

Miles' Styles

Group Concepts for Building and Developing Effective Solos and Performances

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ALL OF YOU

COLE PORTER

A

B

A1

C

Lead Sheet Compared with Davis Rendition of Melody-Page 1

- Davis fundamentally alters certain aspects of the original melody.

A

LEAD SHEET

DAVIS MELODY

LEAD SHEET

DAVIS

B

LEAD SHEET

DAVIS

LEAD SHEET

DAVIS

C-natural conflicts with C-flat from original melody and harmony

Davis' line implies Gmin9 which matches the blowing changes they use, but not the original melody, which expresses Abmin.

Davis' line fits over a Bb pedal, but not Bb7sus9, so as soon as Hancock hears Davis' line, he avoids Bb7sus9 in the next bar

Davis plays one note that fits all five chords

Reharmonizations suggest C-flat in melody

Lead Sheet Compared with Davis Rendition of Melody-Page 2

- C-natural in second system is fresh.

In the original melody, this C-natural is effective because of the C-flat at A

The image displays three systems of musical notation comparing a 'LEAD SHEET' (top staff) with a 'DAVIS' rendition (bottom staff). The key signature is B-flat major (two flats).

- System A1:**
 - Lead Sheet: Chords A^b, E^b, A^bMIN, A^b, E^b.
 - Davis: Includes fingerings (5) and pedal markings (B^b PEDAL, B^b7sus(1/2), B^b PEDAL).
- System C:**
 - Lead Sheet: Chords A^b, E^bDM, G7(F5), B^bMIN, C7.
 - Davis: Includes chords A^b, A^bMIN7, D7, G^bMIN7, C7. Includes a circled C-natural in the lead sheet staff with the annotation '(G^b IMPLIED BY DAVIS)'. Includes a B^b PEDAL marking.
- System 3:**
 - Lead Sheet: Chords F^bMIN, C7, F^bMIN, B^b7, E^b, B^bDM, B^b7.
 - Davis: Includes chords F^bMIN7, B^b7, E^b, B^b PEDAL. A pink box highlights a melodic phrase in the Davis staff.

A^b /G voice leading recalls melody in new harmonic context

Blowing Changes

- Certain chords used in blowing changes would clash if played with original melody.

