16, 146. A-16, 147. G-16, 148. F#-16, 149. E-16, 150. D-16, 151. C-16, 152. B-17, 153. A-17, 154. G-17, 155. F#-17, 156. E-17, 157. D-17, 158. C-17, 159. B-18, 160. A-18, 161. G-18, 162. F#-18, 163. E-18, 164. D-18, 165. C-18, 166. B-19, 167. A-19, 168. G-19, 169. F#-19, 170. E-19, 171. D-19, 172. C-19, 173. B-20, 174. A-20, 175. G-20, 176. F#-20, 177. E-20, 178. D-20, 179. C-20, 180. B-21, 181. A-21, 182. G-21, 183. F#-21, 184. E-21, 185. D-21, 186. C-21, 187. B-22, 188. A-22, 189. G-22, 190. F#-22, 191. E-22, 192. D-22, 193. C-22, 194. B-23, 195. A-23, 196. G-23, 197. F#-23, 198. E-23, 199. D-23, 200. C-23, 201. B-24, 202. A-24, 203. G-24, 204. F#-24, 205. E-24, 206. D-24, 207. C-24, 208. B-25, 209. A-25, 210. G-25, 211. F#-25, 212. E-25, 213. D-25, 214. C-25, 215. B-26, 216. A-26, 217. G-26, 218. F#-26, 219. E-26, 220. D-26, 221. C-26, 222. B-27, 223. A-27, 224. G-27, 225. F#-27, 226. E-27, 227. D-27, 228. C-27, 229. B-28, 230. A-28, 231. G-28, 232. F#-28, 233. E-28, 234. D-28, 235. C-28, 236. B-29, 237. A-29, 238. G-29, 239. F#-29, 240. E-29, 241. D-29, 242. C-29, 243. B-30, 244. A-30, 245. G-30, 246. F#-30, 247. E-30, 248. D-30, 249. C-30, 250. B-31, 251. A-31, 252. G-31, 253. F#-31, 254. E-31, 255. D-31, 256. C-31, 257. B-32, 258. A-32, 259. G-32, 260. F#-32, 261. E-32, 262. D-32, 263. C-32, 264. B-33, 265. A-33, 266. G-33, 267. F#-33, 268. E-33, 269. D-33, 270. C-33, 271. B-34, 272. A-34, 273. G-34, 274. F#-34, 275. E-34, 276. D-34, 277. C-34, 278. B-35, 279. A-35, 280. G-35, 281. F#-35, 282. E-35, 283. D-35, 284. C-35, 285. B-36, 286. A-36, 287. G-36, 288. F#-36, 289. E-36, 290. D-36, 291. C-36, 292. B-37, 293. A-37, 294. G-37, 295. F#-37, 296. E-37, 297. D-37, 298. C-37, 299. B-38, 300. A-38, 301. G-38, 302. F#-38, 303. E-38, 304. D-38, 305. C-38, 306. B-39, 307. A-39, 308. G-39, 309. F#-39, 310. E-39, 311. D-39, 312. C-39, 313. B-40, 314. A-40, 315. G-40, 316. F#-40, 317. E-40, 318. D-40, 319. C-40, 320. B-41, 321. A-41, 322. G-41, 323. F#-41, 324. E-41, 325. D-41, 326. C-41, 327. B-42, 328. A-42, 329. G-42, 330. F#-42, 331. E-42, 332. D-42, 333. C-42, 334. B-43, 335. A-43, 336. G-43, 337. F#-43, 338. E-43, 339. D-43, 340. C-43, 341. B-44, 342. A-44, 343. G-44, 344. F#-44, 345. E-44, 346. D-44, 347. C-44, 348. B-45, 349. A-45, 350. G-45, 351. F#-45, 352. E-45, 353. D-45, 354. C-45, 355. B-46, 356. A-46, 357. G-46, 358. F#-46, 359. E-46, 360. D-46, 361. C-46, 362. B-47, 363. A-47, 364. G-47, 365. F#-47, 366. E-47, 367. D-47, 368. C-47, 369. B-48, 370. A-48, 371. G-48, 372. F#-48, 373. E-48, 374. D-48, 375. C-48, 376. B-49, 377. A-49, 378. G-49, 379. F#-49, 380. E-49, 381. D-49, 382. C-49, 383. B-50, 384. A-50, 385. G-50, 386. F#-50, 387. E-50, 388. D-50, 389. C-50, 390. B-51, 391. A-51, 392. G-51, 393. F#-51, 394. E-51, 395. D-51, 396. C-51, 397. B-52, 398. A-52, 399. G-52, 400. F#-52, 401. E-52, 402. D-52, 403. C-52, 404. B-53, 405. A-53, 406. G-53, 407. F#-53, 408. E-53, 409. D-53, 410. C-53, 411. B-54, 412. A-54, 413. G-54, 414. F#-54, 