

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

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 'B^b PEDAL' and 'B^b7sus(1+2)' annotations.
- System C:**
 - Lead Sheet: Chords A^b, E^bDM, G7(F5), B^bMIN, C7.
 - Davis: Includes 'A^b MIN7', 'D7', 'G^b MIN7', and 'C7' annotations.
- System 3:**
 - Lead Sheet: Chords F^bMIN, C7, F^bMIN, B^b7, E^b, B^bDM, B^b7.
 - Davis: Includes 'F^b MIN7', 'B^b7', 'E^b', and 'B^b PEDAL' annotations. A red box highlights a specific 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.

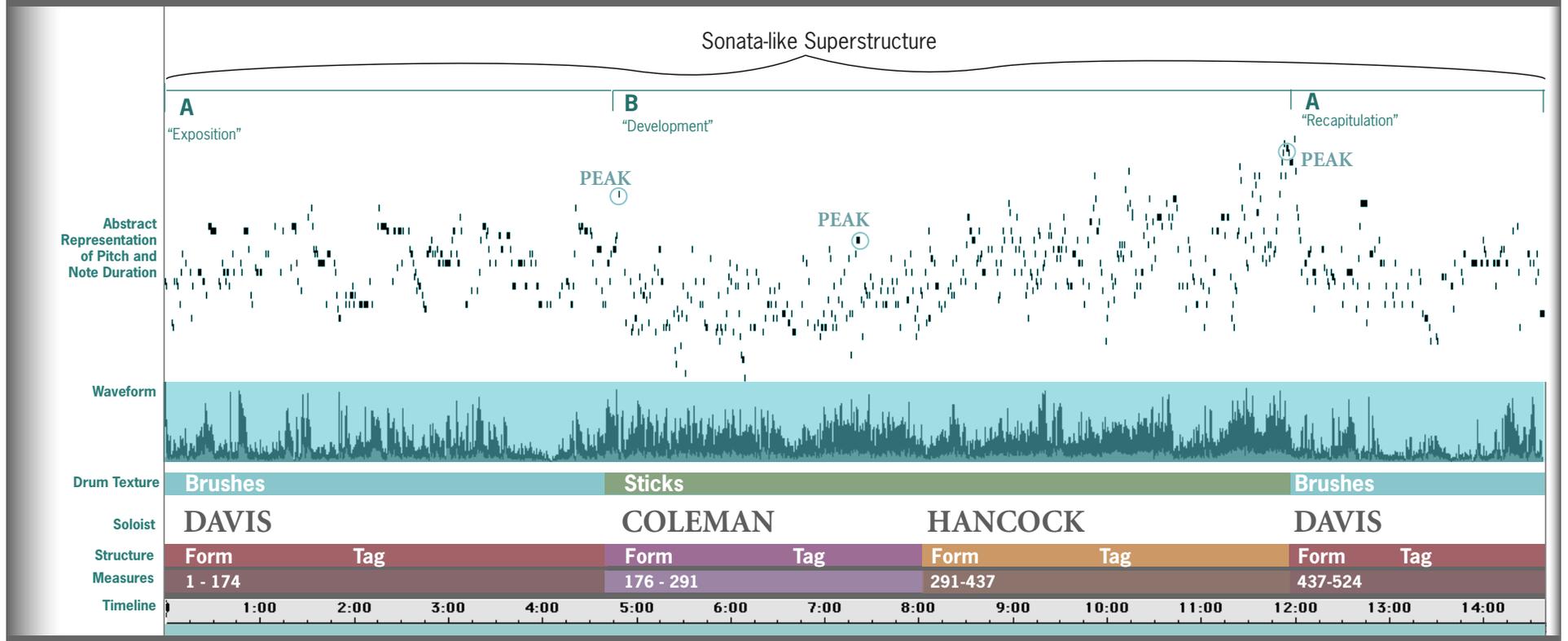
In conflict with original melody

The image shows a musical score with eight staves, each containing a series of chords. The key signature is G major (one sharp). The chords are as follows:

- Staff 1: Ab min6, Eb, Fm7(b9), Bb7(b9)
- Staff 2: Fm7(b9), Bb7(b9), Eb, Gmin9, C7
- Staff 3: Gmin7, Gbm7, Fmin7, Bb13(b9)
- Staff 4: Eb7, D7(#9), Db13, C7, Bmaj7, Emaj7(#11)
- Staff 5: Ab min6, Eb, Fm7(b9), Bb7(b9)
- Staff 6: Fm7(b9), Bb7(b9), Eb, Gmin9, C7
- Staff 7: Ab, Amin7, D7, Gmin7, C7
- Staff 8: Fmin7, Bb7, Eb

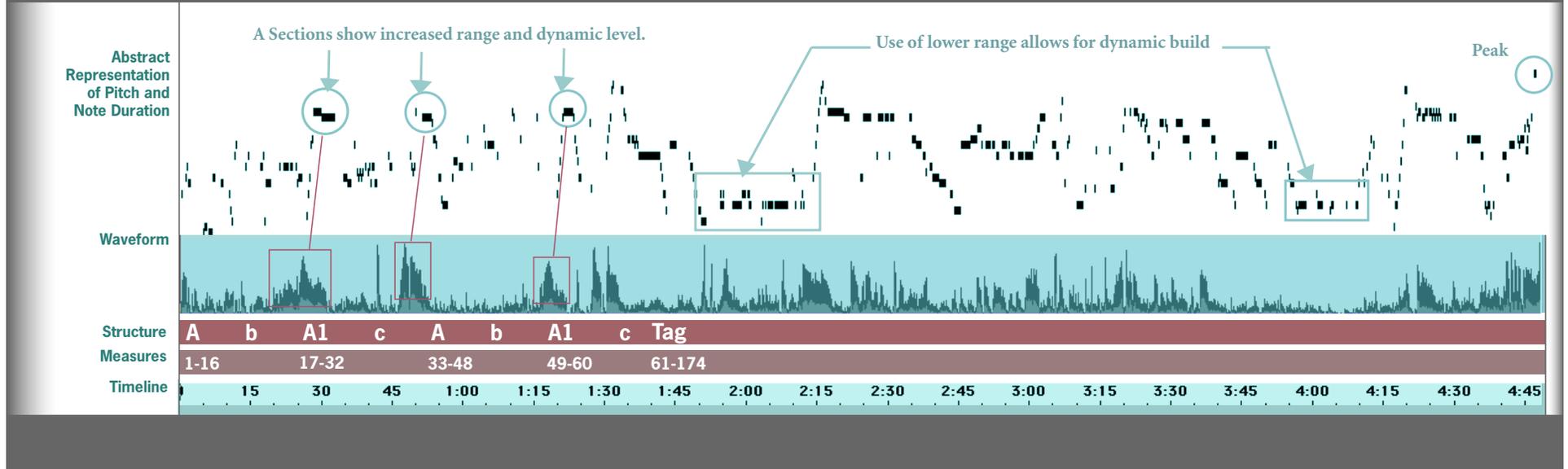
Two chords are circled in red: Gmin9 on the second staff and Bmaj7 on the fourth staff. A red line connects these two circles to the text "In conflict with original melody" located at the top right of the page.