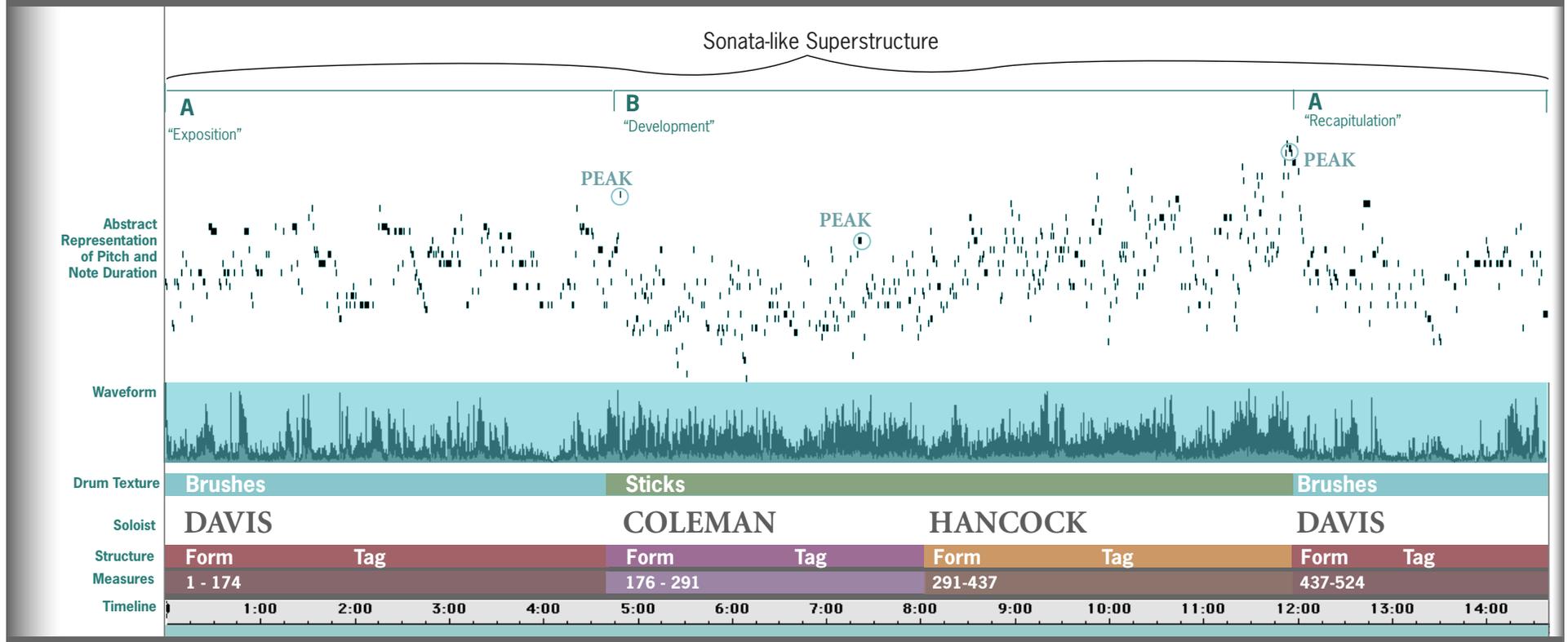
In conflict with original melody

The musical score consists of eight staves, each representing a different set of chords for a 4-measure phrase in G major. The chords are as follows:

- Staff 1: Ab min6, Eb, F#7(b9), Bb7(b9)
- Staff 2: F#7(b9), Bb7(b9), Eb, Gmin9, C7
- Staff 3: Gmin7, Gb min7, F#min7, Bb13(b9)
- Staff 4: Eb7, D7(#9), Db13, C7, Bmaj7, E#maj7(#11)
- Staff 5: Ab min6, Eb, F#7(b9), Bb7(b9)
- Staff 6: F#7(b9), Bb7(b9), Eb, Gmin9, C7
- Staff 7: Ab, Amin7, D7, Gmin7, C7
- Staff 8: F#min7, Bb7, Eb

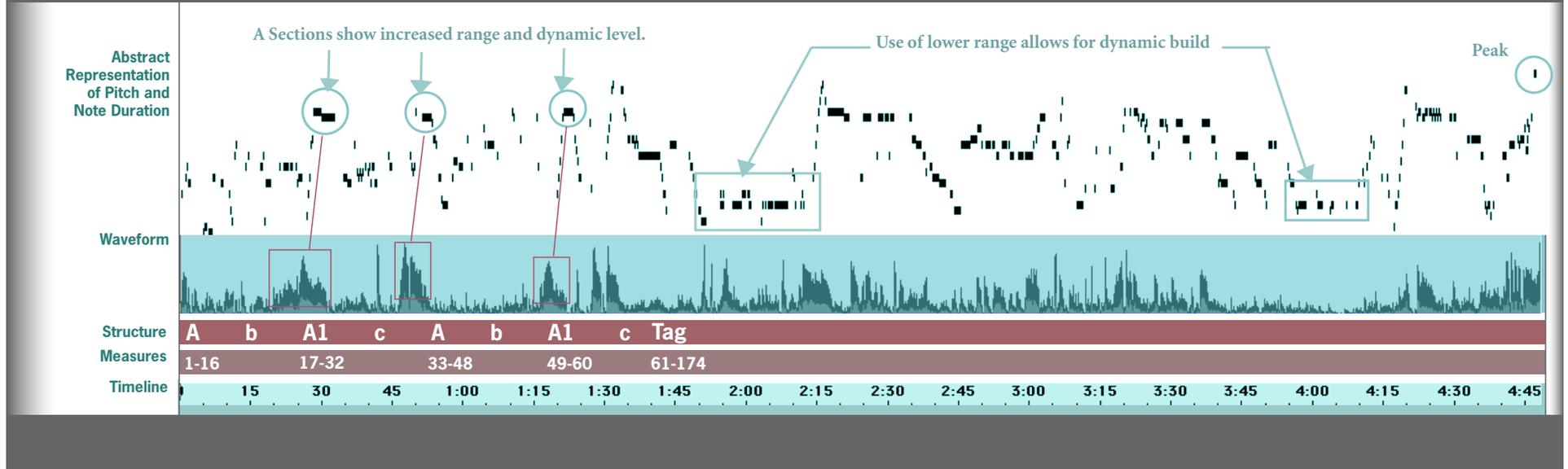
Two chords are circled in red: Gmin9 (Staff 2, measure 4) and Bmaj7 (Staff 4, measure 5). A red line connects these two circles to the text "In conflict with original melody" located at the top right of the page.