415. E-54, 416. D-54, 417. C-54, 418. B-55, 419. A-55, 420. G-55, 421. F#-55, 422. E-55, 423. D-55, 424. C-55, 425. B-56, 426. A-56, 427. G-56, 428. F#-56, 429. E-56, 430. D-56, 431. C-56, 432. B-57, 433. A-57, 434. G-57, 435. F#-57, 436. E-57, 437. D-57, 438. C-57, 439. B-58, 440. A-58, 441. G-58, 442. F#-58, 443. E-58, 444. D-58, 445. C-58, 446. B-59, 447. A-59, 448. G-59, 449. F#-59, 450. E-59, 451. D-59, 452. C-59, 453. B-60, 454. A-60, 455. G-60, 456. F#-60, 457. E-60, 458. D-60, 459. C-60, 460. B-61, 461. A-61, 462. G-61, 463. F#-61, 464. E-61, 465. D-61, 466. C-61, 467. B-62, 468. A-62, 469. G-62, 470. F#-62, 471. E-62, 472. D-62, 473. C-62, 474. B-63, 475. A-63, 476. G-63, 477. F#-63, 478. E-63, 479. D-63, 480. C-63, 481. B-64, 482. A-64, 483. G-64, 484. F#-64, 485. E-64, 486. D-64, 487. C-64, 488. B-65, 489. A-65, 490. G-65, 491. F#-65, 492. E-65, 493. D-65, 494. C-65, 495. B-66, 496. A-66, 497. G-66, 498. F#-66, 499. E-66, 500. D-66, 501. C-66, 502. B-67, 503. A-67, 504. G-67, 505. F#-67, 506. E-67, 507. D-67, 508. C-67, 509. B-68, 510. A-68, 511. G-68, 512. F#-68, 513. E-68, 514. D-68, 515. C-68, 516. B-69, 517. A-69, 518. G-69, 519. F#-69, 520. E-69, 521. D-69, 522. C-69, 523. B-70, 524. A-70, 525. G-70, 526. F#-70, 527. E-70, 528. D-70, 529. C-70, 530. B-71, 531. A-71, 532. G-71, 533. F#-71, 534. E-71, 535. D-71, 536. C-71, 537. B-72, 538. A-72, 539. G-72, 540. F#-72, 541. E-72, 542. D-72, 543. C-72, 544. B-73, 545. A-73, 546. G-73, 547. F#-73, 548. E-73, 549. D-73, 550. C-73, 551. B-74, 552. A-74, 553. G-74, 554. F#-74, 555. E-74, 556. D-74, 557. C-74, 558. B-75, 559. A-75, 560. G-75, 561. F#-75, 562. E-75, 563. D-75, 564. C-75, 565. B-76, 566. A-76, 567. G-76, 568. F#-76, 569. E-76, 570. D-76, 571. C-76, 572. B-77, 573. A-77, 574. G-77, 575. F#-77, 576. E-77, 577. D-77, 578. C-77, 579. B-78, 580. A-78, 581. G-78, 582. F#-78, 583. E-78, 584. D-78, 585. C-78, 586. B-79, 587. A-79, 588. G-79, 589. F#-79, 590. E-79, 591. D-79, 592. C-79, 593. B-80, 594. A-80, 595. G-80, 596. F#-80, 597. E-80, 598. D-80, 599. C-80, 600. B-81, 601. A-81, 602. G-81, 603. F#-81, 604. E-81, 605. D-81, 606. C-81, 607. B-82, 608. A-82, 609. G-82, 610. F#-82, 611. E-82, 612. D-82, 613. C-82, 614. B-83, 615. A-83, 616. G-83, 617. F#-83, 618. E-83, 619. D-83, 620. C-83, 621. B-84, 622. A-84, 623. G-84, 624. F#-84, 625. E-84, 626. D-84, 627. C-84, 628. B-85, 629. A-85, 630. G-85, 631. F#-85, 632. E-85, 633. D-85, 634. C-85, 635. B-86, 636. A-86, 637. G-86, 638. F#-86, 639. E-86, 640. D-86, 641. C-86, 642. B-87, 643. A-87, 644. G-87, 645. F#-87, 646. E-87, 647. D-87, 648. C-87, 649. B-88, 650. A-88, 651. G-88, 652. F#-88, 653. E-88, 654. D-88, 655. C-88, 656. B-89, 657. A-89, 658. G-89, 659. F#-89, 660. E-89, 661. D-89, 662. C-89, 663. B-90, 664. A-90, 665. G-90, 666. F#-90, 667. E-90, 668. D-90, 669. C-90, 670. B-91, 671. A-91, 672. G-91, 673. F#-91, 674. E-91, 675. D-91, 676. C-91, 677. B-92, 678. A-92, 679. G-92, 680. F#-92, 681. E-92, 682. D-92, 683. C-92, 684. B-93, 