Figure 1: All of You Overview



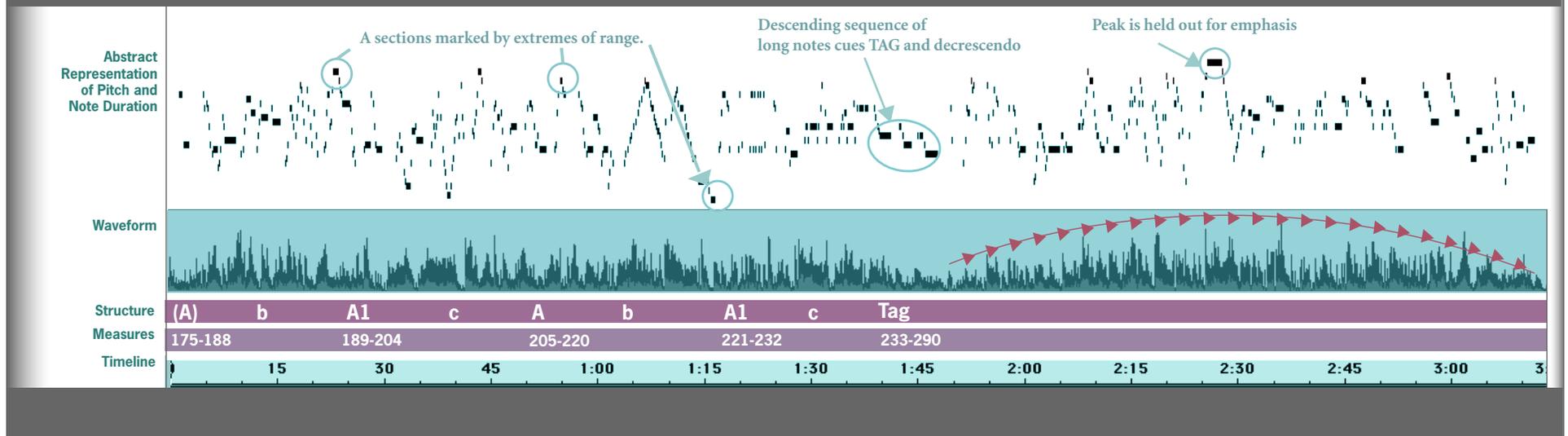
- Notice the A-B-A superstructure outlined by Williams' use of brushes-sticks-brushes.
- Peaks in range are reserved for the ends of the solos and match an increase in dynamics and rhythmic activity.
- The climax of the performance occurs near the end of Hancock's solo, right before Davis' recapitulation 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



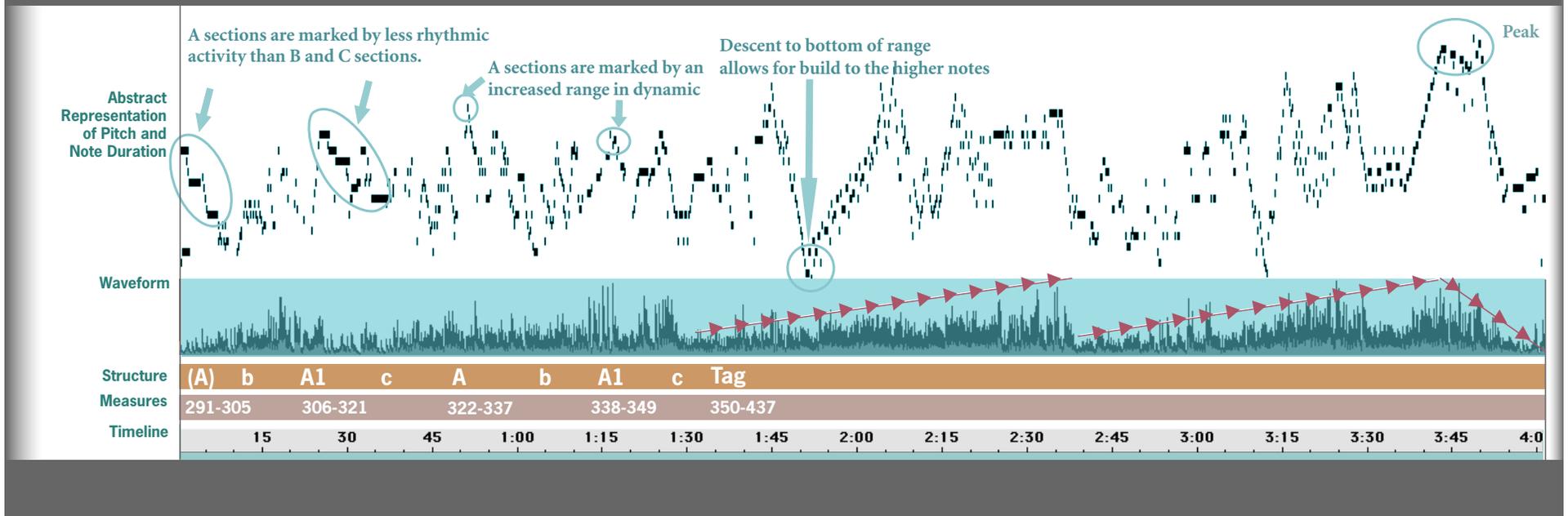
- Davis' approaches to the A sections are marked by an increased range and dynamic level.
- Davis transitions to the Tag section of his solo by playing fewer notes, longer rhythms and by going to the lower part of his range.
- Davis reserves the highest point of his range for the end of his solo, corresponding 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 Davis and Hancock parts consist of eighth-note runs with slurs and accents. The Coleman 2ND CHORUS staff has a red rectangular box highlighting a specific measure containing a low-register melodic phrase. The notation includes various accidentals (flats and naturals) and rests.