Figure 1: All of You Overview



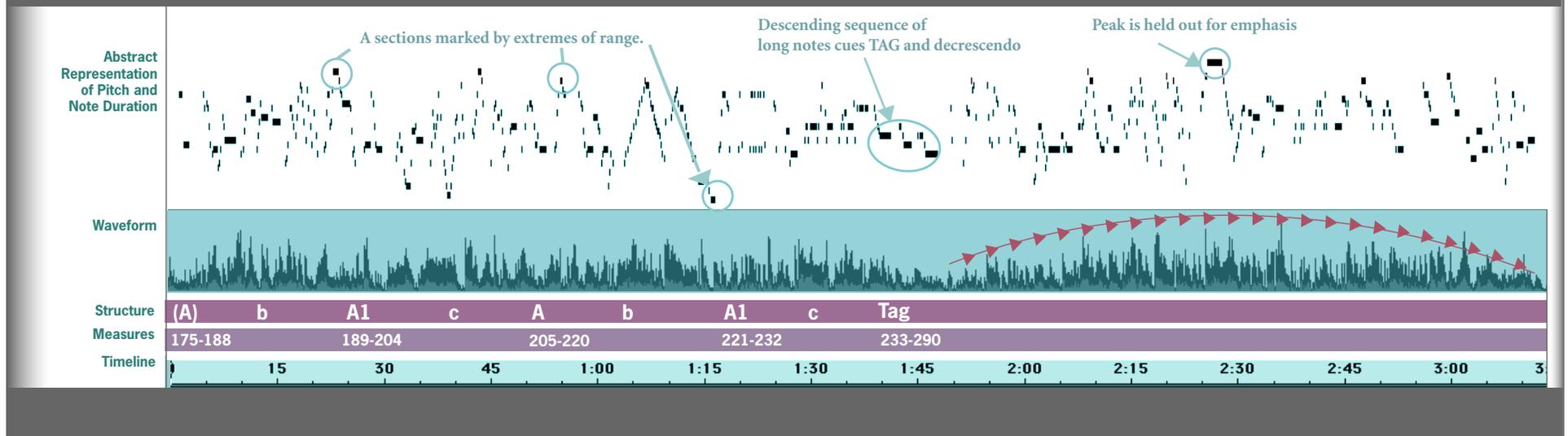
- Notice the A-B-A superstructure outlined by Williams' use of brushes-sticks-brushes.
- Peaks in range are reserved for the ends of the solos and match an increase in dynamics and rhythmic activity.
- The climax of the performance occurs near the end of Hancock's solo, right before Davis' recapitulation of the melody.
- Climaxing at the end of the "development" section is a typical characteristic of classical sonata form.

Figure 2: Davis In Head Plus Solo



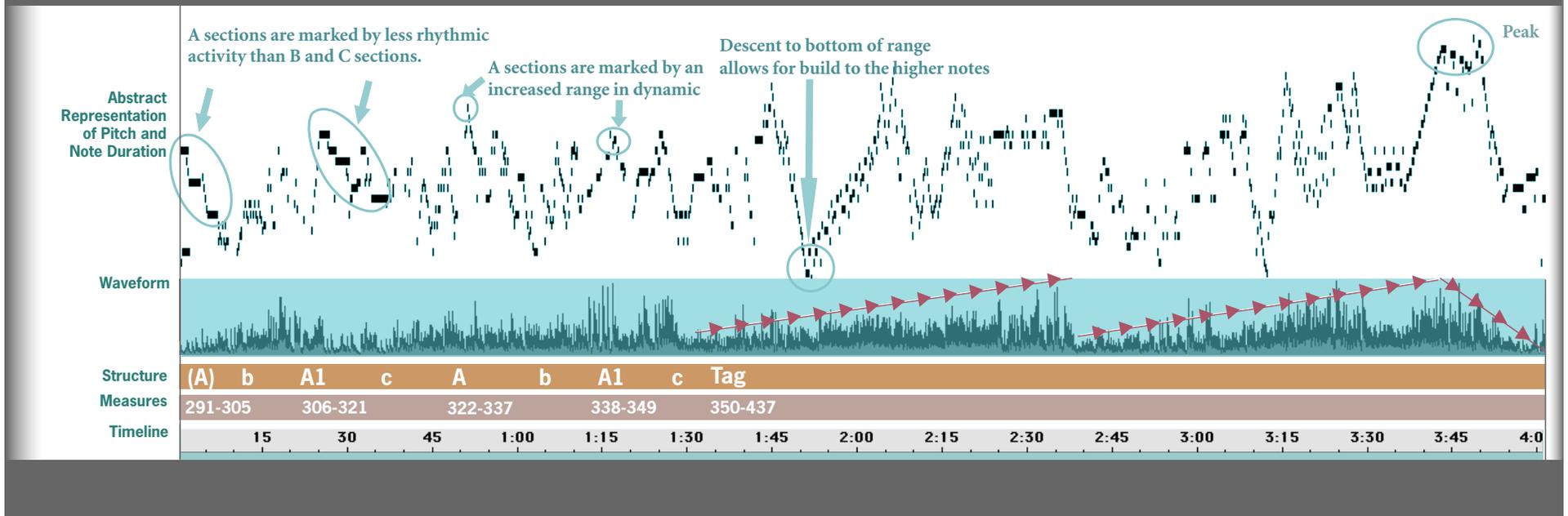
- Davis' approaches to the A sections are marked by an increased range and dynamic level.
- Davis transitions to the Tag section of his solo by playing fewer notes, longer rhythms and by going to the lower part of his range.
- Davis reserves the highest point of his range for the end of his solo, corresponding to a climactic increase in dynamic level.