685. A-93, 686. G-93, 687. F#-93, 688. E-93, 689. D-93, 690. C-93, 691. B-94, 692. A-94, 693. G-94, 694. F#-94, 695. E-94, 696. D-94, 697. C-94, 698. B-95, 699. A-95, 700. G-95, 701. F#-95, 702. E-95, 703. D-95, 704. C-95, 705. B-96, 706. A-96, 707. G-96, 708. F#-96, 709. E-96, 710. D-96, 711. C-96, 712. B-97, 713. A-97, 714. G-97, 715. F#-97, 716. E-97, 717. D-97, 718. C-97, 719. B-98, 720. A-98, 721. G-98, 722. F#-98, 723. E-98, 724. D-98, 725. C-98, 726. B-99, 727. A-99, 728. G-99, 729. F#-99, 730. E-99, 731. D-99, 732. C-99, 733. B-100, 734. A-100, 735. G-100, 736. F#-100, 737. E-100, 738. D-100, 739. C-100, 740. B-101, 741. A-101, 742. G-101, 743. F#-101, 744. E-101, 745. D-101, 746. C-101, 747. B-102, 748. A-102, 749. G-102, 750. F#-102, 751. E-102, 752. D-102, 753. C-102, 754. B-103, 755. A-103, 756. G-103, 757. F#-103, 758. E-103, 759. D-103, 760. C-103, 761. B-104, 762. A-104, 763. G-104, 764. F#-104, 765. E-104, 766. D-104, 767. C-104, 768. B-105, 769. A-105, 770. G-105, 771. F#-105, 772. E-105, 773. D-105, 774. C-105, 775. B-106, 776. A-106, 777. G-106, 778. F#-106, 779. E-106, 780. D-106, 781. C-106, 782. B-107, 783. A-107, 784. G-107, 785. F#-107, 786. E-107, 787. D-107, 788. C-107, 789. B-108, 790. A-108, 791. G-108, 792. F#-108, 793. E-108, 794. D-108, 795. C-108, 796. B-109, 797. A-109, 798. G-109, 799. F#-109, 800. E-109, 801. D-109, 802. C-109, 803. B-110, 804. A-110, 805. G-110, 806. F#-110, 807. E-110, 808. D-110, 809. C-110, 810. B-111, 811. A-111, 812. G-111, 813. F#-111, 814. E-111, 815. D-111, 816. C-111, 817. B-112, 818. A-112, 819. G-112, 820. F#-112, 821. E-112, 822. D-112, 823. C-112, 824. B-113, 825. A-113, 826. G-113, 827. F#-113, 828. E-113, 829. D-113, 830. C-113, 831. B-114, 832. A-114, 833. G-114, 834. F#-114, 835. E-114, 836. D-114, 837. C-114, 838. B-115, 839. A-115, 840. G-115, 841. F#-115, 842. E-115, 843. D-115, 844. C-115, 845. B-116, 846. A-116, 847. G-116, 848. F#-116, 849. E-116, 850. D-116, 851. C-116, 852. B-117, 853. A-117, 854. G-117, 855. F#-117, 856. E-117, 857. D-117, 858. C-117, 859. B-118, 860. A-118, 861. G-118, 862. F#-118, 863. E-118, 864. D-118, 865. C-118, 866. B-119, 867. A-119, 868. G-119, 869. F#-119, 870. E-119, 871. D-119, 872. C-119, 873. B-120, 874. A-120, 875. G-120, 876. F#-120, 877. E-120, 878. D-120, 879. C-120, 880. B-121, 881. A-121, 882. G-121, 883. F#-121, 884. E-121, 885. D-121, 886. C-121, 887. B-122, 888. A-122, 889. G-122, 890. F#-122, 891. E-122, 892. D-122, 893. C-122, 894. B-123, 895. A-123, 896. G-123, 897. F#-123, 898. E-123, 899. D-123, 900. C-123, 901. B-124, 902. A-124, 903. G-124, 904. F#-124, 905. E-124, 906. D-124, 907. C-124, 908. B-125, 909. A-125, 910. G-125, 911. F#-125, 912. E-125, 913. D-125, 914. C-125, 915. B-126, 916. A-126, 917. G-126, 918. F#-126, 919. E-126, 920. D-126, 921. C-126, 922. B-127, 923. A-127, 924. G-127, 925. F#-127, 926. E-127, 927. D-127, 928. C-127, 929. B-128, 930. A-128, 931. G-128, 932. F#-128, 933. E-128, 934. D-128, 935. C-128, 