First Chorus Coleman Hancock Comparison Page 1

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

Average Notes Per Measure (NPM:)

A

COLEMAN

HANCOCK

COLEMAN 2.75

HANCOCK 3.375

B

COLEMAN

HANCOCK

COLEMAN 6.25

HANCOCK 6.25

The image displays a musical score for the first chorus of Coleman and Hancock, comparing rhythmic activity in two sections, A and B. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'c' (common time). The score is divided into two sections, A and B, indicated by large letters. In section A, Coleman's part is mostly rests, while Hancock's part has some activity. In section B, both parts are more active. The average number of notes per measure (NPM) is calculated for each part in section B: Coleman has 2.75 NPM and Hancock has 3.375 NPM in section A, and both have 6.25 NPM in section B. The NPM values are shown in red text to the right of each staff.

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

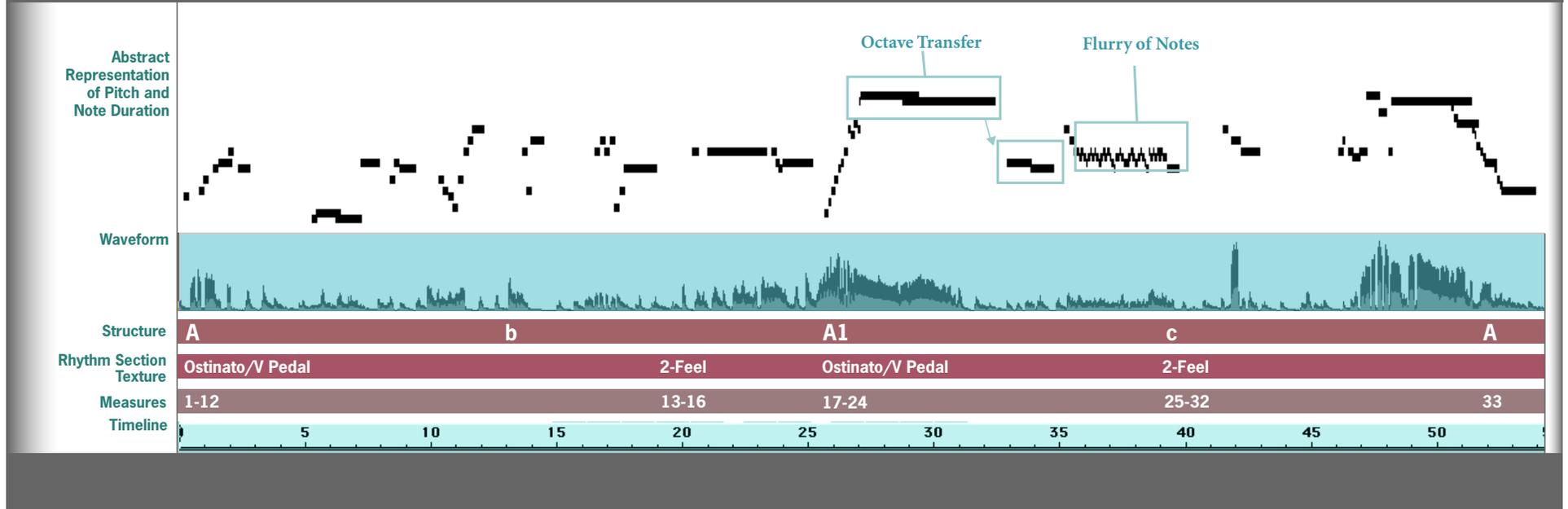
C

The musical score is organized into two systems of six staves each. The first system compares the 1st Chorus and End Chorus for three performers: Davis, Coleman, and Hancock. The second system compares the 1st and End Chorus for the same three performers. A 'TAG SECTION' is indicated in the second system. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). Various musical notations such as slurs, accents, and dynamic markings are present throughout the score.