Figure 3: Coleman Solo



- Coleman's approaches to the A sections are marked by movements to extremes of his range.
- As we will see with Hancock, Coleman's A sections are marked by less rhythmic activity while the b and c sections are marked by more activity.
- Coleman transitions to the Tag section of his solo by playing fewer notes, longer rhythms, a lower dynamic level and by going to the lower part of his range.
- Coleman reserves the highest point of his range for the end of his solo, corresponding to a climactic increase in dynamic level.
- As will be seen with Hancock, Coleman quickly descends from this climax to allow a smooth dynamic transition to the next soloist.

Figure 4: Hancock Solo



- Approaches to the A sections are marked by increased range and dynamic level.
- Hancock builds his solo by playing fewer and less complex rhythms over the form and with increased rhythmic density and complexity over much of the Tag section.
- As seen with Coleman, Hancock's A sections are marked by less rhythmic activity while the b and c sections are marked by more activity.
- Hancock transitions to the Tag section of his solo by playing fewer notes, longer rhythms, a lower dynamic level and by going to the lower part of his range.
- Hancock reserves the highest point of his range for the end of his solo, corresponding to a climactic increase in dynamic level.
- As with Coleman, Hancock quickly descends from this climax to allow a smooth dynamic transition to the next soloist.

All of You High Range A1 Comparison

- Coleman provides contrast by going to the lowest point of his solo during his second chorus.

A1

The image displays a musical score for the piece "All of You" in B-flat major, 3/4 time. It features seven staves of music, each with a label on the left and a treble clef. The staves are: DAVIS 1ST CHORUS, DAVIS 2ND CHORUS, DAVIS OUT-CHORUS, COLEMAN 1ST CHORUS, COLEMAN 2ND CHORUS, HANCOCK 1ST CHORUS, and HANCOCK 2ND CHORUS. The notation includes various musical symbols such as rests, notes, and slurs. Above the first three staves, the letters "A1" are written in a large, bold font. In the fifth staff, a red rectangular box highlights a specific musical phrase consisting of two notes: a B-flat followed by an A.

First Chorus Coleman Hancock Comparison Page 1

- The average amount of rhythmic activity increases significantly from A to B.

A

COLEMAN

HANCOCK

Average Notes Per Measure (NPM:)

COLEMAN 2.75

HANCOCK 3.375

B

COLEMAN

HANCOCK

COLEMAN 6.25

HANCOCK 6.25

C-Section Comparison

- We find a decrease in activity when we compare letter C of the second chorus with letter C of the first chorus