936. B-129, 937. A-129, 938. G-129, 939. F#-129, 940. E-129, 941. D-129, 942. C-129, 943. B-130, 944. A-130, 945. G-130, 946. F#-130, 947. E-130, 948. D-130, 949. C-130, 950. B-131, 951. A-131, 952. G-131, 953. F#-131, 954. E-131, 955. D-131, 956. C-131, 957. B-132, 958. A-132, 959. G-132, 960. F#-132, 961. E-132, 962. D-132, 963. C-132, 964. B-133, 965. A-133, 966. G-133, 967. F#-133, 968. E-133, 969. D-133, 970. C-133, 971. B-134, 972. A-134, 973. G-134, 974. F#-134, 975. E-134, 976. D-134, 977. C-134, 978. B-135, 979. A-135, 980. G-135, 981. F#-135, 982. E-135, 983. D-135, 984. C-135, 985. B-136, 986. A-136, 987. G-136, 988. F#-136, 989. E-136, 990. D-136, 991. C-136, 992. B-137, 993. A-137, 994. G-137, 995. F#-137, 996. E-137, 997. D-137, 998. C-137, 999. B-138, 1000. A-138, 1001. G-138, 1002. F#-138, 1003. E-138, 1004. D-138, 1005. C-138, 1006. B-139, 1007. A-139, 1008. G-139, 1009. F#-139, 1010. E-139, 1011. D-139, 1012. C-139, 1013. B-140, 1014. A-140, 1015. G-140, 1016. F#-140, 1017. E-140, 1018. D-140, 1019. C-140, 1020. B-141, 1021. A-141, 1022. G-141, 1023. F#-141, 1024. E-141, 1025. D-141, 1026. C-141, 1027. B-142, 1028. A-142, 1029. G-142, 1030. F#-142, 1031. E-142, 1032. D-142, 1033. C-142, 1034. B-143, 1035. A-143, 1036. G-143, 1037. F#-143, 1038. E-143, 1039. D-143, 1040. C-143, 1041. B-144, 1042. A-144, 1043. G-144, 1044. F#-144, 1045. E-144, 1046. D-144, 1047. C-144, 1048. B-145, 1049. A-145, 1050. G-145, 1051. F#-145, 1052. E-145, 1053. D-145, 1054. C-145, 1055. B-146, 1056. A-146, 1057. G-146, 1058. F#-146, 1059. E-146, 1060. D-146, 1061. C-146, 1062. B-147, 1063. A-147, 1064. G-147, 1065. F#-147, 1066. E-147, 1067. D-147, 1068. C-147, 1069. B-148, 1070. A-148, 1071. G-148, 1072. F#-148, 1073. E-148, 1074. D-148, 1075. C-148, 1076. B-149, 1077. A-149, 1078. G-149, 1079. F#-149, 1080. E-149, 1081. D-149, 1082. C-149, 1083. B-150, 1084. A-150, 1085. G-150, 1086. F#-150, 1087. E-150, 1088. D-150, 1089. C-150, 1090. B-151, 1091. A-151, 1092. G-151, 1093. F#-151, 1094. E-151, 1095. D-151, 1096. C-151, 1097. B-152, 1098. A-152, 1099. G-152, 1100. F#-152, 1101. E-152, 1102. D-152, 1103. C-152, 1104. B-153, 1105. A-153, 1106. G-153, 1107. F#-153, 1108. E-153, 1109. D-153, 1110. C-153, 1111. B-154, 1112. A-154, 1113. G-154, 1114. F#-154, 1115. E-154, 1116. D-154, 1117. C-154, 1118. B-155, 1119. A-155, 1120. G-155, 1121. F#-155, 1122. E-155, 1123. D-155, 1124. C-155, 1125. B-156, 1126. A-156, 1127. G-156, 1128. F#-156, 1129. E-156, 1130. D-156, 1131. C-156, 1132. B-157, 1133. A-157, 1134. G-157, 1135. F#-157, 1136. E-157, 1137. D-157, 1138. C-157, 1139. B-158, 1140. A-158, 1141. G-158, 1142. F#-158, 1143. E-158, 1144. D-158, 1145. C-158, 1146. B-159, 1147. A-159, 1148. G-159, 1149. F#-159, 1150. E-159, 1151. D-159, 1152. C-159, 1153. B-160, 1154. A-160, 1155. G-160, 1156. F#-160, 1157. E-160, 1158. D-160, 1159. C-160, 1160. B-161, 1161. A-161, 1162. G-161, 1163. F#-161, 1164. E-161, 1165. D-161, 1166. C-161, 1167. B-162, 1168. A-162, 116