Summary of Similarities Between the Soloists

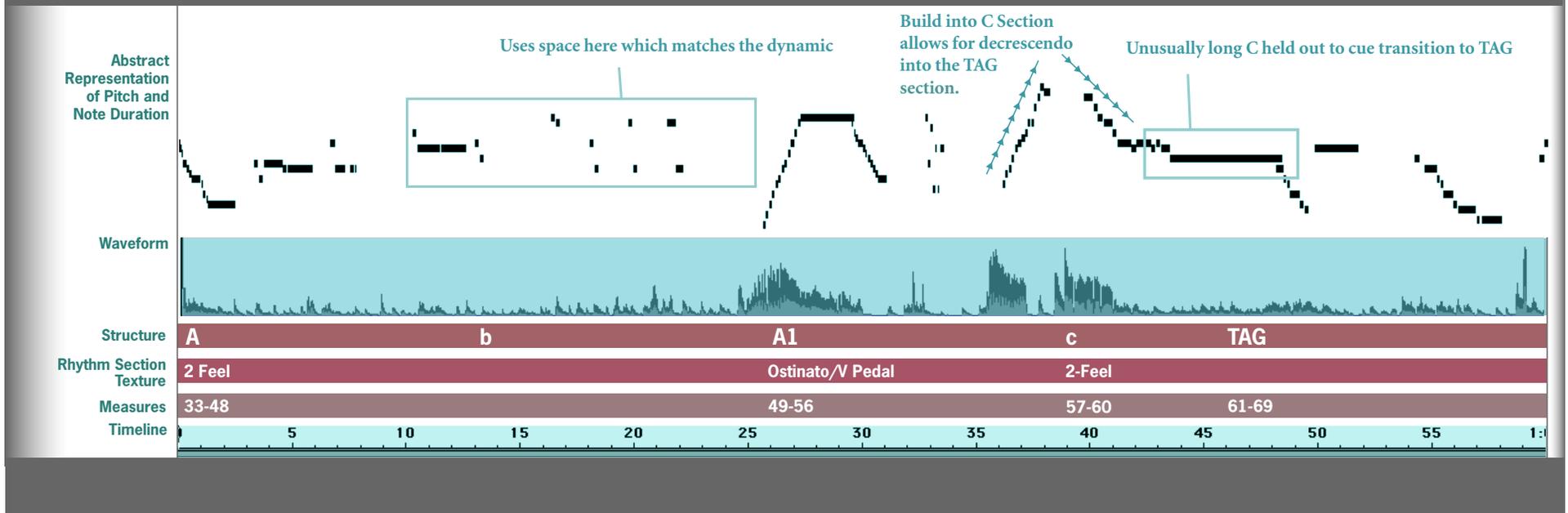
- We find numerous instances of dynamic, rhythmic and range intensification that delineates key points in the form. This proves to be particularly true in the main form of the piece, especially when approaching the A sections.
- We find that the A sections are marked by less rhythmic activity and that 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