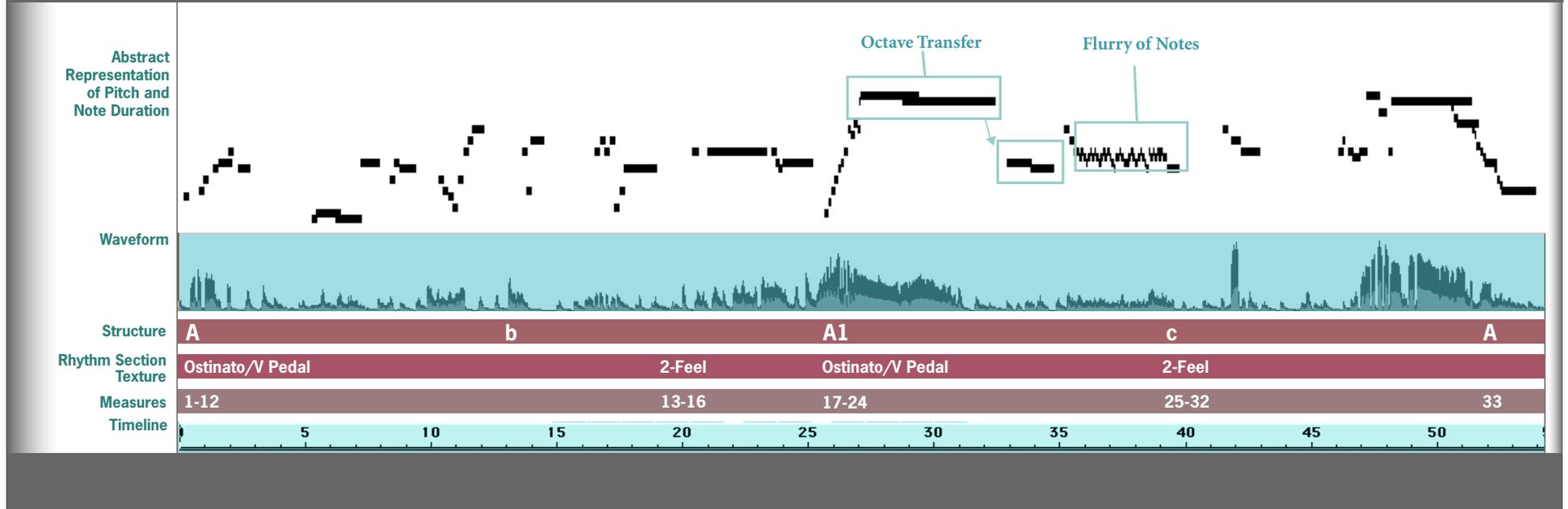
C

The musical score is organized into two main sections, each with six staves. The first section (top) is labeled '1ST CHORUS' and the second section (bottom) is labeled '2ND CHORUS'. The performers are Davis, Coleman, and Hancock, each with a '1ST CHORUS' and 'END CHORUS' part. The score is in 3/4 time with a key signature of two flats. The first chorus shows a high level of activity with many notes and ornaments. The second chorus shows a significant decrease in activity, with many rests and fewer notes. The 'TAG SECTION' is marked in the second chorus for each performer.