CHET BAKER'S SOLO ON:

# TADD'S DELIGHT

FROM THE ALBUM *THE MOST IMPORTANT ALBUM OF 1964/65* (1964)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music, each with a measure number at the beginning and a series of chords written above the staff. The chords are: C7, C-7, F7, BbΔ7, G7, C7, C-7, F7, F-7, Bb7, EbΔ7, Ab7(#11), BbΔ7, G7, C7, F7, D-7, G7, C7, C-7, F7, BbΔ7, G7, C7, C-7, F7, F-7, Bb7, EbΔ7, Ab7(#11), BbΔ7, Eb7, D-7, G7, C7, C-7, F7, BbΔ7, G7. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some measures containing triplets.



CHET BAKER'S SOLO ON "TADD'S DELIGHT" (1964), PG. 2

2ND CHORUS

1 C7 C-7 F7 B $\flat$  $\Delta$ 7 G7

5 C7 C-7 F7 F-7 B $\flat$ 7

9 E $\flat$  $\Delta$ 7 A $\flat$ 7(#11) B $\flat$  $\Delta$ 7 G7

13 C7 F7 D-7 G7

17 C7 C-7 F7 B $\flat$  $\Delta$ 7 G7

21 C7 C-7 F7 F-7 B $\flat$ 7

25 E $\flat$  $\Delta$ 7 A $\flat$ 7(#11) B $\flat$  $\Delta$ 7 E $\flat$ 7 D-7 G7

29 C7 C-7 F7 B $\flat$  $\Delta$ 7 G7 C7

CHET BAKER'S SOLO ON:  
**THAT OLD FEELING**  
FROM THE ALBUM *CHET BAKER SINGS* (1956)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of six staves of music, each with a measure number and a set of chords above it. The chords are: Eb6, Gø7, C7(b9) on the first staff; F-7, Ab-7, Bb7 on the second; C-7, G7(b9), Gø7, C7(b9) on the third; F7, Ab-7, Bb7 on the fourth; Eb6, Gø7, C7(b9) on the fifth; and F-7, Ab7, G7 on the sixth. The melody includes various rhythmic patterns, including eighth and sixteenth notes, and some triplet markings.

CHET BAKER'S SOLO ON:  
**THERE IS NO GREATER LOVE**

FROM THE ALBUM *OUT OF NOWHERE* (1982)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music, each with a measure number and a set of chords above it. The chords are: CΔ7, F7, Bb7, Ab7 (measures 1-4); D7, D-7, G7 (measures 5-8); CΔ7, F7, Bb7, Ab7 (measures 9-12); D7, D-7, G7, C6 (measures 13-16); Bb7, E7(b9), A-7, Bb7, E7(b9), A-7 (measures 17-20); Bb7, E7(b9), A-7, D7, D-7, G7 (measures 21-24); CΔ7, F7, Bb7, Ab7 (measures 25-28); D7, D-7, G7, C6 (measures 29-32). The notation includes various note values, rests, and triplet markings.

CHET BAKER'S SOLO ON "THERE IS NO GREATER LOVE" (1982), PG. 2

2ND CHORUS

1  $C\Delta 7$   $F7$  LAY BACK  $B\flat 7$   $A7$

5  $D7$  3 0 3 0 3 0 3 0 3 0  $D-7$  3  $G7$

9  $C\Delta 7$   $F7$   $B\flat 7$   $A7$

13  $D7$   $D-7$   $G7$   $C6$  3

17  $B\flat 7$   $E7(b9)$   $A-7$   $B\flat 7$   $E7(b9)$   $A-7$  3 3

21  $B\flat 7$   $E7(b9)$   $A-7$   $D7$   $G7$

25  $C\Delta 7$   $F7$   $B\flat 7$   $A7$

29  $D7$   $D-7$   $G7$   $C6$   $D-7$   $G7$

$C\Delta 7$

CHET BAKER'S SOLO ON:  
**THERE WILL NEVER BE ANOTHER YOU**  
 FROM THE ALBUM *CARNEGIE HALL CONCERT* (1974)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music, each with chord symbols written above the notes. The chords are: FΔ7, Eø7, A7(b9), D-7, C-7, F7, BbΔ7, Eb7, FΔ7, D-7, G7, G-7, C7, FΔ7, Eø7, A7(b9), D-7, C-7, F7, BbΔ7, Eb7, FΔ7, Bø7, E7(b9), FΔ7, Bb7, A-7, D7, G-7, C7, FΔ7, C7. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings (3 0 3 0 3 0 3 0).

CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1974), PG. 2

2ND CHORUS

1  $F\Delta 7$   $E\flat 7$   $A7(b9)$

5  $D-7$   $C-7$   $F7$

9  $B\flat\Delta 7$   $E\flat 7$   $F\Delta 7$   $D-7$

13  $G-7$   $G-7$   $C7$

17  $F\Delta 7$   $E\flat 7$   $A7(b9)$

21  $D-7$   $C-7$   $F7$   $B\flat\Delta 7$

26  $E\flat 7$   $F\Delta 7$   $B\flat 7$   $E7(b9)$   $F\Delta 7$   $B\flat 7$

30  $A-7$   $D7$   $G-7$   $C7$   $F\Delta 7$   $C7$   $F\Delta 7$

CHET BAKER'S SOLO ON:  
**THERE WILL NEVER BE ANOTHER YOU**

FROM THE ALBUM *OUT OF NOWHERE* (1982)

1ST CHORUS (2ND HALF)

Chord progression for the 1st Chorus (2nd Half):

Measures 17-28:

- 17: F $\Delta$ 7
- 18: E $\phi$ 7
- 19: A7(b9)
- 20: D-7
- 21: C-7
- 22: F7
- 23: B $\flat$  $\Delta$ 7
- 24: E $\flat$ 7
- 25: F $\Delta$ 7
- 26: B $\phi$ 7
- 27: E7(b9)
- 28: F $\Delta$ 7

Measures 29-32:

- 29: B $\flat$ 7
- 30: A-7
- 31: D7
- 32: G-7
- 33: C7
- 34: F $\Delta$ 7
- 35: C7

2ND CHORUS

Chord progression for the 2nd Chorus:

Measures 37-44:

- 37: F $\Delta$ 7
- 38: E $\phi$ 7
- 39: A7(b9)
- 40: D-7
- 41: C-7
- 42: F7
- 43: B $\flat$  $\Delta$ 7
- 44: E $\flat$ 7
- 45: F $\Delta$ 7
- 46: G7
- 47: G-7
- 48: C7

CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1982), PG. 2

17  $F\Delta 7$   $E\flat 7$   $A 7(b9)$

Musical staff 17-20: Treble clef, key signature of two flats. Measure 17 starts with a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 18 has a triplet of eighth notes G4, A4, B4, followed by quarter notes C5, B4, A4. Measure 19 has a quarter rest, followed by quarter notes G4, F4, E4. Measure 20 has a quarter rest, followed by quarter notes G4, A4, B4, C5.

21  $D-7$   $C-7$   $F 7$

Musical staff 21-24: Treble clef. Measure 21 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 22 has a quarter rest, followed by quarter notes G4, F4, E4. Measure 23 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 24 has a quarter rest, followed by quarter notes G4, A4, B4, C5.

25  $B\flat\Delta 7$   $E\flat 7$   $F\Delta 7$   $B\flat 7$   $E 7(b9)$

Musical staff 25-28: Treble clef. Measure 25 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 26 has a quarter rest, followed by quarter notes G4, F4, E4. Measure 27 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 28 has a quarter rest, followed by quarter notes G4, A4, B4, C5.

29  $F\Delta 7$   $B\flat 7$   $A-7$   $D 7$   $G-7$   $C 7$   $F\Delta 7$   $C 7$

Musical staff 29-32: Treble clef. Measure 29 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 30 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 31 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 32 has a quarter rest, followed by quarter notes G4, A4, B4, C5.

3RD CHORUS

1  $F\Delta 7$   $E\flat 7$   $A 7(b9)$

Musical staff 1-4: Treble clef. Measure 1 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 2 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 3 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 4 has a quarter rest, followed by quarter notes G4, A4, B4, C5.

5  $D-7$   $C-7$   $F 7$

Musical staff 5-8: Treble clef. Measure 5 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 6 has a quarter rest, followed by quarter notes G4, F4, E4. Measure 7 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 8 has a quarter rest, followed by quarter notes G4, A4, B4, C5.

9  $B\flat\Delta 7$   $E\flat 7$   $F\Delta 7$

Musical staff 9-12: Treble clef. Measure 9 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 10 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 11 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 12 has a quarter rest, followed by quarter notes G4, A4, B4, C5.

13  $G-7$   $G-7$   $C 7$

Musical staff 13-16: Treble clef. Measure 13 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 14 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 15 has a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 16 has a quarter rest, followed by quarter notes G4, A4, B4, C5.



CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1982), PG. 3

17  $F\Delta 7$   $E\phi 7$   $A7(b9)$

Musical staff 17-20: Treble clef, key signature of two flats. Measures 17-20. Chords:  $F\Delta 7$  (measures 17-18),  $E\phi 7$  (measures 19-20),  $A7(b9)$  (measures 21-22).

21  $D-7$   $C-7$   $F7$

Musical staff 21-24: Treble clef, key signature of two flats. Measures 21-24. Chords:  $D-7$  (measures 21-22),  $C-7$  (measures 23-24),  $F7$  (measures 25-26).