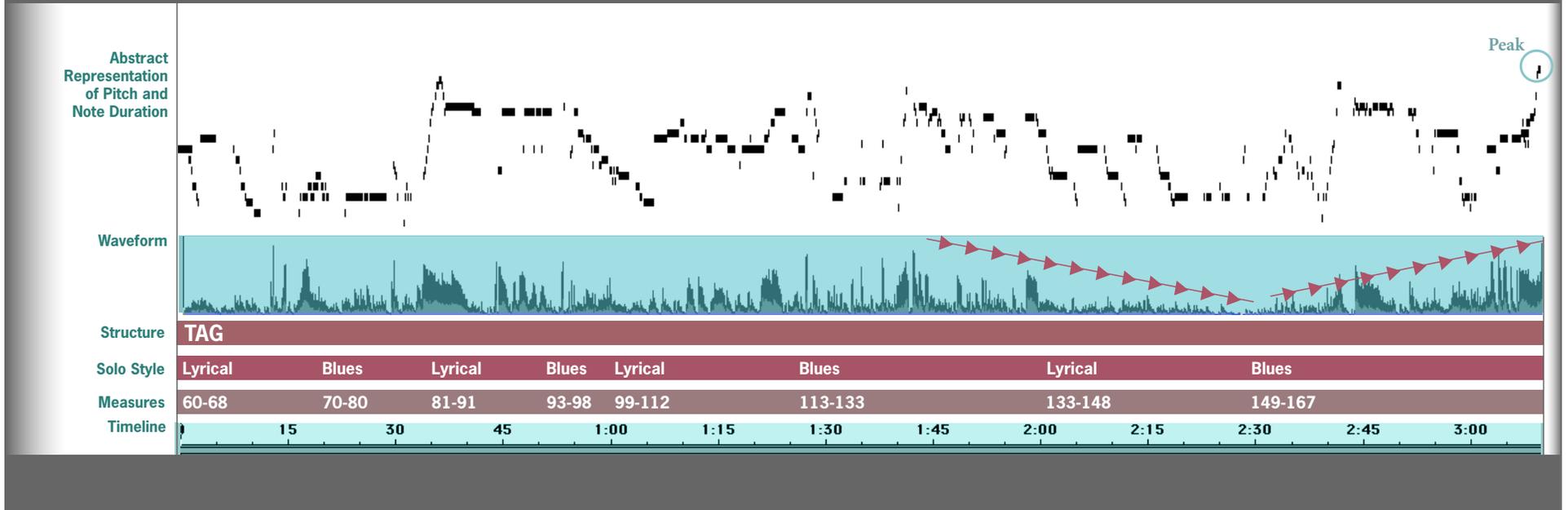
- As seen with Coleman and Hancock, we find range intensification and dynamic build from the B and C-sections into the A sections.
- Downward octave transfer helps cue decrease in dynamics.
- Flurry of notes creates rhythmic instability that is resolved at the C-section when the rhythm section goes into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