Summary of Similarities Between the Soloists

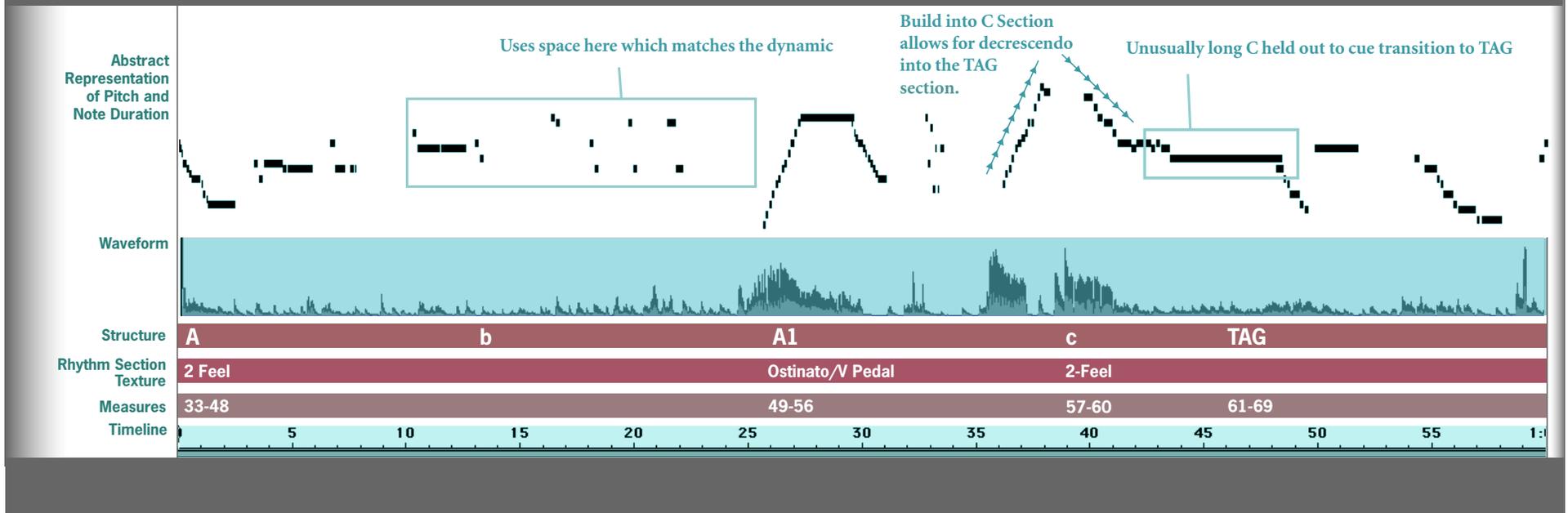
- We find numerous instances of dynamic, rhythmic and range intensification that delineates key points in the form. This proves to be particularly true in the main form of the piece, especially when approaching the A sections.
- We find that the A sections are marked by less rhythmic activity and that the b and c sections contain more rhythmic activity.
- We notice that all three soloists transition to the Tag section of their solos by playing fewer notes, longer rhythms and by going to lower parts of their range.
- We see that all three soloists have reserved the highest point of their range for the ends of their solos, always corresponding to the dynamic peak of their solos.
- Both Coleman and Hancock quickly descend from the climax of their solos to allow a smooth dynamic transition to the next soloist.

Figure 5: Davis' First Chorus Melody



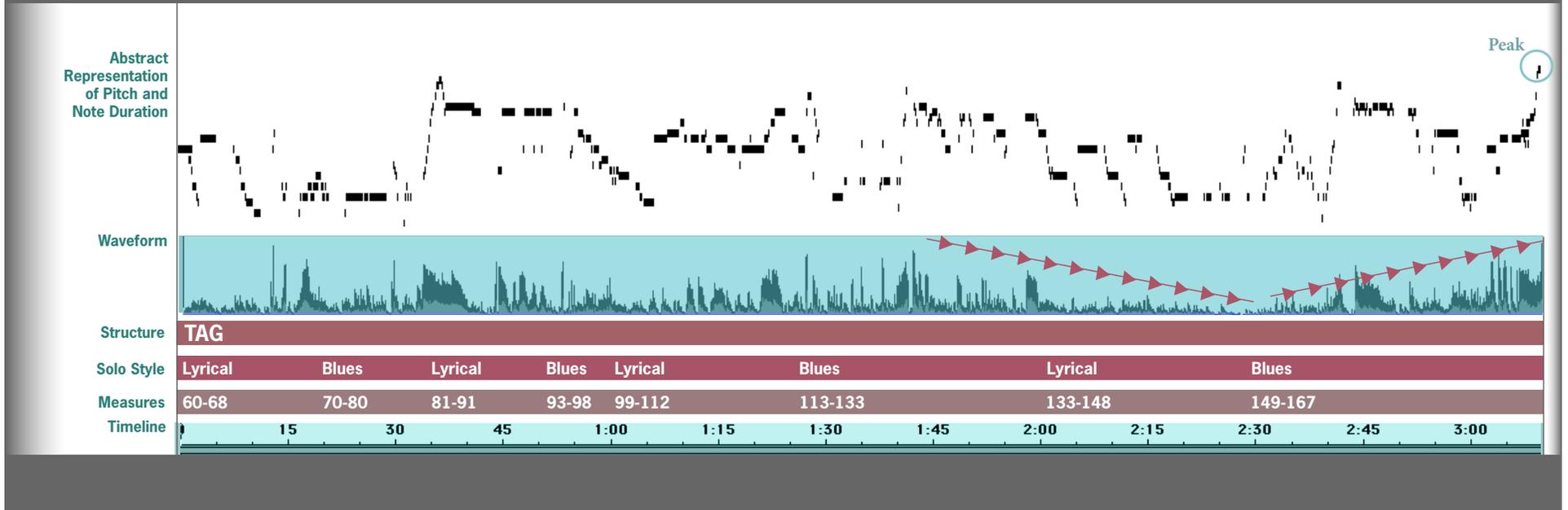
- As seen with Coleman and Hancock, we find range intensification and dynamic build from the B and C-sections into the A sections.
- Downward octave transfer helps cue decrease in dynamics.
- Flurry of notes creates rhythmic instability that is resolved at the C-section when the rhythm section goes into a 2-feel pattern.