25  $B\flat\Delta 7$   $E\flat 7$   $F\Delta 7$   $B\phi 7$   $E7(b9)$

Musical staff 25-28: Treble clef, key signature of two flats. Measures 25-28. Chords:  $B\flat\Delta 7$  (measures 25-26),  $E\flat 7$  (measures 27-28),  $F\Delta 7$  (measures 29-30),  $B\phi 7$  (measures 31-32),  $E7(b9)$  (measures 33-34).

29  $F\Delta 7$   $B\flat 7$   $A-7$   $D7$   $G-7$   $C7$   $F\Delta 7$   $C7$

Musical staff 29-34: Treble clef, key signature of two flats. Measures 29-34. Chords:  $F\Delta 7$  (measures 29-30),  $B\flat 7$  (measures 31-32),  $A-7$  (measures 33-34),  $D7$  (measures 35-36),  $G-7$  (measures 37-38),  $C7$  (measures 39-40),  $F\Delta 7$  (measures 41-42),  $C7$  (measures 43-44).

4TH CHORUS

1  $F\Delta 7$   $E\phi 7$   $A7(b9)$

Musical staff 1-4: Treble clef, key signature of two flats. Measures 1-4. Chords:  $F\Delta 7$  (measures 1-2),  $E\phi 7$  (measures 3-4),  $A7(b9)$  (measures 5-6).

5  $D-7$   $C-7$   $F7$

Musical staff 5-8: Treble clef, key signature of two flats. Measures 5-8. Chords:  $D-7$  (measures 5-6),  $C-7$  (measures 7-8),  $F7$  (measures 9-10).

9  $B\flat\Delta 7$   $E\flat 7$   $F\Delta 7$

Musical staff 9-12: Treble clef, key signature of two flats. Measures 9-12. Chords:  $B\flat\Delta 7$  (measures 9-10),  $E\flat 7$  (measures 11-12),  $F\Delta 7$  (measures 13-14).

13  $G7$   $G-7$   $C7$

Musical staff 13-16: Treble clef, key signature of two flats. Measures 13-16. Chords:  $G7$  (measures 13-14),  $G-7$  (measures 15-16),  $C7$  (measures 17-18).

CHET BAKER'S SOLO ON "THERE WILL NEVER BE ANOTHER YOU" (1982), PG. 4

17  $F\Delta 7$   $E\phi 7$   $A7(b9)$

21  $D-7$   $C-7$   $F7$

25  $Bb\Delta 7$   $Eb7$   $F\Delta 7$   $B\phi 7$   $E7(b9)$

29  $A-7$   $D7$   $G-7$   $C7$   $F\Delta 7$   $C7$

CHET BAKER'S SOLO ON:  
**THIS IS ALWAYS**  
 FROM THE DVD CHET BAKER IN ITALY (1976)

A6 B-7 C#-7 F#7 B-7

4 D#-7 G#7 C#-7 F#7 B-7 E7

7 B-7 G7 F#7

8 (CONT.) F7 E7 A6 B-7

10 C#-7 F#7 B-7 (CRACK)

12 D#-7 G#7 C#-7 F#7 B-7 E7 A6

16 G7 F#7

CHET BAKER'S SOLO ON "THIS IS ALWAYS" (1976), PG. 2

17 **B-7**

18 **D-7** **G7** **A6** **B-7**

20 **C#-7** **F#7** **B-7** **E7**

23 **EPED**

24 **A6**

CHET BAKER'S SOLO ON:  
**WELL YOU NEEDN'T**

FROM THE ALBUM *THE LAST GREAT CONCERT: MY FAVORITE SONGS* (1988)

Musical score for Chet Baker's solo on "Well You Needn't". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is presented in a single staff across eight lines of music. Chord symbols are placed above the staff to indicate the harmonic structure. The chords are: G7, Ab7, G7, Ab7 (measures 1-4); G7, Ab7, G7, A-7, D7 (measures 5-8); G7, Ab7, G7, Ab7 (measures 9-12); G7, Ab7, G7 (measures 13-16); A7, Bb7 (measures 17-20); B7, C7, C#7, C7, B7, Bb7, A7, Ab7 (measures 21-24); G7, Ab7, G7, Ab7 (measures 25-28); G7, Ab7, G7, Ab7 (measures 29-32). Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective lines.