Figure 6: Davis' First Chorus Solo



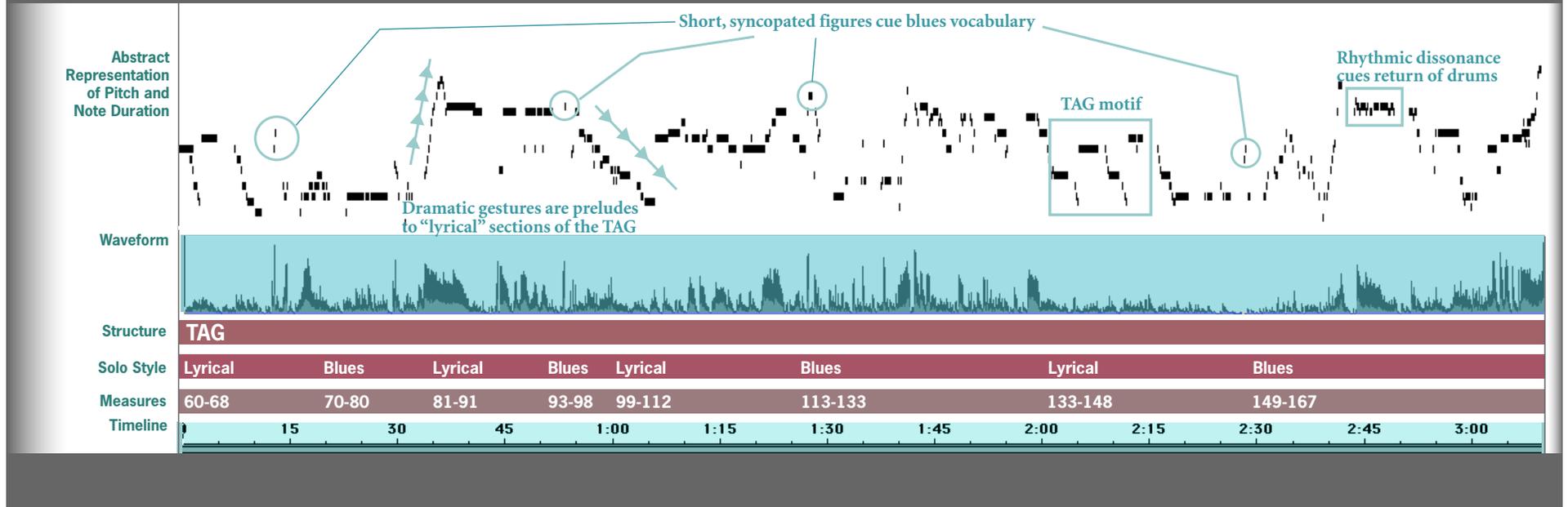
- Davis uses space here matching the dynamic.
- Once again, Davis builds into the A1 section.
- In contrast to the in-head, Davis also builds into the c section which allows for a decrescendo into the Tag section.
- The unusually long C is a rhetorical device that indicates a transition to the Tag section 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 measures are labeled on the left as M. 68, M. 92, M. 112, and M. 148. Above the first staff, the chord C7 is written above the first measure, and FMIN7 is written above the second measure. The Lyrical Section (measures 68-112) features melodic lines with various rhythmic values and accents. The Blues Section (measures 112-148) is characterized by a rhythmic pattern of slashes (/) on the staff lines, indicating a more syncopated or improvisational texture. The transition between the sections is marked by a vertical line between measures 112 and 148.

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. The notation is in a single system, with each staff beginning with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together, and frequently feature upward-pointing arrows above them, indicating the direction of the gesture. The staves are labeled as follows:

- DAVIS IN-CHORUS GOING INTO A1 M. 16-20**: Shows a series of upward gestures starting from a low register and moving towards the middle of the staff.
- DAVIS' SOLO GOING INTO A1 M. 43-51**: Features more complex upward gestures, including some with slurs and ties, moving from the lower register towards the upper register.
- DAVIS' SOLO GOING INTO TAG M. 54-59**: Displays upward gestures that are more rhythmic and melodic, often ending with a final upward-pointing note.
- DAVIS' SOLO TAG SECTION M. 81-85**: Shows upward gestures that are more melodic and often end with a final upward-pointing note, suggesting a transition to a new section.

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 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.

MM. 57-68

A7 Ab A MIN7 D7 G MIN7 C7

SUGGESTS MOTIF

BEGIN TAG F MIN7 Bb7 G MIN7 C7

MOTIF

F MIN7 Bb7 G MIN7

MOTIF

Detailed description: The image shows three staves of handwritten musical notation in C minor. The first staff, labeled 'MM. 57-68', shows a 4-measure phrase with a red box around the final two measures. Above the staff are chord annotations: A7, Ab, A MIN7, D7, G MIN7, and C7. Below the staff, the text 'SUGGESTS MOTIF' is written. The second staff is labeled 'BEGIN TAG' and 'F MIN7' above the first measure. It features a triplet of eighth notes in the second measure, followed by a quarter note, a half note, and a whole note. Above the staff are chord annotations: Bb7, G MIN7, and C7. Below the staff, the word 'MOTIF' is written. The third staff is labeled 'F MIN7' above the first measure and 'G MIN7' above the fourth measure. It also features a triplet of eighth notes in the second measure, followed by a quarter note, a half note, and a whole note. Below the staff, the word 'MOTIF' is written.

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.

DAVIS TRANSITIONS TO NEXT SOLO

TRANSITION MOTIF

Fmin7 Bb13(b9) Ebmaj7

mf ff

BEGIN COLEMAN'S SOLO

RHYTHM SECTION TO 4/4
WILLIAMS TO STICKS

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.