Figure 6: Davis' First Chorus Solo



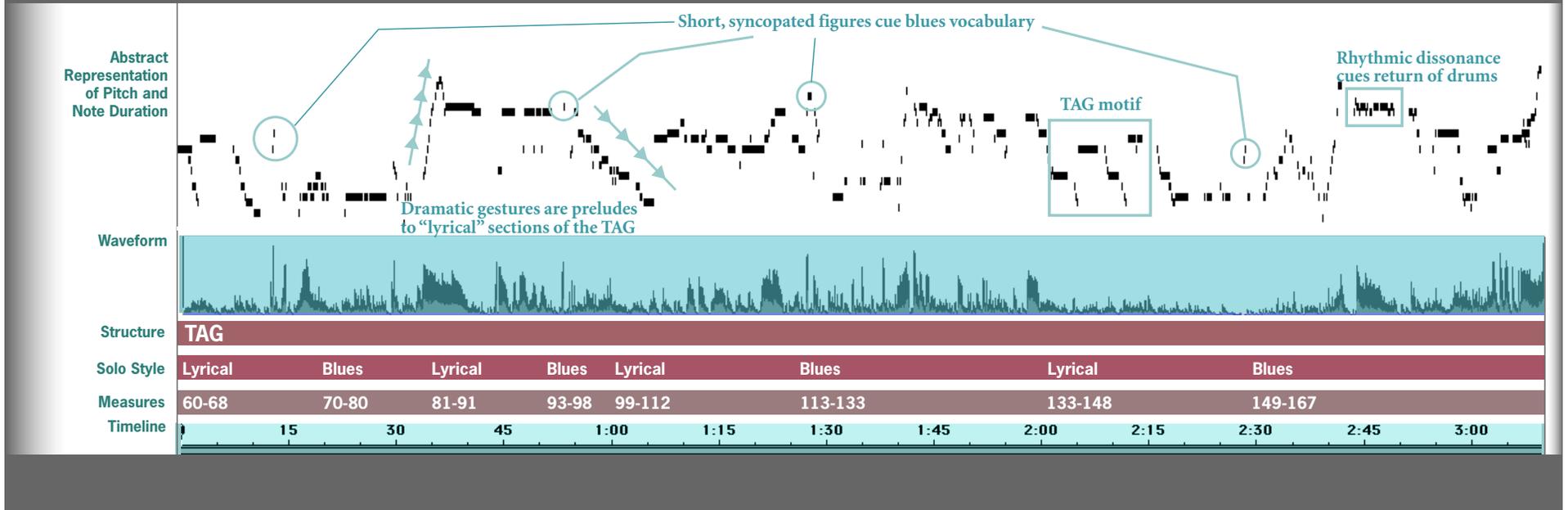
- Davis uses space here matching the dynamic.
- Once again, Davis builds into the A1 section.
- In contrast to the in-head, Davis also builds into the c section which allows for a decrescendo into the Tag section.
- The unusually long C is a rhetorical device that indicates a transition to the Tag section of Davis' solo.

Figure 7a: Davis TAG Section



- The final minute of the Tag section shows a marked decrease in dynamic level and range.
- By deliberately decreasing the dynamic and range, it allows room to build into an exciting final climax which Davis has been teasing us with his entire solo.

Figure 7b: Davis TAG Section



- Davis alternates between playing in a more lyrical style with playing in a more syncopated/articulated style that is rich in blues vocabulary.
- Davis cues “blues” sections with short, syncopated eighth-note figures played as pickups to the repeated four-bar phrase.
- Davis transitions from “blues” sections into “lyrical” sections with dramatic upward or downward gestures.
- He also uses a recurring “Tag Motif” to cue the lyrical portions of the Tag Section.
- The rhythm section reacts to these style alternations in a complimentary way.

Davis' Cues More Syncopation/Blues Vocabulary

- These dramatic cues instantly propel the group into new stylistic textures.

The image shows a handwritten musical score for four staves, illustrating a transition from a Lyrical Section to a Blues Section. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The first two staves (M. 68 and M. 92) are labeled as the Lyrical Section and feature a C7 chord. The last two staves (M. 112 and M. 148) are labeled as the Blues Section and feature an FMIN7 chord. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The transition is marked by a vertical line between the second and third staves.