CHET BAKER'S SOLO ON "WELL YOU NEEDN'T" (1988), PG. 2

2ND CHORUS

1 **G7** **Ab7** **G7** **Ab7**

5 **G7** **Ab7** **G7** **A-7** **D7**

9 **G7** **Ab7** **G7** **Ab7**

13 **G7** **Ab7** **G7**

17 **A7** **Bb7**

21 **B7** **C7** **C#7** **C7** **B7** **Bb7** **A7** **Ab7**

25 **G7** **Ab7** **G7** **Ab7**

29 **G7** **Ab7** **G7** **Ab7**

CHET BAKER'S SOLO ON "WELL YOU NEEDN'T" (1988), PG. 3

1 3RD CHORUS 16

BAND INTERLUDE

17 A7 Bb7

21 B7 C7 C#7 C7 B7 Bb7

24 A7 Ab7 G7 Ab7 G7

28 Ab7 G7 Ab7 G7 Ab7

CHET BAKER'S SOLO ON:  
**YOU DON'T KNOW WHAT LOVE IS**  
 FROM THE ALBUM *CONSERVATORIO CHERUBINI* (1956)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of five staves of music. Above the notes, various chords are indicated in handwritten notation: G-7, Eb7, D7(b9), (Aø7 D7(b9)), Bb7, and G-6. The score includes several triplet markings (indicated by a '3' over a group of notes) and a quintuplet (indicated by a '5' over a group of notes). The piece concludes with a double bar line at the end of the fifth staff.



CHET BAKER'S SOLO ON:  
**YOU'D BE SO NICE TO COME HOME TO**

FROM THE ALBUM *AS TIME GOES BY* (1986)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of nine staves of music, each with handwritten chord symbols above it. The chords are: G-7, Aø7, D7(b9), G-7, F-7, Bb7, EbΔ7, Aø7, D7(b9), G-7, Eø7, A7(b9), Aø7, D7(b9), G-7, Aø7, D7(b9), G-7, F-7, Bb7, EbΔ7, Eø7, BbΔ7/F, F#ø7, G-7, C7, C-7, F7, BbΔ7, Aø7, D7(b9), G-7, Aø7, D7(b9).

CHET BAKER'S SOLO ON:  
**YOU'D BE SO NICE TO COME HOME TO**  
 FROM THE DVD LIVE IN TOKYO (1987)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music, each with handwritten chord symbols above the notes. The notes are primarily eighth and quarter notes, with some triplet markings. The chord symbols are: A-7, Bø7, E7(b9), A-7, G-7, C7, FΔ7, Bø7, E7(b9), Bø7, E7(b9), A-7, F#ø7, B7(b9), Bø7, E7(b9), A-7, Bø7, E7(b9), A-7, G-7, C7, FΔ7, F#ø7, CΔ7/G, G#ø7, A-7, D-7, G7, CΔ7, Bø7, E7(b9).

CHET BAKER'S SOLO ON "YOU'D BE SO NICE TO COME HOME TO" (1987), PG. 2

2ND CHORUS

1 A-7 B $\emptyset$ 7 E7(b9) A-7

5 G-7 C7 F $\Delta$ 7

9 B $\emptyset$ 7 E7(b9) B $\emptyset$ 7 E7(b9) A-7

13 F $\#$  $\emptyset$ 7 B7(b9) B $\emptyset$ 7 E7(b9)

17 A-7 B $\emptyset$ 7 E7(b9) A-7

21 G-7 C7 F $\Delta$ 7

25 F $\#$  $\emptyset$ 7 C $\Delta$ 7/G G $\#$  $\emptyset$ 7 A-7

29 D-7 G7 C $\Delta$ 7 B $\emptyset$ 7 E7(b9) A-7

CHET BAKER'S SOLO ON:  
**YOU'RE DRIVING ME CRAZY**  
 FROM THE ALBUM *IT COULD HAPPEN TO YOU* (1958)

The musical score is written in G major, 4/4 time, and consists of eight staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various chord voicings and melodic lines with articulation marks like slurs and accents. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves. Chord changes are written above the staff lines.

**Staff 1:** Measures 1-4. Chords: F6, G-7, AΔ7, D7.

**Staff 2:** Measures 5-8. Chords: G7, G-7, C7, F6, D7, G-7, C7.

**Staff 3:** Measures 9-12. Chords: F6, AΔ7, D7, G-7, D7. Includes a triplet in measure 10.

**Staff 4:** Measures 13-16. Chords: G7, G-7, C7, F6, E7.

**Staff 5:** Measures 17-20. Chords: AΔ7, F#7, B-7, E7, C#-7, F#7, B-7, E7.

**Staff 6:** Measures 21-24. Chords: AΔ7, F#7, B-7, E7, AΔ7, D7(b9), G-7, C7. Includes a triplet in measure 23.

**Staff 7:** Measures 25-28. Chords: F6, G-7, A-7, D7. Includes a triplet in measure 26.

**Staff 8:** Measures 29-32. Chords: G7, G-7, C7, F6, D7, G-7, C7, F6. Includes a triplet in measure 30.

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