M. 68

M. 92

M. 112

M. 148

C7

FMIN7

LYRICAL SECTION

BLUES SECTION

Davis' Upward Gestures

- Davis' upward gestures are often a prelude to an impending lyrical section.

The image displays four staves of musical notation, each illustrating a specific upward gesture by Davis. The notation is in a single system, with each staff on a separate line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation includes various rhythmic values, slurs, and fingerings (indicated by the number '5').

- DAVIS IN-CHORUS GOING INTO A1 M. 16-20:** This staff shows a sequence of upward gestures starting with a half note, followed by quarter notes, and ending with a half note. The gestures are marked with a '5' and a slur.
- DAVIS' SOLO GOING INTO A1 M. 43-51:** This staff features a more complex sequence of upward gestures, including eighth and sixteenth notes, with a '5' and a slur.
- DAVIS' SOLO GOING INTO TAG M. 54-59:** This staff shows a sequence of upward gestures, including quarter and eighth notes, with a '5' and a slur.
- DAVIS' SOLO TAG SECTION M. 81-85:** This staff displays a sequence of upward gestures, including quarter and eighth notes, with a '5' and a slur.

Davis' Descent Into C-minor Ostinato

- The descent in range here helps the group to transition to the lyrical style.

**DAVIS' DESCENT
INTO C-MINOR
OSTINATO
MM. 93-99**

The musical score is written in C minor (three flats) and common time (C). It consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody starts with a half note G4, followed by a quarter note F4, and then a triplet of eighth notes E4, D4, and C4. The second staff continues the melody with a quarter note B3, followed by a quarter note A3, and then a triplet of eighth notes G3, F3, and E3. The piece concludes with a quarter note D3, a quarter note C3, and a final whole note C2.

TAG Motif

- This motif functions well as a clearly defined, 4-bar phrase.

Handwritten musical notation for a TAG Motif in C minor, showing three variations with chord progressions and annotations.

MM. 57-68 (C minor, 4/4):

- Chords: A7, Ab, A MIN7, D7, G MIN7, C7
- Annotation: "SUGGESTS MOTIF" under the first four bars.
- The last two bars (G MIN7, C7) are enclosed in a red box.

BEGIN TAG (C minor, 4/4):

- Chords: F MIN7, Bb7, G MIN7, C7
- Annotation: "MOTIF" under the first two bars.
- Includes a triplet of eighth notes in the second bar.

(C minor, 4/4):

- Chords: F MIN7, Bb7, G MIN7
- Annotation: "MOTIF" under the first two bars.
- Includes a triplet of eighth notes in the second bar.

Davis Transitions to Coleman Solo

- Davis teases the listener with unfulfilled upward gestures throughout his solo with the final payoff arriving at the very end.

The musical score consists of four staves:

- DAVIS TRANSITIONS TO NEXT SOLO:** A melodic line in common time with a key signature of two flats. It features several upward gestures, some with wavy lines above them, indicating unfulfilled phrases.
- TRANSITION MOTIF:** A single melodic line with three notes: a half note, a quarter note, and a quarter note, followed by a rest.
- Accompaniment:** A piano part with a bass line. The first staff has a *me* marking. The second staff has a **ff** marking. The key signature is two flats.
- Annotations:**
 - Chords: **FMIN7**, **Bb13(b9)**, **EbmA7**, and **A^bMIN**.
 - Tempo/Style: **RHYTHM SECTION TO 4/4 WILLIAMS TO STICKS**.
 - Section Start: **BEGIN COLEMAN'S SOLO** with an upward-pointing triangle above the staff.

Performance Goals

- For the sake of outlining a larger “superstructure”, the drummer should play brushes for the in-head, first soloist and out-head and use sticks during the middle solos.
- Soloists should think more melodically over the A sections with the rhythm section players playing with more simplicity. Increased activity, range and dynamics in the b and c sections should be used to create momentum into the A sections.
- Soloists should play two choruses on the form making sure to reduce the dynamic to effectively transition to the Tag section at the end of their second chorus. Rhythm section players should look for this and help with this transition.
- Soloists should reserve their highest dynamic and range for late in their solos thus building to an effective climax.
- After the soloists peak, they should reduce their dynamic and range to effectively transition to the next soloist.